

2024- 2025



About Geelong Gallery

Geelong Gallery was established in 1896 and is one of Australia's leading regional galleries. The Gallery holds a significant Collection of Australian and European painting, sculpture, printmaking, photography, and decorative arts from the nineteenth century to the present day. It also has important holdings of eighteenth- and nineteenth-century British, Irish, and Welsh porcelain, and colonial Australian silver. The historical Collection has been developed with a special focus on early images of the Geelong region, the exemplar of which is Eugene von Guérard's 1856 masterpiece *View of Geelong*.

Geelong Gallery's purpose is to provide an experience of art that will enrich people's lives.

The Gallery's principal objectives are guided by the four pillars of its Strategic Plan:

- **Creative & Cultural Leadership:** to play a distinctive leading role in the public gallery sector, and to enrich the creative and cultural life of our community and region by sharing in and activating the City of Greater Geelong's vision of a 'clever and creative city.'
- **Business Excellence:** to ensure a robust and progressive creative industries business that delivers economic benefit to the region through cultural tourism and the visitor economy.
- **Equity & Learning for Everyone:** to connect and empower people by demonstrating and promoting equity, diversity, inclusion, access, and lifelong learning.
- **A Future Gallery:** to deliver a significantly expanded Gallery as a priority infrastructure project of local and State significance and realise the next major milestone towards the completion of the Geelong Cultural Precinct Masterplan.

Above & Cover:
Janenne Eaton: *Lines of Sight—Frame and Horizon*, installation view, Geelong Gallery 2025. Photographer: Mark Ashkanasy

Geelong Gallery acknowledges the Traditional Owners of the land, the Wadawurrung people of the Kulin Nation. We pay our respects to their Elders, past, present, and emerging.

Government partners



The Year at a Glance

69,844

Geelong Gallery visitation

64,322

Digital exhibition visitation

17

Exhibitions presented

\$2.97m

Operating budget

2,846

Public program participants

585

Public programs offered

2,585

Students and Educator engagement

96

Learn programs offered

23,103

Learn Space visitor engagement

30,180

Digital Public and Learn program engagement

17

Gallery staff (EFT)

120

Gallery volunteers
(not including
Board members
and support groups)

10

Gallery guides

139

Financial donors

3,605

Hours donated by volunteers

805

Gallery members
(989, including complimentary members)

From the President



I would like to thank the Geelong Gallery Members for their continued engagement with, and support of the Gallery. The Gallery was founded by the community and more than a century later continues to serve Geelong, supported by the passion and dedication of our members.

Eliza Holt at the Autumn Suite exhibition opening
Geelong Gallery 2025
Photographer: Carlon and Co

On behalf of the Board of Geelong Gallery Ltd, it gives me great pleasure to present the Geelong Gallery Annual Report 2024-2025.

Over the past year Geelong Gallery has delivered an outstanding exhibition program, continued to provide a robust governance framework and strong business management, and to provide an exceptional experience of art to the Geelong community.

This has also been a period of significant transition for Geelong Gallery as we farewelled departing Director & CEO Jason Smith and welcomed Humphrey Clegg into the role. Jason made a transformative impact to the Gallery over his nine-year tenure, and we were delighted that his leadership of the sector was acknowledged through his appointment to the head of one of Australia's leading state institutions, the Art Gallery of South Australia.

I would like to thank Deputy Director & COO, Andrew Deane and Assistant Director, Curatorial, Lisa Sullivan for stepping up over the transition period as co-acting Director & CEO.

Humphrey joins the Gallery with more than two decades of experience in the visual arts sector, having worked at the National Gallery of Victoria and the Art Gallery of Ballarat. The Board is delighted to welcome him to Geelong and looks forward to supporting him in leading the team to make an even greater impact in the community over the coming years.

The Board has had an extremely busy year. As well as recruiting and appointing a new Director and CEO, the Board has continued its focus on the Gallery's risk management framework, and on the finalisation of a new Strategic Plan, and worked with the Executive on a renewed business case plan for the expansion of the Gallery. Throughout the year the Board has also continued to advocate for and promote the need for the Gallery's redevelopment.

I would like to thank all Board Directors and members of the Gallery Staff, for their contribution to the various Sub-committees of the Board: Governance and Risk Sub-committee, Finance Sub-committee, Exhibitions and Collection Sub-committee, Philanthropy Sub-committee and Redevelopment and Project Sub-committee. The Board has continued to have strong oversight of the Gallery's governance structures and its operational capabilities.

Rauschenberg & Johns—Significant Others, installation view, Geelong Gallery 2024, Photographer: Carlon and Co

From the President

I would like to thank the external members of Board Sub-committees, who generously volunteered their time and expertise during the year: Barry Fagg, Andrew Lawson OAM, Sarah Scott and Esther Kelleher on the Philanthropy Sub-committee, and Di MacLeod on the Exhibitions and Collection Sub-committee. I also welcome Sally McCutcheon, who has recently joined the Collection and Exhibitions Sub-committee.

The Gallery's exhibitions program over the past year has had many highlights including *Rauschenberg & Johns—Significant Others, Social Studies, The Sweet Spot—Between Art & Design, A People's Press—Noel Counihan and Janenne Eaton: Lines of Sight – Frame and Horizon*. The Gallery's excellent collection continues to grow, and I would like to thank all donors for their generosity. Thanks to their support, the Gallery has been able to acquire new works by artists who are priorities for the collection, further enriching and developing the collection.

The Board bestows Honorary Life Membership on those people who have made long-term and transformative contributions to the life of the Gallery. This honorary appointment stretches back to 1909 with the first appointee being Walter Hitchcock, one of the great founders of the Gallery. This year the Board was delighted to appoint two new Life Members, Rosemary Kiss and her late husband Conrad O'Donohue. Rosemary and Conrad have been, and continue to be, wonderful long-term supporters of Geelong Gallery, through gifts of works of art and donations to major projects and acquisitions, most recently the acquisition of a major painting by Clarice Beckett, *Boats at sunset* 1930.

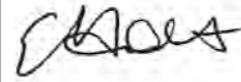
I would like to thank the Geelong Gallery members for their continued engagement with, and support of the Gallery. The Gallery was founded by the community and more than a century later it continues to serve Geelong, thanks to the passion and dedication of our members.

Geelong Gallery could not operate without the ongoing support of the community, and I thank the generous support of our many donors, sponsors and partners. I would like to thank the Gallery's partners, the City of Greater Geelong and the Victorian Government for their ongoing support. I would also like to thank major donors, The Ian Potter Foundation and The Sir Wilfred and C.H. (Roger) Brookes Charitable Foundation for their generous support of key initiatives this year.

I also would like to thank the Geelong Art Gallery Foundation which this year assisted the Gallery in acquiring the work, Eric Thake's *Brasilia at Corio* 1975. I also thank the Geelong Gallery Contemporary Support Group and the Geelong Gallery Conservation Support Group for their support. Next year marks the 10 year anniversary of the Geelong Contemporary Support Group, and the Gallery will soon open the *A Moment in Time – Collecting Contemporary* exhibition to celebrate this wonderful milestone.

I want to thank my fellow Board Directors, Cathie Vickers-Willis, Barbara Inglis, Tim Noonan, Chien Ho, Shannyn Leach, Cristina Wolters, Tom Pearce and Cr Eddy Kontelj, for their tireless commitment and invaluable contribution to the Gallery. I also welcome Heidi Roberts, who has recently joined the Board. I would also like to thank outgoing members of the Board, Rebecca Grapsas, former Vice President of the Board, Andrew Lawson OAM, the inaugural Chair of the now named Philanthropy Sub-committee, Lara Nicholls and Cr Melissa Cadwell, for their service.

Finally, I wish to thank and congratulate the Director & CEO, Humphrey Clegg, the Senior Leadership Team, and all staff and volunteers at the Gallery for another magnificent year.



Eliza Holt
President



Pat Brassington
Pillow talk 2005
pigment print; A/P 1
Last fingers 2024
pigment print; edition 4/6
Geelong Gallery
Purchased with funds generously provided by
Geelong Contemporary, 2025
Photographer: Carlon and Co
© the artist

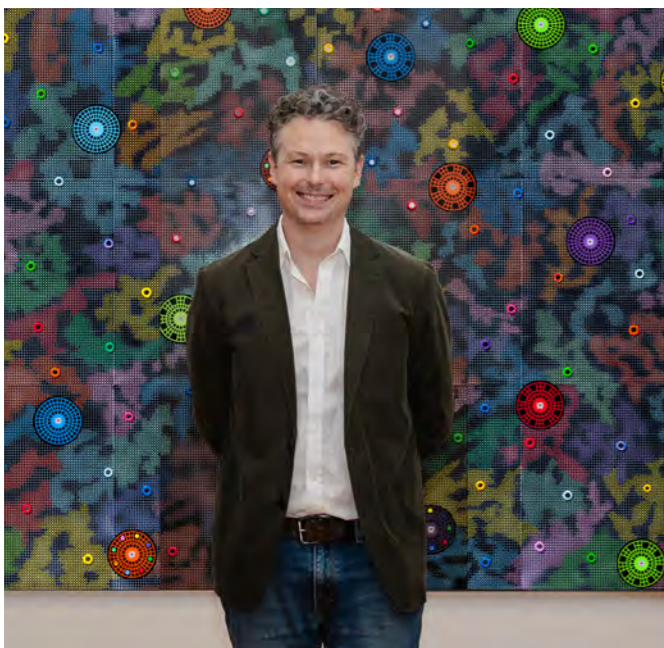
Geelong Gallery Board

The Gallery Board met 9 times between July 2024 and June 2025. 6 meetings were focussed on reporting and general business, while 3 meetings had a strategic or other focus.

The attendance figures for Board members are outlined below, including AGM attendance.

President Eliza Holt	9
Vice President Catherine Vickers-Willis	7
Treasurer Tim Noonan	6
Secretary Barbara Inglis	9
Rebecca Grapsas (to November 2024)	4
Andrew Lawson OAM (to November 2024)	3
Chien Ping Ho	9
Shannyn Leach	4
Cristina Wolters (from November 2024)	6
Tom Pearce (from November 2024)	5
Lara Nicholls (November 2024 only)	3
City of Greater Geelong representative Cr Melissa Cadwell (to August 2024 – Council elections in October 2024)	1
Cr Eddy Kontelj (from February 2025)	2

From the Director & CEO



In FY24/25, Geelong Gallery continued to deliver high quality and engaging exhibitions and programming for the Geelong community, welcoming close to 70,000 visitors during the period. This included 17 exhibitions, 15 of which were developed by the Gallery team itself, as well as 585 public programs and 96 learn programs.

Geelong Gallery boasts one of the largest memberships in regional Victoria with close to 1,000 active members who play a vital role in the life of the Gallery. Our members are vital to the work that we do, as participants, supporters and advocates, and I warmly thank them for their ongoing commitment to the Gallery.

Public Galleries play an important role in the community, and this year I am very pleased to report that Geelong Gallery welcomed over 5,431 people through our Audience Engagement and Learn programming, including 2,500 students and educators and close to 2,850 program participants. We were also delighted that over 23,103 people visited our Learn space, enjoying 6 different exhibitions for young audiences generously supported by the Peggy and Leslie Cranbourne Foundation.

Exhibitions remained a core function of Geelong Gallery in FY24/25, and once again the Gallery delivered an engaging and dynamic program for audience. Major exhibitions such as Rauschenberg and Johns—*Significant Others*, and Janenne Eaton: *Lines of Sight—Frame and Horizon* celebrated major figures in international and Australia respectively.

Hosting the National Gallery of Australia's Rauschenberg and Johns exhibition provided the opportunity to program complementary Collection exhibitions that explored collaborative printmaking by Noel Counihan and others as well as the print medium as a tool to communicate social and political messages through the work of Brook Andrew, Emily Floyd and David McDiarmid.

Our commitment to the City of Geelong's UNESCO City of Design designation was celebrated by hosting the inaugural MAKE Award from the Australian Design Centre, and *The Sweet Spot—Between Art & Design* showcasing recent acquisitions to the Collection.

Throughout the year, the Gallery made a number of acquisitions, and delivered numerous exhibitions and projects with the generous support of the community. Over the period, we were very pleased to raise over \$270,000 in cash donations, and accepted more than \$1.2 million in gifts of works of art. I warmly thank all our donors who make our work possible and help us to engage audiences today, and build our Collection for the future.

Our Autumn suite of exhibitions celebrated the many ways in which our community supports the Gallery and contributes to the growth of the Collection. The John Norman Mann Bequest exhibition brought together, for the first time, the full suite of works acquired over a number of years through this significant bequest. Solo exhibitions of works by Roger Kemp and Yvonne Audette highlighted major gifts to the Collection from generous donors through the Australian Cultural Gifts Program. The biennial Geelong Contemporary Art Prize, generously supported by the Dimmick Foundation, also showcased excellence in contemporary painting, with the winning work by Travis MacDonald entering the Collection and adding to the rich legacy of the Gallery's prize exhibitions.

Our Annual Appeal campaign continues to be a vital driver of support for our exhibition program. The 2025 Appeal raised funds for the upcoming exhibition *Richard Lewer—I Only Talk to God When I Want Something*, opening November 2025, including newly commissioned works. I wish to thank our Annual Appeal donors for continuing to help us deliver ambitious contemporary exhibition programming.

In 2024, our Annual Appeal donors supported our major winter survey exhibition, *Janenne Eaton: Lines of Sight—Frame and Horizon*, a highlight of the year's program and a fitting celebration of Eaton's long and significant contribution to Australian visual art. It was wonderful to see artists across generations engaging with her work, and to provide the Geelong community with the opportunity to contextualise her winning work from the 1998 Geelong Contemporary Art Prize within her broader practice. We extend our sincere thanks to the Stuart Leslie Foundation and the Ruth Fagg Foundation Trust for their generous support of the accompanying publication.

We are grateful for the continued support of our Annual Corporate, Learn, and Exhibition partners. These local businesses and organisations provide crucial support that enables us to deliver inspiring programs and exhibitions, and underpinning our broad operations. We greatly value these partnerships, which offer a wonderful way to connect with and contribute to our community.

In FY24/25 Geelong Gallery acquired 293 new works of art for our nationally significant Collection, as well as undertaking important conservation treatments on five art works in our care. Two notable acquisitions are *Hanging cloth* 1975 by Helen Maudsley, supported with funds provided by the Alan and Mary-Louise Archibald Foundation, and the *Brasilia at Corio* 1976 by Eric Thake, supported through the generosity of Geelong Art Gallery Foundation donors in late 2024.

Our support groups continued to support vital initiatives across the organisation. Geelong Contemporary continued to champion contemporary art at the Gallery and at the 2025 Geelong Contemporary soirée, their fundraising efforts enabled the acquisition of two striking works by Pat Brassington: *Pillow Talk* (2005) and *Last Fingers* (2024). In 2026, the Gallery will celebrate 10 years of Geelong Contemporary with an exhibition showcasing all the works acquired through the group's generous support.

As always, the care and preservation of our collection remains a key priority. We are grateful to our Geelong Conservation supporters, whose ongoing generosity helps ensure the long-term care of these important works. In FY24/25, funds raised through this support enabled the completion of conservation treatment for Agnes Goodsir's *Still Life: Study of Lemons* c. 1930. Our sincere thanks go to ADFAS Geelong for their continued commitment to the Gallery and supporting priority conservation work.

Significant multi-year funding from the Sir Wilfred and C H (Roger) Brookes Charitable Foundation and the Ian Potter Foundation will play a vital role as the Gallery enters an exciting new phase. This generous support will enable us to enhance our exhibition program, ensuring we continue to deliver engaging, high-quality experiences for our audiences.

In February, my predecessor Jason Smith departed the Gallery to take the helm of the Art Gallery of South Australia. I warmly thank Jason for his dedication to the Gallery over his nine-year tenure as Director & CEO, and I am delighted that he has left the Gallery in excellent shape. Other staff departures also included Learn and Audience Engagement Manager Elisha Furet, and Visitor Services and Audience Engagement Manager Ally Deam who both played a vital role in the delivery of our visitor experience and programming for our audiences. I also warmly thank Philippa Chapman for coming on board towards the end of the FY24/25 to help us prepare for the upcoming Archibald Prize 2025 exhibition.

Shortly after commencing in my role, I was very pleased to be able to promote Lisa Sullivan to role of Assistant Director, Curatorial. This step acknowledges the significant contribution Lisa makes to the Gallery, and importantly, it completes the Gallery's executive team and positions the Gallery for future growth.

Geelong Gallery is privileged to have 120 volunteers, who contributed more than 3,600 hours to the life of the Gallery. I warmly thank them all for their tireless help towards sharing our Collection and exhibitions with our visitors throughout the year.

I thank President of the Geelong Gallery Board, Eliza Holt, and her fellow Board members for their continued commitment to, and support of the Gallery. I also thank the members of the Collection & Exhibitions and Philanthropy sub-committees for their vital contribution to the Gallery again this year.

Finally, I thank Andrew Deane, Deputy Director & COO and Lisa Sullivan, Assistant Director, Curatorial, and the broad Geelong Gallery team for their ongoing support and dedication to the important work that we do in sharing our Collection with the community and inspiring our visitors through the most exciting and important art of our time.

Humphrey Clegg
Director & CEO

Commitment to Diversity, Equity and Inclusion

Geelong Gallery is an equitable, inclusive and accessible organisation that reflects the diversity and cultural richness of contemporary communities.

Geelong Gallery implements principles of Cultural Safety, Accessible and Inclusive practice into all operations. We acknowledge and respect the histories, languages, values, rights and cultures of First Peoples, people with disability, and people from Culturally and Linguistically Diverse (CALD) backgrounds. We work in consultation with the Wadawurrung Traditional Owners, First Nations communities, CALD groups, people with disability, and LGBTQIA+ communities across our programs, exhibitions, events, employment, volunteering, acquisitions, and marketing.

Our programs strive to be accessible to the widest possible audience, removing physical and emotional barriers to participation, and offering inclusive and diverse experiences both on-site and online.

The Gallery upholds the Victorian Child Safe Standards in accordance with the *Child Well-being and Safety Amendment (Child Safety Standards) Act 2015 (Vic)*. Our programs support children to express their culture and enjoy their cultural rights.

Geelong Gallery has continued engagement with the Wadawurrung Traditional Owners and worked closely with First Peoples in the development and delivery of Gallery exhibitions including First Nations artworks, and the long-standing participation in National Reconciliation Week and NAIDOC Week events in the Geelong Arts Precinct, and in the acquisition of new First Nations works into the Gallery's Collection.

As part of International Day of Disability 2024, the Gallery hosted a performance of mark making by lead artist with disability, Robert Croft, called *Drawn In*. Robert created a large wax crayon work in Geelong Gallery's Learn Space. Co-collaborators, Stephen Oakes and Celia Adams, worked with Robert to transform the area into an immersive sound and projection experience for the audience.

The Gallery hosted the National Gallery of Australia's touring exhibition *Rauschenberg & Johns—Significant Others*, which was included in the Midsumma Festival's 2025 program. This resulted in the development and creation of the 'Stand with the LGBTQIA+ community badge' with Claire Holder from Geelong Illustrators and sold through the Gallery Store as part of the Gallery's GG by Design initiative, as well as a Creative Conversation: *LGBTQIA+ Leadership & Allies* held in February 2025 featuring and developed in consultation with queer leaders from across Greater Geelong.

Vocational training programs for youth aged 15 to 30 years continued through the Gallery's supported workplace learning, Youth Ambassadors as casual staff in the Gallery's ticketed exhibitions and participation in The Gordon's Hospitality and Tourism Jobs Expo in October 2024.

Regular training and education of Gallery staff and volunteers in roles that interact with children and families, and policies, procedures and training to support its leadership team, staff and volunteers continued.

Robert Croft—*Drawn In*
Geelong Gallery, 2024



Artistic Program

17

Exhibitions presented

15

Exhibitions initiated by Geelong Gallery

2

Incoming travelling exhibitions organised by another institution

509

Works of art exhibited*

182

Artists exhibited*

* Not including the works in changing displays from the Collection (represented in Collection highlights p. 40)

4

Official exhibition openings

1

Exhibition catalogue published

Rauschenberg & Johns—Significant Others, installation view, Geelong Gallery 2024, Photographer: Andrew Curtis



Artistic Program

Exhibition Openings

Geelong Gallery hosted three official openings, one Artist Opening/Catalogue Launch, and one Donors' Preview:

Friday 9 August 2024

Official opening attendance: 212

MAKE Award—Biennial Prize for Innovation in Australian Craft and Design, 2024 Geelong Contemporary Art Prize and Double Vision—Mapping Dürer in a Time of Crisis: Raymond Arnold and Ian Westacott

Geelong Gallery President Eliza Holt welcomed guests. Lisa Cahill (CEO and Artistic Director, Australian Design Centre, and co-judge) introduced the exhibition. Tennille Bradley (Executive Director, Placemaking, City of Greater Geelong) highlighted the significance of hosting the *MAKE Award* as part of Geelong's UNESCO City of Design designation. Director & CEO Jason Smith provided an overview of the suite of exhibitions and announced the *2024 Geelong Contemporary Art Prize* recipient.

Friday 15 November 2024

Official opening attendance: 163

Rauschenberg & Johns—Significant Others, Social Studies, The Sweet Spot—Between Art & Design and A People's Press—Noel Counihan

Geelong Gallery President Eliza Holt welcomed guests to the event. David Greenhalgh Associate Curator of International Art at the National Gallery of Australia and the curator of *Rauschenberg & Johns—Significant Others* introduced the exhibition and Geelong Gallery Director & CEO Jason Smith acknowledged the Gallery's inclusion in Geelong Design Week as well as the artists and donors who made the exhibitions possible.

The Sweet Spot—Between Art & Design, installation view, Geelong Gallery 2024, Photographer: Ed Sloane

Friday 21 February 2025

Official opening attendance: 177

The John Norman Mann Bequest, Roger Kemp—Sequence, Yvonne Audette—Observation and Experience and The Beth Brown & Tom Bruce AM Collection

Geelong Gallery President Eliza Holt welcomed guests to the event. Senior Curator Lisa Sullivan farewellled outgoing Director & CEO Jason Smith. Director & CEO Jason Smith provided an overview of the complete suite of exhibitions, followed by comments about his time at Geelong Gallery and offered his thanks to Board, staff, members, donors, City of Greater Geelong and supporters.

Thursday 22 May 2025

Donors' preview—Annual Giving campaign attendance: 30

Janenne Eaton: Lines of Sight—Frame and Horizon

Supporters and our 2024 Annual Appeal donors were offered an exclusive preview of the exhibition including remarks from artist Janenne Eaton.

Saturday 28 June 2025

Official opening attendance: 83

Janenne Eaton Opening Event and Book Launch

Geelong Gallery Director & CEO Humphrey Clegg welcomed guests to the event. Dr Deanne Gilson delivered a Welcome to Country. Geelong Gallery Board member, Catherine Vickers-Willis thanked Geelong Gallery Board and staff and acknowledged Exhibition partners. Jason Smith, Director of Art Gallery of South Australia and curator of the exhibition, thanked the artist Janenne Eaton and catalogue contributors. Jason also shared his commentary on the background of the exhibition and its significance.

Exhibition Program

Dianne Fogwell—Prescience

until 28 July 2024

Dianne Fogwell's multi-panelled installation, *Prescience*, presented a panoramic view of the Australian landscape, highlighting both its beauty and its precarity due to climate change. Through fifty-six exquisitely detailed hand-printed panels, Fogwell created an immersive experience of the bush, emphasising the interconnectedness of the natural world, humanity's central role in its destruction, and the cycle of regeneration that follows natural disasters such as fire. The installation was accompanied by a musical composition by Reuben Lewis taking inspiration from the choreography and sounds of the natural world.

This presentation of *Prescience* celebrated the acquisition of this major work into the Geelong Gallery Collection in 2023, made possible through the generous support of the Colin Holden Charitable Trust and the Alan and Mary-Louise Archibald Foundation.

A Geelong Gallery exhibition

The O'Donohue & Kiss Gift

until 28 July 2024

This diverse selection of works was drawn from generous gifts made to Geelong Gallery by local collectors Conrad O'Donohue and Rosemarie Kiss in 2010 and 2019. The exhibition included historical and contemporary prints, drawings and ceramics by Australian and international artists that reflect the collecting and broader interests of the donors.

A Geelong Gallery exhibition

Jacobus Capone—Forewarning (Act 4): Demarcation

until 28 July 2024

The dual-channel video work *Demarcation (2022)* is the fourth act in Jacobus Capone's ongoing performative project *Forewarning*. Instigated in 2018, the project is staged within specific environments that have become inherently fragile through time and human intervention.

(Act 4): Demarcation unfolds directly at the base of, and sometimes beneath, an unstable glacial face in Norway. Capone's movement across the base of the glacier demarcates a line between the monumental natural feature and humankind's presence, the root cause of its rapid decline. Capone draws on art historical traditions of the sublime to highlight contemporary and urgent environmental concerns.

A Geelong Gallery exhibition

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

until 28 July 2024

This exceptionally beautiful Geelong Gallery-curated exhibition examined the influence of Japanese woodblock prints (ukiyo-e) on the famed contemporary Australian painter and printmaker Cressida Campbell (born 1960) and on the groundbreaking modernist painter and printmaker Margaret Preston (1875–1963).

This was the first significant exhibition in Victoria for more than a decade focused on Margaret Preston, one of Australia's most beloved modernist printmakers, and one that celebrated the remarkable contemporary artist Cressida Campbell. The exhibition presented their work in the context of their love of, and the influence on their work of, the serene aesthetics and sophistication of historical Japanese ukiyo-e prints.

This exclusive Geelong Gallery exhibition presented Campbell's and Preston's diverse approaches to painted woodblock and printmaking, and adoption of Japanese ukiyo-e compositional approaches, as part of their wider interest in and respect for diverse cultures. Works were drawn from the significant holdings of Preston's works in the National Gallery of Australia and Art Gallery of New South Wales, as well as many private collectors of Campbell's highly sought-after prints and painted woodblocks. A comprehensive catalogue accompanying the exhibition was published.

A Geelong Gallery exhibition

Learn Space—*Japanese Printmaking* was presented simultaneously with *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*

(see Audience Engagement and Learning section for details, page 22).

Double Vision—Mapping Dürer in a Time of Crisis: Raymond Arnold and Ian Westacott

3 August to 27 October 2024

This exhibition presented a suite of etchings by Raymond Arnold and Ian Westacott produced in direct response to Albrecht Dürer's master engraving, *Melencolia I* (1514), which the artists viewed together in early 2020 at the Ashmolean Museum in Oxford. Inspired by the historical work's contemporary resonances, they began their collaboration during the COVID-19 lockdowns with Arnold situated in Tasmania and Westacott in Scotland.

The project involved each artist drawing 18 objects in Dürer's composition onto A4 copper plates which were then exchanged via post, travelling 17,500 kilometres to the other artist who in turn printed his own image on top of the first. It culminated in a joint interpretation of the complete Dürer image.

A Geelong Gallery exhibition



Artistic Program

MAKE Award—Biennial Prize for Innovation in Australian Craft and Design (Australian Design Centre) 10 August to 27 October 2024

MAKE Award is a major new national award celebrating innovation in contemporary craft and design initiated by the Australian Design Centre. Works were submitted by Australian designer makers demonstrating innovation in technique or material use.

The *MAKE Award* showcased designer/makers working across all related disciplines including ceramics, glass, furniture/woodwork, metalwork, textiles and fibre and contemporary jewellery. The winner of the *MAKE Award* was ceramic artist Vipoo Srivilasa, second prize was awarded to glass artist Jessica Murtagh, with a high commendation to textile artist and master weaver Liz Williamson.

The *MAKE Award* was an initiative of the Australian Design Centre.

2024 Geelong Contemporary Art Prize 10 August to 3 November 2024

The *2024 Geelong Contemporary Art Prize* continued a long tradition of acquisitive award exhibitions presented by the Gallery, through which the Collection has grown substantially. The first painting prize—the *Geelong Centenary Art Competition*—was held in 1938, and in the more than 80 years since, the Gallery has awarded acquisitive prizes variously for paintings, watercolours and prints, generously sponsored by individuals, philanthropic and corporate supporters committed to contemporary art.

Melbourne-based artist Travis MacDonald was the recipient of the *2024 Geelong Contemporary Art Prize* for his work *The top of the pond*.

A Geelong Gallery exhibition

Travis MacDonald with *The top of the pond*, 2024
Geelong Contemporary Art Prize opening, Geelong Gallery 2024, Photographer: Hails and Shine



A People's Press—Noel Counihan 2 November 2024 to 10 March 2025

Melbourne-born artist Noel Counihan (1913–1986) maintained a personal and artistic commitment to political and social justice throughout a lifetime punctuated by some of the most challenging and defining events of the twentieth century, including the Great Depression, World War II and the Vietnam War.

A prolific painter and draughtsman, Counihan also sustained a lifelong printmaking practice, which included works produced for collaborative print portfolios and for political and cultural journals and posters.

This exhibition looked at Counihan's collective approach to printmaking, an aspect of his practice that was informed by his personal politics and involvement with several cultural cooperatives including the Melbourne Popular Art Group, which produced the print portfolio *Eureka 1854–1954*, to commemorate the centenary of the miners' revolt at the Eureka Stockade. This left-wing Melbourne collective was sympathetic to the unionist sentiments of the Ballarat miners, whose uprising 170 years ago was commemorated in 2024.

A Geelong Gallery exhibition

Social Studies 9 November 2024 to 9 February 2025

Artists have long recognised printmaking as a democratic, inexpensive, and graphically striking way to communicate social and political messages, often referencing or incorporating historical printed matter for effect. This exhibition presented the work of Brook Andrew, Emily Floyd and David McDiarmid, who employ printmaking as part of their multidisciplinary practices to explore a range of contemporary issues.

A Geelong Gallery exhibition

Rauschenberg & Johns—Significant Others 16 November 2024 to 9 February 2025

Robert Rauschenberg and Jasper Johns are considered two of the most significant artists of the twentieth century. While their work is credited with changing the course of American art history, their individual artistic styles are the result of a private creative dialogue that began when they were young artists in a relationship. Deliberately moving against the grain of Abstract Expressionism, the dominant art movement of the time, became the crucible for both their lifelong practices.

Rauschenberg & Johns—Significant Others drew upon the National Gallery of Australia's Kenneth Tyler Collection of prints by both Robert Rauschenberg and Jasper Johns produced between 1968 and 1973.

A National Gallery of Australia Touring Exhibition supported by Visions of Australia

The Sweet Spot—Between Art & Design 16 November 2024 to 9 February 2025

This diverse selection of works—comprising recent acquisitions to Geelong Gallery's Collection—test the nexus between art and design and reflect the Gallery's evolving strategy and growing commitment to exhibit and collect the works of key practitioners working at the tantalising and experimental intersection of art and design.

From crafted wood and woven grasses to forged metal and pinned textiles, these objects transcend their materiality and the process of making to become works of art. The exhibition included works by Maree Clarke, Tammy Gilson, Helmut Lueckenhausen, David McDiarmid, Neil Roberts, Louise Saxton, Simone Slee, and Blanche Tilden, among others.

A Geelong Gallery exhibition

Learn Space—*Design + Play*
(see Audience Engagement and Learning section for details, page 22).

The John Norman Mann Bequest 22 February to 11 May 2025

Geelong Gallery has benefitted greatly from the generosity of numerous donors throughout its 125-year collecting history. This exhibition celebrated the visionary bequest of Gallery member John Norman Mann that, since 2018, has supported the acquisition of more than forty works by twenty-eight leading Australian artists. In line with the donor's wishes, the John Norman Mann Bequest has been directed to contemporary art, with a particular focus on First Nations practices and works by non-Indigenous artists inspired by the natural world.

A Geelong Gallery exhibition

Roger Kemp—Sequence 22 February to 18 May 2025

Roger Kemp was a leading figure of the Australian avant-garde whose early forays into abstraction and experimental modes of expression established him as one of the great modern painters of his generation. While living and working in London between 1970 and 1972, Kemp was encouraged to explore printmaking by Australian artist Arthur Boyd. It was at this time that Kemp began to translate his distinctive 'all-over' technique from painting into the printed medium by building up a density of etched lines until tone, texture and space emerged. By the mid-1970s Kemp's abstractions incorporated highly activated and airier spatial fields as his visual language achieved maturity. This exhibition comprised a selection of Kemp's most ambitious and sophisticated etchings from this seminal period.

A Geelong Gallery exhibition

Social Studies, installation view, Geelong Gallery, 2024,
Photographer: Carlon and Co

Yvonne Audette—Observation and Experience 22 February to 18 May 2025

Yvonne Audette is one of Australia's most important artists whose work across seven decades reveals a lifelong commitment to abstract painting that is lyrical, meditative, and pictorially dynamic. This exhibition brought together a number of Audette's exceptional abstract works and juxtaposed them against a fascinating selection of tenderly observed figurative drawings and paintings made in Spain at the beginning of a decade in which Audette lived and worked in Europe. By reflecting on Audette's finely honed drawings and paintings of people we can perceive how her painterly touch and energised line evolved into a highly distinctive abstract visual language.

A Geelong Gallery exhibition

Modern Lives—Prints by Australian Women Artists 1900s–1960s 15 March to 18 May 2025

This exhibition presented a selection of prints from the Colin Holden Collection by women artists who were central to the development of Australian printmaking in the first half of the twentieth century. Several of these artists travelled and studied abroad, returning to Australia with first-hand experiences of European modernism and new approaches to printmaking that resonated locally. The exhibition included impressions from their overseas travels, as well as images of Australian flora and fauna, industry and labour, cityscapes and landscapes.

A Geelong Gallery exhibition



Artistic Program



Janenne Eaton: Lines of Sight—Frame and Horizon
24 May to 17 August 2025

Janenne Eaton is an eminent Australian artist whose work is critically engaged with some of the most pressing humanitarian and cultural debates shaping our lives today. Eaton's paintings and installations explore environmental, historical, and political concerns, and the impact of a globalised, digital ecology on the individual, on communities, and on Nature. Eaton's powerful images contemplate some of the intangible complexities of the human condition and incorporate some of the key signifiers of our consumer-led, information-obsessed society to make searingly critical commentary on how we live and human beings' changing relationship to time, space, and place.

Geelong Gallery was delighted to present the first major survey of Janenne Eaton's extraordinary practice, through works spanning more than four decades.

A Geelong Gallery exhibition

Learn Space—*Beci Orpin—Through the Streets of Your Town*.
(see Audience Engagement and Learning section for details, page 26).

Collection Display
Ongoing

Geelong Gallery is one of Australia's leading and oldest regional galleries, with an extensive history of collecting and a commitment to developing the Collection since the first acquisitions were made in 1900. Our changing displays of works from the Collection—paintings, works on paper, decorative arts, sculpture, and new media—chart developments in Australian art from the mid-nineteenth century to the present, through works that encompass a variety of genres, themes and stylistic approaches including landscapes, still-life, portraits, social history, figuration, and abstraction.

Virtual Tour & Digital Exhibition Visitation

17,268

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

11,212

2024 Geelong Contemporary Art Prize

8,735

Archibald Prize 2025

3,766

Rauschenberg & Johns—Significant Others

3,552

Janenne Eaton: Lines of Sight—Frame and Horizon

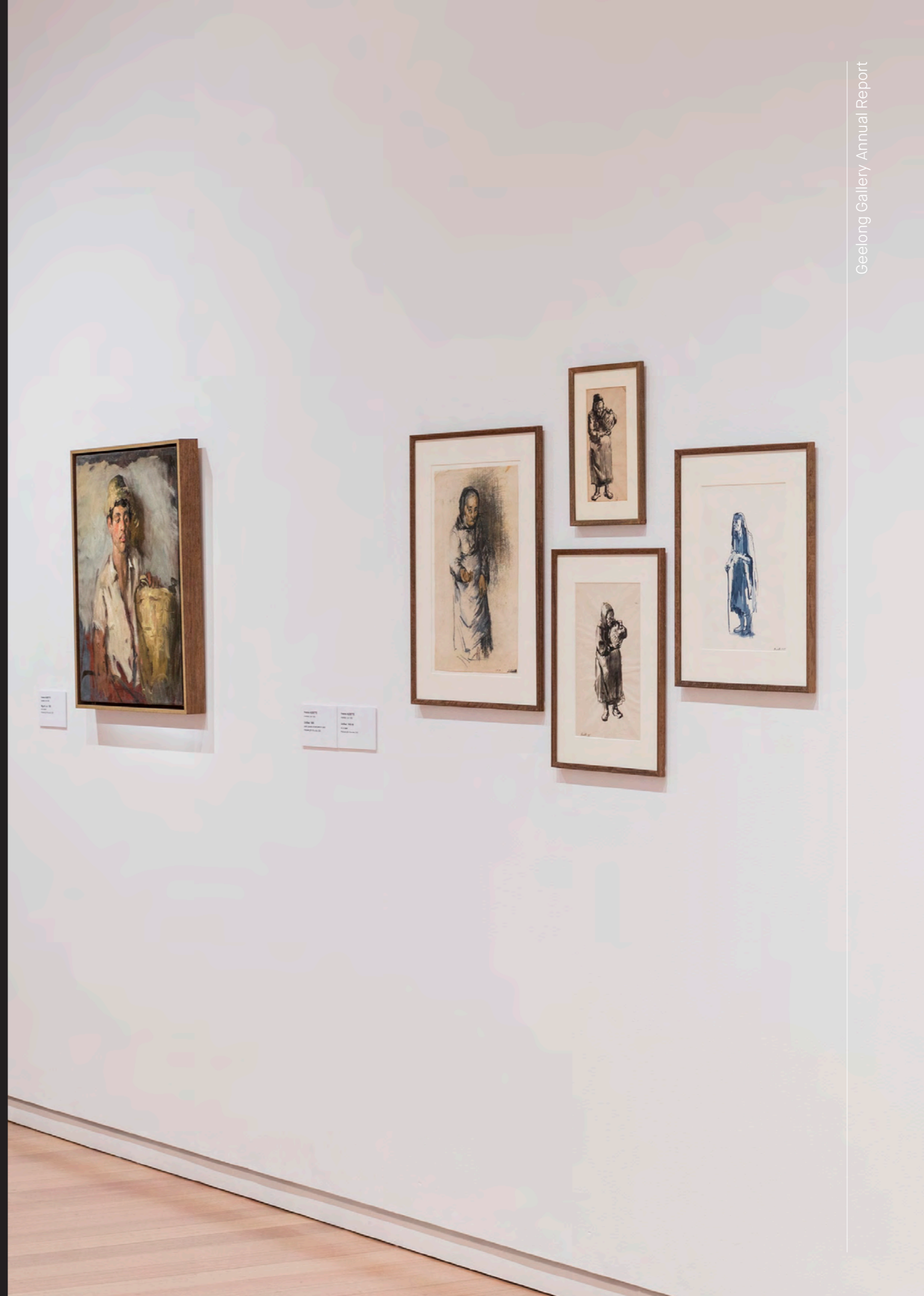
3,106

MAKE Award—Biennial Prize for Innovation in Australian Craft and Design (Australian Design Centre)

64,322

Total Visitation

Yvonne Audette—Observation and Experience, installation view, Geelong Gallery 2025, Photographer: Andrew Curtis



Audience Engagement and Learning

Overview

In 2024-25, the Gallery engaged 28,528 people through its Learn, Public Program, Access and Learn Space activations and a further 30,180 people through online digital engagement. Programming continued to focus on arts education, social inclusion, and health and well-being initiatives—offering a range of activities and programs that served diverse members of our community, international and interstate visitors and community collectives.

23,103

Learn Space visitors

13,699

Online Learn resource views and downloads

2,558

Learn program participants

96

Learn programs

6

Gallery on tour workshops delivered in schools



Audience Engagement and Learning

Learn Program Highlights

Who's Who Portrait Exhibition 2024

With over 470 entries submitted by local students from Kindergarten to Level 6, the exhibition encouraged and inspired young artists to celebrate their own personal identity, family, friendship, or local identities through portraiture.

Educator's Preview: Janenne Eaton: Lines of Sight—Frame and Horizon

Local teachers previewed the exhibition with Geelong Gallery Curator, Katarina Paseta sharing Curatorial insights, and Youth Projects Coordinator, Alisha Lyon, providing VCE and Victorian Curriculum links.

Gallery Tots—Jenny's ELC Partnership

Geelong Gallery commenced a new partnership with Jenny's Early Learning Centre from the start of 2025 developing the Gallery Tots program and resources with our educators for incursions across the Jenny's ELC network of kindergartens in Greater Geelong. This partnership will significantly expand the number of participants engaged annually aged 18 months to 5 years

Gallery on Tour

Designed to support schools located in the Barwon South Region of Victoria, this program provided free, hands-on art-making workshop kits and practical art experience facilitated by a Gallery Educator. Geelong Gallery Educators visited schools throughout the region to expand the Gallery's Learn program and reach, facilitating 6 workshops for 340 students and teachers in 2024–25.

After-hours—Rauschenberg & Johns—Significant Others

Celebrate connection, conversation and creativity: Creative conversation: voices in pride
After-hours: Friday 7 February 2025

The Gallery programmed an after-hours event to celebrate creativity and community at Geelong Gallery aligned with the National Gallery of Australia's touring exhibition *Rauschenberg and Johns—Significant Others*. The event featured a drop-in badge-making station by Claire Holden (Geelong Illustrators), a pop-up bar, and an inspiring panel discussion with LGBTQIA+ Geelong leaders (Bree Gorman, Tennille Moisel, Jack Khouri and Audrey Stringer), moderated by Geelong Gallery's Deputy Director, Andrew Deane, that explored community achievements, barriers, and allyship in a creative and inclusive space.



Youth Programming

Funding from the Geelong Community Foundation, along with multi-year support from the Anthony Costa Foundation, enabled the continuation of the Gallery's Youth Projects Coordinator role for another year. This role has been integral to developing and delivering specialised vocational training programs and youth-focused initiatives.

Youth programming at Geelong Gallery aims to empower young people (aged 15–30) who face barriers to meaningful education, employment, workplace training and social inclusion. The program provides young people with an opportunity to develop transferable skills, receive mentorship, collaborate on creative projects, improve self-confidence and self-worth, and create professional and personal connections within Geelong's community and beyond.

During 2024–25, the Gallery developed a new program in response to a growing demand for on the job supported workplace learning for young people living with a disability, and young CALD community members. The Supported Workplace Learning program provides tailored, individualised support to participants to assist them to develop vital work-readiness skills to build their confidence to enter the workforce.

79 young people were involved in a diverse range of training programs, including the Gallery's Youth Council program, Vocational training and work experience program, Youth Ambassador program and Supported Workplace Learning program. The Gallery facilitated 11 workshops, 241 placement days and provided 60 paid shifts for young people.

The Gallery expanded its relationships with local and regional schools, vocational training services and employment services. Key partners included Matthew Flinders College, Saint Ignatius College, Belmont High School, Iona College, Bellarine Secondary College, Melbourne Girls College, Grovedale College, Clonard College, Lara Secondary College, Kardinia International College, Indie School Geelong, Geelong Lutheran College, Northern Bay College, The Scots School Albury, and genU, 4GR Customised Employment Specialists, Headspace, Stride, Northern Futures, Head Start (Department of Education), The Gordon, Skilling The Bay, Geelong Regional Local Learning and Employment Network, VET Network, and Geelong Career Practitioners Network.

"This experience at the gallery has been such a vital part of his development and I couldn't thank Alisha enough for her support towards Jaime; it truly has been incredible to see so many areas of growth within Jaime and I'm sure you can even see how far he has come since joining the amazing team at the art gallery."

Joel B – Employment Mentor, 4GR

"Throughout my Work Experience I gained valuable knowledge on the different roles in the Gallery and was able to experience a range of different tasks throughout each day. This program has helped immensely in deciding what sort of career pathway I am considering in the years to come. If any help is needed at the Gallery in the future, I would love to come and support. Thank you so much."
Sarah M – Vocational training and work experience program participant

Future Creatives 2025

The *Future Creatives* exhibition provides a valuable opportunity to support the professional development of local students and assists in facilitating future tertiary studies in art and design.

In the exhibition's third year, Geelong Gallery celebrated the achievements and creative practices of nine young emerging artists living in Geelong and the surrounding region who completed their Victorian Certificate of Education in 2024.

Future Creatives 2025 presented an impressive selection of works across a variety of media including painting, design, sculpture, ceramics and printmaking. Shortlisted works were selected based on the artists' conceptual development, technical application and aesthetic considerations.

The exhibition included work by Belmont High School's Owen Mueller and Jayke Severn; Bellarine Secondary College's Abbey Engelman; Clonard College's Bailee Bonanno; Covenant College's Tessa Lewis; Oberon High School's Grace McConachy; Sacred Heart College's Maya Althaus; Surf Coast Secondary College's Asher Bobele; and The Geelong College's Tessa Bahen.

VCE Art Making and Exhibiting resource: Janenne Eaton: Lines of Sight—Frame and Horizon

This resource has been developed to support students studying units 1–4 of the VCE Art Making and Exhibiting study design, specific to the exhibition, *Janenne Eaton: Lines of Sight—Frame and Horizon*.

Youth Programs video

Participants shared their experiences across Geelong Gallery's youth programs, including the Vocational Training Program, GG Connected, and the Youth Ambassador Program.

Learn resource – Simone Slee video

In this video series, we explore different artists represented in the Geelong Gallery Collection to learn more about their studio practice and how they plan, problem solve, and engage in critical, creative, and reflective thinking practices.

In 2024, we explored Simone Slee's studio practice, and how her practice—spanning sculptural objects, installation, photography and new media works—are united by her interest in the problems of sculptural forms and the potential for them to fail.

Audience Engagement and Learning

Learn Space Activation

With the support of the Peggy and Leslie Cranbourne Foundation, the Gallery's Learn Space acted as both a public program and education space throughout the year.

Activations:

- **Learn Space—Japanese Printmaking**
until 28 July 2024
- **Who's Who Portrait Exhibition**
10 August to 3 November 2024
- **Design + Play (Geelong Design Week 2024)**
21 November 2024 to 9 February 2025
- **Future Creatives 2025**
22 February to 30 March 2025
- **Workshop Space**
12 March to 27 June 2025
- **Beci Orpin—Through the Streets of Your Town**
28 June to 17 August 2025

Beci Orpin—Through the Streets of Your Town, installation view, Geelong Gallery 2025, Photographer: Hails and Shine



Audience Engagement and Learning

Public Program Highlights

Children, Youth and Families

Our free weekly Gallery Tots program continues to grow and inspire curiosity and imagination in children 18 months to 5 years old and their families—encouraging discovery through interactive storytelling, social connection and play-based activities in the Gallery. With the Gallery's new partnerships with Jenny's ELC in 2025, we started to see an increase in program participation through incursions across their kindergarten network in Greater Geelong.

Geelong Gallery's school holiday program engaged children and young people with exhibitions and the Collection through creative art making activities with Gallery educators, experienced facilitators and artists.

Orby, Your Digital Tour Guide

Orby continued to offer an engaging augmented-reality tour for children (in the Gallery and at home). The tour explores eleven Geelong Gallery Collection works through animation, storytelling, sound, and touch-pad prompts.

Adult Workshops

Our popular life drawing classes continued to support participants to develop drawing observation skills and explore various drawing techniques with local artist Peter Leigh.

The Gallery also facilitated two creative writing workshops with local award-winning author and playwright, Janet Brown. An AI + Cyanotype experimental printing workshop led by Kate Robertson was held in February 2025, which helped participants discover AI image-making and the cyanotype printing process.

Art + Connect and Art + Memory Program

A tailored Gallery experience for persons with disabilities and individuals living with early to mid-stage dementia. Facilitated group-based discussions, encourage looking and connecting ideas in works of art in the Gallery's Collection—placing value on the participants' own personal responses.

We facilitated this program at several aged care facilities and nursing homes for people who are affected by barriers of access to arts, culture and learning activities due to factors of mobility.

Illustrated Lectures, Creative Conversations, Floortalks and Special Events

Illustrated lectures

- Dr Matthew S Champion—Measure and the Material World of Durer's Melancholia
20 September 24
- Colin Golvan—Protecting Indigenous Art: from T-Shirts to the Flag
1 November 2024
- Jason Smith—Janenne Eaton: Lines of Sight—Frame and Horizon
30 May 2025

Creative Conversations and Floortalks

- Floortalk: 2024 Geelong Contemporary Art Prize
17 August 2024
- Creative Conversation: GG Connected—creative communities
17 October 2024
- Floortalk: Rauschenberg & Johns—Significant Others—David Greenhalgh
16 November 2024
- Floortalk: Geelong Design Week—Helmut Lueckenhausen
26 November 2024
- Talking art—Geelong Design Week—Louise Saxton and Jason Smith
30 November 2024
- Floortalk: A People's Press—Noel Counihan—Katarina Paseta
27 February 2025
- Floortalk: Janenne Eaton: Lines of Sight—Frame and Horizon—Katarina Paseta
2 June 2025

Special Events

- After-hours events
12 July 2024, February 7 2025
- Workshop—printmaking: Benjamin Uno
20 July 2024
- Performance—Reuben Lewis—Prescience
27 July 2024
- Performance—Melbourne Chamber Orchestra—Muse
16 August 2024
- Presentation—AMaGA 2024 National Conference in Ballarat
September 2024
- Geelong Gallery Gala
12 October 2024
- Performance—Robert Croft—Drawn In
3 December 2024
- AI + Cyanotype experimental printing workshop—Kate Robertson
22 February 2025, 23 February 2025
- Performance—Vox Angelica Geelong Chamber Choir
15 March 2025
- Geelong Contemporary soirée
29 March 2025
- Drop in tour: Slow Art Day
12 April 2025
- Drop in tour: Geelong Gallery's 129-year history—Australian Heritage Festival
26 April 2025
- National Volunteer Week morning tea

Member Events

- Members' previews:
 - 2024 Geelong Contemporary Art Prize
9 August 2024
 - Rauschenberg & Johns—Significant Others
15 November 2024
 - Autumn Suite
21 February 2025
- Members exclusive:
 - Christmas Sip and Shop with author, Christabel Blackman
7 December 2025
 - Mother's Day Sip and Shop
3 May 2025

Guided Tours

Volunteer Guides hosted 559 tours for 1,121 visitors connecting audiences with the Gallery's Collection and presented two special tours celebrating the National Trust Australian Heritage Festival and Slow Art Day in 2025. The Volunteer Guides also supported the Gallery's Access programs, facilitating Art + Memory tours for people with early to mid-stages of dementia and Art + Connect tours for persons with disabilities and access needs.

Geelong Design Week

Geelong Gallery hosted two special events in October 2024, during the citywide festival celebrating Geelong's recognition as Australia's only UNESCO City of Design.

2,846

Public program participants

9

Volunteer programs

476

Gallery Guided tours

6

Venue-hire events with Gallery representative/speaker

Marketing Highlights

118,539

Website unique users

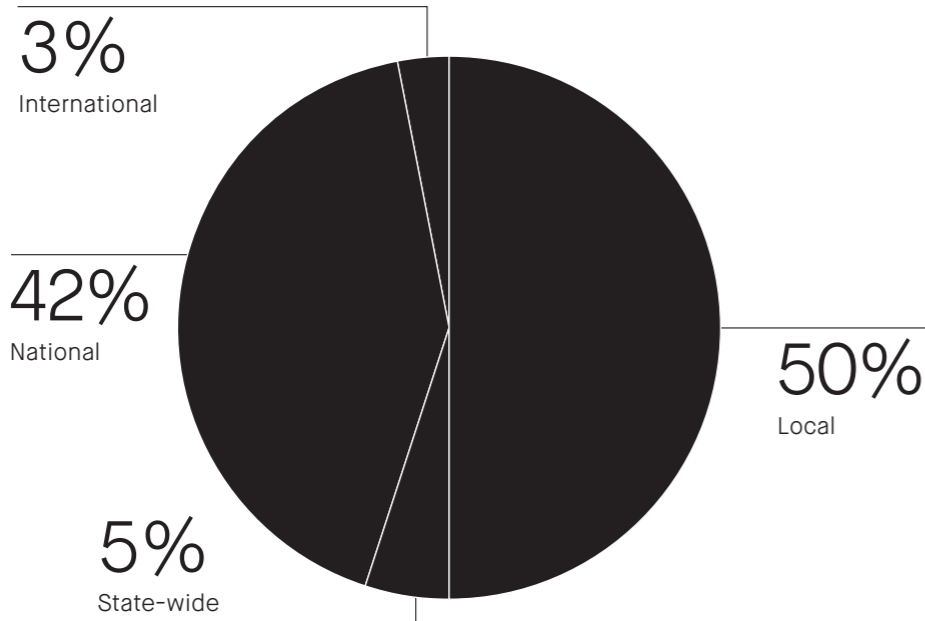
18,745

e-news subscribers

42,420

Social media followers

Media distribution



Janenne Eaton: Lines of Sight—Frame and Horizon, installation view, Geelong Gallery 2025, Photographer: Mark Ashkanasy

Special Projects

Digital Youth Trainees—GG Connected
Cooper Towne and Sable Rowbottom completed their program in January 2025, with Eden Ariston and Sophie Benbow commencing.

Events and projects:

Painting Workshop—Eden Ariston
Attendance: 8

GG Connected coordinated an abstract painting workshop with local featured artist Eden Ariston.

In Conversation: GG Connected—Creative Communities
Attendance: 32

GG Connected led a special conversation and networking event featuring local artists Ella Carroll, Hannah Hall, Eden Ariston, Maya Rogers, and Emily Ross.

The discussion explored how young people can foster professional careers in the arts, as well as the participating artists' practices and approaches to promoting their work.

'I've cherished the opportunity to meet and engage with local artists that continue to make Geelong such a creative hub.'
Cooper Towne

'I had the most amazing year involving plenty of connections to art around Geelong. I'm so appreciative to learn many important things about the industry, art, communicating and most importantly, myself.'
Sable Rowbottom

2
New trainees

7
Local featured artists

1,105 (+345)
Social media following

Sophie Benbow and Eden Ariston, Digital Youth Trainees 2025, Photo: © Geelong Gallery



Support Groups

Geelong Contemporary

Geelong Contemporary soirée

Geelong Contemporary was established in 2016 and is committed to supporting Geelong Gallery through fundraising and initiatives that engage the community with contemporary Australian art.

Geelong Contemporary hosted its annual soirée on Saturday 29 March 2025, welcoming 120 guests. The event raised over \$21,000, thanks to the generosity of ticket holders and 11 donors who provided additional support, enabling the acquisition of two works by Pat Brassington: *Pillow talk* (2005) and *Last fingers* (2024).

The soirée also provided a wonderful opportunity to welcome Humphrey Clegg, the new Geelong Gallery Director & CEO, and introduce him to the Geelong Contemporary community.

Acquired works:

Pat Brassington, *Pillow Talk*, 2005
Pat Brassington, *Last Fingers*, 2024

Geelong Contemporary Committee:

Roxie Bennett (Chair), Claudette Brennan, Andrew Deane, Garry Flanigan, Vic Hope, Amy Lu, Bella MacKinnon, Adriana Oslewski, Georgie O'Dwyer, James Robertson, Sarah Scott and Lisa Sullivan

We warmly thank retiring Committee members Roxie Bennett (Chair), Dylan Foley, and Geelong Gallery Director Jason Smith for their dedicated service. In particular, we thank Roxie Bennett for her three years of leadership as Chair and her nine years of commitment to Geelong Contemporary since its inception.



Lisa Sullivan, Vic Hope, Georgie O'Dwyer, Amy Lu, Claudette Brennan, Andrew Deane, Adriana Oslewski, Sarah Scott, Garry Flannigan and Roxie Bennett, Geelong Contemporary soirée, Geelong Gallery 2025. Photographer: Carlon and Co

Geelong Gallery Conservation

Geelong Gallery Conservation was established in 2019 and is committed to supporting Geelong Gallery through fundraising initiatives that provide access to people and places not always readily accessible to the public. All funds raised by Geelong Gallery Conservation contribute to the conservation of priority works as nominated by the Gallery.

ADFAS Supports Conservation

Geelong Gallery is grateful for the continued support of ADFAS Geelong. In October 2024, ADFAS hosted a special event at the Gallery, *Lights Everlasting: Stained Glass in Geelong and Beyond*. Following a tour of stained-glass windows across the Geelong region, guests were welcomed to Geelong Gallery for an address by stained-glass expert, Dr Bronwyn Hughes OAM. Attendees were then provided with an exclusive opportunity to view *MAKE Award—Biennial Prize for Innovation in Australian Craft and Design*.

Funds raised from this event supported the completion of conservation treatment of the Agnes Goodsir painting *Still life: study of lemons* c. 1930.

ADFAS Card Pack

Proceeds from ADFAS card packs sold in the Geelong Gallery store supported Geelong Gallery's conservation of works from the Collection. Each of the five card designs feature a work by an artist who is an ADFAS Geelong member.

Geelong Gallery Conservation Ambassador:
Lauraine Luckock



Agnes Goodsir
Still life: study of lemons c. 1930
oil on canvas
Geelong Gallery
Gift of Mrs Rachel Dunn, 1947
Photographer: Andrew Curtis



Conservation treatment of Agnes Goodsir's *Still life: study of lemons* c. 1930 by Noel Turner

Support Groups



Volunteers and Guides

Our team of 120 volunteers contributed 3,605 hours in 2024-25 to support the Gallery's daily operations across areas including invigilation, guiding, education, public programs, opening nights and events.

Geelong Gallery Volunteer Symposium

Volunteers took part in ongoing professional development, with a focus on creating inclusive, accessible and engaging visitor experiences through the inaugural Geelong Gallery Volunteer Symposium. Key speakers included Coco Eke (Ngarrimili and Murran Hub), Stacie Bobele (Making Change) and Carly Grace (Visual Thinking Strategies trainer and facilitator).

Geelong Gallery Volunteer Book Club

Volunteers gathered to explore books about art, artists and the fascinating stories behind works in the Gallery's Collection. These events were supported by a City of Greater Geelong Community Grant.

National conference of the Association of Australian Art Gallery Guides Organisation (AAGGO)

Two Geelong Gallery Guides participated in the biennial national conference of the AAGGO, held at the Art Gallery of New South Wales, Sydney. The conference provided valuable networking opportunities with guiding colleagues.

The Guides also continued their professional development through monthly meetings and excursions to regional galleries across Victoria.

Become a volunteer

Join the Geelong Gallery volunteer team today.

Our program offers flexible volunteering opportunities across diverse areas of our operations, fostering connections in the creative community of Geelong Gallery and celebrating lifelong learning for all.

Visit geelonggallery.org.au/support/volunteering

Fundraising

Geelong Gallery extends heartfelt thanks to our community of supporters whose generosity across a range of fundraising activities and appeals in 2024-25 made a lasting impact.

The 2025 Annual Appeal raised \$46,500 towards the presentation of the important summer exhibition, *Richard Lewer—I Only Talk to God When I Want Something* (15 November 2025 to 1 March 2026).

The future and vision of Geelong Gallery is only possible through the support of generous donors. Thank you.

Geelong Gallery gratefully thanks the 2025 Annual Appeal donors:

John Adams
Colin Alexander
Phillip Allen
Jillian Anderson
Eric and Julie Bailey
George Belcher
Christine Bell
Ian Blair-Holt
Joy Elizabeth Bromley
Caruggi
Fiona Collyer
Wendy Cooke
Dianne Crawford
Andrew Deane and James Buck Jr
Dr Tim Denton
Janine Downey and Stephen Kip
Geoffrey Edwards
Deb and Matt Fisher
Marguerite Gibson
Jennifer Goodman
Catherine Gray
Lynnere Gray
Kathie Hall
Trevor Hilton
Veronica and Russell Holmith
Eliza Holt and Jim McKenna
William Huffam
Barbara Inglis
Elvira Jancauskas
Sian Jarrett
Amanda Jennings
Victoria Jennings
Dr Rosemarie Kiss
Barbara Kitson
Val Lawrence
Tony and Anna Le Deux
William and Valma Loughnan
Magnus
Davina McIntosh
Ian McIntosh
William and Jennifer McKellar
Maureen and Glenn Monckton
Peter Monkivitch
Judge Gerard Mullaly and Helen Buxton
Barbara Nankervis
John and Val O'Hara
Laurence O'Keefe and Christopher James
Robert Osborn
Richard Palmer
Elise Perry
Brenda Reidy
Tim Rowley

David Salmon
Elizabeth Slezak
Karen Spreadborough
Lawrence and Pamela St Leger
John Stabb
Dr Michael Sturmfels
Laurie Sullivan
Lisa Sullivan
Dr Phillip Swain and Professor Shurlee Swain
Diana Taylor
Catherine Vickers-Willis
Susan Weston
Edward and Paddy White
Terry Wills Cooke OAM
David and Annie Young
Jenny Zimmer

In addition to 22 anonymous donors

Thank you to our 2024-25 Geelong Contemporary donors:

The Hope Family Foundation
Sarah Scott
Amy Lu and Chien Ho
Barbara Inglis
Andrew Deane and James Buck Jr
Catherine Vickers-Willis
Bella and Charlie Mackinnon
Fran Clark
Dr Rosemarie Kiss
James Robertson
Janine Downey and Stephen Kip

Thank you to our 2024-25 Geelong Gallery Conservation donors:

Australian Decorative and Fine Arts Society Geelong Inc

Thank you to our 2024-25 donors:

Alan and Mary-Louise Archibald Foundation
The Will and Dorothy Bailey Charitable Fund
Barbara Baird
Christine Bell
Robert and Gail Bett
Colin Holden Charitable Trust
The Anthony Costa Foundation
Dimmick Foundation
Eye Gallery
Barry and Jan Fagg
Ruth Fagg Foundation Trust
James C S Fox
Michael and Lorraine Hayden
Janet Holt
The Hope Family Foundation
Dr Rosemarie Kiss in memory of Conrad O'Donohue
Stuart Leslie Foundation
Magnus
Adam Montgomery Family
The Ian Potter Foundation
Brenda Reidy
Sabina Robertson
R.A. and B.M. Robilliard
JB Ryan Perpetual Trust
David Salmon
Trawalla Foundation
Catherine Vickers-Willis

In addition to 4 anonymous donors.

Membership

Membership Highlights

805

Members

42

Life members

763

Financial members

Geelong Gallery acknowledges and warmly thanks our members and membership benefit partners for their continuing encouragement and patronage across 2024-25.

A members' satisfaction survey was undertaken in September 2024 with both current and recently lapsed members, providing valuable insights to inform future planning. Geelong Gallery extends thanks to all members who participated. Key findings included:

- 94% of respondent current members planned to renew
- 72% of respondent current members utilise their membership benefits
- 93% of respondent current members felt that there is value for money for the membership fees
- 50% of respondent lapsed members indicated a strong interest in rejoining in the future
- 23% of respondent lapsed members cited economic factors as the reason for not currently renewing their membership.

Additional members' exclusive events were presented in collaboration with membership benefit partners, alongside the Gallery's established program of members' events. These included a guided tour and artist discussions in conjunction with a major exhibition hosted by The Hive Gallery.

The Gallery continues to work with 18 membership partners across the region to provide a tailored program of exclusive benefits. In 2025, Townhouse Flowers and Townhouse Living joined as new partners.

- Boom Gallery
- Cavalier Art Supplies
- Eye Gallery
- Geelong Arts Centre
- Geelong Chamber Music Society
- Leura Park Estate Cellar Door
- National Gallery of Victoria
- National Trust of Victoria
- National Wool Museum
- Ord Minnett
- Queenscliff Gallery
- The Book Bird
- The Bookshop at Queenscliff
- The Frame Shop Geelong
- The Hive Gallery
- The Pivotonian Cinema
- Townhouse Flowers
- Townhouse Living

Membership Breakdown

22%
New members

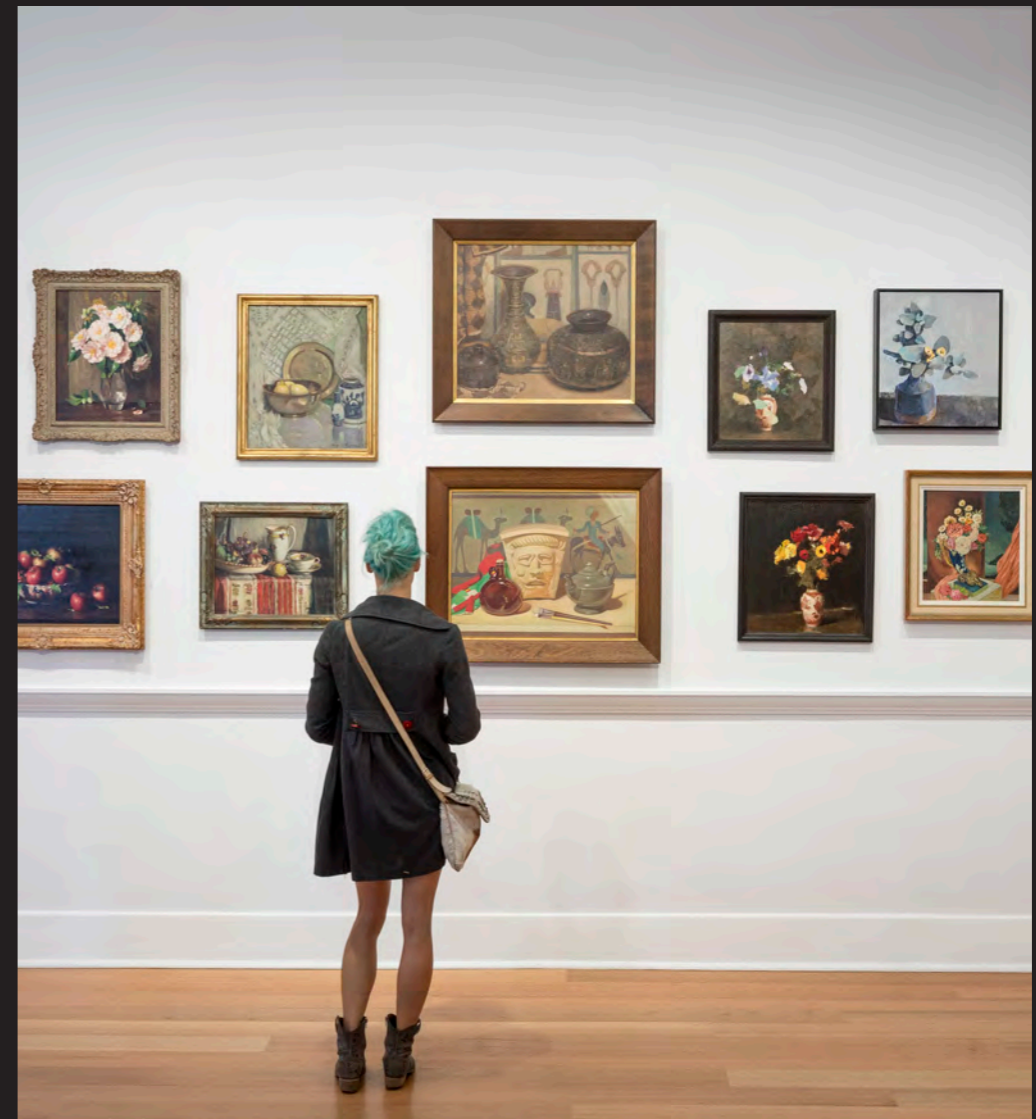
40%
Individual members

18%
Renewed lapsed members

41%
Concession members

60%
Renewed members

19%
Family members



Geelong Gallery 2024, Photographer: Andrew Curtis

Membership

Honorary Life Membership

Honorary life membership has been granted to members of the community who have played significant roles at Geelong Gallery since 1909. Whether their involvement has been through service, donations of artwork to Geelong Gallery's Collection, financial contributions or community advocacy, these individuals have played a crucial role in the life of the Gallery.

In 2024, two individuals were awarded honorary life memberships to the Gallery in recognition of their generous and ongoing support:

Dr Rosemarie Kiss and the late Conrad O'Donohue

Walter GM Hitchcock	1909	Lady Fingall	1969
Tom Hawkes	1909	Stanley E Orchard	1970
Howard Hitchcock CMG OBE	1909	Richard FL Annois AM	1972
William A Pacey	1909	Alan R David OAM	1973
Philip Russell	1909	Kenneth B Myer AC	1974
Mrs EA Whyte	1909	A Austin Gray	1975
Mrs James W Sayer	1915	Ewen C Laird CBE	1981
George F Walter	1916	Graeme G Harvey	1981
AW Gray	1916	Dr and Mrs Bruce Munro	1982
Louise Russell	1917	Mrs Randal McAllister	1982
Mrs William T Appleton	1918	Ellen Koshland	1985
Mrs Alexander P McMillan	1918	Peter Spear	1985
Cuthbert Traill	1918	Pam Gullifer AM	1985
Henry B Hodges	1919	Bruce Hyett	1986
Marcus E Collins	1920	Michael Dowling AM	1987
Dr Frederick Moreton	1920	Philip Russell	1989
H Byron Moore	1920	Jim Cousins AO	1996
W Max Bell	1920	Libby Cousins AM	1996
Edward G Gurr	1921	Greg Bryant	2001
Henry P Douglass	1921	Will Bailey AO	2005
James H McPhillimy OBE	1922	John Rosenberg	2006
Frank L Hooper	1922	Neil Everist OAM	2006
Lloyd Hooper	1922	Jim Salmon	2007
Dr Thomas JM Kennedy	1923	Michael Cahill	2009
Robert Camm	1925	Pauline Shirlow	2009
Hon. Horace F Richardson	1926	Katharine Baulch	2011
Andrew E Anderson	1931	Gail Rooney	2012
Robert D Elliott	1932	Barbara Abley AM	2012
Mrs Arthur W Marwood	1932	John Nagle	2012
Lady Joan Lindsay	1933	Veronica Filmer	2013
Louisa J McPhillimy	1935	Peter McMullin AM	2014
Edward A McDonald OBE	1935	Alan Currie	2014
Henry G Oliver	1935	Gerard Mullaly	2016
Mrs Edward H Lascelles	1935	Geoffrey Edwards	2016
Lady Evelyn Casey	1935	Diane Macleod	2017
Ramsay B Cook	1935	Barbara Kitson	2018
Roy Martin	1935	Rosemary May-McSween	2018
Dora Meeson Coates	1935	Wendy Dimmick	2019
Mrs Cecil M Kirchubel	1935	Joan Mann	2019
Cora HA Roach	1935	Rosemary Gough	2020
Edward A Austin	1936	Christine Bell	2020
Louis C Matthews	1937	Dr Robert Treseder	2021
Frank E Richardson	1937	Catherine Gray	2021
Edward A Vidler	1938	Barry Fagg	2022
Alfred J Day	1944	Terry Wills Cooke OAM	2022
Janet Biddlecombe	1944	Amy Lu	2023
The Very Rev Sir Francis Rolland MC	1946	Sarah Scott	2023
Edward J Mitchell	1947	Dr Rosemarie Kiss	2024
Mrs Andrew S Gray	1950	Conrad O'Donohue (posthumously)	2024
Gladys Bell	1957		
Edith Gurr	1957		
J Spencer Nall CMG	1963		
Donald Webb	1963		
William P Heath	1963		

Geelong Gallery Store

The Geelong Gallery Store was delighted to develop a merchandise suite for *Janenne Eaton: Lines of Sight—Frame and Horizon*. During the exhibition, Store sales increased by 23.1% compared to the previous quarter.

Geelong Gallery merchandise featuring artworks by Janenne Eaton
Photographer: Still Smiths

Janenne Eaton merchandise sales (to 30 June 2025)

71 Coasters	60 Catalogues
55 Individual Postcards	19 Postcard packs
13 Tea Towels	12 Evidence – A Stratigraphy Catalogue
7 Silk Scarves	



Collection

293

New acquisitions

5

Works conserved*
(*external conservators)

23

Inward loans—general

176

Collection works displayed

1,153

Inward loans—
Colin Holden Print Collection

122

Collection artists exhibited

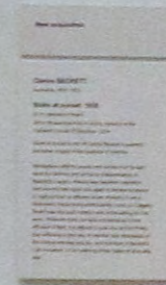
15

Outward loans
(for exhibition [5] + furnishing)

81

Exhibited works from the Colin Holden Print
Collection with extended texts

Clarice Beckett
Boats at sunset 1930
oil on canvas on board
Geelong Gallery
Gift of Rosemarie Kiss in loving memory of
her husband Conrad O'Donohue, 2024



New Acquisitions

ARMSTRONG, Benjamin

Linear & circular 2023-25
blown-glass, paint, steel, timber
Purchased with funds generously provided
by Joy Anderson, 2025

AUDETTE, Yvonne

After the swim 1951
oil on linen

Man reading 1955
ink on paper

Man seated 1955
ink on paper

Man with soup ladle 1955
ink on paper

Miguel's son 1955
oil on canvas

Old lady holding a pot 1955
ink on paper

Old man in profile 1955
ink on paper

Old man seated 1955
ink on paper

Old man with stick 1955
ink on paper

Old woman seated 1955
ink on paper

Reading the bible 1955
ink on paper

Seated woman with plate 1955
ink on paper

Study for The prayer 1955
oil on canvas

Study for oil painting The refugees 1955
ink on paper

The earthenware pot 1955
ink on paper

The prayer 1955
ink on paper

Untitled 1955
ink on paper

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Untitled 1955
ink on paper

Untitled 1955
pastel, gouache, ink and pencil on paper

Woman with bucket 1955
ink on paper

Woman with child 1955
ink on paper

Woman with walking stick 1955
ink on paper

Young Spanish peasant girl 1955/56
oil on linen

Study for oil painting The prayer 1956
ink on paper

Untitled 1956
ink on paper

Untitled 1956
ink on paper

Untitled 1956
ink on paper

Moving squares 1959
gouache and ink on paper

Sound waves 1959
gouache and ink on paper

Study in space 10 1959/60
gouache and ink on paper

Space construction 2 1960/62
watercolour, gouache, ink and graphite on paper

Spatial relations 1968
oil on plywood

Winter wind 1984
watercolour, gouache and ink on paper

Gift of Yvonne Audette through the Australian
Government's Cultural Gifts Program, 2024

BECKETT, Clarice

Boats at sunset 1930
oil on canvas on board
Gift of Rosemarie Kiss in loving memory of her
husband Conrad O'Donohue, 2024

BRACK, John

Portrait of John Perceval 1962
oil on board
Gift of the Bardas Family through the Australian
Government's Cultural Gifts Program, 2024

BRASSINGTON, Pat

Pillow talk 2005
pigment print; edition of 6

Last fingers 2024
pigment print; edition of 6

Purchased with funds generously provided by Geelong
Contemporary, 2025

BROWNE, Andrew

Seven apparitions 2008
portfolio of 7 photopolymer photogravure prints;
edition 10/12
Gift of Andrew Browne through the Australian
Government's Cultural Gifts Program, 2025

CHRISTENSEN, Nadine

Knot 33 (from the series *40 knots*) 2024
3D resin print, acrylic spray paint, archival sealer;
variable edition 33/40
Purchased with funds generously provided Bob and
Gail Bett, 2025

EATON, Janenne

Stranded from the *Penal Colony* series 2018
oil on canvas
Gift from the collection of David Hansen (1958-2024)
in acknowledgement of his friendship with the artist,
2025

Benjamin Armstrong, *Linear & circular* 2023-25,
blown-glass, paint, steel, timber, Geelong Gallery,
Purchased with funds generously provided by Joy
Anderson, 2025, © the artist



New Acquisitions

FLOYD, Emily

Ripple, caring for children 2013–14
screenprint; unique state
Gift of Anthony Scott through the Australian
Government's Cultural Gifts Program, 2024

Solve your personal problems socially 2024
offset print on paper; edition 1/50
Sybil Craig Bequest Fund, 2025

HARRIS, Brent

The Stations 2021
I. *Christ before Pilate*
II. *He takes the cross*
III. *The first fall*
IV. *Christ meets Mary*
V. *Simon helps carry the cross*
VI. *Veronica wipes the face of Christ*
VII. *The second fall*
VIII. *Christ comforts the women of Jerusalem*
IX. *The third fall*
X. *The disrobing*
XI. *The crucifixion*
XII. *The death*
XIII. *The deposition*
XIV. *The entombment*
portfolio of 14 polymer gravure etchings with
watercolour; edition 16/20
Gift of Brent Harris through the
Australian Government's Cultural Gifts Program, 2024

KEMP, Roger

Relativity 1972
etching on 2 sheets; edition of 20

Sequence eight 1972
etching; edition of 25

Sequence eleven 1972
etching; edition 8/45

Sequence nine 1972
etching; edition 1/45

Sequence seven 1972
etching; AP

Sequence ten 1972
etching; AP

Circle c. 1973–74
etching; edition 8/45

Circle two 1973–74
etching; edition 10/45

Horizontal ten 1974–76
etching; edition 8/35

Horizontal two c. 1974–76
etching; edition 8/45

Gift of Anthony Scott through the Australian
Government's Cultural Gifts Program, 2024

KING, Grahame

Gothic tracery I 1962
lithograph; edition 23/25

Rain spirit I 1962
lithograph; edition 14/21

Untitled 1962
lithograph; AP

Dark garden 1966
lithograph; AP 2/3

Solstice 1973
lithograph; edition 18/25

Gift of Anthony Scott through the Australian
Government's Cultural Gifts Program, 2025

KING, Inge

Black and red I 1988
collage of newsprint, paper, synthetic polymer paint,
brush and ink and gouache on paper

Untitled 1989
collage of paper, spray acrylic and gouache on paper

Untitled 1989
collage of paper, newsprint, spray acrylic and gouache
on paper

Untitled 1989
collage of newsprint, black and white photograph,
paper, spray acrylic, gouache, felt-tipped pen and
graphite on paper

Untitled (black) 1989
collage of newsprint, paper and spray acrylic on paper

Untitled (black, with red and yellow) 1989
collage of paper, spray acrylic, gouache, felt-tipped
pen and brush and ink on paper

Gift of Anthony Scott through the Australian
Government's Cultural Gifts Program, 2025

LEWER, Richard

True stories – Australian crime 2008
enamel on acoustic board (44 panels)
Gift of Ken Fehily through the Australian Government's
Cultural Gifts Program, 2025

Confessions 2024
synthetic polymer paint on pegboard (106 panels)
Gift of the artist through the Australian Government's
Cultural Gifts Program, 2025

MACDONALD, Travis

The top of the pond 2024
oil on linen
Geelong Contemporary Art Prize (winner), 2024



Travis Macdonald, *The top of the pond* 2024, oil on linen, Geelong Gallery, Geelong Contemporary Art Prize (winner), 2024, © the artist

OLSEN, John (decorator)
MARR, Robert (potter)
Bowl 1970
painted and glazed stoneware

Tea set 1970
painted and glazed stoneware

Gift of Rachel Faggetter and Barry Jones AC, 2024

PARSONS, Elizabeth

Camping ground at Healesville 1885
watercolour and gouache on paper
Gift of Joe and Wendy Vos, 2024

POLINESS, Kerrie

Non-objective wildflower painting, brown on black with pink, purple, yellow, white and black lines 2023
synthetic polymer paint on canvas
Purchased with the generous support of the Alan and Mary-Louise Archibald Foundation, 2024

RENDALL, Steven

Figures in the grounds of other figures in the figures of other grounds 2022
oil on linen
Purchased with the generous support of the Alan and Mary-Louise Archibald Foundation, 2024

ROET, Lisa

Mugsy 1 2008
C-type photograph; edition 3/6

Mugsy 2 2008
C-type photograph; edition 3/6

Mugsy 3 2008
C-type photograph; edition 3/6

Mugsy 4 2008
C-type photograph; edition 3/6

Deep indentations 2011
hard-ground etching and lithograph; edition 10/15

Finger of suspicion 2011
hard-ground etching and lithograph; edition 10/15

Shadow of clew I 2011
hard-ground etching; edition 10/15

Shadow of clew II 2011
hard-ground etching; edition 10/15

Shadow of clew III 2011
hard-ground etching; edition 10/15

The mark of no human hand I 2011
hard-ground etching; AP

The mark of no human hand II 2011
hard-ground etching; AP

Pinky, ape finger 2012
bronze; edition 3/6

Gift of Lisa Roet through the Australian
Government's Cultural Gifts Program, 2025

SELLECK, Rebecca and TYLOR, James

Parrnguta, Ngunata Kuru (Potato and Onion Bin) 2022
Blue Gum, cast bronze, animal fat
Gift of Rebecca Selleck and James Tylor through the
Australian Government's Cultural Gifts Program, 2025

Warpulyainthi # 1 2022
Warpulyainthi # 2 2022
Warpulyainthi # 3 2022
Warpulyainthi # 4 2022
Warpulyainthi # 5 2022
inkjet prints in Blue Gum frames; edition 1/5
Purchased through the generous support of Janet Holt
and the John Norman Mann Bequest Fund, 2024

SCHMEISSER, Jörg

Fushimi Inari 1968
etching; edition 38/40

Takayama 1970
etching; edition 29/40

Serpent woman of Amo-Ga-Ike 1972
woodblock; edition 15/60

Karamon – a gate in Nikko 1974
etching; artist proof

Now I remember 1975
etching; edition 30/40

Venice I 1976
etching; edition 46/50

Small Ayers Rock 1978
etching; edition 76/80

Horyuji in Nara 1979
etching; edition 41/50

Little brown horse 1979
etching; edition 3/40

The Olgas II 1980
etching; AP

Enter the Forbidden City 1981
etching; edition 8/13

Beijing 1982
lithograph; edition 49/80

Diary and Hamburg 1983
etching; edition 2/80

Ming Mausoleum 1984
etching; edition 7/80

Door in Tiksey 1985
etching; edition 29/80

Tiksey 1985
etching; edition 10/30

Crater Lake – Cradle Mountain 1991
etching; edition 2/50

New Acquisitions

Danzanjinja near Nara 1993
etching; edition 24/80

Crab 94 1994
etching; edition 2/25

Rosedale shell 1995
etching; edition 43/80

Horyuji Pagodas 1998
etching; edition 28/80

Mangrove tree 2010
etching; edition 62/70

We saw lilies on Crete 2011
etching; edition 8/100

Gift of Laurence O'Keefe and Christopher James,
2024

SCHMEISSER, Jörg
Züstande II 1984
portfolio of 7 colour etchings, aquatints and drypoints;
edition 10/60

Züstande III 1993
portfolio of 7 colour etchings, aquatints and drypoints;
edition II/X

Gift of Graham and Maren Buckett, 2024

SLEE, Simone
Rocks holding together #6 2024
quartz and glass
Purchased with funds generously provided by the JB
Ryan Perpetual Trust, 2024

SRIVILASA, Vipoo
Home 2013
ceramic with white satin glaze, porcelain and cobalt
oxide
Gift of the artist through the Australian Government's
Cultural Gifts Program, 2025

THAKE, Eric
Brasilia at Corio 1976
oil on canvas board
Geelong Art Gallery Foundation 40th Anniversary
Acquisition. Purchased through the generous support
of principal donors Shane & Cathryn Brennan and
Barry & Jan Fagg, with additional support from
Christine Bell, Laurence O'Keefe & Christopher James,
and Jim Cousins AO & Libby Cousins AM, 2024

THE HUXLEYS
Burning up 2021
giclée print; edition 3/6

Distress signal 2021
giclée print; edition 6/6

John Norman Bequest Fund, 2024

TILLERS, Imants
Landprint 1 2000
synthetic polymer paint and gouache on canvas board
(54 panels)
Gift of Candy Bennett through the Australian
Government's Cultural Gifts Program, 2025

TYNDALL, Peter
*detail A Person Looks At A Work Of Art/someone looks
at something ... George Paton Gallery poster* 1984
colour offset lithograph

*detail A Person Looks At A Work Of Art/ someone
looks at something ...* 1987
screenprint; edition B.A.T.

Gift of Peter Tyndall through the Australian
Government's Cultural Gifts Program, 2024

VARIOUS
Aus Australien 1987-89
portfolio of 40 prints; edition 37/40

DUNN, Richard
100 blossoms – five prisons #1 1988
100 blossoms – five prisons #2 1988
100 blossoms – five prisons #3 1988
100 blossoms – five prisons #4 1988
100 blossoms – five prisons #5 1988
etching, aquatint and photo-screenprint in cream ink;
edition 37/40

LETHBRIDGE, John
Ring cycle I 1988
Ring cycle II 1988
Ring cycle III 1988
Ring cycle IV 1988
Ring cycle V 1988
etching and aquatint; edition 37/40

NIXON, John
Self portrait (Non-objective composition) #1 1988
Self portrait (Non-objective composition) #2 1988
Self portrait (Non-objective composition) #3 1988
Self portrait (Non-objective composition) #4 1988
Self portrait (Non-objective composition) #5 1988
colour woodcut; edition 37/40

PARR, Mike
The pool of blood #1 1988
The pool of blood #2 1988
The pool of blood #3 1988
The pool of blood #4 1988
The pool of blood #5 1988
etching, soft-ground etching, fowl-bite and plate-tone;
edition 37/40

SHARK LeWITT, Vivienne
*Untitled #1 (Two people on horseback and a dog with
a bird on its back)* 1988
Untitled #2 (Woman on a cart with two cats) 1988
Untitled #3 (Man and a woman with a rabbit) 1988
*Untitled #4 (Person on bed with book with a horned
person behind)* 1988
Untitled #5 (Female narcissus) 1988
soft-ground etching; edition 37/40

TYNDALL, Peter
*detail / A Person Looks At A Work Of Art / someone
looks at something ... #1* 1988
*detail / A Person Looks At A Work Of Art / someone
looks at something ... #2* 1988
*detail / A Person Looks At A Work Of Art / someone
looks at something ... #3* 1988
*detail / A Person Looks At A Work Of Art / someone
looks at something ... #4* 1988
*detail / A Person Looks At A Work Of Art / someone
looks at something ... #5* 1988
linocut and screenprint printed in yellow ink; edition
37/40

UNSWORTH, Ken
Villa des Vergessens I 1987
Villa des Vergessens II 1987
Villa des Vergessens III 1987
Villa des Vergessens IV 1987
Villa des Vergessens V 1987
lithograph; edition 37/40

WATSON, Jenny
The bottled memories #1 1988
The bottled memories #2 1988
The bottled memories #3 1988
The bottled memories #4 1988
The bottled memories #5 1988
etching and aquatint; edition 37/40

Gift of Peter Tyndall through the Australian
Government's Cultural Gifts Program, 2024

VARIOUS
The readymade boomerang 1990
portfolio of 21 prints; edition 21/60

ADAMS, Dennis
Anémic cinema 1990
colour offset lithograph; edition 21/60

BLOOM, Barbara
Ashes to ashes, diamonds to diamonds, dust to dust
1990
offset lithograph printed in black and taupe ink; edition
21/60

BREHMER, K P
Vor Mondrian 1990
woodcut on Chinese rice paper mounted on paper
with Chinese stamps; edition 21/60

BURCHILL, Janet
The temptation to exist etc ... 1990
colour screenprint on zinc coated steel; edition 21/60

CAGE, John
Methostic 1989
colour screenprint; edition 21/60

CRAGG, Tony
Eden 1990
offset lithograph printed in three colours; edition 21/60

GASCOIGNE, Rosalie
Close owly 1990
colour screenprint; edition 21/60

HAMILTON, Richard
The Orangeman 1990
colour offset lithograph and hand applied humbrol
enamel; edition 21/60

KABAKOV, Ilya
The apple 1990
colour offset lithograph; edition 21/60

KAPROW, Allan
Yard 1990
offset lithograph; edition 21/60

NØRGAARD, Bjørn
The reunion of the myths 1990
colour lithograph; edition 21/60

PAIK, Nam June
Untitled 1990
colour offset lithograph; edition 21/60

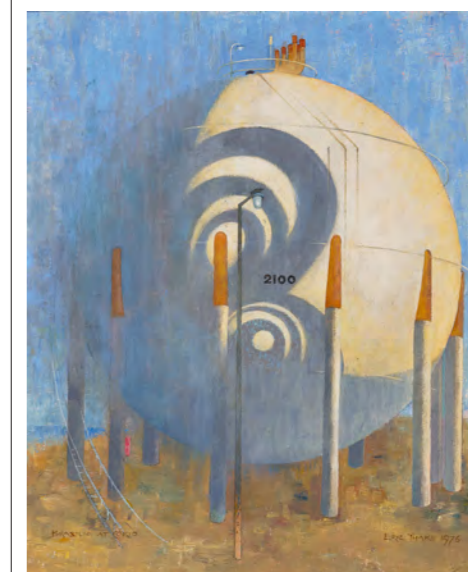
SARKIS
Mr Jekyll and Mr Sarkis 1990
colour offset lithographs printed on both sides of a
single sheet; edition 21/60

SCHNABEL, Julian
La plus bas prix 1990
collage of colour offset lithograph on offset lithograph
overprinted with aquatint; edition 21/60

TROCKEL, Rosemarie
Rose van Kasanlak 1990
photogravure; edition 21/60

TYNDALL, Peter
*detail / A Person Looks At A Work of Art / someone
looks
at something ...* 1990
colour screenprint; edition 21/60

UNSWORTH, Ken
Windy doggie waiting by white water 1990
woodcut printed in brown ink; edition 21/60



Eric Thake, *Brasilia at Corio* 1976, oil on canvas board, Geelong
Gallery, Geelong Art Gallery Foundation 40th Anniversary Acquisition,
Purchased through the generous support of principal donors, Shane
& Cathryn Brennan and Barry & Jan Fagg, with additional support
from Christine Bell, Laurence O'Keefe & Christopher James and Jim
Cousins AO & Libby Cousins AM, 2024, © Estate of Eric Thake

New Acquisitions

VAUTIER, Ben

Am I or is Australia far away? 1990
screenprint; edition 21/60

WEBB, Boyd

Cortex 1990
colour screenprint; edition 21/60

WEINER, Lawrence

Polaris 1990
colour offset lithograph on sheet with punched holes; edition 21/60

WILLIAMS, Emmett

The X factor 1989
screenprint; edition 21/60

Gift of Peter Tyndall through the Australian Government's Cultural Gifts Program, 2024

VARIOUS

Portfolio 1: Two women: Republic Unlimited 2002
portfolio of 2 prints; edition 3/60

KANTILLA, Kitty

Untitled (Pumpuni Jilamara) 2002
colour screenprint; edition 3/60

NAPANGARDI, Dorothy

Dancing up country (Kartakulangu Jukurrpa) 2002
etching; edition 3/60

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

Portfolio 2: Common Ground: Republic Unlimited 2003
portfolio of 2 prints; edition 3/60

HALL, Fiona

Cross purpose 2003
colour photo lithograph; edition 3/60

PETYARRE, Gloria

Untitled (Leaves) 2003
etching; edition 3/60

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

The Warmun Suite 2004
portfolio of 9 prints; edition 30/40

BRAY, Marietta

Goondalgun 2004
etching; edition 30/40

CARRINGTON, Charlene

Boab Trees in Texas Country 2004
etching; edition 30/40

CARROLL, Tommy

Durack Hill 2004
etching; edition 30/40

COX, Katie

Gija Jeerling (Gija man) 2004
etching; edition 30/40

JOHNSON, Belinda

Three Sisters Dreaming – Daiwal 2004
etching; edition 30/40

JULI, Marlene

Dinal and Marranyi (old woman, dog and kangaroo) 2004
etching; edition 30/40

MUNG, Denise

Loomoogoo 2004
etching; edition 30/40

NODEA, Mark

Two Ngamarrany Ngarrangkarni (Two Serpent Dreaming) 2004
etching; edition 30/40

PURDIE, Marcia

Echidna Chasm 2004
etching; edition 30/40

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

Portfolio 3: Top End: Republic Unlimited 2005
portfolio of 2 prints; edition 3/60

NAMOK, Rosella

Blue water 2005
etching; edition 3/60

YUNIPINGU, Gulumbu

Gan'yu (Stars) 2005
etching, screenprint; edition 3/60

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

Custodians: Country and Culture 2008
portfolio of 10 prints; edition 1/45



Liz Williamson, *Listening* 2023, cotton, silk, cotton polyester, Tencel fine threads, linen, wool, alpaca, hemp, mohair, rubber, polyester, elastic, abaca, raffia, paper cord, reflective tape, nylon monofilament, vinyl cord sari silk, suede rope, jewellery wire, stainless steel, Geelong Gallery, Sybil Craig Bequest Fund, 2024, Photographer: Andrew Curtis, © Estate of Liz Williamson

BAPTISTE APUATIMI, Jean

Jirtaka (sawfish) 2008
screenprint; edition 1/45

CHEREL, Janangoo Butcher

Girndi 2008
etching and screenprint; edition 1/45

NADJAMERREK, Lofty Bardayal

Ankung Kunred 2008
etching and screenprint; edition 1/45

GUMANA, Gawirrin

Baraltja 2008
etching; edition 1/45

NAPANGARDI, Dorothy

Salt on Mina Mina 2008
etching; edition 1/45

NAPANGARDI WATSON, Judy

Mina Mina Jukurrpa (Mina Mina Dreaming) 2008
screenprint; edition 1/45

NYADBI, Lena

Gitmenbayin Cave 2008
etching; edition 1/45

PETYARRE, Kathleen

Arnkerrth (Mountain Devil Lizard Dreaming) 2008
etching and screenprint; edition 1/45

WILSON, Regina Pilawuk

Syaw (fish-net) 2008
etching; edition 1/45

YUNUPINGU, Gulumbu

Garak 2008
etching; edition 1/45

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

Portfolio 4: Peppimenarti: Republic Unlimited 2008
portfolio of 2 prints; edition 3/60

MARFURA, Patsy

Durmu 2008
etching; edition 3/60

WILSON, Regina Pilawuk

Message sticks 2008
etching; edition 3/60

Gift of the late Gordon Darling AC CMG, 2024

VARIOUS

Melbourne Now Print Portfolio 2023
portfolio of 12 prints; edition 3/15

ARMSTRONG-PORTER, Emma

Breaking out of the psych ward to go to The Tote 2022
linocut on grey paper; edition 3/15

CLAPHAM, Andrew

Subtopian sign 2022
colour screenprint; edition 3/15

CLARKE, Matthew

Lost in Melbourne Zoo 2022
colour linocut; edition 3/15

HAGUE, Robert

Venus (after Koons) 2022
lithograph, hand-coloured with watercolour and 24ct gold leaf; edition 3/15

HALPERN-LAURENCE, Artek

Upload me now! 2022
colour screenprint, drypoint, laser print collage and fibre-tipped pen; edition 3/15

HITTI, Deanna

M is for madraseh (school) 2022-23
colour screenprint on cyanotype; edition 3/15

JOHNSTON, Christine

Eremophila 2022-23
colour inkjet print with embossing; edition 3/15

MAU, Stefan Wirihana

Poutama 2022
colour screenprint and debossing; edition 3/15

MCHUGH, Aylsa

Sinnsear 2022
photogravure; edition 3/15

MORRIS, Kent

Unvanished – Yalukit Willam (St Kilda) – Rainbow Lorikeet 2022
inkjet print; edition 3/15

RED, Rubii

White Australia has a blak history 2022
colour screenprint; edition 3/15

WESTERMAN, Sophie

Where did you go 2023
colour aquatint and drypoint; edition 3/15

Gift of the National Gallery of Victoria, 2025

WATSON, Judy

Skull cave 1994
lithograph; edition 4/30
Gift of Anthony Scott, 2024

WILLIAMS, Fred

Landscape drawing II 1964
coloured chalk, chalk, charcoal and conté crayon on paper
Gift of Vince Langford in memory of James Mollison AM through the Australian Government's Cultural Gifts Program, 2024

WILLIAMSON, Liz

Listening 2023
cotton, silk, cotton polyester, Tencel fine threads, linen, wool, alpaca, hemp, mohair, rubber, polyester, elastic, abaca, raffia, paper cord, reflective tape, nylon monofilament, vinyl cord sari silk, suede rope, jewellery wire, stainless steel
Sybil Craig Bequest Fund, 2024

Special Collection Projects

Mounting project

Mounting activity has continued with local framing specialist Andrew Milne and conservation framer Louise Bradley, working with Curator Katarina Paseta and Assistant Curator Lana De Lorenzi on the Colin Holden Print Collection.

Trude Ellingsen, Registrar & Collection Manager and Ben Hoffman, Collection & Exhibitions Support Officer received training on the computerised mount cutter (purchased through the Regional Collections Access Program) to create mounts for works on paper, book cradles for exhibition display and customised archival storage boxes.

Conservation projects

Conservation treatment of the Agnes Goodsir painting *Still life: study of lemons* c. 1930 was completed. The treatment involved cleaning and consolidation of both the frame and the painting, removal of distortions to the canvas and strip lining the painting. This project was generously funded by ADFAS Geelong through Geelong Conservation.

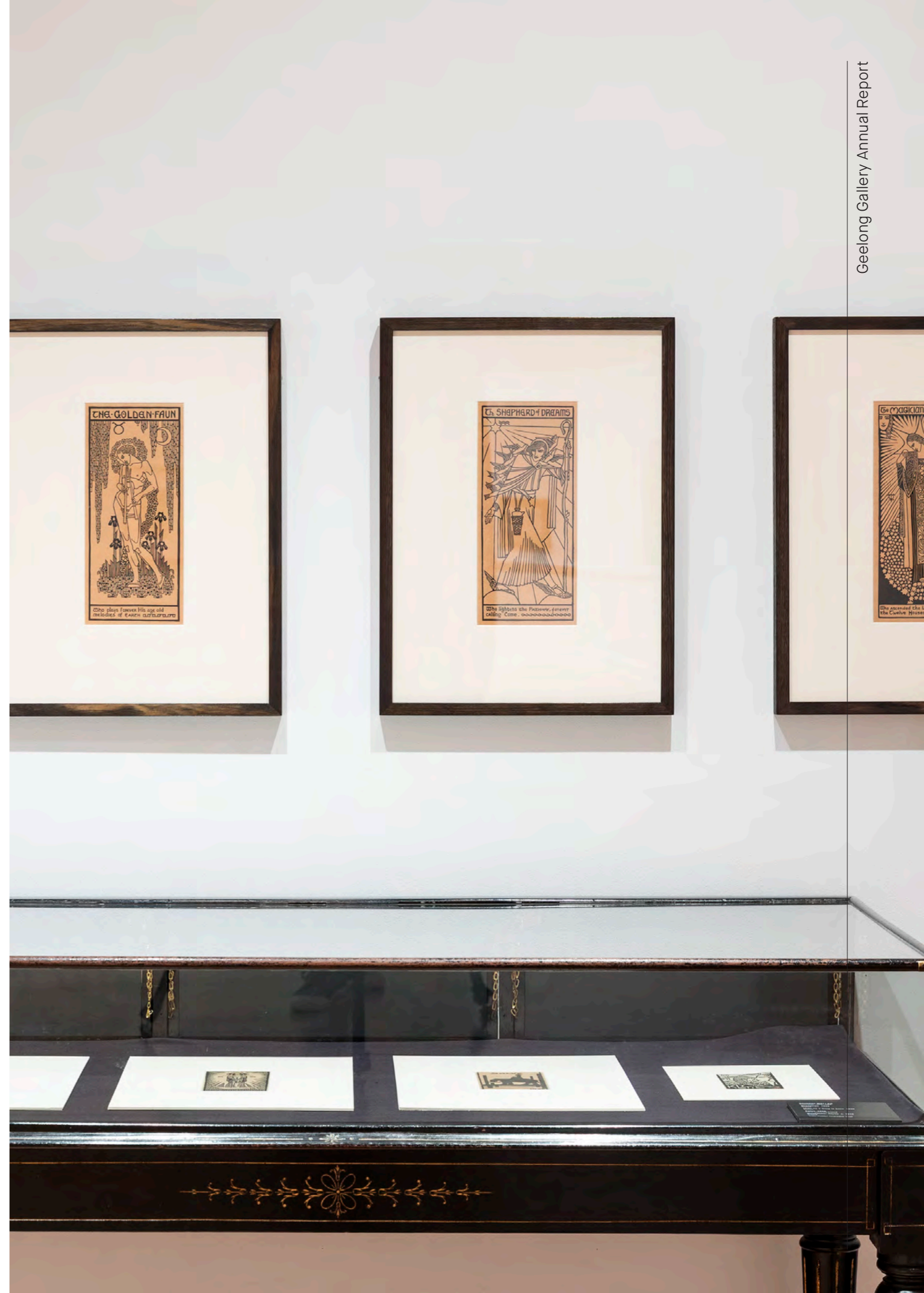
Four works on paper were conserved ahead of exhibition including:

- Christian Waller's *The lords of the flame* 1932, *The golden faun* 1932, *The shepherd of dreams* 1932. Treatment included stain removal and flattening.
- Jessie Traill's *Between showers, Carcassonne*, 1927. Treatment included backing removal, washing and flattening.

Conservation treatment of *Venetian Chandelier* c. 1870 was undertaken by Trude Ellingsen, Registrar & Collection Manager. The treatment included cleaning 115 parts after long term storage. Additionally, glass components with cracks were consolidated. Reversible fills were cast in water clear resin taking impressions of the original glass before adhering into place.

Preventive conservation projects

Storage improvements in the period included new shelving for artwork storage, and new tills for extra-large works on paper. Custom made fabric light covers were also made for eleven light sensitive works, both 3D artworks and works on paper.



Financial Report

Board's Report

Your Board Directors submit the financial report of the Geelong Gallery Limited for the financial year ended 30 June 2025.

Board Directors

The names of the Board Directors throughout the year and at the date of this report are:

Eliza Holt (President)	Rebecca Grapsas (retired November 2024)
Catherine Vickers-Willis (Vice President)	Shannyn Leach
Tim Noonan (Hon. Treasurer)	Cristina Wolters (commenced November 2024)
Barbara Inglis (Hon. Secretary)	Tom Pearce (commenced November 2024)
Cr Melissa Cadwell (retired August 2024)	Lara Nicholls (commenced and retired November 2024)
Andrew Lawson OAM (retired November 2024)	Cr Eddy Kontelj (commenced February 2025)
Chien Ping Ho	Heidi Roberts (commenced September 2025)

Principal Activities

The principal activities of the Company during the financial year involved the operation of a public art gallery encompassing exhibitions, Collections and related public programs.

Significant Changes

No significant change in the nature of these activities occurred during the year.

Member Liability

Geelong Gallery Ltd is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the entity. At 30 June 2025, the total amount that members of the company are liable to contribute if the company is wound up is \$8,050 (2024: \$8,910).

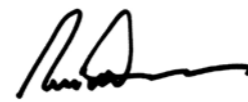
Operating Result

The operating result for the year amounted to a surplus of \$1,158,841 (2024: surplus of \$1,728,622).

Signed in accordance with a resolution of the Directors of the Board.



Eliza Holt
President



Tim Noonan
Hon. Treasurer

Dated this 17th day of November, 2025.

Statement of Comprehensive Income

For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Income			
Grant Income		1,525,777	1,299,600
Creative Victoria Multiyear Funding		140,000	140,000
General income		695,413	537,612
Ticketed exhibitions		145,721	175,420
Sponsorship & Prize income		40,552	10,000
Fundraising		56,508	140,215
Interest income		112,194	91,832
		2,716,165	2,394,679
Shop revenue		205,274	275,789
Shop Cost of Sales		(70,462)	(204,541)
Shop Gross profit		134,812	71,248
Total Revenue Before Donated Works of Art		2,850,977	2,465,927
Cultural Gift Program & Other Artwork Gifts (non-cash)		1,280,245	2,183,070
Total Revenue		4,131,222	4,648,997
Expenditure			
Administration		665,258	540,977
Employee costs		1,625,813	1,614,703
Ticketed Exhibitions		188,616	37,130
Finance		8,868	2,859
Fundraising		71,144	64,444
Marketing		122,757	147,058
Depreciation and Amortisation		160,455	164,554
Other Expenditure		129,470	348,650
Total Expenditure		2,972,381	2,920,375
Net result before income tax expense		1,158,841	1,728,622
Income tax expense	1(a)	-	-
Result after income tax expense for the year attributable to the members of the entity		1,158,841	1,728,622
Other comprehensive income for the year		-	-
Total other comprehensive income for the year		-	-
Total comprehensive income for the year		1,158,841	1,728,622

The accompanying notes form part of these financial statements.

Financial Report

Statement of Financial Position

For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Assets			
Current assets			
Cash and cash equivalents	2	2,891,062	3,407,399
Inventories		242,656	129,535
Receivables		2,045	26,257
Other assets		50,338	26,296
Total current assets		3,186,101	3,589,487
Non current assets			
Art Collection	3(a)	43,402,750	41,832,373
Property, plant and equipment	3(b)	2,297,088	2,435,811
Total non-current assets		45,699,838	44,268,184
Total assets		48,885,939	47,857,671
Liabilities			
Current liabilities			
Trade and other payables	4	221,812	248,745
Provisions	5	128,621	234,969
Deferred Income	6	519,950	519,572
Total current liabilities		870,383	1,003,286
Non current liabilities			
Provisions	5	26,060	23,730
Total non current liabilities		26,060	23,730
Total liabilities		896,443	1,027,016
Net assets		47,989,496	46,830,655
Members' funds			
Accumulated surpluses		11,413,868	10,795,324
Asset revaluation reserve		30,484,516	30,484,516
General reserves	7	6,091,112	5,550,815
Total Members' funds		47,989,496	46,830,655

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the year ended 30 June 2025

	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
Balance at 30 June 2023	5,582,366	30,484,516	9,035,151	45,102,033
Result attributable to the members of the entity	-	-	1,728,622	1,728,622
Other Comprehensive Income for the year	-	-	-	-
Transfers to Reserves	(31,551)	-	31,551	-
Balance at 30 June 2024	5,550,815	30,484,516	10,795,324	46,830,655
Result attributable to the members of the entity	-	-	1,158,841	1,158,841
Other Comprehensive Income for the year	-	-	-	-
Transfers to Reserves	540,297	-	(540,297)	-
Balance at 30 June 2024	6,091,112	30,484,516	11,413,868	47,989,496

Cash Flow Statement

For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Cash Flows from Operating Activities			
Receipts from revenue		3,036,100	2,894,670
Payments to suppliers and employees		(3,352,766)	(2,998,079)
Interest received		79,440	91,832
Net cash provided by operating activities	9	(237,226)	(11,577)
Cash flows from investing activities			
Purchase of plant and equipment		(21,733)	(12,287)
Purchase of art		(290,132)	(112,709)
Net cash inflow/(outflow) from investing activities		(311,865)	(124,996)
Cash flows from financing activities			
Interest attributable to bequest funds		32,754	-
Net cash inflow/(outflow) from financing activities		32,754	-
Net increase/(decrease) in cash held		(516,337)	(136,573)
Cash at beginning of financial year		3,407,399	3,543,972
Cash at end of financial year	2	2,891,062	3,407,399

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2025

Note 1 Summary of Material Accounting Policies

The financial report covers Geelong Gallery Ltd (the Gallery) as an individual entity. The Gallery is a not-for-profit company, registered and domiciled in Australia.

The registered office for the Gallery is:
Geelong Gallery Ltd
55 Little Malop Street
Geelong VIC 3220

The principal activities of the Gallery during the financial year involved the operation of a public art gallery encompassing exhibitions, permanent collections and related public programs.

The functional and presentation currency of the Gallery is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

Statement of Compliance

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Simplified Disclosures and are prepared in order to satisfy the financial reporting requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation).

The Gallery is a not-for-profit entity for the purpose of preparing the financial statements.

The financial statements of the Gallery comply with Australian Accounting Standards - Simplified Disclosures for For-Profit and Not-for-Profit entities as issued by the Australian Accounting Standards Board (AASB).

The financial report of the Gallery complies with Australian Accounting Standards to the extent noted above, which include Australian equivalents to International Financial Reporting Standards (AIFRS). Due to the application of Australian specific provisions for not-for-profit entities contained only within AIFRS, the financial reports and notes therefore are not necessarily compliant with International Financial Reporting Standards.

The financial statements were authorised for issue by the Board on 17 November 2025

Basis of preparation

The financial statements have been prepared on the basis of historical cost, except for the art collection measured at fair value at the end of each reporting period, as explained in the accounting policies below. Historical cost is generally based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

Critical judgements and key sources of estimation uncertainty

In the application of the Gallery's accounting policies, management are required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following are the critical judgements that management have made in the process of applying the Gallery's accounting policies and that have the most significant effect on the amounts recognised in the financial statements:

Long service leave provision

Management judgement is applied in determining the following key assumptions used in the calculation of long service leave as at balance date:

- future increases in wages and salaries;
- future on-costs and rates; and
- experience of employee departures and periods of service.

Estimation of useful lives of assets

The Gallery determines the estimated useful lives and related depreciation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Fair value of art collection

Purchased art collection assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed art collection assets are carried at fair value. This is determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial undertaken by the Gallery. Items in the art collection are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

The financial statements have been prepared on an accrual basis, are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following is a summary of the material accounting policies adopted by the Gallery in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated:

(a) Income Tax

The Gallery is exempted from income tax under the provisions of the Income Tax Assessment Act - 1997 Subdivision 50-5. Accordingly, no income tax had been provided for the Gallery in these financial statements.

(b) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

(c) Inventories

Purchased inventory is stated at the lower of cost and net realisable value on a 'first in first out' basis. Cost of purchased inventory comprises direct materials and delivery costs and are determined after deducting rebates and discounts received or receivable.

(d) Property, Plant and Equipment (PPE)

Property, plant and equipment are stated at cost less accumulated depreciation and impairment. Cost includes expenditure that is directly attributable to the acquisition or construction of the item.

Depreciation is provided on PPE and is calculated on a straight-line basis so as to write off the net cost of each asset over its expected useful life to its estimated residual value.

The gain or loss arising on disposal or retirement of an item of PPE is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in profit or loss.

The following depreciation rates are used in the calculation of depreciation:

Asset class	Useful life
Building Improvements	50 years
Equipment	4-50 years
Office Equipment	3-20 years
Furniture, Fittings & Equipment	10-20 years
Leasehold Improvements	10 years

(e) Art Collection

The art collection is measured at fair value at balance date. A valuation was conducted by an independent expert to determine fair values with an effective date of 30 June 2023. Subsequent to this date, purchased art collection assets are initially carried at cost and remeasured subsequently at fair value by an internal curatorial expert at each reporting date. Donated or bequeathed cultural assets are carried at fair value as determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial expert employed by the Gallery.

The art collection is not depreciated in the financial statements. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.

(f) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income and expenditure statement.

(g) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense.

Receivables and payables in the assets and liabilities statement are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the Tax Office, are presented as operating cash flows.

Notes to the Financial Statements

For the year ended 30 June 2025

(h) Employee Benefits

Provision is made for the Gallery's liability for employee benefits in respect of employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement. Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Gallery in respect of services provided by employees up to reporting date.

(i) Trade and other receivables

Trade receivables are recognised and carried at amortised cost less any allowance for expected credit losses. An estimate for expected credit losses is made in respect of receivables upon recognition. Bad debts are written off when identified.

(j) Trade and other payables

Trade and other payables represent unpaid liabilities for goods received by and services provided to the Gallery prior to the end of the financial year. The amounts are unsecured and are normally settled within 30 days.

(k) Revenue recognition

Government grants

Income from grants that are enforceable and with sufficiently specific performance obligations are accounted for under AASB 15 Revenue from Contracts with Customers, with revenue recognised as these performance obligations are met. If these conditions are not met, income is recognised under AASB 1058 Income of Not-for-Profit Entities.

Donations, fundraising and bequests

Income or art collection assets arising from donations, fundraising and bequests are recognised when control is obtained, as it is not possible for the Gallery to reliably measure these prior to this time. For example, cash donations are recognised when banked and art collection donations are recognised when title of possession transfers to the Gallery.

Membership fees

Revenue from membership fees is accounted for under AASB 15 Revenue from Contracts with Customers, and is recognised over time in accordance with when performance obligations associated with the membership are satisfied with the member.

Sale of goods and services

Revenue from the sale of goods and services is accounted for under AASB 15 Revenue from Contracts with Customers. Revenue from sales is recognised upon the delivery of goods to customers. Revenue from ticketed exhibitions is recognised over the period of which the exhibition has been held.

Interest income

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

All revenue is stated net of the amount of goods and services tax (GST).

(l) Going Concern

These financial statements have been prepared on a going concern basis as the directors believe that the Gallery can meet its financial obligations as they fall due and continue in operational existence as a going concern for a period of at least 12 months from the date of approval of the financial statements.

Should the Gallery be unable to continue as a going concern, it may be required to realise its assets and extinguish its liabilities other than in the ordinary course of business, and at amounts that differ from those stated in the financial statements. These financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts or the amounts or classification of liabilities and appropriate disclosures that may be necessary should the Gallery be unable to continue as a going concern.

	2025 \$	2024 \$
Note 2		
Cash and Cash Equivalents		
Cash at Bank		
Westpac Operating	343,524	649,373
Westpac Notice Saver	1,813,213	2,093,787
	<u>2,156,737</u>	<u>2,743,160</u>
Term Deposits		
Bequest Funds - Sybil Craig	129,250	117,093
Bequest Fund - McAllister	604,518	546,046
	<u>733,768</u>	<u>663,139</u>
Cash on Hand	557	1,100
Total cash and cash equivalents	<u>2,891,062</u>	<u>3,407,399</u>

Note 3

Art Collection and Property, Plant and Equipment

(a) Art Collection

Art Collection at Valuation	43,402,750	41,832,373
Total Art Collection	<u>43,402,750</u>	<u>41,832,373</u>

Reconciliations of the carrying amount of the art collection at the beginning and end of the current and previous financial year are set out below.

Carrying amount at the beginning of the year	41,832,373	39,536,594
Purchased additions	290,132	112,709
Cultural Gift Program and other donations	1,280,245	2,183,070
Carrying amount at the end of the year	<u>43,402,750</u>	<u>41,832,373</u>

(b) Property, Plant and Equipment

Building Improvements

Federation Building Improvements	2,069,635	2,069,635
Building Improvements at cost	1,370,229	1,370,229
Less accumulated depreciation	(1,599,386)	(1,526,381)
	<u>1,840,478</u>	<u>1,913,483</u>

Equipment

At cost	1,384,980	1,383,118
Less accumulated depreciation	(1,163,333)	(1,103,645)
	<u>221,647</u>	<u>279,473</u>

Office Equipment

At cost	294,868	279,878
Less accumulated depreciation	(271,203)	(266,179)
	<u>23,665</u>	<u>13,699</u>

Furniture, Fittings & Equipment

At cost	339,524	334,643
Less accumulated depreciation	(128,226)	(105,487)
	<u>211,298</u>	<u>229,156</u>

Total Property, Plant & Equipment	<u>2,297,088</u>	<u>2,435,811</u>
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Financial Report

	2025 \$	2024 \$
Note 4		
Trade and other payables		
Trade Payables	164,310	132,645
Corporate Card	11,562	13,860
Payroll Liabilities	54,984	40,443
Sundry Payables & Accrued Expenses	(9,044)	61,797
Total trade and other payables	221,812	248,745

Note 5		
Provisions		
<i>Current</i>		
Annual Leave	93,099	109,014
Long Service Leave	35,522	125,955
Total current	128,621	234,969
<i>Non-current</i>		
Long Service Leave	26,060	23,730
Total non-current	26,060	23,730
Total employee entitlement liability	154,681	258,699

Note 6		
Deferred Income		
Memberships	48,824	54,141
Contract Liabilities	471,126	465,431
Total deferred income	519,950	519,572

Note 7			
Accumulated Reserves			
Bequest Funds - McAllister and Sybil Craig	(a)	733,768	663,140
Building Fund		1,518,288	1,518,288
Federation Grant		2,078,205	2,078,205

Other Funds			
Other Funds		-	17,730
Acquisitions Fund	(b)	596,204	438,953
Conservation Fund	(b)	1,000,627	736,687
Research & Development Fund	(b)	164,020	97,812
		6,091,112	5,550,815

Movement in Reserves					
	Bequest Fund \$	Building Fund \$	Federation Grant \$	Other Funds \$	Total \$
Opening Balance	663,140	1,518,288	2,078,205	1,291,182	5,550,815
Interest Capitalised (a)	71,228	-	-	-	71,228
Surplus transferred to reserves (b)	-	-	-	307,180	307,180
Acquisitions funded from reserves	(600)	-	-	(22,127)	(22,727)
Interest earned on reserves transferred from retained earnings	-	-	-	184,616	184,616
Closing Balance	733,768	1,518,288	2,078,205	1,760,851	6,091,112

- (a) Under the conditions of the bequest 50 percent of income attached to the bequest is to be capitalised with the balance to be available to fund acquisitions.
(b) Relates to amounts set aside by the Board to fund future acquisitions and conservation.

	2025 \$	2024 \$
Note 8		
Events after the balance sheet date		

Since 30 June 2025, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

Note 9		
Reconciliation of Net cash provided by operating activities to operating surplus		
Operating surplus/(deficit)	1,158,841	1,728,622

Non-cash items		
Profit/(Loss) on disposal of fixed assets	-	-
Depreciation	160,455	164,554
Cultural Gifts and Other Artworks received	(1,280,245)	(2,183,070)
Interest attributable to bequest funds	(32,754)	-

Movement in assets and liabilities		
Increase/(decrease) in payables and prepaid Income	(26,555)	318,361
Increase/(decrease) in provisions	(104,018)	(31,431)
(Increase)/decrease in receivables and prepayments	170	(8,006)
(Increase)/decrease in inventories	(113,120)	(607)

Net Cash provided by operating activities	(237,226)	(11,577)
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Note 10		
Auditors' Remuneration		
Remuneration of the auditor Findex (Aust) Pty Ltd, trading as Crowe Australasia:	-	-
Remuneration of the auditor LBW Business & Wealth Advisors	3,500	-
Total	3,500	-

Note 11		
Related Party Transactions		

(a) Key Management Personnel

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity is considered key management personnel.

The total remuneration paid to key management personnel of the Gallery during the year was \$536,461 (2024: \$467,071)

(b) Related Parties

Transactions with related parties during the current and previous year include the following:

Donations from related parties	19,335	16,800
Purchase of supplies on arm's length terms	-	-

There were no trade receivables or payables, and no loans to or loans from related parties as at 30 June 2025 (2024: Nil).

Note 12		
Contingencies		

The Gallery did not have any contingent assets or contingent liabilities as at 30 June 2025 (30 June 2024: Nil).

Statement by Members of the Board

In the opinion of the Board the financial report as set out pages 52 to 62:

- (a) The financial statements and notes presented are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) complying with Accounting Standards - Simplified Disclosure Requirements and other mandatory professional reporting requirements, and
 - (ii) giving a true and fair view of the Gallery's financial position as at 30 June 2025 and of its performance for the financial period ended on that date, and
- (b) at the date of this statement, there are reasonable grounds to believe that Geelong Gallery Ltd will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the Board made pursuant with subsection 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulations 2013 and is signed for and on behalf of the Board by:

Eliza Holt
President

Tim Noonan
Hon. Treasurer

Dated this seventeenth day
of November, 2025



Geelong Gallery 2024,
Photographer: Carlon and Co



Independent Auditor's Report

To the Members of the Board of Geelong Art Gallery Ltd

Opinion

We have audited the financial report of Geelong Gallery Ltd, which comprises the statement of financial position as at 30 June 2025, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of material accounting policies and other explanatory information, and the directors' declaration.

In our opinion the financial report of Geelong Gallery Ltd has been prepared in accordance with *Division 60 of the Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the company's financial position as at 30 June 2025 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1 and the *Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of Geelong Gallery Ltd, would be in the same terms if given to the directors as at the time of this auditor's report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion

Emphasis of Matter – Basis of Accounting

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, and is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

The Directors are responsible for overseeing the financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association to cease to continue as a going concern
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

LBW Business & Wealth Advisors



Sripathy Sarma
Principal

Dated this 17th day of November 2025

Auditor's Independence Declaration

To the Members of the Board of Geelong Art Gallery Ltd

In accordance with the requirements of section 60-40 of the *Australian Charities and Not for Profits Commission Act 2012* for the audit of Geelong Gallery Ltd for the year ended 30 June 2025, I declare that, to the best of my knowledge and belief, there have been:

- (i) No contraventions of the auditor independence requirements of the *Australian Charities and Not for Profits Commission Act 2012* in relation to the audit; and
- (ii) No contraventions of any applicable code of professional conduct in relation to the audit

LBW Business & Wealth Advisors



Sripathy Sarma
Principal

Dated this 17th day of November 2025

Janenne Eaton: Lines of Sight—Frame and Horizon, installation view, Geelong Gallery 2025, Photographer: Mark Ashkanasy



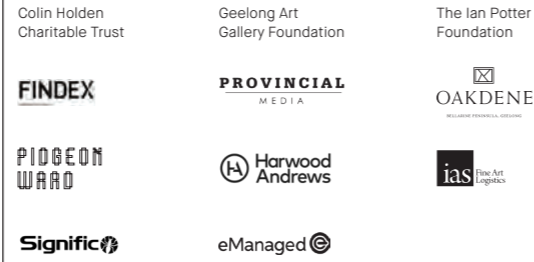
Support

Geelong Gallery extends sincere thanks to our valued partners for their generous support and commitment. Each partnership is built on shared values and mutual benefit, and we are deeply appreciative of the role our partners play in helping the Gallery thrive.

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Major partners



Annual Exhibition partner

Sir Wilfred and CH (Roger) Brookes Charitable Foundation

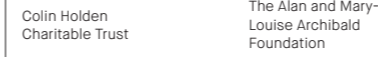
Learn partners



Exhibition partners

Dianne Fogwell—Prescience

Exhibition partners



Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

Presenting partner



Major partner



Exhibition partners



MAKE Award—Biennial Prize for Innovation in Australian Craft and Design (Australian Design Centre)

Exhibition partners



2024 Geelong Contemporary Art Prize

Exhibition partner

Dimmick Foundation

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Janenne Eaton: Lines of Sight—Frame and Horizon

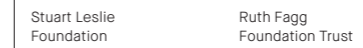
Exhibition partners



Media partners

The Monthly
The Saturday Paper
7am

Publication partners



Event partners

Geelong Gallery Gala 2025



Geelong Contemporary soirée 2025



Support

Your support makes a difference

Geelong Gallery is committed to the custodianship and development of our nationally significant Collection, to ensure visitors are able to discover, explore and be inspired, both today and in the future. Every donation to Geelong Gallery helps to strengthen and develop the long-term future of the Gallery.

Make a bequest

A bequest to Geelong Gallery recognises the important role the Gallery has played in your life and is a lasting gift that helps develop and preserve the Collection for the enjoyment of future generations.

To discuss your bequest, please contact Deputy Director & COO Andrew Deane, or ask our staff for a detailed prospectus. For more information, visit geelonggallery.org.au/support/bequests.

Donate

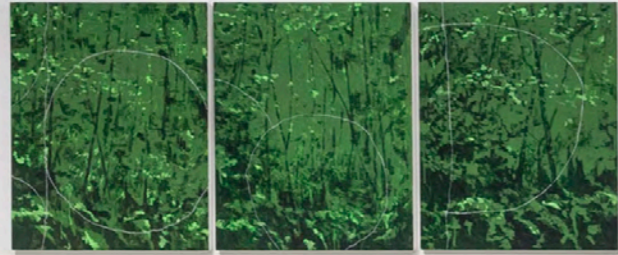
Geelong Gallery's Collection belongs to the people of Geelong. We are committed to the custodianship and development of this nationally significant Collection for the inspiration of visitors today and in the future.

Support the Gallery—donate now:
geelonggallery.org.au/support



The John Norman Mann Bequest,
Installation view, Geelong Gallery 2024,
Photographer: Andrew Curtis

Back cover:
*Janelle Eaton: Lines of Sight—Frame
and Horizon,* installation view, Geelong
Gallery 2025, Photographer: Mark
Ashkanasy



John Norman Mann Bequest
Installation view, Geelong Gallery 2024
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