GORDON DARLING FOUNDATION

TWENTY-EIGHTH ANNUAL REPORT

2018

This Annual Report is available in PDF format from the Gordon Darling Foundation website.

If you would prefer to receive future Annual Reports by email rather than hard copy, please send a request to gdarling@bigpond.net.au

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CHAIRMAN'S REPORT

The most labour-intensive activity of the Gordon Darling Foundation (GDF), is certainly the Museum Leadership Program (MLP) and its Masterclass. This was our eighth Program, having started in 1999, with a program every two to three years.

Held 21-30 October 2018, in Sydney at the Macquarie Graduate Business School, there were several periods in the months of lead-up when our very small office team felt overburdened.

However, when Course Director Professor Jeanne Liedtka OAM flew in from Virginia, followed next day by Sir Nicholas Serota CH in from London and then Kay Sprinkel Grace in from San Francisco, we realised again what a product we offer to top level museum professionals.

As it does every year, the Foundation provided support for many publications.

In particular GDF supported the very substantial publication for the inaugural *Triennial* at the National Gallery of Victoria (NGV). The large print run was a sell out and it scooped the awards pool, both here and overseas.

At the Museums and Galleries Australia National Awards, two exhibitions to which we had given very substantial support took out Level 4 awards:

- *Tjungunutja*: Museum and Art Gallery of the Northern Territory
- *Songlines: Tracking the Seven Sisters*: National Museum of Australia. *Songlines* was also overall National Winner.

In late November, Queensland Art Gallery │Gallery of Modern Art (QAGOMA) launched *Women's Wealth*, as part of its 9th Asia Pacific Triennial of Contemporary Art (APT9). The exhibition showcased the art of women in the Autonomous Region of Bougainville (AROB) and nearby islands in the Solomon Islands Archipelago. GDF supported travel costs for 17 artists to attend and engage in public programs.

Travel grants for art gallery and museum professionals continue to be an important part of GDF activities. Last year saw the first round of international travel grants be awarded by competitive entry. It was a success and we intend to continue in that format.

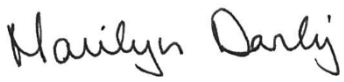
Early in 2018, one of the two original Trustees from 1991, James Mollison AO, indicated he wished to retire. It is impossible to fully acknowledge the huge impact on GDF that James had, and impossible to find words to thank him. But we do so now. Former Director of the National Gallery of Australia, Gerard Vaughan AM, has agreed to fill the vacancy.

Each year the Trustees recognise the hard work of the team of three which runs GDF.

This year however the Trustees also record their warm appreciation of the extremely long tenure of Aileen Ellis as Administrator. Aileen will leave a considerable gap as during 20 years she has dealt with a large percentage of Australia's arts professionals and has been, to them, the face of the Foundation.

Fortunately, Sherrie Antonio and Alister Shew remain in place, as does our meticulous part-time accountant Seona Nielsen. The Trustees acknowledge their efforts over a busy year.

As well as it being a busy year, it was also another successful one for the Foundation.



Marilyn Darling AC
Chair

The Board of Trustees

Fiona Menzies, Ron Radford AM, Marilyn Darling AC (Chair), Philip Bacon AM, Alison Crook AO

Not pictured: Gerard Vaughan AM

THE YEAR IN REVIEW

The Trustees of the Gordon Darling Foundation met three times in 2018 and considered 63 grant applications, from a wide range of organisations across Australia in urban, regional and remote areas. Thirty of these applicants were successful in receiving grants. The projects funded included catalogues and stand-alone publications, conferences, workshops and online projects.

Professional Development Grants

The funding of professional development is a vital aspect of the Foundation's activities, delivered through three key avenues: Darling Travel Grants, the Museum Leadership Program and support for conferences, symposia and residencies.

Darling Travel Grants

The Trustees consider the Darling Travel Grants to be one of the Foundation's most effective and beneficial programs. These grants assist visual arts organisations in providing key personnel with professional travel opportunities within Australia and overseas. Domestic travel grants are allocated through a consultation process with National and State Gallery Directors, while Global travel grants are allocated via an open, competitive application process. Travel may be undertaken with a range of objectives, such as research into the operations of peer institutions, networking for exhibition or collection development, or attendance at conferences or major exhibition programs. Since the Darling Travel Grants were initiated in 2000 over 370 have been awarded. In 2018, 23 grants were awarded: 10 Global and 13 Domestic. In some cases, grants allocated as Domestic have enabled smaller institutions to undertake international travel.

Global Travel Grants:

- **Department of Parliamentary Services (Art Collection), ACT: Justine Van Mourik**
  Travel to the UK and USA to meet with peer organisations, including Palace of Westminster art collection and Government Art Collection, London; and White House Historical Association and Architect of the Capitol, Washington DC.

- **Art Gallery of New South Wales, NSW: Lisa Catt and Asti Sherring**
  Travel to New York City to attend and present at the conference *It's About Time! Building a New Discipline: Time Based Media Art Conservation.*

- **Australian Museum, NSW: Logan Metcalfe and Abram Powell**
  Travel to Hawaii to consult, research and document Hawaiian relationships to land and sea, and to the history and legacies of Captain Cook's visits to the islands.

- **Tweed Regional Gallery and Margaret Olley Centre, NSW: Ingrid Hedgcock**
  Travel to France to visit the studio of the late expatriate Australian artist Fred Jessup and conduct research towards an exhibition on Jessup and Margaret Olley.

- **Queensland Art Gallery | Gallery of Modern Art, QLD: Michael O'Sullivan**
  Travel to the UK, the Netherlands and the USA, to attend the *MuseumNext* conference in London, and to research art museum learning centres, visitor experience development and digital innovation.

- **Country Arts SA, SA: Eleanor Scicchitano**
  Travel to the UK to visit galleries and arts spaces in regional communities, and to Sicily to attend the *Manifesta* biennale.

- **Jam Factory, SA: Margaret Hancock Davis**
  Travel to London and Europe to research curatorial premises, public engagement and interpretation strategies at leading design museums.

- **Tasmanian Museum and Art Gallery, TAS: Mary Knights**
  Travel to England, to research collections of Victorian art and other material from the period, working towards a forthcoming exhibition exploring Dickensian ideas that resonate with Tasmania's colonial past.

- **Grimwade Centre for Cultural Materials Conservation, VIC: Katy Glen**
  Travel to Rochester, New York, USA to attend the workshop *Compensation for Loss in the Conservation of Photographic Material*.

- **Monash Gallery of Art, VIC: Anouska Phizacklea**
  Travel to Shanghai, Beijing and Hong Kong to attend the Shanghai Photofair and build partnerships with key art organisations in the region.

Domestic Travel Grants:

- **Canberra Contemporary Art Space, ACT: David Broker**
  Travel to Brisbane, Hobart, Adelaide and Melbourne visiting artist-run initiatives.

- **Murray Art Museum Albury, NSW: Bree Pickering and Michael Moran**
  Travel to Sydney, Melbourne, and Adelaide to further connections with major biennale and triennial art exhibitions and other organisations.

- **Desart, NT: Philip Watkins**
  Travel to Cairns to attend the 2019 Cairns Indigenous Art Fair, in particular the Collectors and Curators Program.

- **Bundaberg Regional Galleries, QLD: Roana O'Neill & Zoe Blandford**
  Travel to NSW and within Queensland to meet with galleries planning or undergoing a redevelopment process, in anticipation of the development of a new Cultural Precinct in Bundaberg.

- **Museum of Brisbane, QLD: Katherine King**
  Travel to institutions in Melbourne and Sydney to research the storage, care and management of textile collections.

- **University of the Sunshine Coast Art Gallery, QLD: Megan Williams**
  Travel to Far North Queensland to meet with colleagues and artists, and to view art at Indigenous Art Centres and public institutions in Cairns, Townsville and other regional towns.

- **Adelaide Central School of Art, SA: Beth Shimmin**
  Travel to Venice to take up a two-month internship with the Peggy Guggenheim Collection.

- **Flinders University Art Museum, SA: Nic Brown**
  Travel to Papunya, NT to consult with artists and community members, as research towards a Significance Assessment Report of the Museum's collection of 1970s Papunya Boards.

- **Salamanca Arts Centre, TAS: Joe Bugden**
  Travel to South Korea and Singapore to build partnerships aiming towards artists' residencies and other creative exchange programs.

- **Burrinja Cultural Centre, VIC: JD Mittman**
  Travel to Sydney and Brisbane to attend the Oceanic Arts Society Forum and the Pacific Arts Association's 13th International Symposium.

- **Wangaratta Art Gallery, VIC: Simone Nolan**
  Travel to NSW and Queensland to meet with staff at four regional galleries that have recently completed or will soon undergo a redevelopment process.

- **Arts Space Wodonga, VIC: Josephine Harkin and Simone Hogg**
  Travel to Adelaide to visit key organisations managing urban artist-in-residence programs and creative hubs.

- **Collie Art Gallery, WA: Payam Parishanzadeh**
  Travel to Victoria to research operational, planning and policy procedures at several Melbourne and regional galleries.

Conferences and Workshops

The Foundation provided funding for Museums Galleries Australia (MGA) to convene a dedicated Visual Arts session at its 2018 National Conference. MGA's Art Craft Design National Network invited London-based fashion curator Shonagh Marshall to attend and present at the conference, addressing the increased interest in fashion exhibitions. At an afternoon forum alongside several Australian fashion specialists, Ms Marshall presented a talk focussing on three exhibitions she has curated. She also spoke to over 400 delegates at a plenary session.

The Australian Institute for the Conservation of Cultural Materials (AICCM) was also supported to present a theoretical seminar and two practical workshops on the conservation and preservation of digital print media. These were conducted by Daniel Burge, Senior Research Scientist at the Image Permanence Institute in Rochester, New York. Approximately 20 conservators from around Australia attended.

Online and Digitisation Initiatives

The Trustees continue to take a strong interest in projects seeking to make collections and public programs accessible online.

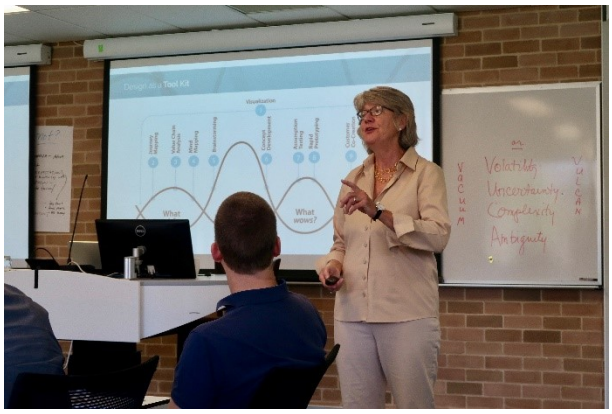
The Queen Victoria Museum and Art Gallery, Tasmania, was supported to assist with the development of the *Bea Maddock Catalogue Raisonné, Volume 2*. Volume 1 of this project, covering the period 1951–1983, was published in 2011 as a book with CD-ROM. The second volume, covering the remainder of Maddock's career, will be an entirely online project, allowing for greater access and flexibility of use, and the open-ended possibility of updating information.

Linden New Art received funding towards the creation of a virtual tour of Julia deVille's exhibition *Wholeness and the Implicit Order,* viewable online with the use of a smartphone and cardboard VR viewer.

The Hans Heysen Foundation was also funded to assist with the development of an online education package for the 2019 Heysen Sculpture Biennial.

Museum Leadership Program

In October 2018, 37 museum professionals from Australia, New Zealand and Singapore attended the eighth Museum Leadership Program (MLP). The six-day residential program was again heavily over-subscribed and a selection panel convened by project partner Museums and Galleries Australia, made the difficult choices. Following the Program, a three-day Masterclass for Alumni was held. Our stellar faculty of international and Australian presenters displayed exceptional communication skills and importantly hands-on understanding of current museum issues.



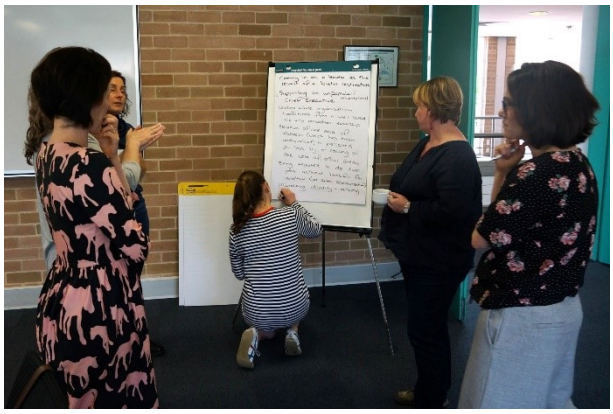
Jeanne Liedtka OAM, MLP Program Director

Sir Nicholas Serota CH

Jeanne Liedtka, Kay Sprinkel Grace, Marilyn Darling, Nicholas Serota

Kay Sprinkel Grace leads a session

Coffee break


Getting ideas down

Catalogue and Publication Grants

As in previous years, many of the grants allocated by the Foundation funded the production of exhibition catalogues. As well as providing information for exhibition audiences, they also function as a permanent record of a project. Publications that are of an appropriate size and are accessibly priced for their audiences are encouraged. The Foundation also supports monographs that increase the corpus of publications on Australian art history and artists. Publications supported by the Foundation that appeared in 2018 include:

- **Museum of Contemporary Art Australia, NSW**: Catalogue for the exhibition *John Mawurndjul: I am the old and the new*, a survey of work over a 40-year period by the celebrated Arnhem Land artist, developed and co-presented with the Art Gallery of South Australia.

- **Griffith University Art Museum, QLD**: Catalogue for *With Heart and Hand: Art Pottery in Queensland 1900-1950*, highlighting the breadth of Queensland's pottery practice in the early twentieth century, focussing particularly on the role of Lewis Jervis Harvey and the Harvey School.

- **Heide Museum of Modern Art, VIC**: Catalogue for *Design for Life: Grant and Mary Featherston*, a survey of the work of these Australian design pioneers.

- **University of New South Wales, NSW**: Co-authored by Joanna Mendelssohn, Catherine De Lorenzo, Alison Inglis and Catherine Speck, *Australian Art Exhibitions: Opening Our Eyes* traces the evolution of curatorial practice in Australian public galleries from the 1960s to the present day.

- **Bendigo Art Gallery, VIC**: The exhibition and catalogue *Daughters of the Sun: Christian Waller and Klytie Pate* tells the story of celebrated Australian printmaker of the Art Deco era, Christian Waller, and her niece, the pioneering ceramic artist, Klytie Pate.

- **Museum of Brisbane, QLD**: *The Designer's Guide: Easton Pearson Archive* showcases the work of Brisbane-based fashion designer duo Pamela Easton and Lydia Pearson (1989-2016), drawn from the comprehensive Archive gifted to the Museum in 2017.

The Foundation was also gratified to see the recognition awarded to the following GDF-funded projects at the 2018 *Museums Australasia Multimedia and Publication Design Awards*:

- **National Wool Museum:** National Quilt Register website
- **Museum and Gallery of the Northern Territory:** *Tjungunutja* film
- **NGV:** *Triennial* catalogue
- **National Museum of Australia:** *Songlines: Tracking the Seven Sisters* interactive

FINANCIAL

LDAssurance Pty Ltd carried out the audit of the Foundation's 2018 accounts in February 2019.

GRANTS AWARDED DURING 2018
(CHRONOLOGICAL ORDER)

1.	Bendigo Art Gallery	VIC
2.	Queensland Art Gallery | Gallery of Modern Art	QLD
3.	Museum of Brisbane	QLD
4.	NETS Victoria	VIC
5.	Heide Museum of Modern Art	VIC
6.	Art Craft Design National Network, Museums Australia	ACT
7.	Centre for Contemporary Photography	VIC
8.	Bunjil Place Gallery	VIC
9.	Australian Centre for the Moving Image	VIC
10.	National Library of Australia	ACT
11.	Griffith University Art Museum	QLD
12.	Ballarat International Foto Biennale	VIC
13.	Hans Heysen Foundation	SA
14.	University Library, University of Melbourne	VIC
15.	Linden New Art	VIC
16.	Shoalhaven Regional Gallery	NSW
17.	Australian Institute for the Conservation of Cultural Materials	ACT
18.	Hazelhurst Arts Centre	NSW
19.	Mosman Art Gallery	NSW
20.	Geelong Gallery	VIC
21	Salamanca Arts Centre	TAS
22.	Queen Victoria Museum and Art Gallery	TAS
23.	Castlemaine State Festival	VIC
24.	The Substation	VIC
25.	Centre for Digital Humanities Research, Australian National University	ACT
26.	McClelland Sculpture Park and Gallery	VIC
27.	Australian Design Centre	NSW
28.	Mimili Maku Arts	SA
29.	Tamworth Regional Gallery	NSW
30.	4A Centre for Contemporary Asian Art	NSW