



MONASH GALLERY OF ART

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Tues–Fri 10am to 5pm
Sat–Sun 12pm to 5pm
Mondays and public holidays: closed

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Published by the City of Monash
©Monash Gallery of Art 2019
ISBN: 978-1-876764-16-6

Cover
Hoda AFSHAR
Portrait of Behrouz Boochani, Manus Island 2018
from the series *Remain*
courtesy of the artist

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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

287

Days open

1,808

Hours open

Public Programs

71

Events and programs

4,951

Participants

Online Visitation

76,195

Sessions

20.6%

Returning
visitors

79.4%

New visitors

2.19

Min. av. session
duration

Social Tours

29

Tours

519

Participants

Outreach

14

Activities

593

Participants

Artist Talks

19

Artist talks

32

Artists involved

84

Tours

60

Schools

1,402

Participants

Education

People:

Donors

26

Items including photography and
luxury experiences donated to the
Darkroom Dinner

\$60,783

Raised from donated live and
silent auction items of photographs
and luxury experiences

\$157,423

Donations

\$24,818

Ticket sales

\$182,241

Total raised

Friends of MGA

239

Memberships

12

Events organised
by the Friends of MGA

\$9,620

Donations from the
Friends of MG

Volunteers

2,412

Volunteer hours

31

Volunteers

Media:

Media

187

Editorial references

21

Print

1

Radio

Publications

1

Exhibition catalogue

52

MGA Enews publications

2

Exhibition microsites and additional online content

Social Online

164

Online

5,007

MGA Facebook likes

3,735

Bowness Facebook likes

2,446

Twitter followers

6,770

Instagram followers

Exhibitions:

Main Galleries

13

Exhibitions

9

Group shows

3

Solo shows

13

Exhibitions curated by MGA

3

Exhibitions developed from MGA Collection

Travelling Exhibitions

2

Exhibitions developed from MGA Collection

6

Venues

217

Open days

11,469

Visitors

Community Galleries

3

Exhibitions

1

Groups

1

Solo artists

247

Artists participated in MGA exhibitions

25

Student artists

Artists

The Collection

31

Works purchased

165

Works donated to the collection

167

Works from the MGA collection exhibited

364

Works prepared for exhibition by MGA staff

4

Collection works loaned to 3 external institutions

84

New collection records available online

36

New entries include extended text on an individual artwork

1

Additional artist page with biographic details

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

Lara Goode
Development and Sponsorship Coordinator

Staff

Anouska Phizacklea
Director

Pippa Milne
Senior Curator
(from September 2018)

Mark Hislop
Operations Manager

Lara Goode
Development and
Sponsorship Coordinator

Stephanie Richter
Education and Public
Programs Coordinator

Ellenie Zahariou
Visitor Services & Commercial
Operations Coordinator

Katie Tremschnig
Registrar

Stella Loftus-Hills
Curator (returned from
maternity leave May 2019)

Omar Qaradaghi
Framer

Gallery Assistants (Casual)

Lisa Beaumont

Susan Brunialti

Michelle Hambur

Gillian Jones
(until March 2019)

Dina Iacovou
(returned March 2019)

Yifang Lu
(returned from maternity leave
March 2019)

Irena Robbins

Installation Officers

Fergus Binns

Cliff Burt

Nick Kleindienst

William O'Donnell

Jacob Raupach

Emma Salaoras

Volunteers

Lisa Beaumont

Alison Bowey

Tammy Boyce

Susan Brunialti

Janice Chandler

Sue Clisby

Serena Cowie

Renata Gralinski

Melinda Haldene

Lucy Ann Hall

Anne McCallum

George Macfarlane

Christine Matysik

Tyler Meredith

Cecilia Reynaga de Morfin

Blake Randall

Irena Robbins

Maggie Seldon

Ankita Sengupta

Katya Smirnova

Katherine Wright

Retired Volunteers

Beverley Dungan

Deyna Yohana Friska

Lachie Hill

Alexander Linger

Tess McLaren

Polina Nazarova

Celine Prohaska



Peter DOMBROVSKIS
Morning mist, Rock Island Bend, Franklin River,
Tasmania c. 1980
courtesy of the Estate of Peter Dombrovskis

Committee of Management

Natasha Bowness

(appointed July 2016, Chair)

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

Val Brown

(appointed May 2018)

As REA Group's Executive General Manager for Consumer Experience, Val is responsible for creating compelling product offerings to meet the needs of consumers in a continuously evolving digital landscape.

She leads a team of more than 120 people in Australia, bringing together the functions of product management, design and engineering to create intuitive and personalised experiences that help individuals make great property decisions.

Val is passionate about product development and is the chair of REA's Product Investment Board, she holds a Bachelor of Business Marketing from RMIT,

is currently a Director of realestate.com.au Home Loans and a graduate member of the Australian Institute of Company Directors.

Cr Robert Davies

(appointed Jan 2018, until Jan 2019)

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.

Wai Tang

(appointed Oct 2018)

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

Cr Shane McCluskey

(appointed Nov 2016)

In addition to being a Mulgrave Ward Councillor and current 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 and current Deputy Chairperson. Now in his third year as a member of the Monash Gallery of Art Committee of Management, as one of two Councillor representatives, he hopes to continue to advance MGA as the Australian home of photographic art in and around Monash and the greater community. Shane and his family reside locally and have done since 2002.

Dr Les Walking

(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 COP, Fellow of the AIPP, global R&D ambassador and digitisation consultant to Australia's cultural institutions.

City of Monash Officer, Ex-Officio**Jenny Ruffy**

(until Oct 2018)

Julie Salomon

(from Oct 2018)



Robyn STACEY
Walnuts 2009
from the series *Empire line*
courtesy of the artist, Darren Knight Gallery (Sydney) and Jan Mantou
Gallery (Brisbane)

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.

Photography 500: Curate, Collect, Conserve

Ian Adair

Anonymous donors

Kallie Blauhorn & Andrew Penn

Dr Peter & Carolyn Berger

Bowness Family Foundation

Kenneth Bretherton

David & Lynette Brown

Lavinia Byron

Nadia Carlin

Nick Cerche

Kate Challis & Andrew Hollo

David Chan

Godfrey & Alice Clay

Paul Cleaves

Dinah Cragg

Frank de Angelis

Noel Denton

Marie Donald

Peter & Leila Doyle

Andrew Fairley

Nick & Eibhlin Fletcher

Friends of MGA

Neil Graham

Kirsty Grant

Joan Hanger

Dr Milton & Penny Harris

Kathryn Hendy-Ekers & Paul Ekers

Fiona Hindmarsh

Mr Mark Learmonth

Tony Lee & Tuncer Akcar

David & Mary Liddle

Lifeview

Alan & Paula Maclean

Helen Marriott

Pamela & Ken Mathers

Rob McGauran & Alessandra Giannini

Mandi McPherson

Peter Moylan

Simon Mundy

Richard Murray & Jacquie Blackwell

Charles Nodrum

Dr Mae Anna Pang

Darrell Phizacklea

Susan Phizacklea

Felicity Rea

Gary Richardson

Hedy Ritterman

Renee & Peter Roberts

Michael Robertson

Prof Doreen & Dr David Rosenthal OAM

Jenny Ruffy & Martin Ford

Sylvia Sandeman

Dorothy Simpson

Elizabeth & Robert Sinclair

Roger Skinner

Lewis Smith

Sofitel Melbourne on Collins

Kandi Straker

Dr Niv & Joanne Tadmor

David Tatnall

Neil Taylor

The Vizard Foundation

Barbara & John Thompson

Tam Vu & Cheryllyn Tilman

Adrian Wakenshaw

Andrew & Marnie Walker

Terry Walsh

Diana Wentworth

John Werrett

Patricia Witt

Kee Wong & Wai Tang

MGA Donors

Kallie Blauhorn & Andrew Penn

Bowness Family Foundation

Daniel Besen

Nick Fletcher

Friends of MGA Inc

John & Belinda Hope

Sue Phizacklea

Howard Rogers

Sotheby's Australia

Kee Wong & Wai Tang

Tony Walker

Harry Zorbas

Partners and Sponsors

Bright Brewery

Chain of Ponds

Cristine Jones, Ray White

Gomersal Wines

Haymes Paint

HSBC

Lifeview

Mercedes-Benz Waverley

Novotel Melbourne Glen Waverley

Pidgeon Ward

RMIT

The Glen

Exhibition Sponsors

Anonymous

Australian Geographic

CLIMARTE

Greenpeace Australia

Nord Modern

Kallie Blauhorn & Andrew Penn

National Library of Australia

Robin Boyd Foundation

Sofitel Melbourne on Collins

The Diggers Club

The Design Files

Thirds Fine Printing

United Measures

Dr Les Walkling

Collection Donors

Anonymous

Anonymous

MGA Foundation

Sybil Gibb & Rupert Duffy

Bill Henson

Gael Newton AM

Ken Scarlett

Robyn Stacey

Anne Zahalka

In-kind Donors

Academy XI

Aesop

Bunnings Warehouse, Scoresby

Paul Gardner

Matt Krumins Photography Vault

Zart Art

Trusts & Foundations

Bowness Family Foundation

Gordon Darling Foundation

Vizard Foundation

Bowness Photography Prize

MGA Foundation

Colour Factory

Sotheby's Australia

Thames & Hudson Australia

Darkroom Dinner Fundraising Committee

Kallie Blauhorn

Val Brown

Nick Fletcher

Lara Goode

Anouska Phizacklea

**Darkroom Dinner
Artwork Donors**

Artists

Hoda Afshar
Tom Blachford
John Gollings AM
Shelley Horan
Katrin Koenning
Robert McFarlane
Robert Owen
David Rosetzky
Denis Smith
Valerie Sparks
Melissa Spiccia
Robyn Stacey
Natalya Stone
Cyrus Tang

Individuals

Kallie Blauhorn
Julian Burnside AO QC on
behalf of the Estate of
Wolfgang Sievers
Godfrey Clay
Anne Christoffersen
Liz Dombrovskis
Rennis Ellis Photographic
Archive
Nick Fletcher
Gael Newton AM
Dr David Rosenthal OAM

**Darkroom Dinner
Table Patrons**

Bill Bowness AO
Natasha Bowness
Val Brown
Godfrey Clay & Barbara
Thompson OAM
Alan Maclean
Russell Reynolds Associates
Dr David Rosenthal OAM
The Glen

**Darkroom Dinner
Auction Sponsors**

Adams print
Aesop
ARTEN
Australian Ballet
Bright Brewery
Colour Factory
Fairley
Four Pillars Distillery
Godfrey Clay
Guest Group
H.A.G Import Corpn
(Australia) Pty. Ltd.
Haymes Paint
Hennesey Lane
JB Hi-Fi
Le Bouquet Floristry
LUMAS Gallery
Madeline's at Jells

Matt Krumins Photography
Mercedes-Benz Waverley
Mona
Monash Academy of
Performing Arts
Moonee Valley Racing Club
Mountainside by
Charlie Brown
Nikon
Novotel Melbourne Glen
Waverley
Officeworks Glen Waverley
Olympus Australia
Parks Victoria
Phil de Fégely
Project Wine
Punt Road wines
RACV
Sharon Muir
Sofitel Melbourne on Collins
Ted's Cameras
Temple Body & Soul
Thames & Hudson Australia
The Glen
The Rogue Squire
Yarra Valley Cherries
Zoos Victoria



Anne ZAHALKA
The Cook (Michael Schmidt/architect, cook) 1987
from the series *Resemblance*
courtesy of the artist, Arc One Gallery (Melbourne)
and Dominik Mersch Gallery (Sydney)



Darren SYLVESTER
#3 2010
from the series *What happens will happen*
courtesy of the artist, Neon Parc (Melbourne) and
Sullivan+Strumpf (Sydney)

MGA has posted a stellar year building on the strong strategic platform created in 2018. The past year at MGA has seen the celebration of incredible Australian creative talent and the power of partnerships to benefit our community.

As the Australian home of photography we are committed to championing Australian photographers and to expanding the reach, reputation and profile of photography and its artists. During the past 12 months the talented, creative and dedicated MGA team have achieved some great outcomes, many of which were new initiatives for MGA.

Highlights include the creation of two new exhibition series to showcase the range and depth of Australian talent. The "Luminaries" series focuses on established artists and "Develop" showcases the work of tertiary students and provides many of them with their first exhibition opportunity.

MGA broadened its reach and impact during the year with our first international tour, taking the very successful John Gollings exhibition and associated public programs to India before they commenced a national touring program within Australia.

MGA successfully launched its Patrons Program, established a number of significant new partnerships with local businesses and enjoyed success with a Creative Partnerships Australia through Plus1 \$50,000 matching grant.

The establishment of a permanent MGA satellite gallery space at the renovated The Glen Shopping Centre has increased our

reach directly into our Community. This is a wonderful avenue to inspire new audiences to embrace and explore photography and we look forward to developing this relationship and programming further with Vicinity Centres to enrich our community's cultural experience.

Hoda Afshar's compelling and emotional portrait of Behrouz Boochani, saw her win both the 2018 Bowness Photography Prize as well as the Sotheby's Australia People's Choice Award. This exceptional portrait connects with audiences at an intellectual, aesthetic and emotional level and it demonstrates the significant impact photography has as a powerful form of visual communication.

At MGA we are passionate about bringing rich cultural experiences to our communities who live in Melbourne's important suburban corridors. It is the strength of the partnerships we have developed which enable MGA to deliver world class exhibitions and vibrant public programs.

We thank Creative Victoria for their continuing support and for the encouragement and significant financial commitment we have received from them, through the Community Support Fund. This will enable us to undertake a feasibility study to review what's possible for MGA and the Wheelers Hill Library in the future. This is a significant project for the City of Monash and MGA as it will enable us to explore a Business Case for the creation of an integrated

At MGA we are passionate about bringing rich cultural experiences to our communities who live in Melbourne's important suburban corridors.

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



cultural precinct on this important site in this critical south eastern corridor of Melbourne.

I want to thank our many sponsors and supporters and acknowledge the vital role they play with MGA in our success. Our sincere appreciation to our artists and their galleries for the generosity they have shown during the year and in particular for their donations of works.

I would also like to thank and pay tribute to the City of Monash, Mayor Shane McCluskey, Councillors and CEO Andi Diamond for their continuous support. I want to particularly acknowledge their significant commitment to the innovative Bill Henson exhibition *The Light Fades but the Gods Remain* and acknowledge their vision in commissioning new works which celebrate our home and through their addition to our collection help build the cultural capital of the City of Monash.

The Friends of MGA play an important role through their community based events. We greatly value their role and thank them for the contributions they have made to MGA through their activities.

Partnerships also include the people you often can't see or whose contribution is hard to quantify but is invaluable. During the past year, Les Walkling and his son Andrey have provided incredible technical and professional expertise and support for both the Dombrovskis and Bill Henson exhibitions and we thank them for this.

I would like to thank all my colleagues

for their commitment to MGA and to the energy, advice and support that they provide the organisation and me personally. We are deeply grateful. I'm delighted to advise that Wai Tang, a highly accomplished company director with extensive retail and governance experience in the listed and not for profit sectors joined our Committee of Management during the year.

Kallie Blauhorn and the MGA Foundation have initiated a number of new programs this year which have progressed with success too and we look forward to our Foundation board and its activities continuing to build. We are fortunate to have a board and a leader in Kallie who are deeply engaged with MGA and its aspirations.

Congratulations go to our dynamic Director Anouska Phizacklea and to our talented and dedicated staff. We are all incredibly proud of them and they way they have all risen to the opportunities and the challenges that have been presented to them this year.

Next year, in 2020, MGA celebrates its 30th anniversary and the Bowness Photography Prize celebrates its 15th anniversary. MGA is an organisation with both a strong heritage and a bold future. We have more great initiatives planned and we look forward to celebrating these milestones with you in the forthcoming year.

Natasha Bowness

Chair, MGA Committee of Management



Del Kathryn BARTON
of childhood dreams (a place to stand) 2014
courtesy of the artist and Roslyn Oxley9 Gallery
(Sydney)

Over the last year MGA has focussed its attention on putting its strategic objectives into action, strengthening MGA's direction and advancing MGA's position as the Australian home of photography, with programs and initiatives that inspire audiences to engage with photography on a deeper level. In particular this has resulted in audience segmentation development and exhibition strategies, which are the cornerstone to MGA's operations. This has been reflected in an increased focus on digital engagement. This has been supported by pro bono assistance from RightLane, AcademyXi and VI. The insights and expertise by leaders in these fields coupled with feedback through visitor surveys and discussions with audience groups, has elicited segmentation that will drive engagement into the future.

MGA's exhibition program continues to respond and speak to the diversity of its community, showcasing exemplary photography and championing Australian photography and its artists. The year began with *LEGACY. Your collection. Our story.* which celebrated 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 encompassed 144 works from 105 artists, donated by 116 individuals.

The annual acquisitive William and Winifred Bowness Photography Prize is an anchor to MGA's annual exhibition program.

It is an important survey of contemporary photographic practice and one of the most prestigious prizes in the country. Melbourne-based, Iranian-born artist Hoda Afshar won the \$30,000 Bowness Photography Prize for her photograph 'Portrait of Behrouz Boochani, Manus Island' (2018). For the first time in the prize's history the winner of the prize was also the recipient of the Sotheby's Australia People's Choice Award. It is recognition that this photograph resonated with audiences across all levels, a powerful image that elicits an intellectual, aesthetic and emotional response. *Allusion & Illusion: the fantastical world of Valerie Sparks* was the first exhibition in a series presented by MGA that profiles and explores the work of Bowness Photography Prize alumni.

Robyn Stacey: as still as life showcased a seminal period in Stacey's practice that used the still life genre to tell the stories of impassioned collectors of the 19th century. It was supported by a collection show articulating the history of still life photography.

The most highly attended exhibition season was a sensational double act, *Dombrovskis: Dombrovskis: journeys into the wild* and *SWELL* by Katrin Koenning. These exhibitions were part of CLIMARTE festival, contributing to the currency of conversations on environmental sustainability and degradation of our land.

The final exhibition season showcased the talent of Victoria's high school students for the annual *TopShots* exhibition alongside *DEVELOP*, a new initiative to explore the

MGA's exhibition program continues to respond and speak to the diversity of its community, showcasing exemplary photography and championing Australian photography and its artists.

— Anouska Phizacklea,
MGA Director



next generation of photographers selected from the tertiary sector. *Robin Boyd, a portrait of an Australian house* was part of Robin Boyd: centenary of design. The newly commissioned work by Lauren Bamford and Lydia Wegner that explored the Wright House, in Warrandyte, one of Boyd's iconic family homes, was showcased in a inspired and unconventional installation made with 60 year old timber. This was accompanied by historic photographs by Mark Strizic from the 1960s, the time that Boyd was designing and building his houses.

MGA's highly successful touring exhibition program has taken MGA's exhibitions to venues throughout Australia for over a decade. The tour of *John Gollings: the history of the built world* marks the first exhibition in our international touring program, which provides an international platform for Australian photographers. The exhibition began its tour to India as part of Australia Fest and Photosphere and continuing to multiple Australian venues, and was accompanied by a publication.

MGA launched its new Patrons Program 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. The launch was supported by the highly successful *Photography500: Curate, Collect, Conserve*, a matched funding campaign supported by Creative Partnerships Australia through Plus1. The \$50,000 target was reached and resulted in matched funding to support 2019/20

programming. In addition 165 works valued at over \$300,000 were gifted to MGA, with a major body of work by Viva Gibb entering the collection.

We were delighted to welcome Pippa Milne to the team as MGA's Senior Curator. Her depth and breadth of experience in photography has resulted in visionary exhibitions and a renewed look into MGA's Collection Policy and direction. We are absolutely delighted that she has joined our committed, talented, passionate and tightknit team. We were thrilled when Stella Loftus-Hills returned from maternity leave in May, meaning we have the curatorial team at full strength once again.

MGA continues to renew and improve its facility, including investing in modular gallery walls to ensure we can reconfigure the space to respond to exhibition needs, a hearing loop to support hearing impaired visitors, and the redevelopment of the Atrium Gallery space.

The MGA Foundation reinvigorated its activities with engagement events to drive donor support. We would like to thank and acknowledge MGA Foundation's Chair Kallie Blauhorn, Cr Geoff Lake, Bill Bowness AO, Geoffrey Smith and Barb Thompson OAM for supporting MGA as we grow and nurture our philanthropic supporter base.

MGA is underpinned 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 MGA by Councillors and Council staff. A special

thanks goes to CEO, Andi Diamond, and Julie Salomon, Director, Community Development and Services who have shown unwavering support for MGA. We would especially like to acknowledge Jenny Ruffy, Manager, Information and the Arts, who resigned in October 2018. The leadership and drive she has for MGA has left a lasting legacy, and her support and advocacy continues. We also thank the Victorian Government for its support through Creative Victoria.

We would like to thank COM members, in particular Chair of COM, Natasha Bowness, who is an outstanding leader and advocate for MGA. We would like to acknowledge a new member to COM, Wai Tang, and acknowledge retiring member Cr Robert Davies.

MGA's network of partners and sponsors continued to grow, with support renewed by Ray White Glen Waverley – Cristine Jones, Haymes Paint, Design by Pidgeon Ward, Colour Factory, Thames & Hudson, Sofitel Melbourne on Collins and we cemented our partnership with Mercedes Benz – Waverley as a Partner. We welcomed new partners LifeView, RMIT, Novotel Melbourne Waverley, The Glen, and

sponsors HSBC Glen Waverley. Our partners and sponsors share in our passion for photography and the arts and our desire to build and strengthen our community.

Throughout this year the key standout has been the momentum and passionate support clearly shown for MGA and for photography, recognising it as a vibrant, dynamic and exciting art form. The incredibly talented, passionate and brilliant MGA staff are supported by a strong network of supporters, particularly through COM with Natasha Bowness at the helm and MGA's Foundation led by Kallie Blauhorn. It is a joy and a privilege to work alongside such passionate and driven professionals.

Anouska Phizacklea
MGA Director



Brook ANDREW
Tensio (currawongs and snake) 2003
from the series *Kalar midday*
donated through the Australian Government's Cultural Gifts
Program by Dr Robert Piaggio 2017
courtesy of the artist and Tolarno Galleries (Melbourne)

Development and Sponsorship

MGA's development and sponsorship focus during the 2018-19 financial year continued with 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 MGA's diverse network of supporters has grown, its reach, awareness and presence in the community has expanded significantly, enabling MGA to develop and maintain meaningful, enduring relationships and ties to the community.

Developing corporate partnerships has been instrumental to the support and advocacy of MGA. The Glen joined MGA as a Major Partner and gifted MGA a permanent exhibition space at The Glen. This strong community partnership has expanded our audiences, and allows MGA to display works that reflect those being exhibited at the gallery. The launch of The Glen's new development and MGA pop-up gallery attracted TV and press coverage. The partnership has been supported through events, PR and marketing support, promotions in the shopping centre and across media channels to promote MGA, increasing our profile.

We were delighted that Mercedes – Benz Waverley continued and increased their support to become an MGA Partner.

We were also excited to establish new partnerships with Lifeview as a Partner, HSBC Bank Australia as a Sponsor and Novotel Melbourne Glen Waverley as our Public Program Sponsor. Existing partnerships have continued with support from Cristine Jones, Ray White as our Community Awareness Partner, alongside key industry leaders including Program Partner Haymes Paint, Design Partner Pidgeon Ward and Education Partner RMIT. MGA's Partners have played a pivotal role throughout the year in driving and promoting increased visitation through their newsletters, networks, signage, in-house brochures and social media channels.

We were thrilled to welcome Sotheby's Australia as sponsors of the Bowness Photography Prize People's Choice Award, with their support providing a significant impact on the winner of the prize.

Robyn Stacey: As still as life enjoyed philanthropic support from Kallie Blauhorn and Andrew Penn, an anonymous donor and Sofitel Melbourne on Collins. The Robin Boyd Foundation and Nord Modern supported as exhibition sponsors for *Robin Boyd, a portrait of an Australian house*.

The generosity of donors and supporters play a vital role in helping MGA achieve its ambitious goals. In 2018-19 we launched 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. The suite of engagement events throughout the year allowed us to develop meaningful relationships with our diverse supporters. Highlights included two exclusive cocktail parties held at Bill Henson's private studio, where guests were treated to a unique experience of hearing from Henson about his practice, artist studio and stunning garden oasis.

MGA enjoyed another spectacular Darkroom Dinner which offered a participatory experience for guests. The evening received generous support through donations of photographic works, enchanting experiences and must-have delights for the live auction and Game of Chance. Donations with ticket sales were warmly received and enhanced the evening's success. The Guest Group helped to transform the exhibition of auction works with donated furniture to create a welcoming lounge environment.

Photography 500: Curate, Collect, Conserve was a standout for MGA, bringing together a circle of donors who will enable MGA to showcase seminal Australian photographers, acquire work of cultural significance and conserve MGA's collection for future generations. The campaign was hugely successful and we reached our

\$50,000 target, which Creative Partnerships Australia through Plus1 will match. This will have an incredible impact on MGA, our collection and our artists in 2019-20. The campaign tied in to our existing efforts to develop philanthropy and gave us the opportunity to engage with existing, lapsed and new supporters. *Photography 500* was promoted through a plethora of MGA and external channels and also supported the introduction of an online donation portal on MGA's website and a donate tap point at the front desk. It was a huge success and far exceeded expectations. We look forward to sharing *Photography 500* news with our many new and existing supporters, now and into the future.

MGA was fortunate to receive generous support from Trusts and Foundations including two grants from the Gordon Darling Foundation, support from the Vizard Foundation and Robert Salzer Foundation and instrumental support from the Bowness Family Foundation.

MGA would like to acknowledge, thank and celebrate our supporters, and invite our community to join the MGA family on the exciting journey ahead.

Lara Goode
Development and Sponsorship Coordinator



Rosemary LAING
flight research #6 1999-2000
courtesy of the artist and Tolarno Galleries (Melbourne)

Our Collection

The past 12 months have seen a number of astounding works enter the MGA Collection. Through donations and acquisitions, the collection continues to grow in ways that strengthen its reputation as a nationally significant holding of Australian photographs.

Among the noteworthy acquisitions are significant works by Tony Albert, Anne Zahalka, Leah King-Smith, Zoe Croggon and Miriam Charlie. MGA has also undertaken a series of commissions, which has seen work by Katrin Koenning, Lydia Wegner and Lauren Bamford enter the collection. Koenning's work was drawn from a series titled *Swell*, shown for the first time at MGA in March 2019, while Bamford and Wegner's work was made specifically for the gallery as part of MGA's participation in the Victorian festival; Robin Boyd: centenary of design. The work created for these commissions demonstrates MGA's commitment to supporting artists and collecting work that is closely connected to the exhibition program.

One of the most remarkable acquisitions during the last year has been of 11 new works by Bill Henson, made in the suburb of Glen Waverley. This marks the culmination of MGA's commission to celebrate the gallery's 25th anniversary and the works join MGA's holdings of 12 works from Henson's iconic 'suburban series', *Untitled 1985-86*. This commission has been generously supported by the City of Monash, Friends of MGA, the Bowness Family Foundation, Daniel Besen and Les Walkling.

The Robert Salzer Foundation once again provided MGA with acquisition funding to support the purchase of Anne Zahalka's iconic 1987 work *The Cook (Michael Schmidt/architect, cook)*.

Through generous donations, MGA has strengthened its holdings of historic photography. Sybil Gibb and Rupert Duffy have donated a fabulous body of work by their mother, Viva Gibb (1945–2017), providing MGA a swathe of gelatin silver images that offer insight into the people and events of West and North Melbourne during the 1970s and 1980s. Another major donation has come from Sydney, with a wealth of photographs from the 19th, 20th and 21st centuries, including work by J W Lindt, Max Dupain, Charles Bayliss and Harold Cazneaux.

These donations are complemented by donations by Gael Newton AM, Ken Scarlett, the MGA Foundation and Geoffrey Smith and Gary Singer, who each facilitated works entering the collection.

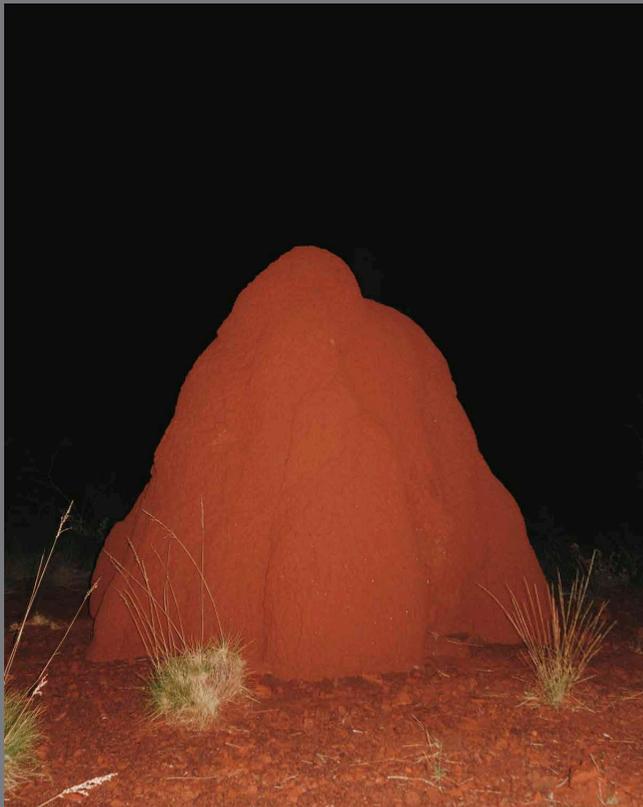
MGA benefits greatly from the generosity of artists as they support the gallery in collection-building beyond what could otherwise be achieved. Over the last 12 months Anne Zahalka, Robyn Stacey and Bill Henson have all donated their work to the MGA Collection.

This has been an exceptional year for the MGA Collection with nearly 200 works entering the collection. For a detailed record of collection development during the 2018–19 financial year, please see the full list

of acquisitions included in this report.

We thank MGA's Committee of Management and Collection Committee for their support in relation to these acquisitions, and acknowledge the expert guidance of Gael Newton AM, Milton Harris, David Rosenthal OAM and Les Walkling in collection development.

Pippa Milne
MGA Senior Curator



Katrin KOENNING
Little mount I 2018
Little mount II 2018
Little mount III 2018
from the series *Swell* 2010–18
courtesy of the artist, Reading Room (Melbourne)
and East Wing Gallery (Dubai)

Education and Public Programs

Education and program partnerships featured strongly across 2018-19 and encouraged a deeper connection with our local community both within our walls and off-site. The following highlights create a snapshot of the combined 192 Education and Public Programs delivered this year.

For our youngest visitors arty-storytimes ran each school holidays in collaboration with the Wheelers Hill Library and complementing a new program 'Kids Imagination Network' that combines art, nature and meditation with holistic educator Bridget Gunn. Sustainable Monash presented an evening screening of an independent film focusing on the impact of helium balloons during Katrin Koenning's exhibition *Swell*. Katrin Koenning and Dr Les Walkling presented significant masterclasses during this period, supporting the examination of climate change through the festival CLIMARTE and the *Dombrovskis: journeys into the wild*, and *Swell* exhibitions.

In our broader community Monash MPavilion, which recently opened at Monash University Clayton campus, hosted two MGA events; a discussion with Katrin Koenning and MGA Senior Curator Pippa Milne, and an architecture-themed photowalk across the campus. MGA hosted a residency by Perimeter Books in August, where alongside a pop-up store, they presented an engaging afternoon of discussions with four of their recently published artists.

September saw MGA staff decamp to

the picturesque township of Bright for the second year of workshops and presentations at the Bright Festival of Photography, supported by Program Partners Bright Brewery. We were joined by 25 keen photographers who, across two different workshops, explored the art of the photobook. MGA Senior Curator Pippa Milne presented a lecture on the magic of photography exploring the tricksters and special effects masters of historic and contemporary photography.

Over the summer we continued to expand free community engagement programs, providing two distinct hands-on spaces that were inspired by *Robyn Stacey: as still as life*. The Atrium Gallery was turned into a giant green house, just waiting for a rabble of butterflies to descend – over 1,570 butterflies were counted at its conclusion. Inside the gallery were two table-top photography studios full of props for older visitors to construct their own still-life compositions, which were generously supported by Bunnings Scoresby.

On the concluding weekend of *As still as life* Robyn Stacey and Anne Zahalka spoke to their work at artist talks, and Stacey created a room-sized camera obscura in a suite at Program Partner Novotel Melbourne Glen Waverley which visitors were invited to experience.

In October we celebrated World Cyanotype Day with two special guests Doug Spowart and Victoria Cooper who curated a nation-wide snapshot of cyanotype practice in the Atrium gallery

space, and presented a booked-out masterclass for 10 very lucky participants.

Perhaps the most important partnership this year was with the Victorian Advocacy League for Individuals with Disability (VALID) and the connection established with the Clayton-based Peer Action Group. Over the course of four workshops and two gallery tours, 'Arts Action' saw the participants explore personal-political objects and art-making as a way to examine their lived-experience with disability. They utilised lumen printing, cyanotypes and studio photography to interpret their objects and experiences. Through this program we ran a cyanotype workshop at *Having a Say in Geelong*, the largest conference for people with disability in Victoria, to an entirely new audience.

MGA Education participated in the National Gallery of Australia's National Visual Arts Education Conference where teachers from across the country joined us for a lumen printing workshop in the incessant heat of a Canberran January.

The year ended with programs in support of *Robin Boyd, a portrait of an Australian house* including an enjoyable evening with Tony Lee, Martin Stone and Maxine Gilbee where they shared their personal stories of what life is (and was) like living in a Robin Boyd home amidst the backdrop of the exhibition's stunning timber-frame installation.

Stephanie Richter
Education & Public Programs Coordinator

LEGACY - Photography Studies College education tour



LEGACY - Swinburne University education tour



As still as life rabble of butterflies free kids activities in the Atrium Gallery



As still as life pop-up photography studio



Katrin Koenning in conversation with MGA Senior Curator Pippa Milne during *Swell*



‘Perhaps the most important partnership this year was with the Victorian Advocacy League for Individuals with Disability (VALID) and the connection established with the Clayton-based Peer Action Group.’

— Stephanie Richter
Education & Public Programs Coordinator

Victorian Advocacy League for Individuals with Disability (VALID) workshops



Bright Festival of Photography Photobook Workshop



MGA Volunteers

Volunteers

Lisa Beaumont
Alison Bowey
Tammy Boyce
Susan Brunialti
Janice Chandler
Sue Clisby
Serena Cowie
Renata Gralinski
Melinda Haldene
Lucy Ann Hall
Anne McCallum
George Macfarlane
Christine Matysik
Tyler Meredith
Cecilia Reynaga de Morfin
Blake Randall
Irena Robbins
Maggie Seldon
Ankita Sengupta
Katya Smirnova
Katherine Wright

Retired Volunteers

Beverley Dungan
Deyna Yohana Friska
Lachie Hill
Alexander Linger
Tess McLaren
Polina Nazarova
Celine Prohaska

Volunteers are integral to MGA's daily operations. The dedicated team of 31 volunteers collectively donated over 2,400 hours of their time over the course of the year. Volunteers support MGA across various areas of operation including providing customer and retail service to visitors and assisting 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 art 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.

This year MGA welcomed 10 new volunteers including 2 international students; we extend a big thank you to all our volunteers. We look forward to their ongoing contribution to MGA's success and growth.

In December 2018 we sadly lost one of our longest serving volunteers and a dear

friend of MGA, Beverley Dungan. Beverley was a dedicated MGA volunteer for 18 years and a friendly, familiar face on our reception desk. She loved serving her community in her retirement and thoroughly enjoyed assisting MGA visitors. She will be greatly missed, may she rest in peace.

In March 2019 we celebrated two volunteer milestones with Christine Matysik and Sue Clisby serving six and ten years at MGA respectively. 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.

Ellenie Zahariou
Visitor Services – Commercial Operations

For Robin Boyd, a portrait of an Australian house, the gallery was transformed by an unorthodox exhibition design that housed commissioned work by Lydia Wegner and Lauren Bamford, who had photographed an iconic Boyd house.

— Pippa Milne
MGA Senior Curator

Over the last year, MGA's exhibition program offered numerous opportunities to see and connect with photography with particular focus on MGA's collection and Australian icons. MGA's program consisted of 12 major exhibitions across the three main galleries. Eleven of these were developed by MGA's team, and five included works from the MGA Collection.

In addition to MGA's core exhibition program, three promotional exhibitions were produced at The Glen, where custom prints of work by Robyn Stacey, Peter Dombrovskis and Lydia Wegner were displayed to coincide with their exhibitions at MGA.

MGA celebrated the powerful role of donors in a series of exhibitions headlined by *Legacy: Your Collection. Our Story*. The purpose and achievement of these exhibitions was to showcase the vast riches and fascinating idiosyncrasies of the MGA Collection as it has been shaped by benefactors over the past three decades. Astonishing objects such as a tapestry by Josef Albers (a gift from Harry Seidler the architect of MGA's building) sat alongside some of Australia's best known and most well-loved photographic images by artists such as Carol Jerrems, Rennie Ellis, Brooke Andrew and Polixeni Papapetrou.

Following this was the 14th annual William and Winifred Bowness Photography Prize, which saw over 700 entries. This prize continues to provide an important survey of contemporary photographic practice in Australia, and this year was awarded to

Iranian-born, Melbourne-based artists, Hoda Afshar for her work 'Portrait of Behrouz Boochani, Manus Island' (2018). Alongside this was an exhibition celebrating Bowness alumni, Valerie Sparks who won the 2016 Bowness Photography Prize for her work 'Prospero's Island – North East' (2016).

The summer period at MGA was populated by the dark beauty of Robyn Stacey's masterful still lifes. *Robyn Stacey: as still as life* was an expansive exhibition that showcased a decade of work by the Sydney artist, during which time she had worked with numerous house museum collections and herbariums. Accompanying this was a string of works drawn from the MGA Collection to illustrate the development of still life within photography.

MGA's most visited exhibition season was *Dombrovskis: journeys into the wild*, which focussed on the environment. A touring exhibition from the National Library of Australia, generously printed by Les Walkling, was a glorious series of nearly 80 images by heralded environmental photographer Peter Dombrovskis was paired with a contemporary exhibition of work by Katrin Koenning, entitled *Swell*. The gallery welcomed young conservationists, outdoor education students and photography enthusiasts through to those who remembered Dombrovskis's photographs entering the community through newspapers, calendars and posters in the 1970s and 80s. This season was a celebration of the power of photography to communicate and call to

action as part of ART+CLIMATE=CHANGE 2019.

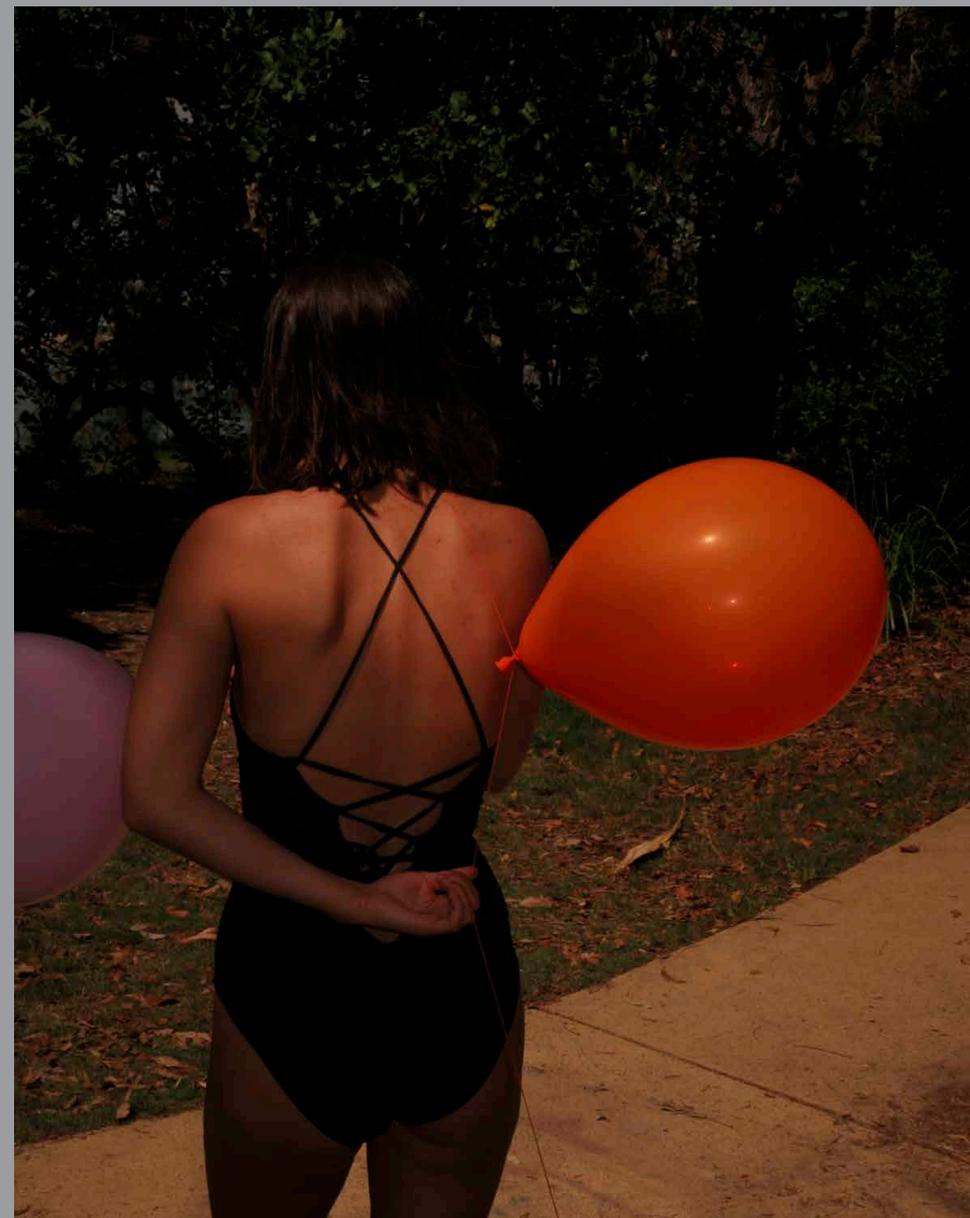
Other exhibitions have supported and championed artists through commissioning and showing new work. MGA commissioned Katrin Koenning to produce the exhibition *Swell*. We were pleased to host the artist for several artist talks and a workshop alongside this thoughtful environmental show.

For Robin Boyd, a portrait of an Australian house, the gallery was transformed by an unorthodox exhibition design that housed commissioned work by Lydia Wegner and Lauren Bamford, who had photographed an iconic Boyd house. These contemporary images were complemented by an expansive series of vintage prints of Boyd houses by Mark Strizic, generously loaned by Tony Lee.

Emerging artists were front and centre for the final series of exhibitions as MGA hosted both *TopShots* and *Develop*, showcasing work by VCE students and recent graduate students respectively. These energetic exhibitions gave some insight into the wonderful potential of those who are coming up through the photographic ranks, and we look forward to seeing more by them in future years.

Pippa Milne
MGA Senior Curator

Katrin KOENNING
Sasha with balloons 2018
from the series *Swell* 2010–18
courtesy of the artist, Reading Room (Melbourne)
and East Wing Gallery (Dubai)



LEGACY. Your collection. Our story.

15 June 2018 –
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.* celebrated 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 encompassed 144 works from 105 artists, donated by 116 individuals. *LEGACY* teased out the fascinating and compelling stories behind the works and showcased 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 some of the most recent donated works to the collection by some of Australia's most significant photographers. A microsite was developed to provide a guided tour of the exhibition www.legacy.mga.org.au.

Curator: Anouska Phizacklea



Carol JERREMS
Juliet 'Girl amongst leaves' 1976
courtesy of Ken Jerrems and the Estate of Lance Jerrems

The legacy continues...
Vignettes: series,
performance, experimental
and the experiential

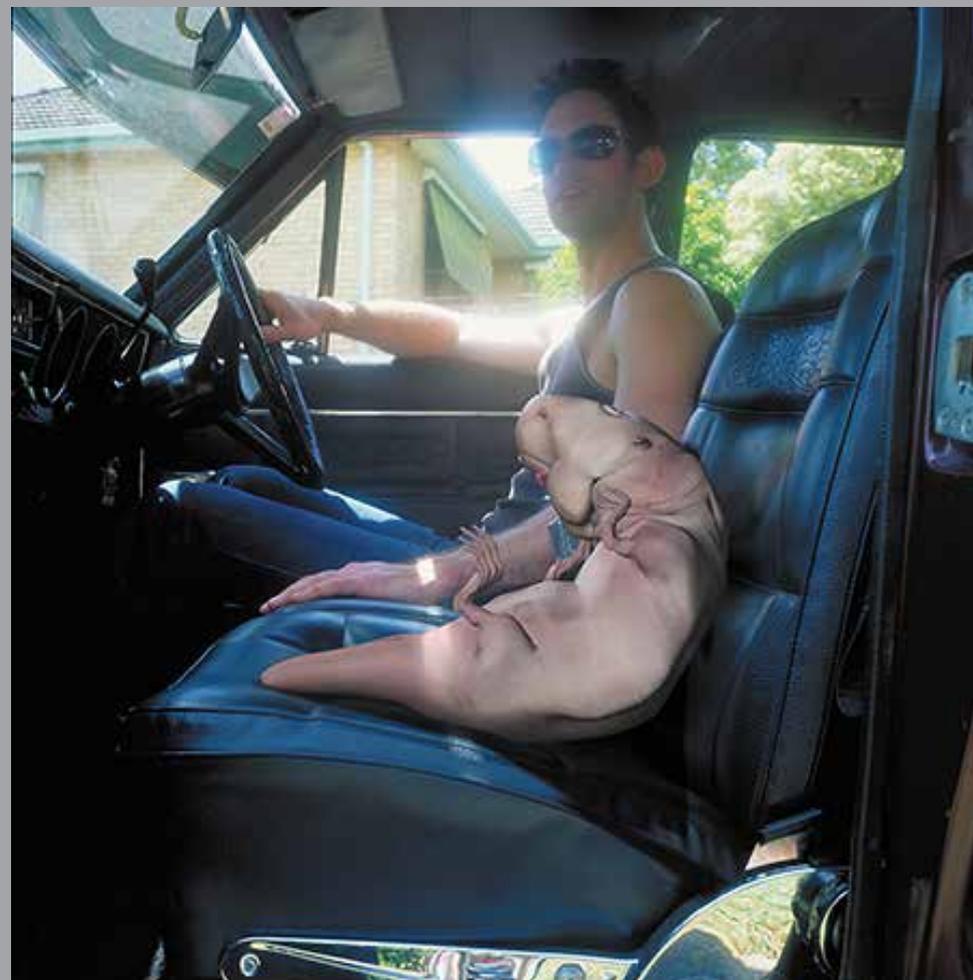
18 July 2018 –
19 September 2018

This intimate vignette drew on MGA's collection of donated works to examine the different approaches photographers use to explore subject matter.

This diverse range of works intersect and coalesce in strange and beautiful ways, with a particular focus on photographers who use long-form narratives to explore their subject matter through a series of works.

Some artists embraced chance and experimentation through cameraless techniques, others captured the complexities of modernity through documentary photography and performance, while others explored the intricacies of our landscape and memory.

Curator: Anouska Phizacklea



Patricia PICCININI
Waiting for Jennifer 2000
from the series *SO2 (series 1)*
courtesy of the artist

LEGACY+ ... collecting contemporary: Hoda Afshar | Pat Brassington | David Rosetzky

18 July 2018 –
19 August 2018

MGA's collection is incredibly unique; the only public collection solely dedicated to Australian photography. *LEGACY+* featured pop-up exhibitions which articulated how acquisitions and donations work in concert with each other.

This dynamic conversation is at the heart of how a public collection can grow and become an incredible cultural asset, one that reflects, responds and speaks to the importance of photography, of public collections, and ensures future generations have access to our shared cultural history and one of the most important artistic mediums of our time.

A central aspect of the collection is collecting contemporary artists. *LEGACY+* focused on key works by leading artists acquired through donation and purchase. This small vignette placed the works and

these artists in conversation with each other which resulted in surprising connections that elicited a powerful narrative continuum.

Hoda Afshar | Pat Brassington | David Rosetzky

The first in the *LEGACY+...collecting contemporary*, this exhibition showcased the work of Hoda Afshar, Pat Brassington and David Rosetzky whose practices involve creating potent narratives within their practices, with performative, experimental and chance encounters tying these works together.

Curator: Anouska Phizacklea



LEGACY+ ... collecting contemporary: Petrina Hicks | Darren Sylvester | Christian Thompson

22 August 2018 –
19 September 2018

This exhibition explored the work of Petrina Hicks, Darren Sylvester and Christian Thompson whose practices reference contemporary pop culture in staged scenes or tableaux that invite the viewer to delve past the enticing imagery and deep into the undertows and question what lies beneath.

Curator: Anouska Phizacklea

Left page
David ROSETZKY
Hoda #2 2017
courtesy of the artist and Sutton Gallery (Melbourne)

Pat BRASSINGTON
Font 2007
from the series *Heat*
courtesy of the artist, ARC ONE Gallery (Melbourne)
and Bett Gallery (Hobart)

Right page
Christian THOMPSON
Howl your troubles 2011
from the series *Native's instinct*
courtesy of the artist and Michael Reid (Sydney)



TOPshots 2017–18: celebrating emerging artists

15 June 2018 –
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.

The finalists for TOPshots 2017-18:
Natalie Bocquet, Princes Hill Secondary College
Marek Dague, Princes Hill Secondary College
Lacey Gilbert, Luther College
Holli Hickman, Caulfield Grammar School
Sam Hooper, Scotch college
Chris Jackson, Scotch College
Ben Macri, Marcellin College
Isabella Murray-Goold, St Paul's Anglican Grammar School
Cam Myers, Woodleigh School
Helen Nguyen, Loreto Mandeville Hall
Toorak
Bryce Peatling, Beaconhills College
Sophie Smith, Melbourne Girls Grammar
Nikita Smith, Vermont Secondary College
Emily Tolan, St Margaret's School
Letran Truong, Wellington Secondary College
Jamie Tung, Luther College
Courtney Turner, Kingswood College
Amanda Twigg, Loreto Mandeville Hall
Toorak



WINNER TOPSHOTS AWARD
Cam MYERS
Portsea piers 2017
from the series *Portsea piers*
collection of the artist and Woodleigh School

2018 William & Winifred Bowness Photography Prize

29 September 2018 –
18 November 2018

The William and Winifred Bowness Photography Prize was established by the MGA Foundation in 2006 to promote excellence in contemporary Australian photography across all photographic media and stylistic genres by both established and emerging artists with work produced within the last year.

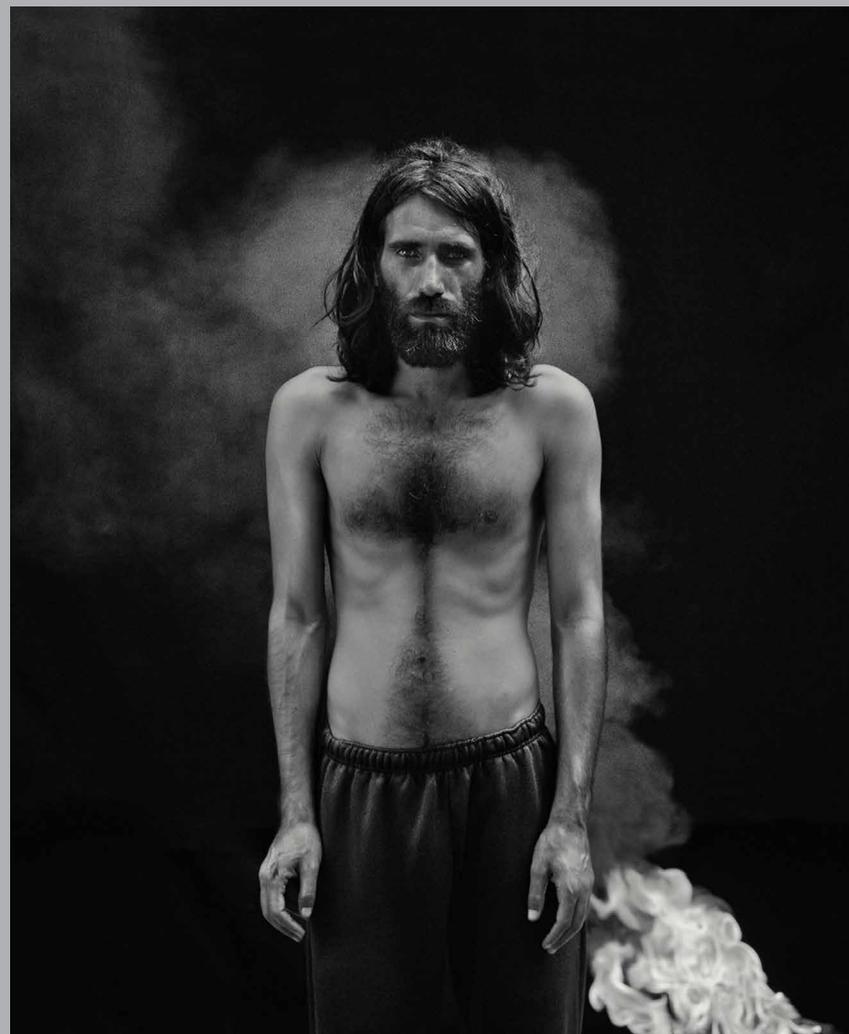
The 2018 judges, Dr Michael Brand, Director, Art Gallery of New South Wales; Dr David Rosetzky, artist; and Anouska Phizacklea, MGA Director selected 50 finalists from a highly competitive field of entrants.

The quality and diversity of the works in this year's prize is testament to the important role the Bowness Photography Prize has in supporting MGA as the Australian home of photography, one that recognises exemplary work and champions Australian artists.

The announcement of the Bowness Photography was filmed by ABC TV for Compass program at which Melbourne-based, Iranian-born artist Hoda Afshar was awarded the \$30,000 William and Winifred Bowness Photography Prize for her photograph 'Portrait of Behrouz Boochani, Manus Island' (2018). The Sotheby's Australia People's Choice Award, as voted by the public, was also awarded to Hoda Afshar. This was the first time in the Prize's history the recipient of the Bowness Photography Prize was also the recipient of the Sotheby's Australia People's Choice Award. Shelley Horan, Darren Sylvester and Cyrus Tang were the 2018 recipients of the

Colour Factory Honourable Mentions.

2018 Bowness Photography Prize Finalists: Hoda Afshar, Robert Ashton, Sofi Basseghi, Alison Bennett, Devika Bilimoria, Tom Blachford, Aaron Bradbrook, Danica Chappell, Rowan Conroy, Michael Cook, Tamara Dean, Marian Drew, Amos Gebhardt, John Gollings, Linsey Gosper, Lee Grant, Janina Green, Ponch Hawkes, Hego, Petrina Hicks, Shelley Horan, Leah King-Smith, Katrin Koenning, Sandra Lamonaca, Mathew Lynn, Kirsten Lyttle, Isobel Markus-Dunworth, Ben McGee, Joseph McGlennon, Rod McNicol, Jacqueline Mitelman, Nasim Nasr, Polixeni Papapetrou, Matthew Portch, Clare Rae, Julie Rrap, Melissa Spiccia, Nathan Stolz, Natalya Stone, Ian Strange, Darren Sylvester, Samuel Szwarcbord, Cyrus Tang, Di Tang, Natalie Tirant, Justine Varga, James Verdon, Martin Walch, Amanda Williams and Anne Zahalka.



WINNER WILLIAM & WINIFRED BOWNESS PRIZE 2018
Hoda AFSHAR
Portrait of Behrouz Boochani, Manus Island 2018
from the series *Remain*
courtesy of the artist

Allusion & Illusion: the fantastical world of Valerie Sparks

29 September 2018 –
18 November 2018

This exhibition was the first in a series presented by MGA that profiles and explores the work of William and Winifred Bowness Photography Prize alumni.

Valerie Sparks won the Bowness Photography Prize in 2016 for her work 'Prospero's Island – North East' from the series *Prospero's Island* (2016). Sparks' magnificently beautiful large-scale works entice the viewer with perfectly impossible landscapes. Each scene is meticulously constructed using her photographs of different landscapes, flora, fauna and taxidermied animals from museum collections. These composite images, which could never exist in nature, draw attention to concerns over the destruction of landscape, post-colonialism and globalisation.

A microsite of the exhibition and Sparks' work was developed to explore the works in the exhibition and drew together key works that chart Sparks' significant practice. It helped to bring to life her process and hinted at the exciting, immersive and innovative installations that she is moving towards.

Interior designer Kate Challis, artist Valerie Sparks, Assistant-Director Artbank Emma Crimmings, and MGA Director

Anouska Phizacklea explored Sparks' exhibition and the process of commissioning an artist in a panel discussion. In particular they explored the joy of bringing art into domestic environments as Challis has recently done with a dramatic installation of Sparks' *Le Vol* series, which wraps around her kitchen-dining room and was featured in the November edition of *Vogue Living*. The in-conversation was filmed and made available online.

Curator: Anouska Phizacklea



Valerie SPARKS
Le Vol 1 2014
from the series *Le Vol*
courtesy of the artist

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

Robyn Stacey is one of Australia's leading practicing artists who spent over a decade researching and documenting significant Australian and international collections and archives. Stacey employed the still-life genre to articulate the fascinating narratives behind the development of historically important collections, harnessing the power of objects as a way to tell these stories. When combined with other objects these compositions reveal something of the lives of their owners through their impassioned collecting practices.

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..

Free activities included a makers' spaces for young audiences to create their own butterfly *beau monde* within the atrium space, and a pop-up still life studio in the gallery space for all ages. Interviews with Stacey were filmed and made available to

view in the gallery space and online.

Works derived from Stacey's compositions were the inaugural works to be displayed at MGA's new Gallery Wall at The Glen, at which Stacey and MGA's Director held an in-conversation event.

In the final week of the exhibition, MGA hosted a pop-up camera obscura at the Novotel Glen Waverley.

Artists: Ann Balla, Del Kathryn Barton, Francis Busby, Nanette Carter, Jack Cato, Kathy Cavaliere, Olive Cotton, Sean Davey, Julie Davies and Alex Rizkalla, Marian Drew, Max Dupain, John Eaton, Susan Fereday, Joachim Froese, Viva Gibb, Christine Godden, Janina Green, Fiona Hall, Carol Jerrems, Ruth Maddison, Penelope Malone, David Moore, George J Morris, Jozef Stanislaw Ostoja-Kotkowski, Susan Purdy, Jacky Redgate, Jon Rhodes, Michael Riley, Matthew Sleeth, Robyn Stacey, Mark Strizic, Unknown, Beverley Veasey, Anne Zahalka.

Curator: Anouska Phizacklea

Exhibition partners

The Glen
Sofitel Melbourne on Collins
Matt Krumins Photography

Generously supported by

Kallie Blauhorn & Andrew Penn
Anonymous



Robyn STACEY
Fontaine de Vaucluse 2009
from the series *Empire line*
courtesy of the artist, Darren Knight Gallery (Sydney)
and Jan Manton Gallery (Brisbane)

Dombrovskis: journeys into the wild

9 March 2019 –
12 May 2019

‘When you go out there, you don’t get away from it all. You get back to it all. You come home to what’s important. You come home to yourself.’ – Peter Dombrovskis

Peter Dombrovskis (1945–96) was one of the world’s foremost wilderness photographers. His powerful, reflective and deeply personal images of the unique Tasmanian wilderness had a lasting impact. His images changed the way Australians think about their environment by making remote nature accessible through images.

Through their use in environmental campaigns such as the ‘No Dams’ movement of 1982, some of Dombrovskis’s images have become shorthand for environmental concerns in Australia. Seldom in the history of photography has there been as clear an example of visual culture bearing such political sway.

Presenting a vast sweep of the artist’s images, *Dombrovskis: journeys into the wild* was initially developed by the National Library of Australia from their comprehensive collection of Dombrovskis’s

work.

A selection of Dombrovskis’s images were reproduced for exhibition at MGA’s Gallery at The Glen, which were incredibly popular.

MGA presented this exhibition as part of the CLIMARTE Festival:
ART+CLIMATE=CHANGE 2019

Exhibition supporters:

National Library of Australia
ART+CLIMATE=CHANGE 2019
Australian Geographic
Les Walking



Peter DOMBROVSKIS
Morning light on Little Horn, Cradle Mountain-Lake St Clair
National Park, Tasmania 1995
courtesy of the National Library of Australia and the Estate of
Peter Dombrovskis

Swell

Katrin Koenning

9 March 2019 –
12 May 2019

Katrin Koenning makes images that sit at the limit of documentary photography. In *Swell*, the artist addressed collective states of environmental urgency in which we find ourselves. Avoiding expected tropes of disaster-imagery, the work offers counter-narratives in order to focus on what is at stake and to decipher how humans and nature impact on each other.

This exhibition offered a contemporary response to the tradition of environmental photography of the 1970s and 80s. Koenning proposes a view of nature and wildness that is more psychological than intrepid. Her alluring and unsettling images give us a sense of Earth's beauty and precariousness.

MGA's newly established education partnership with RMIT resulted in digital interviews with Koenning about her work and the exhibition .

Curator: Pippa Milne

MGA presented this exhibition as part of the CLIMARTE Festival:
ART+CLIMATE=CHANGE 2019

Exhibition supporters:
ART+CLIMATE=CHANGE 2019



Katrin KOENNING
Black Saturday made tree 2013
from the series *Swell* 2010–18
courtesy of the artist, Reading Room (Melbourne) and East Wing Gallery (Dubai)

Robin Boyd, a portrait of an Australian house

Lydia Wegner, Lauren Bamford, Mark Strizic

25 May 2019 –
14 July 2019

This exhibition celebrated the architecture of Robin Boyd through the medium of photography. Contemporary photographers, Lauren Bamford and Lydia Wegner were commissioned to produce new work centred on the Wright House in Warrandyte, one of Boyd's iconic family homes.

Wegner produces playful, investigative images that use carefully choreographed objects in real spaces, while Bamford photographs houses and interiors for creative clients. The two artists offered a fractured view of the Wright House in stalled in an ambitious, constructed space reminiscent of the framing within a Boyd house of the 1960s. This was accompanied by historic photographs by Mark Strizic from the 1960s, the time that Boyd was designing and building his houses.

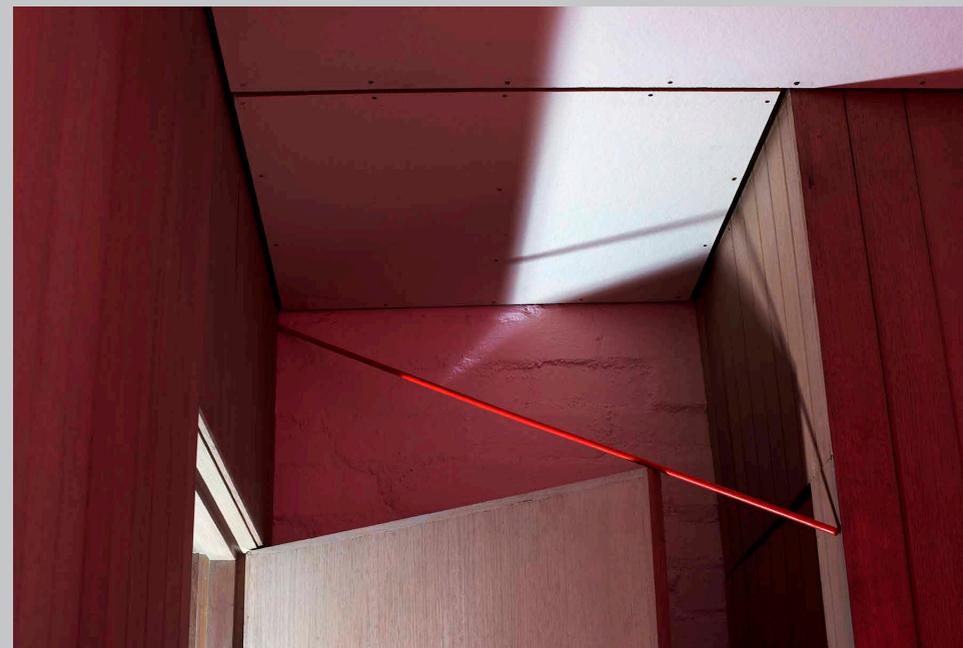
MGA's education and public engagement programs for the exhibition included a play space where children were asked to imagine their house of the future.

MGA's Gallery at The Glen came alive with Wegner's bold and brightly coloured abstracted architectural forms

Curator: Pippa Milne

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

Exhibition Partners:
Robin Boyd Foundation
Tony Lee
NORD Modern



Lydia WEGNER
Bathroom red 2019
from the series *Boyd house constructions*
courtesy of the artist and ARC ONE Gallery (Melbourne)

Over the past 11 years MGA has celebrated the work of emerging photomedia artists with the annual *TOPshots* award and exhibition. *TOPshots* showcases artwork produced by students studying the Victorian Certificate of Education (VCE) subjects of Art, Media and Studio Arts and the International Baccalaureate (IB) Visual Arts. Each of these subjects has a different focus within the broader course of arts education offered to Victorian secondary school students, making the *TOPshots* exhibition an exciting overview of different creative trajectories.

The artworks displayed in this exhibition offer little more than a glimpse of the year-long course of study each of these young artists have undertaken. It would be remiss not to mention the laborious nature of each of these subjects and the hours spent testing, refining and creating final folio pieces and documenting creative processes in visual diaries.

MGA is proud to have the opportunity to acknowledge the excellence of young photomedia artists in our community, and welcome our visitors to take inspiration from the creative potential that *TOPshots* 2018-19 represents.

Exhibiting artists:

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

Exhibition Coordinator:
Stephanie Richter



Sophie GRIGARIUS
Part 3 2018
from the series *Grace*
courtesy of the artist and Toorak College

In its inaugural year, *Develop* showcased a small selection from the vast pool of talent that emerged from Melbourne's tertiary graduate exhibitions of photography in 2018. With artists drawn from six universities and across many styles and genres, this was a celebration of the next generation of Australian photographers.

In 2019 the range of artworks encompassed delicate photographic sculptures, alternative processes, documentary photography of communities across Australia, family portraiture, conceptual images and music photography.

This was only a sample of what is being produced by tertiary students within the photographic field, and the talent both here and in other students gives great hopes for what this cohort might contribute to the medium.

Curator: Pippa Milne

Exhibiting Artists:

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

Intern
Alex Walker



Yunhua ZHANG
Glowworms 2018
from the series *Nocturnal*
courtesy of the artist

John Gollings: the history of the built world is the first exhibition in MGA's international touring program, which profiles and champions Australian photographers globally.

— Katie Tremschnig, Gallery Registrar

MGA's collection of Australian photographs now numbers over 3,380 items and we seek to keep the collection active and accessible, whilst maintaining international museum standards of storage and display. Alongside MGA's exhibition program we provide collection access through travelling exhibitions, external loans and online on 'explore our collection' webpages to increase the collection's visibility in the community, raise MGA's profile, and offer an opportunity to share specialist knowledge with the local community and colleagues, institutions, educators and students.

MGA's travelling exhibition program

seeks to reach regional and interstate audiences, and for the first time international audiences, with curated exhibitions that highlight the strengths of the collection and Australian artists work. The popular *Australian exotica* completed its tour itinerary to Redland Art Gallery (QLD) and Blue Mountains Cultural Centre (NSW). This exhibition included works by significant Australian artists drawn from MGA's Collection including, Brook Andrew, Marian Drew, Christian Thompson, Destiny Deacon and Tracey Moffatt and engaged a tremendous 46,243 visitors.

After a successful exhibition at MGA in

Collection Access

2017, *John Gollings: the history of the built world* began its tour itinerary in India as part of Australia Fest and PhotoSphere. This is the first exhibition in MGA's international touring program, which profiles and champions Australian photographers globally. This was made possible with the support of the Australian High Commission in India and the Bowness Family Foundation, which also supported MGA's Director and the artist to accompany the tour to India and attend programs and the launch in Delhi.

The exhibition began its tour for national audiences with Queensland Centre for Photography | The Maud Street Photo Gallery (QLD) and Whitehorse Artspace kicking off the Australian leg of the tour.

A publication was produced to accompany the exhibition that celebrates Gollings's practice with works from the exhibition, including new works exclusive to the Indian and Australian touring exhibitions. This publication was made possible by the support of publication partners the Gordon Darling Foundation and the Vizard Foundation.

The continued development of the online digital resource, 'Explore our collection', encourages digital engagement with the collection. Currently there are over 1100 records available online with many including extended texts and artist biographies which creates an excellent resource of Australian

photographers and photographs for researchers, students, and the general public. This was utilised successfully during the exhibition *Robyn Stacey: as still as life*, where the exhibition labels contained a QR code that directly linked to extended texts and information online.

Loans of MGA's Collection to other institutions for inclusions in their exhibitions is an important part of being entrusted with a public collection. After being exhibited as part of MGA's *Legacy* exhibition, Josef Albers' tapestry was then shown at the National Gallery of Australia's Bauhaus display. Collection works by Mickey Allan, Michael Riley and Ben Morieson were also included in exhibitions at Swan Hill Regional Gallery and Queensland University of Technology Art Museum.

For local audiences, works drawn from MGA's collection were used to create satellite exhibitions that complimented our major exhibitions at the Glen Waverley Civic Centre including a display of photographs by Mark Strizic.

MGA is committed to having a readily accessible and active collection – this was achieved with 5% of the collection viewable 'in real life' through exhibitions, loans and public displays and over 32% viewable online.

Katie Tremschnig
Gallery Registrar

Australian exotica

Redland Art Gallery (QLD)

21 October – 2 December 2018
Days open: 36
Attendance: 2701

Blue Mountains Cultural Centre (NSW)

19 January – 3 March 2019
Days open: 43
Attendance: 3023

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.

Curators: Stella Loftus-Hills, Stephen Zagala

Funding And Sponsorship: City of Monash,
Creative Victoria

Michael COOK
Undiscovered #2 2010
from the series *Undiscovered*
courtesy the artist and Andrew Baker Art (Brisbane)



John Gollings: the history of the built world



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

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

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

Curator: Stephen Zagala

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

CEPT University (AHMEDABAD)

18 January – 15 February 2019
Days open: 25
Attendance: 1,850

India Habitat Centre | Experimental Art Gallery (NEW DELHI)

18 February – 20 March 2019
Days open: 45
Attendance: 700

Queensland Centre for Photography | The Maud Street Photo Gallery (QLD)

22 February – 24 March 2019
Days open: 23
Attendance: 228

Whitehorse Artspace (VIC)

11 April – 15 June 2019
Days open: 45
Attendance: 2,967

John GOLLINGS
Penleigh and Essendon Grammar School (McBride Charles Ryan), Essendon, Victoria 2011
courtesy of the artist

The Atrium Gallery

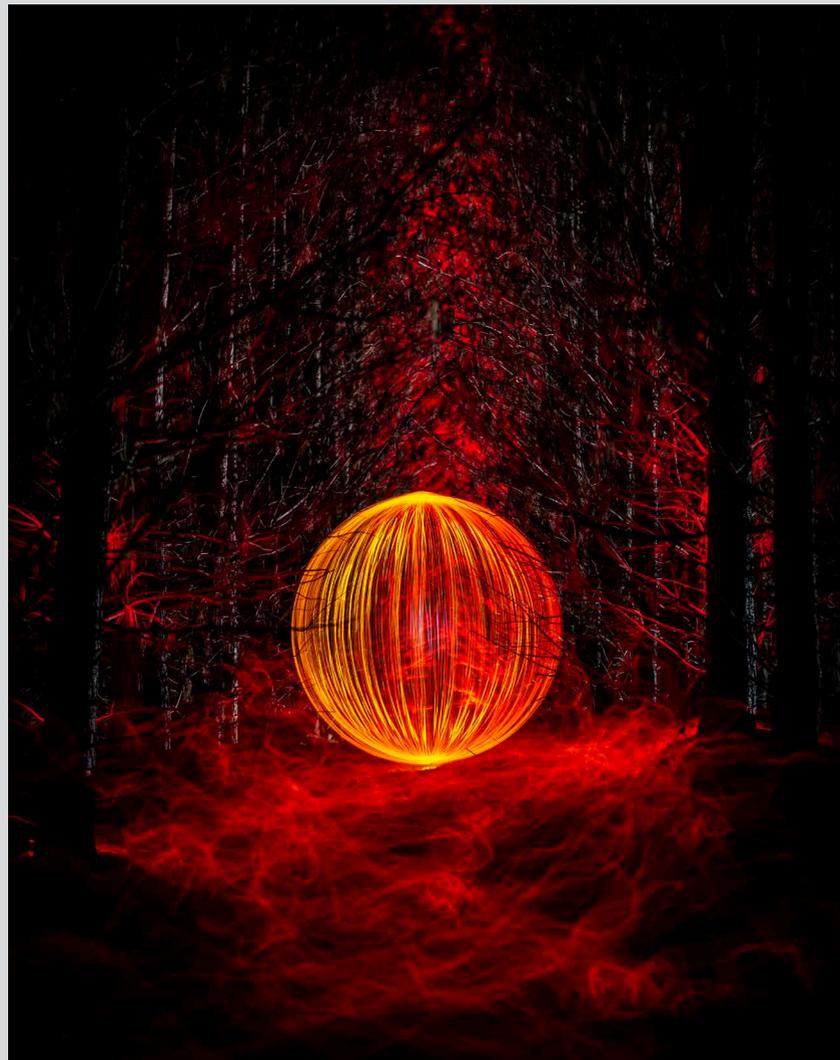
In 2019 MGA recalibrated and redeveloped the community exhibition spaces – the RAMP Gallery and the Breezeway – to support the gallery’s main exhibition program, providing a refreshed and responsive space to showcase work by emerging photographers that relate to MGA’s programming.

This focus provides new and meaningful opportunities for artists working with photography to grow and develop their practice. The first exhibition in the RAMP Gallery was the Friends of MGA annual photography competition. Now in its second year it provides opportunities for passionate photography enthusiasts to showcase their practice to a diverse audience. *In Anna’s Garden* was an exhibition of Australian practitioners to celebrate World Cyanotype Day 2018. It provided a glimpse into the rich community in Australia that exists around the cyanotype process and created a vibrant conversation about the elemental processes of photography, that linked beautifully back into MGA’s exhibition only a few months before *Antipodean emanations: cameraless photographs from Australia and New Zealand*. There space then came alive for *Robyn Stacey: as still as life*, with a makers space for children to create their own rabble of butterflies while the Atrium was being redeveloped. In April the first exhibition in the newly redeveloped space was Denis Smith, who creates work that sits enticingly on the cusp of photography and performance by ‘painting with light’. His transformative story was documented in a

film which explores how photography and art transformed his life for the better.

Over the coming years, these newly conditioned spaces will focus on creating opportunities for young emerging practitioners to showcase their photographic practice to the more than 180,000 people who visit the site each year.

Anouska Phizacklea
MGA Director



Denis SMITH
Aftermath 2015
courtesy of the artist

Atrium Gallery Exhibitions

Ramp Gallery

Friends of MGA exhibition

5 October 2018 — 24 November 2018

The Friends of MGA annual photography competition is now in its second year and provides an opportunity for the Friends to exhibit their work across a range categories. It comes as no surprise that many of the Friends have well-honed photography skills with extensive exhibition histories. From technically astute prints to the sensitive responses to landscape and portraiture, there is more than enough competitive edge to make the exhibition and announcement keenly anticipated.

Judged by members of the Friends of MGA Committee of Management and an MGA staff member the selection of finalists' works included 48 works by 36 artists across 7 categories.

AWARDS

Best architecture

Colin Lampshire

Daylesford Gallery 2017

pigment ink-jet print

Best creative

Margaret Huxtable

Painting the night away 2018

pigment ink-jet print



Best landscape

Astrid Weise

Drought 2018

pigment ink-jet print

Best monochrome

Jennifer Fawkes

Phone a friend 2018

pigment ink-jet print

Best nature

Vicki Goodall

Pre-dawn, Koriella 2017

pigment ink-jet print

Best portrait

Javier Roldan Perez

All my life 2017

pigment inkjet print

Best print

Malcolm Gamble

Glencoe sunshower 2017

pigment ink-jet print

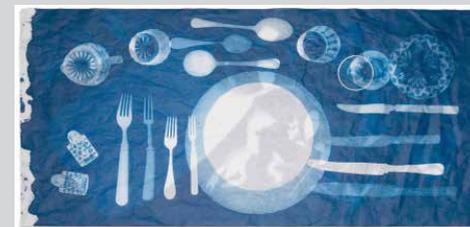
Breezeway

Community Space

IN ANNA'S GARDEN: Australian practitioners celebrating World Cyanotype Day 2018

11 September - 21 October 2018

This exhibition was developed by artists Doug Spowart + Vicky Cooper with support from MGA. It provided a glimpse into the rich community in Australia that exists around the cyanotype process. *In Anna's Garden* provided an opportunity for cyanotypists to come together and share their work, and to educate the broader community about this historical process that has captured the blue hearts of contemporary artists.



Left

BEST MONOCHROME

Jennifer FAWKES

Phone a friend 2018

courtesy of the artist

Right

Victoria COOPER and Doug SPOWART

Australian Banquet, January 25/26 1788 2010

double-sided broadsheet cyanotype in rice paper

37.6x78.4cm

A unique-state artist book consisting of 7 variants.

courtesy of the artists

Atrium Gallery

Denis Smith: Playing with light

From 1 May 2019

The first exhibition in the newly reconditioned Atrium Gallery space was Denis Smith's light photography. Denis Smith was born in Auckland before moving to Australia in 2009. He creates work that sits beautifully on the cusp of photography and performance by painting with light.

Smith captures the motion of a light sculpture he is controlling over a long exposure. His transformative story — about how he changed his life for the better — resulted in a short film written and directed by Sam Collins. It went viral and has generated more than 250,000 views to date. The film won Best Documentary at the South Australian Screen Awards in 2012. It explores how photography and art has transformed his life, as he says

'Getting away from the city and spending time in nature creating beautiful images is my release. In recent times teaching the art of light painting photography to as many people as possible has become my passion.'



Denis SMITH
Bianco 2018
courtesy of the artist



Lydia WEGNER
Stone blue haze 2019
from the series *Boyd house constructions*
courtesy of the artist and ARC ONE Gallery (Melbourne)

Monash Gallery of Art, City of Monash Collection

Acquisitions and donations 2018–2019

Hoda AFSHAR
Portrait of Behrouz Boochani, Manus
Island 2018
from the series *Remain*
pigment ink-jet print
100.0 x 86.0 cm
donated by the MGA Foundation 2019
MGA 2019.14
courtesy of the artist

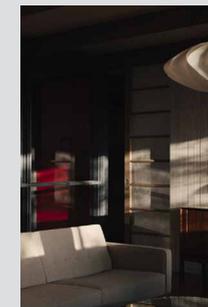


Tony ALBERT
Brother (I am) 2013
Brother (you are) 2013
from the series *Brothers*
pigment ink-jet prints
100.0 x 66.7 cm (each)
acquired 2019
MGA 2019.12–13

Bruce ATTWELL
Waterfall Bluff, Tasman Peninsula
1983
Dip Falls, North West Tasmania 1983
gelatin silver prints
15.5 x 11.5 cm (each)
donated anonymously 2019
MGA 2019.97–98

Ann BALLA
Interior departures 18 (Mandy) 1975
Interior departures 19 1975
Fantasy c. 1985
gelatin silver prints
18.9 x 18.4 cm; 19.0 x 18.6 cm;
26.7 x 18.5 cm
donated anonymously 2019
MGA 2019.99–101

Lauren BAMFORD
Untitled 2019
Untitled 2019
Untitled 2019
Untitled 2019
Untitled 2019
from the series *Kangaroo Ground*
pigment ink-jet prints, timber frames
with inserts (green, burgundy and
brown wool carpet)
62.3 x 91.8 x 4.5 cm; 43.0 x 62.1 x 4.5
cm; 121.7 x 92.0 x 4.5 cm; 121.7 x 92.0 x
4.5 cm; 91.6 x 62.2 x 4.5 cm; 41.8 x 31.2 x
4.5 cm
acquired 2019
MGA 2019.188–193
courtesy of the artist



Charles BAYLISS
Darlinghurst Courthouse c.1879
albumen print
14.5 x 20.1 cm
donated anonymously 2019
MGA 2019.102

Anthony BROWELL
The waterfront 2001
(unknown medium)
35.5 x 22.9 cm
donated anonymously 2019
MGA 2019.103

Sue CALLISTER
Pueblo Blanco, Andalucia, Spain
2002
gelatin silver print
21.7 x 29.9 cm
donated anonymously 2019
MGA 2019.104

Harold CAZNEAUX
Balloon blowers II nd
from the series *Old Sydney*
gelatin silver print
30.4 x 25.3 cm
donated anonymously 2019
MGA 2019.106

Harold CAZNEAUX
**Old Milsons Point before the bridge
was built** 1908–11
Children of The Rocks, Argyle Cut
c. 1912
gelatin silver prints
20.4 x 29.0 cm; 26.2 x 23.4 cm
donated anonymously 2019
MGA 2019.120; MGA 2019.105

Harold CAZNEAUX
Castlereagh Street c.1917
bromoil print
24.2 x 14.7 cm
donated anonymously 2019
MGA 2019.107

Harold CAZNEAUX
Portrait of a soldier, WWI c.1917
In old fashioned days 1918
Sydney Harbour (Man O'War Steps)
c. 1920
Old cottages, Campbelltown 1927
From the east (Circular Quay) 1930
The bridge, west Circular Quay 1931
Anxious moments 1933
Profile Angela 1933
Veteran gum (Castlemaine) 1934
Oranges and lemons 1934
The child, the blossom 1934
Steam and sunshine (BHP, Newcastle)
1934

The road up the hill 1937
**Gums and sunlight, Flinders Ranges,
South Australia** 1937
gelatin silver prints
19.8 x 10.9 cm; 23.0 x 23.0 cm; 16.8 x
22.8 cm; 21.4 x 29.4 cm; 25.4 x 18.5 cm;
27.0 x 22.5 cm; 27.2 x 29.8 cm; 29.5 x
23.2 cm; 22.0 x 18.8 cm; 18.5 x 23.4 cm;
20.9 x 18.1 cm; 23.7 x 19.0 cm; 19.2 x 23.4
cm; 26.2 x 20.4 cm
donated anonymously 2019
MGA 2019.115; MGA 2019.122; MGA
2019.113; MGA 2019.121; MGA 2019.111;
MGA 2019.110; MGA 2019.108; MGA
2019.119; MGA 2019.109; MGA 2019.112;
MGA 2019.114; MGA 2019.116; MGA
2019.117; MGA 2019.118

Miriam CHARLIE
Dinah Norman, Yanyuwa Camp 2015
Kids in the pool: Lester and Jodie
Timothy's yard, Yanyuwa Camp 2015
from the series *My country, no home*
pigment ink-jet prints
68.0 x 102.0 cm (each)
acquired 2019
MGA 2019.94–95

Zoë CROGGON
Lucia 2018
from the series *Luce Rossa*
pigment ink-jet print
65.0 x 79.0 cm
acquired 2019
MGA 2019.08
courtesy of the artist and Daine Singer
Gallery (Melbourne)



Brett Leigh DICKS
Ladder, Taos, New Mexico, USA 1993
**Railway, beyond Truth or
Consequences, New Mexico, USA**
1993
Kiva, Pecos, New Mexico, USA 1993
gelatin silver prints
17.3 x 17.8 cm; 16.9 x 22.0 cm; 17.5 x 17.7
cm
donated anonymously 2019
MGA 2019.123–125

Peter DOMBROVSKIS
**Shingles below Big Fall, lower Franklin
River, Tasmania** 1983
silver dye bleach print
49.8 x 39.2 cm
donated anonymously 2019
MGA 2019.126

Max DUPAIN
Portrait in two mirrors 1938
Irene Vasilious 1938
Nola Warren 1939
Torso in the sun II 1941
Souvenir of the entrance 1975
Napoleon's tomb, Le Invalides (Paris)
1978
Souvenir of Toowoan Bay 1985
gelatin silver prints
37.6 x 50.6 cm; 40.0 x 50.2 cm; 39.6 x
30.1 cm; 38.2 x 28.3 cm; 32.2 x 29.7 cm;
40.5 x 39.8 cm; 43.0 x 40.4 cm
donated anonymously 2019
MGA 2019.131; MGA 2019.133; MGA
2019.128; MGA 2019.132; MGA 2019.127;
MGA 2019.129; MGA 2019.130

Peter ELLISTON
Bald Head II 1979
Seal rocks II 1979
gelatin silver prints
28.5 x 28.5 cm; 28.5 x 32.2 cm
donated anonymously 2019
MGA 2019.134–135

Gerrit FOKKEMA
Untitled 1979
Children playing, Redfern 1980
Stiltman, Hyde Park 1981
Bronte Beach 1982
gelatin silver prints
34.9 x 46.5 cm; 35.0 x 46.5 cm; 30.6 x
40.7 cm; 30.4 x 40.7 cm
donated anonymously 2019
MGA 2019.138; MGA 2019.139; MGA
2019.136; MGA 2019.137

Murray FREDERICKS
Pegasus and Oberon from Orion
2002
gelatin silver print
45.0 x 58.5 cm
donated anonymously 2019
MGA 2019.140

Zigj GEORGES
**Roots of King Billy Pine, Cradle
Mountain, Tasmania** 2000
Sunlit trees, Glebe Park, Reed, ACT
nd
gelatin silver prints
36.3 x 26.1 cm; 23.7 x 19.0 cm
donated anonymously 2019
MGA 2019.141–142

Viva GIBB
 Gail Healey and Ben, Hawke Street, West Melbourne c. 1982
 Maltese procession with the Madonna, Saint Mary's Roman Catholic Church, Victoria Street, West Melbourne c. 1982
 Mother and baby at the Lort Smith Animal Hospital 1982
 West Irian refugees, The Miami Hotel, Hawke Street, West Melbourne c. 1982
 King Street State School, 5th & 6th Grade 1982
 King Street State School, Preps to Grade 4 1982
 George Joseph and girlfriend, Dorothy, owners of the gun shop, Victoria Street, West Melbourne c. 1982
 Graeme (Stringy) Stringer at his bric-a-brac shop in Victoria Street, West Melbourne 1982-83
 Vito Barone at his cake and coffee shop, Victoria Street, West Melbourne c. 1982
 Mr Williams at his barber and tobacconist shop, Errol Street, North Melbourne c. 1982

Viva GIBB (cont.)
 Local man and his dog on a windy day, Roden Street, West Melbourne c. 1982
 gelatin silver prints
 19.2 x 18.5 cm; 14.0 x 14.1 cm; 16.9 x 17.0 cm; 18.0 x 22.6 cm; 15.2 x 19.3 cm; 15.3 x 19.4 cm; 22.5 x 17.8 cm; 19.3 x 15.0 cm; 12.9 x 12.6 cm; 18.8 x 24.3 cm; 19.2 x 18.5 cm
 donated by Sybil Gibb and Rupert Duffy in memory of Viva Gibb 2019
 MGA 2019.44; MGA 2019.83; MGA 2019.34; MGA 2019.91; MGA 2019.89; MGA 2019.90; MGA 2019.82; MGA 2019.75; MGA 2019.80; MGA 2019.78; MGA 2019.67

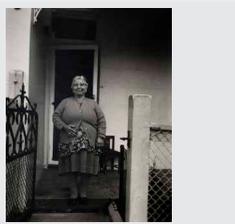
Viva GIBB
 Pascal lambs made by Vito Barone's cake and coffee shop, Victoria Street, West Melbourne c. 1982
 Saturday afternoon rockabilly music outside Hound Dog's Bop Shop, West Melbourne c. 1983
 Signora at her house in Hawke Street, West Melbourne 1983
 Man and his dog, Hawke Street, West Melbourne 1984
 Freddy and Des (son), Spencer Street, West Melbourne 1984
 Jill and Tim, Hawke Street squats, West Melbourne 1985
 Jean, West Melbourne 1986
 Francly and friend at the Three Crowns Hotel 1986
 David Goldblatt 1989
 Artists of Pitcha Mi Koori exhibition (Kim Kruger, Destiny Deacon, Maree Clarke and Lisa Bellear) 1990
 Still life with daffodils, West Melbourne 1995
 gelatin silver prints
 17.8 x 23.2 cm; 13.8 x 13.9 cm; 23.5 x 18.5 cm; 20.9 x 16.2 cm; 20.3 x 16.3 cm; 15.1 x 21.1 cm; 13.9 x 13.8 cm; 17.6 x 17.7 cm; 25.8 x 26.9 cm; 18.2 x 23.3 cm; 19.8 x 15.9 cm
 donated by Sybil Gibb and Rupert Duffy in memory of Viva Gibb 2019
 MGA 2019.81; MGA 2019.84; MGA 2019.68; MGA 2019.65; MGA 2019.66; MGA 2019.63; MGA 2019.71; MGA 2019.69; MGA 2019.60; MGA 2019.62; MGA 2019.59



Viva GIBB
 Mr Williams at his barber and tobacconist shop, Errol Street, North Melbourne c. 1982



Viva GIBB
 Local man and his dog on a windy day, Roden Street, West Melbourne c. 1982



Viva GIBB
 Signora at her house in Hawke Street, West Melbourne 1983



Viva GIBB
 Colin Cheng (ex-sailor from Canton) at home, West Melbourne c. 1978
 courtesy of the Estate of Viva Gibb

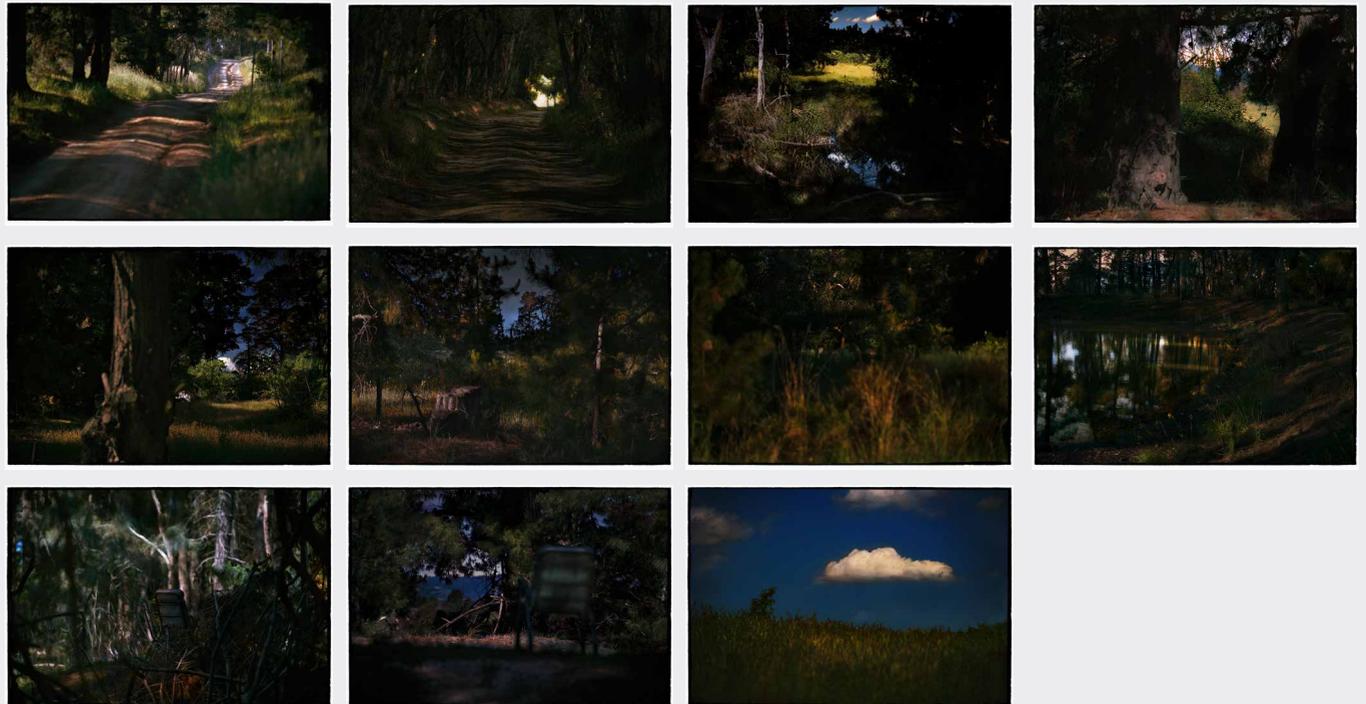
Laurietta GILLES
Fabric montage 1983
Rose montage 1983
gold-toned gelatin silver prints
34.8 x 36.6 cm; 36.0 x 34.6 cm
donated anonymously 2019
MGA 2019.143–44

William Frederick HALL
Circular Quay, Sydney, NSW 1889
albumen print
15.3 x 24.0 cm
donated anonymously 2019
MGA 2019.145

Bruce HART
Caleb, Lucerne 1975
gelatin silver print
20.2 x 30.4 cm
donated anonymously 2019
MGA 2019.146

Bill HENSON
Untitled 2001–02
chromogenic print
105.0 x 154.5 cm
donated by Geoffrey Smith and Gary
Singer in memory of Dr Robert Piaggio
2019
MGA 2019.96

Bill HENSON
Untitled 1–11 2018–19
from the series *Untitled 2018–19*
pigment ink-jet prints
104.0 x 154.5 cm (each)
acquired 2019
MGA 2019.15–25
courtesy of the artist, Tolarno Galleries
(Melbourne) and Roslyn Oxley9
(Sydney)



David KAY
Norm, Engine Yard nd
 gelatin silver print
 23.0 x 19.0 cm
 donated anonymously 2019
 MGA 2019.147

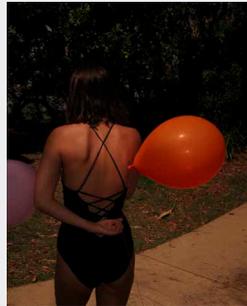
Leah KING-SMITH
Baby 2018
 from the series *Dreaming Mum again*
 pigment ink-jet print
 100.8 x 82.2 cm
 acquired 2019
 MGA 2019.09

Henry KING
Mossman's Bay Falls 1880s
Great Hall, Sydney University 1880s
GPO, Sydney c.1887
Town Hall, Sydney c.1889
Spring Street, Sydney from Pitt Street
 c.1890
Hotel Metropole c.1890
Sydney Harbour from Milsons Point
 c.1892
Queen Victoria Building c.1899
 albumen prints
 14.9 x 19.7 cm; 19.8 x 15.0 cm; 20.3 x 15.3
 cm; 15.2 x 20.1 cm; 20.1 x 15.0 cm; 20.2 x
 15.5 cm; 14.9 x 20.2 cm; 19.9 x 15.0 cm
 donated anonymously 2019
 MGA 2019.149; MGA 2019.148; MGA
 2019.152; MGA 2019.150; MGA
 2019.153; MGA 2019.155; MGA
 2019.154; MGA 2019.151

Katrin KOENNING
Little mount I-III 2018
 from the series *Swell* 2010-18
 pigment ink-jet prints
 76.0 x 61.0 cm (each)
 acquired 2019
 MGA 2019.184-186
 courtesy of the artist, Reading Room
 (Melbourne) and East Wing Gallery
 (Dubai)



Katrin KOENNING
Sasha with balloons 2018
 from the series *Swell* 2010-18
 pigment ink-jet print
 76.0 x 61.0 cm
 acquired 2019
 MGA 2019.187
 courtesy of the artist, Reading Room
 (Melbourne) and East Wing Gallery
 (Dubai)



Laurence LE GUAY
Untitled 1980
Untitled 1980
 gelatin silver print; chromogenic print
 29.5 x 36.0 cm (each)
 donated anonymously 2019
 MGA 2019.157-158

John William LINDT
**956 Collins Street, looking toward the
 Treasury** c.1891-97
 albumen print
 14.9 x 19.5 cm
 donated anonymously 2019
 MGA 2019.156

Graham McCARTER
Untitled (Trunkey Creek) 1983
Untitled 1983
Old ruins, New Mexico, USA 1983
 gelatin silver prints
 36.5 x 29.6 cm; 25.2 x 43.6 cm;
 27.3 x 41.0 cm
 donated anonymously 2019
 MGA 2019.159-161

David MOORE
Pyrmont Bridge, Sydney 1947
Himalaya and Fort Denison 1950
Opera House in fog 1973
Wyoming 1974
Blind cord 1978
 gelatin silver prints
 22.4 x 30.4 cm; 14.5 x 19.8 cm; 20.2 x
 30.6 cm; 19.6 x 30.4 cm; 30.5 x 22.2 cm
 donated anonymously 2019
 MGA 2019.163; MGA 2019.164; MGA
 2019.166; MGA 2019.162; MGA 2019.165

George J MORRIS
Pittwater nd
Bruges c.1920
 gelatin silver prints
 23.7 x 16.4 cm; 26.7 x 31.8 cm
 donated anonymously 2019
 MGA 2019.167; MGA 2019.169

George J MORRIS
Washing day (India) c.1920s
A river farm, Windsor c.1932
 bromoil prints
 26.4 x 37.0 cm; 11.4 x 22.9 cm
 donated anonymously 2019
 MGA 2019.170; MGA 2019.168

Jack MORRISON
Salt Water Falls, Bombo Beach nd
Lantana nd
 gelatin silver prints
 28.5 x 28.5 cm; 28.5 x 36.4 cm
 donated anonymously 2019
 MGA 2019.171-172

Max PAM
The neckline of Ping, Manila 1981
Opera singer, Manila 1982
Ping, Manila 1982
Two Chinese boys, Xian 1986
 chromogenic prints
 40.6 x 30.5 cm (each)
 donated by Gael Newton AM 2018
 MGA 2019.04-07

Max PAM
**Eko and the human eye, West
 Australia** 1990
 gelatin silver print
 28.8 x 29.0 cm
 donated by Gael Newton AM 2019
 MGA 2019.26

Philip QUIRK
Untitled (Sole Brothers' Circus) 1978
 gelatin silver print
 16.0 x 24.2 cm
 donated anonymously 2019
 MGA 2019.173

Bronwyn RENNEX
no no no 2004
 from the series *Small fires*
 cyanotype
 54.0 x 74.0 cm
 donated by Gael Newton AM 2018
 courtesy of the artist



Charles RUDD
The Law Courts, Melbourne 1880s
 albumen print
 12.0 x 19.7 cm
 donated anonymously 2019
 MGA 2019.174

Tomek SIKORA
Faces of people at St Kilda Festival in Melbourne c. 2001
Promised land c. 2004
 off-set printed photobook; concertina
 off-set printed photobook, with raw
 cardboard cover
 10.6 x 7.1 x 1.5 cm; 21.2 x 16.2 x 1.8 cm
 donated by Ken Scarlett 2018
 MGA 2019.02; MGA 2019.01

Richard V SIMPSON
Grey day, Robertson 1934
 bromoil print
 19.9 x 28.4 cm
 donated anonymously 2019
 MGA 2019.175

Robyn STACEY
Fontaine de Vaucluse 2009
Walnuts 2009
 from the series *Empire line*
 chromogenic prints
 120.0 x 169.5 cm; 90.0 x 67.5 cm
 donated by Robyn Stacey 2019
 MGA 2019.27–28
 courtesy of the artist, Darren Knight
 Gallery (Sydney) and Jan Manton
 Gallery (Brisbane)



Wesley STACEY
Rob Walls, Redfern 1979
 gelatin silver print
 30.5 x 23.0 cm
 donated anonymously 2019
 MGA 2019.176

Jane Burton TAYLOR
Early morning in Rosciano, Abruzzo
 2003
Caccamo Sicilia 2004
 gelatin silver prints
 17.2 x 24.8 cm; 17.2 x 24.7 cm
 donated anonymously 2019
 MGA 2019.178; MGA 2019.177

Gordon UNDY
Little Watego's Beach, NSW c. 1986
Cordes-sur-Ciel, Tarn, France 2013
 gelatin silver prints
 14.3 x 19.2 cm; 18.3 x 24.3 cm
 donated anonymously 2019
 MGA 2019.179–180

Lydia WEGNER
Bathroom red 2019
Red wall 2019
Stone blue haze 2019
 from the series *Boyd house*
constructions
 pigment ink-jet prints
 67.0 x 100.0 cm; 100.0 x 67.0 cm;
 100.0 x 67.0 cm
 acquired 2019
 MGA 2019.194–196
 courtesy of the artist and ARC ONE
 Gallery (Melbourne)



Ian WILLIAMS
Sand dunes, Morten Island, Queensland 1989
Sunflowers near Oakley, Queensland 1996
Detail, bookcase, Queensland Parliament, Brisbane 2001
 gelatin silver prints
 24.0 x 29.8 cm; 14.3 x 19.2 cm;
 23.2 x 29.2 cm
 donated anonymously 2019
 MGA 2019.182; MGA 2019.181; MGA 2019.183

Anne ZAHALKA
The Cook (Michael Schmidt/architect, cook) 1987
The Artist (self-portrait) 1987
 from the series *Resemblance*
 silver dye bleach prints
 80.0 x 80.0 cm (each)
 acquired with the assistance of The
 Robert Salzer Foundation 2019;
 donated by Anne Zahalka 2019
 MGA 2019.10–11
 courtesy of the artist, Arc One Gallery
 (Melbourne) and Dominik Mersch
 Gallery (Sydney)



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, and x depth when appropriate. Circa dates (c.) implies a two-year window either side of the central date. Undated or unknown date is abbreviated to nd (no date).

Friends of MGA Report

The Friends of MGA sustained an exciting and engaging program during 2018/19. This was carried out by maintaining and building on established events of previous years. The committee has put in hard work and dedication to achieve this result.

We continued with alternate morning and evening talks. This has resulted in increased numbers attending and a wider range of participants. Speakers included: Peta Clancy, 'Massacre Sites' reflecting native history; Nasrin Rasoulzadeh, 'Living Poetry, Words from Iran'; Dr Kaye Morgan, 'Playing with Light At The Synchrotron'; Thom Lyons, 'Insights and Issues, New Zealand photography'; Pippa Milne, Her new role at MGA; Dr Mae Anna Pang, 'A Glimpse of the Forbidden City'; Andrew Campbell, 'Astro Photography, Imaging the Universe'; Terry Musscoto, 'TAA Museum'; Karen Alsop, Story Art, Digital creations; David Fraser 'Antique Maps'; Melinda Clarke, 'The Melbourne Map, Mapping Melbourne project revisited'. Throughout the year attendance has been increasing and these events have raised \$2,957 over the year.

The Friends of MGA photography competition exhibition was held for the second time and entries were of a high standard. Forty-nine of these prints were exhibited in the RAMP Gallery with its success ensuring it be an annual event celebrating and nurturing the talent of the

Friends of MGA.

The Friends of MGA Newsletter was refreshed this year with quarterly editions a feature for the future. Led by MGA Visitor Services - Commercial Operations Coordinator Ellenie Zahariou and volunteers, the revitalised publication has received positive comments from readers. Articles have featured information about MGA's exhibitions and programs and profiles on the people behind the scenes who work at MGA.

The second iteration of 'Twilight Art in the Park' was held in February this year. Despite the heat that threatened its cancellation, the day as it moved into night was a great success. It included the highly popular outdoor cinema which showed 'The Greatest Showman' to a packed audience. In addition to the art activities, we opened the newly reconditioned Atrium Gallery to local artisans with pop-up art and craft stalls which proved to be a success. The overwhelming responses received to the survey was that they enjoyed the day and it was good to see so many people engaged in activities at MGA. The Friends of MGA Committee has successfully applied for a Community Grant to run the event again in 2020.

Membership has previously been in decline however the recent activity rejuvenating the program has begun to reverse this trend but will continue to be a focus area for the future. We have increased

promotion of Friends events, refined the membership brochure and are endeavouring to contact past members in a bid to draw them back.

I would like to thank the members of the committee, Thom Lyons, Godfrey Clay, Glenys Goricane, David Fraser, Gail Carruthers, Noel Denton, Lisa Beaumont, Bert Hoveling.

Colin King
President, Friends of MGA



MGA Foundation Report

MGA Foundation continues to be proud of the efforts MGA is making to further its mission to collect, preserve, present and interpret Australian photography. As Trustees, we are also humbled by the role we play in assisting MGA with its activities around sustainability. Through our time, skills and other resources, we continue to support the gallery with its fundraising activities as well as manage Australia's most prestigious photography prizes, the William & Winifred Bowness Photography Prize. With this year's annual report, we reflect on our support over the last twelve months.

In 2018-2019, MGA Foundation focused on helping MGA realise its development strategic pillar. We spent the majority of our year stewarding both existing and new supporters with the aim to build a community of like-minded people – those who are passionate about photography and photographers, artistic institutions and the community. We hosted a new series of events called 'Behind the Lens' which brought these people together in unique settings to share good food, wine and conversation. As a result of these efforts and many other events held throughout the year, MGA has a more solid foundation of support for the future.

MGA Foundation and MGA also delivered the 13th annual Bowness Photography Prize in October. This prize continues to play an important role in showcasing the current landscape of photography in Australia. Trustees would like

to once again congratulate the winner of the 2018 Bowness Photography Prize Hoda Afshar who was also the winner of the Sotheby's Australia People's Choice Award for her work 'Portrait of Behrouz Boochani, Manus Island' (2018). We would also like to thank our esteemed panel of judges Dr Michael Brand, Director of AGNSW, artist Dr David Rosetzky and Anouska Phizacklea, MGA Director, for their expertise, guidance and time.

In the last twelve months MGA Foundation also reflected on where we have come from and perhaps more importantly, where we want to be in the future by participating in long-term strategic planning. October saw Trustees and other MGA leaders come together to think about our future and how we can better support the gallery. With external consultant Paul Gardner AM at the helm of this strategic planning day, MGA Foundation agreed to assist the gallery in identifying short term versus long term marketing opportunities, creating a stronger case for support for the gallery and making MGA a 'laneway of Melbourne' or, in others words, the pride of the city.

In conclusion, Trustees Bill Bowness AO, Geoff Lake, Geoffrey Smith, Barbara Thompson OAM and myself would like to thank MGA Director Anouska Phizacklea, Development and Sponsorship Coordinator Lara Goode and the entire MGA team for the work they do to maintain and grow Australia's love of photography and the reputation of

this institution. It is because of these efforts and each of you that we continue to believe in MGA and its vision for the future. We look forward to a successful 2020 and reporting on our shared success next year.

Kallie Blauhorn
Chair MGA Foundation



Foundation Financials

Monash Gallery of Art Foundation Income Statement For the Period Ended 30 June 2019

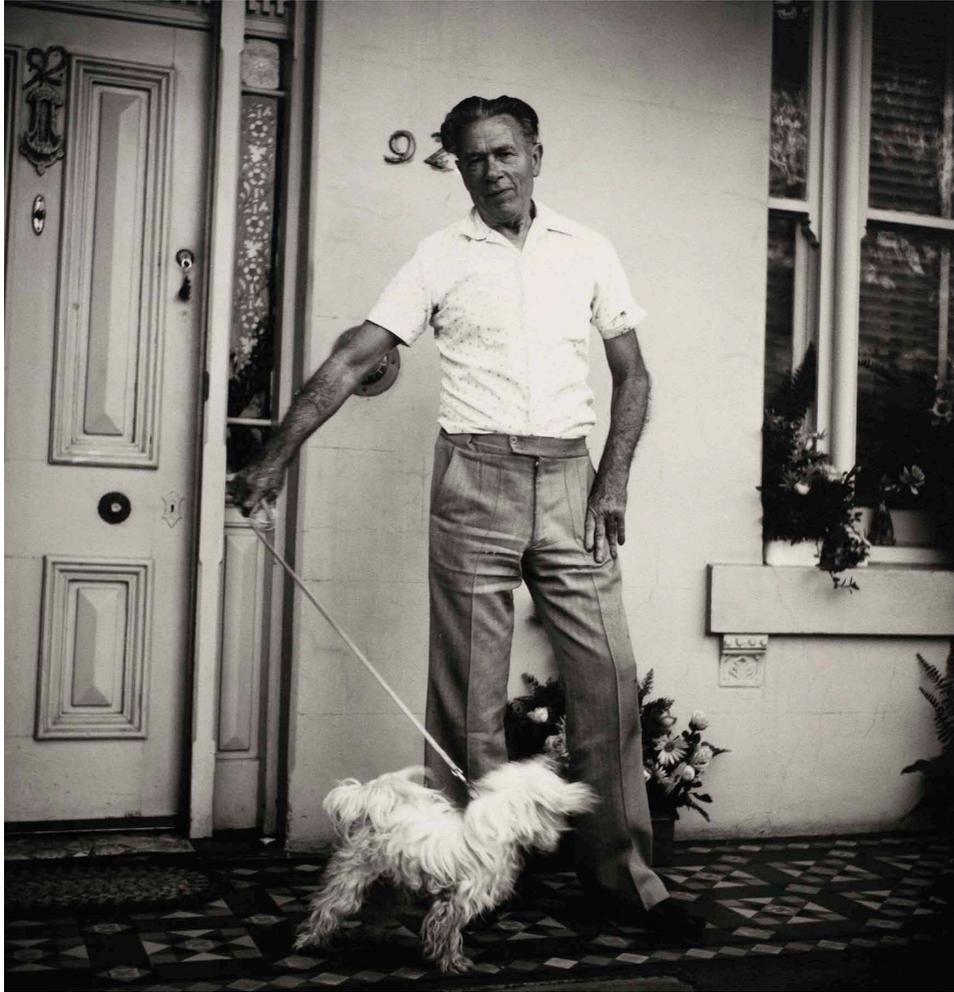
	Note	30 June 2019	20 June 2018
Income			
Bowness Prize Entry Fees	1	39,160	51,590
Donation	1	5,034	23,000
Sponsorship Income	1	5,000	2,500
JBWere – Unrealised Capital Gain	1	13,511	7,420
JBWere – Dividend/ Trust Income	1	37,522	18,054
Franking Credit	1	16,851	-
Grant – Bill Henson 25th Anniversary Project	1	80,000	-
Interest Revenue	1	5,047	5,911
Total Income		202,125	108,474
Expenses			
Program Expenses – Prize Money	2	32,500	31,000
Bowness Prize – Administration Expenses	3	38,209	41,600
Hospitality and Event Expenses	4	16,986	-
JBWere – Unrealised Capital Losses	6	23,660	4,854
Payment – Bill Henson 25th Anniversary Project	5	80,000	-
Other Expenses	5	22,698	4,714
Total Expenses		214,053	82,169
Surplus/ (Deficit)		(11,929)	26,306

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

Monash Gallery of Art Foundation Balance Sheet As at 30 June 2019

	Note	30 June 2019	20 June 2018
ASSETS – Current Assets			
Cash & Cash Equivalents	7	1,771	39,479
NAB Bank Term Deposit	7	-	80,245
JBWere – Portfolio Value	7	486,664	460,639
Total Assets		488,435	580,363
LIABILITIES – Current Liabilities			
Grant Received in Advance	8	-	80,000
Total Liabilities		-	80,000
Net Assets		488,435	500,363
EQUITY			
Accumulated Surplus		488,435	500,363
Total Equity		488,435	500,363

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



Viva GIBB
Local man and his dog on a windy day, Roden
Street, West Melbourne c. 1982
courtesy of the Estate of Viva Gibb



Viva GIBB
Signora at her house in Hawke Street, West
Melbourne 1983
courtesy of the Estate of Viva Gibb

mga