



Castlemaine
Art Museum

Annual Report
2021–2022



Cover image: Alvin Darcy Briggs, *Untitled (Red-tailed Black Cockatoo)*, 2020, pyrography on wood. Private collection.



Installation view: *Experimental Print Prize*, 2021. Image: Julie Millowick.

Castlemaine Art Museum is located in the foothills of Mt Leanganook. The Jaara people of the Dja Dja Wurrung are the Custodians of the land and waters on which we live and work; country graced by river red gums and granite boulders, grasslands and flowing waters supporting a variety of wildlife which we must all care for, honour and value. Jaara culture is ancient, living and dynamic with a powerful connection to this country dating back tens of thousands of years. We pay our respects to the Elders past, present and emerging. We extend these same sentiments to all Aboriginal and Torres Strait Islander First Nations peoples.



James Henry, *Aunty Kerri Douglas and Jacinta Douglas at Mount Tarrengower [Dharran Gauwa], Dja Dja Wurrung Country*, 2021, colour photograph. From the series *18 Families*, commissioned by Castlemaine Art Museum.

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ACKNOWLEDGEMENT OF COUNTRY

The Castlemaine Art Museum acknowledges that we are on Jaara Country. We pay respect to the elders past, present and emerging of the Dja Dja Wurrung and extend that respect to other Aboriginal and Torres Strait Islander people.

The year at a glance

AS AT 30 JUNE 2022

TOTAL NET OPERATING RESULT

\$(118,029)

TOTAL DONATIONS 2021/22
FINANCIAL YEAR

\$74,049

FACEBOOK FOLLOWERS

7,399

INSTAGRAM FOLLOWERS

5,350

NEW EMAIL SUBSCRIBERS

174

MEMBERS

506

NEW MEMBERSHIPS TAKEN
OUT IN 2021/22

92

VISITORS

5,713

DAYS OPEN

186

YEARS CAM HAS BEEN
OPERATIONAL

109

BOARD DIRECTORS

8

CAGHM TRUSTEES

3

STAFF JULY 2021 –
MARCH 2022

**1 Full Time
5 Part Time**

STAFF APRIL 2022 – JUNE 2022

**1 Full Time
3 Part Time**

VOLUNTEERS

50

FOCAM SUPPORTERS

141

EXHIBITIONS

15

INSTAGRAM TAKEOVERS

5

REFLECTIONS PUBLISHED

22

LIVING ARTISTS EXHIBITED

136

About CAM

Founded in 1913, the Castlemaine Art Museum (CAM) has a unique permanent collection of Australian art and fascinating historical artefacts reflecting the early history of the district. The beautiful art deco building, designed by Percy Meldrum, dating from 1931 with several extensions since then, is a work of art itself, with purpose-built galleries. It is one of the finest examples of Art Deco, neo-classical modern architecture in regional Victoria. The National Trust refers to the Castlemaine Art Museum, in its Statement of Significance as an exceptional building in its intent and execution and is historically important as one of the earliest examples of the 'modern movement' in provincial Victoria.

Castlemaine Art Museum has one of the most important collections of art in regional Victoria. The permanent collection has a strong emphasis on traditional landscape painting and includes major and significant works from the 19th and 20th Centuries, particularly the Edwardian era. Modern and contemporary artists are also well represented, along with a significant number of Central Victorian artists. Museum holds historical items including photographs, costumes, decorative arts and artefacts from the Mount Alexander goldfields district.

Castlemaine Art Museum is a company limited by guarantee and is administered in the public interest to collect, preserve and display works of art, to present their history and background and provide community enrichment. CAM's directors are a combination of directors elected by CAM's members and directors appointed by the Board. Private trustees own the building and the collection which CAM administers. State and Local Government support is provided, and the Gallery has a strong tradition of support from benefactors, the Victorian and Castlemaine community, artists and patrons.



Castlemaine Art Museum Book Fair, in partnership with NGV Melbourne Art Book Fair, 2022. Image: Diana Domonkos.

Chair's Report 2021-22

Craig Mutton
CHAIRPERSON

I am pleased to present the Castlemaine Art Museum's 2021-22 Annual Report to our members and stakeholders. It has been a year of great successes for CAM, but also the ever present challenges associated with funding. I would like to pay tribute to the continued, tireless work of our staff, volunteers and board members, who have worked to ensure CAM continues to offer our visitors a delightful experience.

I hope you have continued to enjoy the Reflections series, in which we have invited a diverse range of contributors from the CAM community to write brief reflections on aspects of the art and museum collections. In addition, our From the Land, There's a certain Slant of Light, and Reflections on the Castlemaine Art Museum Collection exhibitions have been incredibly popular and remain on display for our visitors to enjoy.

Our wonderful team of staff and volunteers have continued our collection cataloguing and digitisation efforts, as well as ongoing efforts in the re-housing and identification of the First Nations Ancestor tools and adornment. In addition, CAM was successful in achieving funding from the National Library of Australia to undertake a significance assessment of the museum collection, which will be completed in late 2022.



Naomi Cass, CAM Director, and Maree Edwards MP, MLA for Bendigo West, Castlemaine Art Museum. Image: Eve Lamb, Midland Express

With the ongoing support of Maree Edwards MP – State Member for Bendigo West – and Creative Victoria, CAM secured an investment of \$6M as part of the 2022-23 State Budget, to deliver minor capital works and planning and design works (stage 1) with the further design work and planning to enable a future stage 2 – which is subject to funding. The \$6M was secured following the development of a Business Case, as well as a high-level spatial Masterplan, completed by John Wardle Architects and supported by Creative Victoria.

This commitment from the State Government recognises CAM's long-term vision and its significant role in boosting local visitation, contributing economic impact to the region, and driving dynamic artistic programs. On behalf of the community, CAM Board and members, I would also like to thank the previous Assistant Treasurer and Minister for Creative Industries, Danny Pearson MP, for their engagement and support of CAM.

This funding is the result of many years of work by the staff, volunteers, and Board to revitalise CAM for the benefit of the people of Castlemaine, and Central Victoria. Stage 1 will commence achieving a transformed, inviting, accessible CAM that honours the building's heritage and embodies CAM's artistic vision and generous inclusion of the community.

CAM was also successful in receiving Federal Government support through their Restart Investment to Sustain and Expand (RISE) Fund (\$267,750). This has seen the development of the 'Terrace Projections' series, with Michael Corridore's *Angry Black Snake*, projected onto the façade of the building from February to July 2022.



Terrace Projections Opening, Castlemaine Art Museum, 2022. Image: Diana Domonkos.

This financial year has resulted in an operating deficit of \$118,029. While CAM has been successful in achieving funding for exhibitions, dedicated activities and specific building restoration funds, the funding for core operations has not kept pace with activities and the demands of ageing infrastructure. Private donor and government COVID related assistance that helped support the small surplus in FY2020-21 have now all ceased. Financial pressures were recognised in July 2021 and the Board anticipated a deficit this financial year.

This year we gratefully received notable donations from Christine Bell, Rose Gilder, Beverly Knight, Irene Lawson, Michael Rigg, Mark Sheppard, and Helen Symon. CAM receives substantial funding through Creative Victoria and enjoys support from Mount Alexander Shire Council. The Friends of Castlemaine Art Museum have also provided funds to the gallery through their Conversations. I would like to acknowledge our members, who continue to renew their membership and make generous donations. Your support is central to the success of our gallery.

Thanks to our staff led by Naomi Cass & Sarina Meuleman (and Nell Fraser until February 2022) and our wonderful Guides and volunteers. The hard work and dedication of each and every one of these people have made CAM a much better place for our members and visitors.

Thanks to my board colleagues for their tireless work and stewardship of the gallery. I welcome Melinda Harper who joined our board at our last AGM. In July 2021, the Board appointed Shane Tregillis as Treasurer. In February 2022, the Board appointed Helen Symon, now Deputy Chairperson. I would like to acknowledge Chris McAuliffe who has retired after six years on the board, having made a very significant contribution. I also acknowledge Claire Jager, Jacqueline Millner and Tamasine Dale who resigned during the past year.

At this AGM, I will step down as Chairperson, after 6 years. I thank my board colleagues and members for their support. I look forward to handing over to the new Chairperson following the AGM.

An act of regard*

Naomi Cass
DIRECTOR

The experience of entering museums and galleries changed dramatically during the pandemic. Gathering with friends and strangers in public spaces to enjoy exhibitions is now more keenly appreciated. Widespread desire to return to galleries as the pandemic waxed and waned remains mingled with apprehension about public safety. Practicing a few simple safety procedures, CAM was thrilled to welcome visitors presenting a range of new exhibitions, public programs and awards. Whilst in the background important work was being achieved such as fundraising, commissioning new work, caring for the collection and managing welcome repairs to the building.

Commissioning artists to make new work, creating new exhibition opportunities and providing access to existing works within the art and social history collection is the pinnacle of our work, and once again CAM has achieved this with inspiring results.



Carrying Receptacle, details of maker and community currently unknown and subject of research.
Collection: Castlemaine Art Museum. Gift of Mrs. D Ireland (Keiller Collection) Central Australia, 1921.
Image: Ian Hill.

FIRST NATIONS ANCESTOR TOOLS AND ADORNMENT

CAM continued to make advances in collection management through greatly improved housing of its significant collection of First Nations Ancestor tools and adornment, led by Deborah Peart. In both paid and voluntary capacities Peart also commenced critical research into the provenance of items in the collection, with the assistance of volunteer Chris Capper. CAM undertook a number of consultations with Jaara Elders towards greater engagement with the First Nations community, including research and display of the First Nations Ancestor tools and adornment, and was delighted Board member Tiriki Onus could join us.

EXHIBITIONS

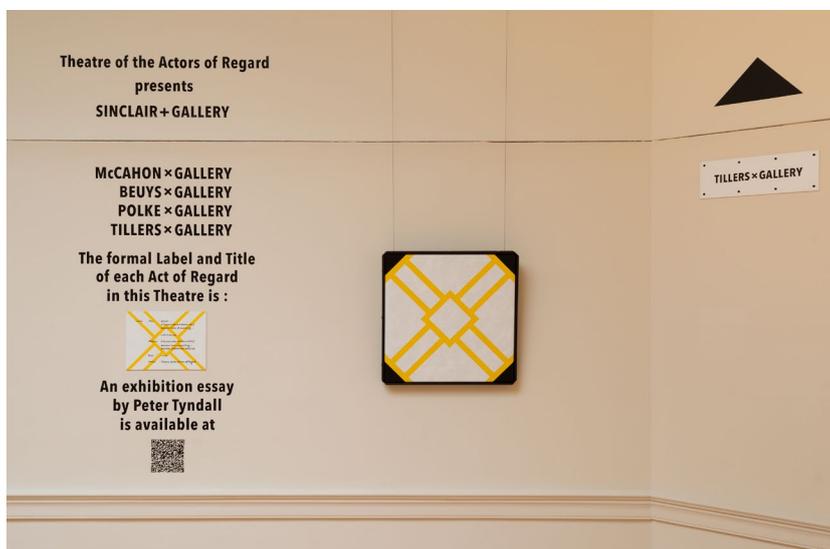
For the first time in its history Terrace Projections is bringing contemporary images and ideas to the streets of Castlemaine, through the medium of still and moving images projected on the facade from dusk every evening of the year.

The first Projection presented Michael Corridore's photographic series *Angry Black Snake*, which captured the drama of burn out meets across regional Australia. Through a substantial grant from Restart Investment to Sustain and Expand (RISE) Fund, CAM established of its Terrace Projections and commissions. Local and national artists will respond to a range of relevant topics such as car culture; First Nations community; queer communities; industry; incarceration, and youth culture, over the next two years.

CAM's Orbit series has continued to shine a welcome light across Central Victoria with exhibitions by David Frazer, Tashara Roberts (Dja Dja Wurrung, Yorta Yorta, English, German), Alvin Darcy Briggs (Yorta Yorta, Taungurung, Nario, Walbunja) and Felix Wilson. Commencing with a special pandemic grant from Creative Victoria, this series has enabled CAM to showcase some of the excellent work of our region and will continue.

Local curator Jenny Long continued to make affecting and novel contributions to how we engage with CAM's art and social history collections, as well as integrating the work of living artists. Two significant exhibitions straddled this financial year: *Cloudy – a few isolated showers* and *There's a certain Slant of light* (after Emily Dickinson). Jenny also worked closely with renowned local artist, Peter Tyndall towards his remarkable exhibition *SINCLAIR + GALLERY*.

The gallery was uplifted through inclusion of work on loan to the gallery by living and contemporary artists exhibited amongst the collection including, Ros Bandt; Mark Galea; Mira Gojak; Charles Green and Lyndell Brown; Lola Greeno; Robert Hunter; Jenni Kemarre Martiniello; Katrin Koenning; Naminapu Maymura-White; Vipoo Srivilasa; Munuy'gnu Marika (Rirratjigna); Naminapu #2 Maymuru (Mangalili); and Unknown makers.



Installation view: Peter Tyndall: *SINCLAIR+GALLERY*, 2022. Image: Ian Hill.

Happily, the Experimental Print Prize (EPP) and The Len Fox Painting Prize offered artists two fabulous opportunities to present their work during the pandemic, although the characteristically large openings were replaced by online notification of winners. Entries in both exhibitions increased by 45% and the exhibitions were thoroughly enjoyed for their breadth and invention. Esteemed Experimental Print Prize judges, Catherine Pilgrim and Trent Walter selected Bridget Hillebrand (First Prize); John Loane (Highly Commended) and Hannah Caprice (Emerging Artist Award); and equally respected judge Kirsty Grant selected Greg Creek for the Len Fox Painting Prize.

Three exhibitions presented with the Castlemaine State Festival and reported in 2020-21 Annual Report, continued into this financial year: #Perempuan 2021 - Contemporary Indonesian Art; Melinda Harper: In Conversation with the Collection and James Henry: 18 Families. Two key portraits of Jaara Elders by Henry remain on view in the McKillop Gallery.

With a small team of 2.6 staff, CAM presented a number of well attended public programs including artist floor talks and the CAM Book Fair, a fabulous initiative for local book makers, artists and collectors, in partnership with the National Gallery of Victoria.

PREMISES

CAM continued to progress improvements to its heritage listed building with support from Rose Gilder and Friends of the Castlemaine Art Museum in funding the Business Case, Developing a Modern and Sustainable Gallery that Enhances the Societal, Creative and Economic Value to the Local Community (Deliotte, December 2021).

As a result of this Business Case, Maree Edwards MP announced the significant investment of \$6million by the State Government for commencement of Stage 1 of the masterplan created by John Wardle Architects, for the restoration and improvement of CAM. Support was also gratefully received from the Regional Collections Access Program (Creative Victoria and Australian Museums and Galleries Association Victoria) to replace its gallery lighting system and undertake minor pest management improvements.

During this period welcome conservation was undertaken on the CAM facade, with support from Heritage Victoria and minor improvements were made by the Trustees to the CAM front gate.

OPERATIONAL SUPPORT

Critical operational support has been provided through Creative Victoria and Mount Alexander Shire Council. CAM is grateful to both levels of government. We are grateful to WorkSafe Victoria for a grant to participate in the WorkSafe Essentials Program.

PROGRAM SUPPORT

Partnerships are pivotal to our programming and this year generous financial support was provided by long term patron of the Experimental Print Prize, Michael Rigg; Christine Bell; The National Library of Australia for our significance assessment of the social history collection; Australian Government's Culture, Heritage and Arts Regional Tourism (CHART) Program; Mona Fox Bequest (managed by Castlemaine Art Gallery and Historical Museum Trust (CAGHM Trust) and the National Gallery of Victoria Art Book Fair.

CAM was recipient of a remarkable grant from the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, which extends across two years of programming. Exceptional in-kind support was received from Castlemaine Mail; Musthave Vintage; Black Jack Wines; Long Paddock Cheese; Harvest Fruit and Veg and Sprout Bakery. We are grateful for each and every partnership.

IN PRAISE

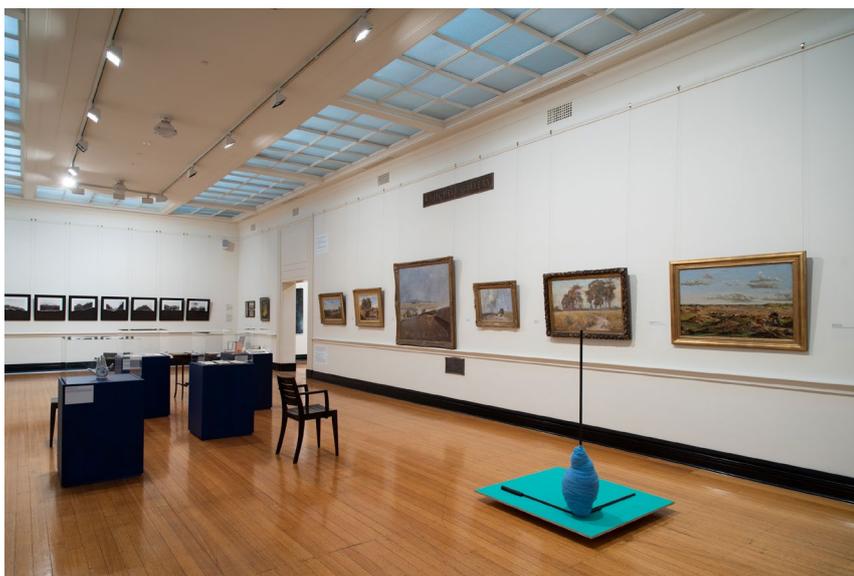
We thank the artists and lenders to CAM exhibitions.

Volunteers have, since CAM's inception, been critical to the organisation and volunteers engage through many and varied relationships including CAM Board; Guides; front of house support; Friends of the Castlemaine Art Museum; collection volunteers; Reflections writers; and those who assist in proofreading, installation, and other tasks. We extend our absolute gratitude to all volunteers.

Members of the community are also enormously generous with written feedback and donations at reception, both of which assist CAM to develop.

With absolute regard CAM acknowledges the retirement of Dr Chris McAuliffe from the Board, with 6 years of dedicated and effective service, way beyond the call of duty. I acknowledge and thank other retiring Board members, Jacqueline Millner, Claire Jager and Tamasine Dale. We acknowledge the magnificent contribution of Nell Fraser, General Manager, who retired to take up further study. With skill and verve, Livia Kenney and Mia McAuslan commenced our RISE program for which CAM is grateful. We welcomed new front of house staff Anna Schwann and Sarah Frazer who not only are the face of CAM but make excellent contributions across the organisation. Sarina Meuleman stepped into the role of General Manager with upmost grace and skill.

I acknowledge and thank CAM Trustees, Board, staff, consultants, exhibiting artists, volunteers, donors, and sponsors, mentioned throughout this Report.



Installation view: *Cloudy – a few isolated showers*, 2021. Image: Julie Millowick.

REGARDING THE FUTURE

In spite of a remarkable year, achieved with minimal resources, CAM faces a structural deficit going forward. As a small cultural institution, independent of Council and State government, in a magnificent town that supports a number of other highly respected cultural organisations, I look forward with optimism, to continue working with CAM Board, Trustees and staff in securing sustainable future for CAM.

Once again, it is to our community of actual and virtual visitors that we regard and celebrate for bringing that most important component of a thriving cultural organisation: a critical and engaged audience.

**Acknowledging the titles of Peter Tyndall's works*

General Manager's Report

Sarina Meuleman
GENERAL MANAGER

While I am no stranger to the importance of access and participation in the arts in regional Victoria, Castlemaine has proved distinct in its density of artists, engagement with First Nations community, sense of place, and sensibility in multidisciplinary making and creating. The necessary role of a public gallery, and cultural institutions, in the regions is clear.

Having joined Castlemaine Art Museum in April 2022, I firstly extend my appreciation and acknowledgement to previous General Manager, Nell Fraser, for the important and grounded work undertaken throughout her time at CAM. Her efforts in audience engagement, collections management and digitisation, and the development of the Masterplan have paved the way for long-term success.

CAM's existence is a result of the dedication of its board directors, small team of staff, volunteers and community members, and I thank you for welcoming me into the CAM community and Castlemaine. It is commendable what can be achieved with the devotion, enthusiasm and generosity of those involved across the many facets of CAM.



Jessie Stanley, Field work at Castlemaine Art Museum, April 2022.

That being said, CAM's incredible output somewhat conceals the limited resources behind the (literal) façade. Increasing fundraising efforts and engagement has been a primary focus since joining CAM, re-forming the Fundraising Committee in May 2022. Having previously been hindered by Covid related challenges, it's encouraging to see new momentum in fundraising; aiming to achieve a more financially sustainable future for the gallery, with much-needed operational funding.

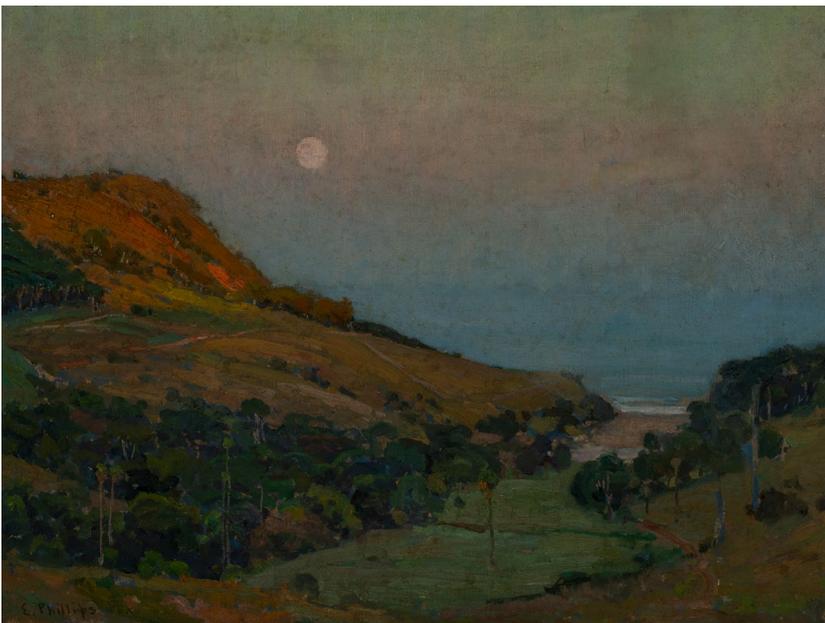
I wish to thank the Finance & Risk Committee for its effective overseeing of the careful management of operational costs and budgets, with current minimal staffing. I thank Treasurer, Shane Tregillis, for his assistance and guidance here.

Thank you to Creative Victoria and Mount Alexander Shire Council for their ongoing support of CAM. It has been a pleasure working with key stakeholders toward a shared and strategic vision for CAM, illustrating its social, cultural and economic impact to Castlemaine and surrounds.

CAM is an institution of national relevance, consistently bringing together artists and communities of this region and beyond. Naomi Cass leads the remarkable artistic output with curatorial integrity and intelligence, and I have most appreciated supporting her to stage CAM's exhibition program, with a renewed focus on commissions, ongoing work with the First Nations community, public programs and audience engagement. These ambitions would not be possible without CAM's backbone of volunteers, namely Jenny Long, Honorary Curator, and Deb Peart, Honorary Conservator – providing revitalised access to existing works within the art and social history collection; and the Guides whom provide thought-provoking and crucial visitor engagement and front of house support.

The Australian Government's Restart Investment to Sustain and Expand (RISE) Fund grant has proved critical to the organisation's ability to forward plan major exhibitions with assured financial backing, as well as introduce a new programming stream: Terrace Projections – a program of exhibitions, installations, and events for the community.

CAM has an extraordinary creative future to look forward to. We are committed to providing professional exhibition and development opportunities for local artists across Central Victoria, as well as presenting inspiring exhibitions from beyond the region. However, this year's operating deficit demonstrates the organisation's reliance on financial support from stakeholders and the community. I look forward to continue working with members of the local community, artists, donors and partners, to ensure the gallery remains free and accessible for all visitors, and to support CAM's commitment to culturally engaged and innovative exhibitions for the community of Castlemaine, and beyond.



E Phillips Fox, Moonrise, Stanwell Park, NSW, c1914, oil on canvas on board, 45.3 x 60.3 cm. Gift of Pam Sargood, 2007. Collection: Castlemaine Art Museum. Image: Ian Hill.

CAM Board

Mr Craig Mutton

CHAIRPERSON

QUALIFICATIONS: BComp (Monash), Master of Project Management (RMIT), MBA (MBS)

EXPERIENCE: Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Director on the Board of the Hepburn Health Service, and Chair of its Audit & Risk Committee.

Board member since 2016.

Ms Helen Symon KC

DEPUTY CHAIRPERSON

QUALIFICATIONS: BA/LLB (Hons)

BOARD EXPERIENCE: Victorian Women's Trust, Board Member (1999–2002); Buoyancy Foundation of Victoria, President (1999–2000); The Hunger Project Australia, Chair (2002–2008); Leo Cussen Institute, Chair (2009–2013), Board Member (from 2001); Victorian Bar Ethics Committee, Chair (2013–2016), Member (from 2011); The Australian Art Orchestra, Board Member (2008–2014); Tura New Music, Board Member (2016–2020); Punctum Inc, Chair (2022–Current), Committee Member (from 2016).

EXPERIENCE: Helen Symon KC is one of Australia's most respected tax litigators with a broader commercial and public law practice. Helen has been a member of not-for-profit boards for more than 20 years and brings extensive experience in governance and fundraising, especially in the arts.

Board member since 2022.

Ms Liz Tromans

HON. SECRETARY

QUALIFICATIONS: FAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice – Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide)

PROFESSIONAL MEMBERSHIPS: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel

BOARD EXPERIENCE: Camcare Incorporated (Nov 2012–current) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Member; Australian Taxation Office Large Business Advisory Group (2010); Relationship Services Pty Ltd (2004–2010), Director.

EXPERIENCE: A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post and NAB (Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO.

Board member since 2017.

Mr Shane Tregillis

HON. TREASURER

QUALIFICATIONS: Bachelor of Laws, Bachelor of Commerce, Masters of Commerce (UniMelb)

EXPERIENCE: Over 30 years of experience in senior executive roles in capital markets regulation, market conduct supervision and dispute resolution. Roles include: Chief Ombudsman of the Financial Ombudsman Service Australia (FOS) (2011–2018), Commissioner at the Australian Securities and Investments Commission (ASIC) (2010–2011), Deputy Managing Director (Market Conduct) at Monetary Authority of Singapore (MAS) (2004–2010). Shane is a Board member of Superannuation Consumers Australia and a program director of the Toronto Centre for Global Leadership in Financial Supervision for its annual Singapore regional securities regulator program.

Board member since July 2021.

CAM Board

Dr Chris McAuliffe

QUALIFICATIONS: BA Hons (U of Melb), MA (U of Melb), PhD (Harvard)

EXPERIENCE: Currently Professor of Art (Practice-led research), School of Art & Design, ANU; consultant to Te Papa Museum, New Zealand; freelance curator. Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13; Lecturer in Contemporary Art, Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia.

Board member since 2016.
Resigned July 2022.

Mr Tiriki Onus

QUALIFICATIONS: Bachelor of Music Performance, University of Melbourne

EXPERIENCE: Tiriki Onus (Yorta Yorta, Dja Dja Wurrung) is Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a successful recipient of research grants,

conducts academic programs on Yorta Yorta Country, consults widely on arts, cultural and educational matters and lectures in Indigenous Knowledge and Cultural Practices at the Wilin Centre.

Board member since 2020.

Ms Jane Amanda Jean

QUALIFICATIONS: Bsc Architecture (Queens Uni. Belfast, N Ireland) Grad. Dip. Architecture, (Uni. Of Cambridge, England), M of Philosophy, Asian Art and Architecture (Uni. of Sydney, Australia).

EXPERIENCE: Amanda Jean is a licensed architect, a sole practitioner. She specializes in cultural heritage and building conservation, focusing on the central goldfields of Victoria. Amanda has worked with national, state and local governments and community organisations on projects such as Buda House and Garden, Ulumbarra Theatre, Bendigo, Central Goldfields Art Gallery redevelopment.

Board member since 2020.

Ms Melinda Harper

EXPERIENCE: Melinda Harper is one of Australia's leading Abstract painters. She has exhibited throughout Australia and overseas, working with many artists and curators over the last 30 years, and was actively involved in an artist run space, Store 5 in Melbourne in the 1990's. In 2015 Melinda had a survey exhibition at Heide Museum of Modern Art. In 2021, she presented 'Melinda

Harper in Conversation with the Collection' at CAM. Melinda currently works at Castlemaine Health as an Aboriginal Project Officer. Here, she works with the local Aboriginal community to ensure Cultural Safety in the Hospital and to identify the health needs of the community. She is also involved in a social enterprise catering service called Murnong Mummas that was set up by Nalderun, employing Aboriginal people in this area.
Board member since 2021.

Dr Jacqueline Milner

QUALIFICATIONS: PhD, MA, BVA, BA, LLB + Member of AICA (International Art Critics Association), CAA (College Arts Association) and AAANZ (Art Association of Australia and NZ)

EXPERIENCE: Currently Associate Professor, Visual Arts, School of Humanities & Social Sciences, La Trobe University; Associate Professor, Art History and Theory, Faculty of Sydney College of the Arts, University of Sydney, 2010-2017; Associate Dean of Research and Learning and Teaching, Faculty of Sydney College of the Arts, University of Sydney, 2012-2016; freelance art writer; member of art journal editorial committees including AAANZ Journal of Art, eyeline magazine, RealTime, Broadsheet, 1994-2018; member of boards of arts organisations Artspace and Australian Centre for Photography, 1993-2000.

Board member since 2018.
Term ended November 2021.

CAM Board

Ms Claire Jager

EXPERIENCE: After completing a Fine Arts degree, Claire has enjoyed a career across film development, production and investment (Screen Australia & Film Victoria); program commissioning (SBS TV); hands-on film and programming production (Award-winning filmmaker as writer, director and producer, ABC-TV Natural History, Artists Services & Granada); and film industry development (Board, Australian International Documentary Conference).

Board member since 2020.

Resigned November 2021.

Ms Tamasine Dale

QUALIFICATIONS: BFA, Monash University, Melbourne

EXPERIENCE: After studying at the Melbourne College of Textiles in the 1980s, Tamasine Dale established a career in fashion and design. Her work has been shown at the Victoria and Albert Museum, London, and is in the permanent collections of the National Gallery, Melbourne; Powerhouse Museum, Sydney; and in many private collections. Tamasine has a very personal connection to Castlemaine's history and culture. She lived in Castlemaine in her childhood and her three times great-grandparents established themselves in the Mt Alexander area in the 1850s. Tamasine has recently returned to the area. Her art and design practise continues to date.

Board member since 2021.

Resigned February 2022.

Independent Committee Members

Judy Annear
Dr Rhett D'Costa
Dr Lyndell Green
Jennifer Long
Mark Sheppard
Linda Sproul
Kaye Swanton

CAM People

Staff

Naomi Cass
Director

Sarina Meuleman
General Manager

Nell Fraser
General Manager (until February 2022)

Livia Kenney
Curator (until April 2022)

Mia McAuslan
Public Programs Officer (until April 2022)

Anna Schwann
Front of House & Prize Administrator

Sarah Frazer
Front of House

Consultants/Contractors

Loralee Lockett
Financial Services

Richard Poole
Cleaner

Jane Amanda Jean
Heritage Architect

Jenny Long
Curator

Deb Peart
Conservator

Lizzie Graham
Installer

Noel Hourigan
Installer

Toni Louise
Installer

Liza Martin
Installer

Linda Mickleborough
Project Manager

Jack Loel
Graphic Designer

Ian Hill
Collection Photographer

Volunteers

MUSEUMS AND COLLECTIONS

Michael Bainbridge
Chris Capper
Diane Frape-Linton
Noel Hourigan
Dawn Kanost
Mary Kidd
Kim Michelmore
Cristina Pantazis
Robyn A. Walton
Dannielle Wilkinson

GUIDES

Winifred Belmont
Libby English
James McArdle
Toni Miles
Maria Moir
Debra Petty
Phillip Siggins
Barbara Wayn
Chris Wheat

EVENTS

Chas Banks
Gerard Condon
Ian Foote
James McArdle
Debra Petty
Anna Schwann
Marylou Verberne

FRONT OF HOUSE SUPPORT

Margaret Bainbridge
Sharna Crosbie
Debra James
Margaret Rees-Jones

HANDY WORK/SPECIAL PROJECTS

Libby English
Noel Hourigan



Castlemaine Art Museum Book Fair, in partnership with NGV Melbourne Art Book Fair, 2022.
Image: Diana Domonkos

A wonderfully rich suite of visual artworks.
With the cultural connections making for
great cross dialogues in the whole museum.
Very alive and abundant, I will have to come
back to take it all in!

QUOTE FROM THE COMMENTS BOX

Exciting and inspiring exhibitions with
a diverse range of artists and diverse
contemporary art works and photography.
Well done.

QUOTE FROM THE COMMENTS BOX

It was lovely to revisit after the long quiet
winter and sixth lockdown. The work has such
a powerful resonance. The artworks speak to
each other so complexly, with the soundtrack
evoking a life and merging with nature.
Wonderful on a lovely spring weekend.
I will be sure to tell others to come in!

EMAIL RESPONSE

Governance

Ms Liz Tromans
HON. SECRETARY

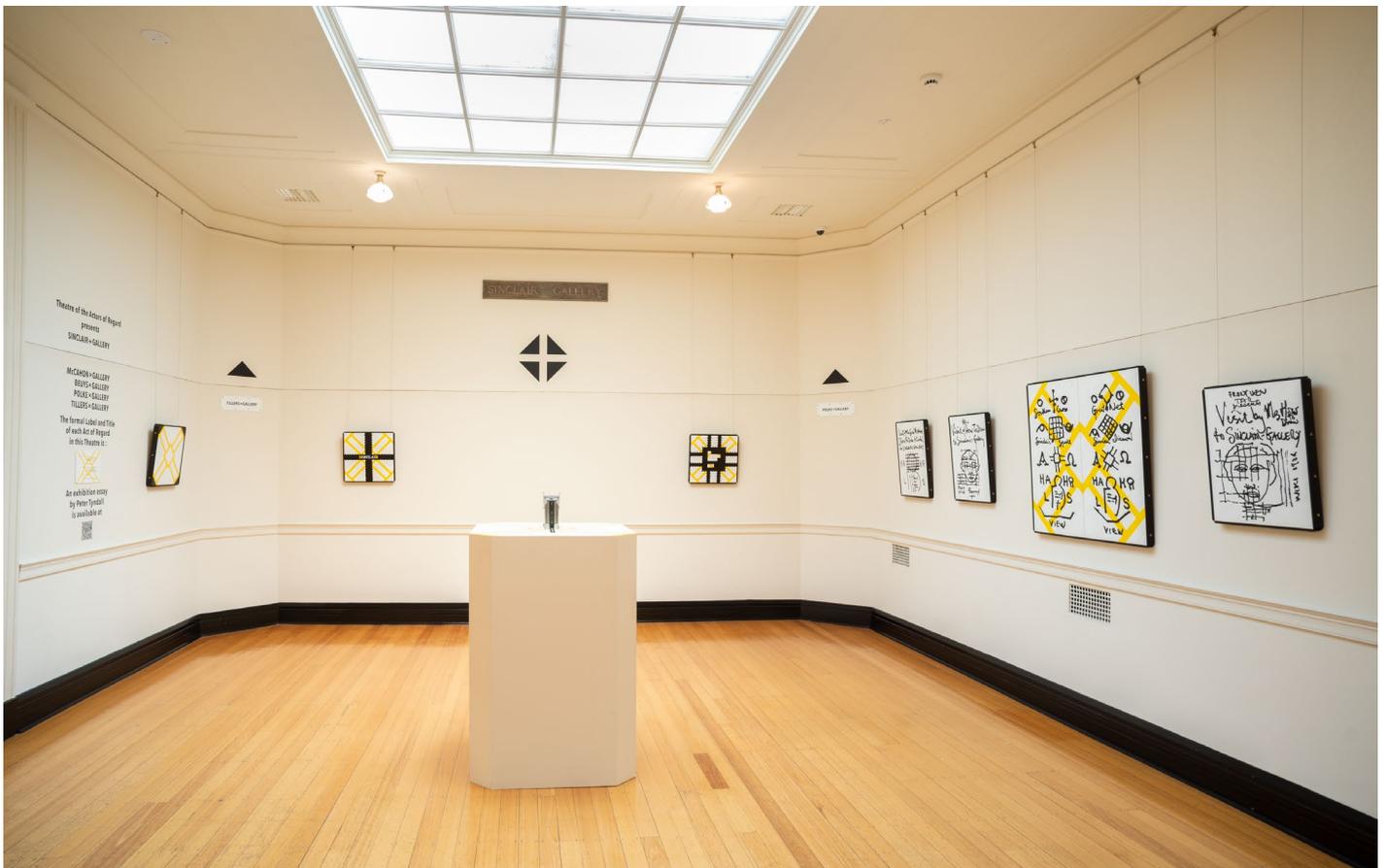
The Castlemaine Art Museum is a company limited by guarantee whose primary function is to collect, preserve, and display works of art and to present their history and background for the pleasure and education of the public.

CAM was incorporated as a company limited by guarantee under the Corporations Act 2001 on 14 July 2016. It is also registered as a not-for-profit association under the *Australian Charities and Not-for-Profits Commission Act 2012*.

CAM has a Board of Directors which, under its Constitution, may comprise up to five elected directors and up to four appointed directors.

The Castlemaine Art Gallery and Historical Museum Trust was created under a Deed of Trust dated 23 December 1929 (1929 Trust). There are currently three individual trustees, George Milford, William Maltby and Emma Busowsky (Trustees), who administer the assets of the 1929 Trust for the benefit of the Gallery. The 1929 Trust assets include land, buildings, art works (including museum collectables) and intellectual property which are held for the benefit of the members of the Gallery.

Under the terms of the 1929 Trust, the Trustees should exercise their powers under the direction or approval of the CAGHM Committee.



Installation view: Peter Tyndall: SINCLAIR+GALLERY, 2022. Image: Ian Hill.

Castlemaine Art Gallery & Historical Museum Foundation

Trustees' Summary of Activities 2021-2022

George Milford, William Maltby & Emma Busowsky

TRUSTEES

The Following the withdrawal of Mrs. Sarah Ferguson from her role with the Foundation, and in accordance with the Rules and Trust Deed, the procedures for selection and nomination of a replacement Trustee were carried out during the year. The Trustees are pleased to report the appointment of Ms. Emma Busowsky as Trustee to act conjointly with Messrs, Maltby and Milford. Emma, who is a professional curator, has a long familiarity with Castlemaine Art Gallery & Historical Museum.

The Fox Award, last staged in 2018/19, was held during the year under review. Entries for the award were of a high standard and helped cement the place of Castlemaine Art Museum in the museum sector after the hiatus caused by the pandemic lockdowns. Castlemaine Art Museum and the Trustees continue to intentionally utilise the corpus of the L and M Fox Bequest to fund the award. On present indication the available funds should fund three more iterations of the biennial prize.

The Foundation's share portfolio featured in the annual accounts under two headings. Due to fluctuations in the share market, there was a \$21,070 year-on-year reduction in the overall value of the holding. On the other hand, dividend income and franking credits generated a return of 12.19% on opening value, truly a magnificent yield compared to the derisory interest rates obtained on term deposits. A portion of this yield was received in specie, strengthening the portfolio, which consists of shares listed within the 'top 200' on the stock exchange. The Trustees do not speculate in shares, having received them as a legacy, but hold them in accordance with the Trust Deed which permits the Foundation to retain gifted property in the form in which it was bequeathed. The value of the shares at the time of receipt was \$165,499. At the latest balance date, the portfolio was valued at \$196,867.

CardnoTGM undertook a structural audit of the Art Museum premises. The engineers reported that the foundations were well built, and the premises are sound, particularly at the junctions between the 1931 heritage-listed section and the 1960s and later additions. This report will provide an authoritative basis for future structural works and inform relevant grant applications.

CardnoTGM also confirmed that ingress of rainwater due to the deterioration of the parapet rendering, flashing and drainage had been arrested by the works carried out under Living Heritage Funding. The Trustees thank the Board of Castlemaine Art Museum, Amanda Jean, (Heritage Architect), Evan Tindall of Grimwade Conservation and Rendercorp, (rendering contractor), for their work on this vital, behind-the-scenes building repair.

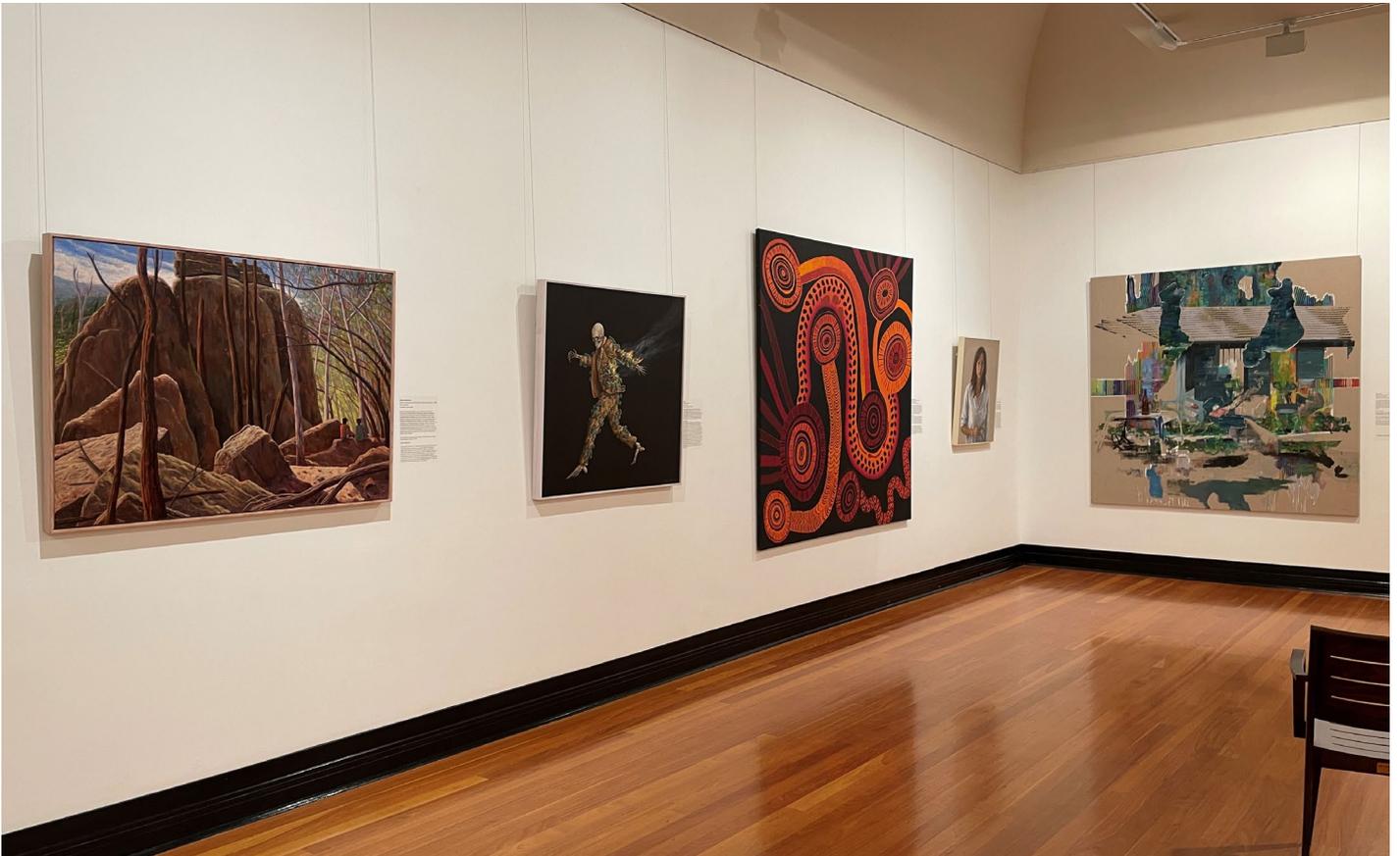
Repair and upkeep of the Art Museum premises continued during the year, the chief preoccupations being the fire and security systems, emergency access at the front gates and remedying water ingress in the art store. Repair and upkeep at Buda has been continued under the careful eye of the Curators and Committee.

The Victorian Government has announced its intention to fund works envisaged in the Castlemaine Art Museum Masterplan, stage 1, to the extent of six million dollars. It is understood that, while part of the funding will be devoted to laying out designs for internal rearrangement for stage 2, the initial works will include;

- Restoration of the bas relief frieze.
- All abilities access at the front entrance.

At the time of writing the Funding Agreement has not been signed. The Trustees regard this funding announcement as further acknowledgement of the unique and pre-eminent place of Castlemaine Art Museum in the state's cultural landscape.

Funding for development of a Master Plan & Business Case was awarded to Buda Historic Home & Garden Inc. and the work has been carried out by EPlus Architecture after a Features and Levels survey was undertaken by Spiire Property and Infrastructure Consultants. It is intended to develop Buda into a sustainable enterprise. The project has been led by a Buda Committee of Management-based steering committee. The Trustees acknowledge the helpful input of the Committee and wholeheartedly endorse the recommendations of the Masterplan.



Installation view: *Len Fox Painting Prize, 2022.*

Our Museum

CAM holds a social history collection of over 4,000 objects and 1,000 historical photographs. In 2021-22 collection work continued with a focus on the improvement of CAM's collection records and preventative conservation activities.

Long-standing collections volunteer Diane Frape-Linton continued to catalogue works and care for the social history collection. Diane retired in May 2021 after 30 years of volunteer work at CAM, but remains the authority on the historical collections and has provided assistance with numerous research and curatorial enquiries.

Deb Peart, consultant and honorary conservator, has continued her work on rehousing and documenting the First Nations Ancestor tools and adornment with assistance from Chris Capper and Jason Gibson, while undertaking various preventative conservation tasks including a refurbishment of the museum storeroom and integrated pest management.

There is further research and consultation required in order to identify and understand the First Nations Ancestor tools and adornment. Aspects of the collection are on view in the gallery, with the involvement of the Jaara Traditional Elder Uncle Rick Nelson.

The ultimate goal is for the collection to be easily accessible for the First Nations community and researchers, in consultation with Traditional Elders. Catalogue enrichment of the First Nations Ancestor tools and adornment is ongoing with First Nations community involvement planned.

Items from the historical collection were included in numerous gallery exhibitions.



Belleek Co. Maker, Table centre spill vase, circa 1863-1890, glazed porcelain, 28.5 x 16.5 cm. Collection: Castlemaine Art Museum. Image: Ian Hill.

I just wanted to say what it was to spend the last couple of days at the gallery for the Art Book Fair. It was so worthwhile, and much more fun than I'd expected! So many good conversations, and stimulating things to look at.

EMAIL RESPONSE TO CAM BOOK FAIR 2022

A wonderful gallery which should be encouraged and funded to be open more often.

EMAIL RESPONSE

What a fabulous experience it has been - and what a terrific honour - to be awarded the Len Fox Painting Prize 2022.

Affirmation and financial rewards are important but entering a collection is equally what matters for an artist - because it extends and ensures the life and reach of an artwork to a public. I could not be more proud than to have a work in the Castlemaine Art Museum Collection.

ARTIST GREG CREEK IN RESPONSE TO THE LEN FOX PAINTING PRIZE

Reflections #60

Engberg on Leason

Published September 2021

Eminent curator and writer Juliana Engberg writes a rollicking piece on CAM's most favoured work by Percy Leason (1889 - 1959). This follows an earlier reflection on the same painting by David Goodman: it seems these children always elicit a strong response.



Percy Leason, (*Two of the artist's Children, Jack and Jean*), c1922, oil on canvas. Gift of Max Leason, 1990. Collection: Castlemaine Art Museum. Copyright Estate of the Artist. Image: Ian Hill.

Oh... only two of his children. That's a strangely edited family glimpse considering Percy Leason and his wife, Isabelle, eventually had six children and more than two were already in the picture, so to speak, at the time of this painting coming into being. Perhaps the painting was made, somewhat subliminally, in response to Percy's omission from the formal 1903 'family' photograph. The Leason family, as shown in Margot Tasca's comprehensive book, *Percy Leason: An Artist's Life*, presents itself as respectable, upright, complete. Somehow balanced and triangular in group shape by virtue of the exclusion of Percy and his brother.

At any rate, when Percy decided to paint his children – owned, objectified, observed, somewhat clinically described – only two got the gong. Perhaps he was going for nonchalance.

Given his strict adherence to showing only what could be 'perceived', maybe it's that only Jean and Jack (their actual names) were in his line of vision that afternoon in the altogether between-wars-room which cast distinct shadows that allowed him to experiment with the procedures of tonalism. The whole scene is pasted in tones of brown, green, yellow and beige – a sombre, dark palette embedded in Leason's psyche from the lessons of Bernard Hall who detested bright colour – except the cardigan, which gives it away.

Little Jean's coral pink hand-knit tells the lie that is composition as compared to truth in found observation. It has been put there, and on her, to draw the eye, to anchor the scene. Without it the entire thing falls apart, has no pull. This is a deliberate inclusion. It doesn't go with the light dress underneath either. It's been buttoned over her round little torso and she is none too happy about it. Jean has the combination of facial attributes inherited from her parents, Percy and Isabelle, both inclined, as they aged, to a heavy set and obdurate countenance. Jean would rather be outside in the air her pouty look says. Fair enough.

But no, she has been required to stand up straight in a chair she would not normally be allowed to stand on, so that Percy can contrive his triangular schema. By contrast, Jack is permitted to loll about in a loose fashion to show that he is rebellious and in control of his own playtime. At any rate, Jack's louche reclining puts another dark section in a scheme that is playing hide and seek with the geometric gridding of proto-modernist Rennie Mackintosh, and (dare we even think it) fully-fledged geometric – Mondrian.

The coral pink cardigan offsets the verdant green and cream scene above Jean's head. One of Percy's diligent landscape efforts, composed en-plein-air, no doubt, on an artist camp outing up near Eltham or Warrandyte. It is a landscape of tonalism made from decisive daubs and smears which demonstrates the squinting lessons of Max Meldrum, Percy's hero and later nemesis, proving that blurred scenes come into focus under the right conditions. The condition here is created by the eye leaping from the coral pink to the restful green.

It's such a particular coral pink shade. It amuses me to think that Clarice Beckett, one of Percy's early artistic circle, might have knitted the cardigan as a gift, knowing perhaps that little Jean might end up in the gloom at the heavier end of tonalism, and deciding to bring a little Beaumaris seaside brightness into the child's life. Or that she perhaps visited one afternoon for a cup of tea and said ...'Oh Percy, you need some colour there, here let me lend you my coral pink tube of paint.' Of course, this is just a flight of fancy, but the colour is distinctly hers all the same.

Percy came later to pinks and oranges and higher key colours. Once he went to America things got decidedly brash and sharper. Percy's wife, Isabelle, for instance, is hectically colourful in vivid red in the double portrait *Wife in the Artist Studio 1955–56*, which also shows a number of types of paintings you might order, should you be inclined, from Percy the artist (you can tell as he holds a paint brush, always eager to prove his credentials with props, especially easels, in numerous self-portraits and photographs) – *Still Lifes, Portraits, 'Arrangements'*.

Percy is holding out against too much colour in his attire of green, cream and dark brown/black, in which he now acts as a stand-in for one of his landscape paintings, and Isabelle has the job of popping the eye as Jean once did.

For all its conceit as an informal scene, *Two of the Artist's Children* is a highly organised composition, virtually didactic in some of its messages. There is a certain lugubriousness in the dark right-hand side where an oddly tilted bookcase seems to engulf one quarter of the picture space. (Odd because Percy was renowned for his skill in axonometric and perspectival drawing.) It peculiarly cuts off a bit of the cameo landscape's frame, which itself seems to sit on top of another work. The problem is the architectural dado, I guess, if we are holding to the truth to perception theory, or perhaps the truncation alludes to a process of artistic cancellation. Added to these artistic insurgencies the entire picture is somehow cut off from its logical frame – again a nod to or contrivance of informality. Deliberately, the yellow slab of bookcase paint provides a strong surface upon which Jean's shadow is cast to offer solidity to the whole event. Although things get decidedly lost in the lower right corner which becomes a darkened abyss.

For all its defects, with *Two of the Artist's Children* Percy Leason affectionately strives for something and the painting announces a moment of artistic decision-making between the domestically hot-housed tonalism of the so-named Meldrumites, and the riskier leap to internationalist abstractions that are in this instance camouflaged by the interior architecture of a house that has borrowed its grid from the arts and crafts movement. In the end Percy opted for the domestic, as his picture and subject suggests.

From all accounts he was an affectionate father. A determined provider. A technically competent artist. A diligent disciple to the lessons of tonalism which he elaborated and expanded upon in exacting detail in pedantically planned charts and much writing, devotedly published by his youngest son Max, who gifted this wonderful picture of his two siblings. A painting I always enjoy viewing when at the Castlemaine Art Museum.

JULIANA ENGBERG

July 2021

JULIANA ENGBERG

Curator and writer Juliana Engberg is currently engaged as Senior Curator Global Contemporary at the Auckland Art Gallery, New Zealand. She was the Programme Director of the European Capital of Culture Aarhus, Denmark 2017; Artistic Director of the Biennale of Sydney: You Imagine What You Desire 2014 and has been visual arts curator of numerous international festivals and Biennales. She was Artistic Director of the Australian Centre for Contemporary Art, Senior Curator at Heide Museum of Modern Art and Deputy Director at the Monash University Gallery. She commenced her career at the Ewing and George Paton Galleries. She is a Fellow of Goodenough College, London; Professorial Fellow at Monash University and Adjunct Professor at RMIT.

Friends of Castlemaine Art Museum Inc.

Dr Gerard Condon AM
PRESIDENT

FOCAM had a change of committee at the 2021 AGM in November. We welcome our newly elected members – Denildo Albuquerque, Gabrielle Posetti and Peter Strang. Our newly elected Treasurer is Hazel Annear. Russell Annear remains as Secretary and I remain as President, with the Vice President position vacant. We thank Chris and Trevor Lloyd who retired from the committee for their work for FOCAM.

Because of the COVID-19 crisis, we had to cancel many of our CAM Conversations and other planned fundraising events, and so for the financial year we were only able to hold five CAM Conversations and the Christmas lunch at Mica Grange. We sincerely thank members who were understanding with last-minute cancellations, and especially thank those who donated admission fees already paid.

FOCAM was successful in obtaining a Mount Alexander Council Community Grant for Kitchen Improvement to the value of \$3,000.00, and to June 30 2021 we had expended \$1,289.00 for a microwave oven and dishwasher for the Gallery. This financial year we expended the remainder of the funds on crockery, cutlery, serving platters, assorted kitchen utensils and a tea trolley. Again we thank the Shire of Mount Alexander for its Community Grant.

Our total donation for 2021/2022 was \$6,500.00. We were disappointed the Covid lockdowns prevented us from raising more funds. We are trusting the worst is behind us, and have planned exciting events for the forthcoming year!

Thank you for being members and attending our functions; your generosity makes a difference to the gallery, particularly in these difficult times. We also sincerely thank Craig Mutton, Chair and the entire CAM Board for their support, as well as Naomi Cass and all the staff for their assistance with membership and ongoing enthusiasm over the past year.



Installation view: *Experimental Print Prize*, 2021. Image: Julie Millowick.

Guiding at CAM

Winifred Belmont, James McArdle, Debra Petty, Phillip Siggins, Chris Wheat, Barbara Wayn and Libby English

Compared to the years affected by Covid, 2021-22 has been measured, productive, and predictable, allowing us to implement our role in the promotion of CAM as an important, crucial part of the cultural fabric of Castlemaine and beyond.

With our ranks having swelled with the completion last year of the training for new guides we have been able to support CAM operations and visions in a number of ways:

- support for front of house staff in the welcoming and familiarisation of visitors to the spaces and current exhibitions;
- engaging visitors in thought-provoking discussions;
- promoting individual exhibitions;
- writing for the Reflections series;
- guiding tour groups from a local school group and as far away as Canberra.

The support of CAM in these events has been readily given and greatly appreciated.

Our guiding model is based on teamwork and member support. All members have input into the activities although I need to mention Deb Petty who has arranged our excursions, Chris Wheat who has managed our roster and James McArdle who has followed up artists' talks with reports, further information and relevant articles.

At least once a month, we meet for a professional development activity including:

- excursions to various regional galleries (Bendigo, Maldon, Geelong, Ballarat), the NGV (joined by the Bendigo Guides), the Nicholas Building and the Melbourne Art Library;
- meeting with an artist whose work is on exhibit and/or the curator of the show. This allows us to guide visitors with in-depth insight into the artist's creative mind;
- meetings and discussions with CAM staff.

Life matters resulted in us farewelling two of our guides during the year. We thank Toni Miles and Maria Moir for their involvement. Sarah Frazer moved to CAM staff as a Front of House Officer.

We would like to say how well-positioned the Guides are to witness the vibrancy of the Art Museum, the behind-the-scenes effort that goes into mounting the many shows and the amazing expertise of all the staff and volunteers. We feel privileged to be a small part of this vital and increasingly popular enterprise.



R.Scott, Botanical Gardens Castlemaine, c1905, silver gelatin photograph mounted on card, Image: Ian Hill.

I truly enjoyed the exhibitions at the Castlemaine Art Gallery and Museum. Amazing printmaking and mixed-media contemporary artists!

EMAIL RESPONSE TO THE EXPERIMENTAL PRINT PRIZE

Exhibiting with CAM was an opportunity of a lifetime for me. I was given the chance to closely study the Castlemaine collection of paintings and ceramics and to select work that connected with my own photographic archive. Since then I have been asked to participate in next year's "Melbourne Now" at the NGV.

ARTIST JANINA GREEN IN RESPONSE TO HER EXHIBITION AT CAM

Great exhibitions always! I love this gallery and plan to return many times. It's great to see local artists being exhibited and to see your permanent collection on display, remarkable!

QUOTE FROM THE COMMENTS BOX

Exhibitions July 2021 to June 2022

Continuing from 2020 and 2021

FROM THE LAND

Foyer and Mckillop Gallery

Opened November 2019

Curated with Daikota Nelson, Jaara Intern

CLOUDY - A FEW ISOLATED SHOWERS

Whitchell Gallery

23 November 2020 to 30 January 2022

Curated by Jenny Long

JAMES HENRY: 18 FAMILIES

Sinclair Gallery

19 March 2021 to 9 October 2021

Commissioned by Naomi Cass

#PEREMPUAN 2021 - CONTEMPORARY INDONESIAN ART

Stoneman Gallery

19 March 2021 to 24 October 2021

MELINDA HARPER: IN CONVERSATION WITH THE COLLECTION

Higgins Gallery

19 March 2021 to 27 February 2022

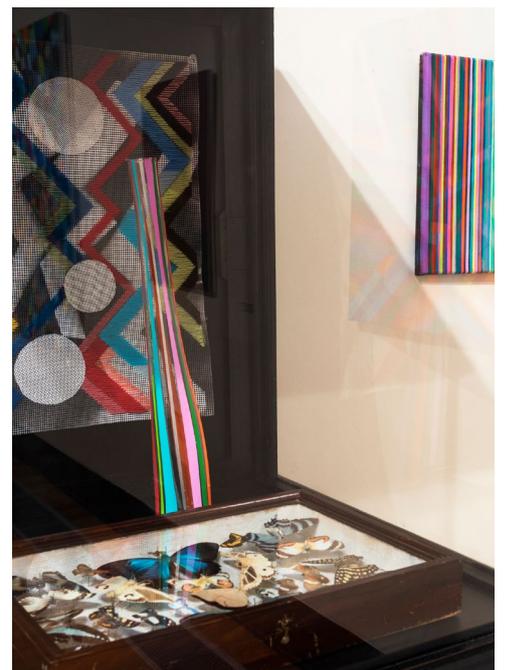
ORBIT: DAVID FRAZER - WOOD ENGRAVINGS

Benefactors Gallery

10 June 2021 to 4 July 2021



Installation view: *#Perempuan*, 2021. Image: Julie Millowick.



Installation view: *Melinda Harper: In Conversation with the Collection*, 2021. Image: Julie Millowick.



Installation view: *Orbit: Tashara Roberts - Your Skin My Skin*, 2021.

Orbit: Tashara Roberts - Your Skin My Skin

BENEFACTORS GALLERY

8 JULY 2021 TO 26 SEPTEMBER 2021

"Their skin is our skin, their blood is our blood, their pain is our pain, their loss is our loss."

Roberts is a Central Victorian-based contemporary artist who works with photography, mixed media, installation, sculpture, and music. Born and raised on Wurundjeri Country, Roberts is of Dja Dja Wurrung, Yorta Yorta, English and German descent. Roberts uses visual culture to explore societal issues, her work is sometimes subversive and politically charged. Her multi-disciplinary practice explores her Aboriginal heritage and/or shows what it is like looking at the world through her. Tashara works full-time in Indigenous education engagement and is involved in a range of community work and creative initiatives.

She spends much of her time on Country where she lives near the bush of the Dja Dja Wurrung. In this body of work she uses photography to juxtapose intimate images of bark with skin. These are the Ironbarks, Grey, Red and Black Box, Yellow Gums, Red Strinybark, River Red Gums, and Mallees of central and northern Victoria.

This is the sixth exhibition in Castlemaine Art Museum's Orbit program; a series of exhibitions showcasing artists who live and work in Central Victoria which first commenced in December 2020.

SUPPORTERS

Creative Victoria
Castlemaine Mail



Alvin Darcy Briggs, *Untitled (Red-tailed Black Cockatoo)* (detail), 2020, pyrography on wood. Private collection.

Orbit: Alvin Darcy Briggs

BENEFACTORS GALLERY

30 SEPTEMBER 2021 TO 14 NOVEMBER 2021

"My Dad is Yorta Yorta, Taungurung and my Mum is Nario, Walbunja. I live and work in Castlemaine. I learnt my different crafts through family and Elders. I've been drawing since I could walk and have always been encouraged to draw. My Dad was always making artefacts, design and poker work and now I make artefacts too. He introduced me to the machine I use today which utilizes a heated wire to make free marks. This technique is called pyrography which means 'writing with fire'.

I've tried to capture the fragility and the power of the land and of what culture and knowledge we have left. I've used the realistic images of the Kangaroo and Emu in contrast with the cultural style of them both to capture their spirit, which are both important to the spirit of Australia. I've used a Tasmanian Devil skull at the bottom of the face to highlight the fact that they are also facing extinction and may be lost to time.

In my most recent work, I am continuing to celebrate native animals and birds in panel works and bowls. Since living in Castlemaine, I have also branched out into working in sculpture."

Alvin Darcy Briggs, September 2021

This is the seventh exhibition in Castlemaine Art Museum's Orbit program; a series of exhibitions showcasing artists who live and work in Central Victoria which first commenced in December 2020.

SUPPORTERS

Creative Victoria
Castlemaine Mail



Installation view: *Felix Wilson - Electrical Ecologies*, 2021. Image: James McArdle.

Felix Wilson - Electrical Ecologies

SINCLAIR GALLERY

14 OCTOBER 2021 TO 6 DECEMBER 2021

Felix Wilson's work is concerned with visualising connections across ecologies in this moment of global environmental crisis.

The work in *Electrical Ecologies* was developed during a residency at Bogong Centre for Sound Culture in late 2019. Here, sites of hydro power production sending electrical energy primarily into the metropolis coexist with thickly forested mountain ranges. Making photographs outside at night, and underground in the dimly lit cavernous spaces of the hydro power stations, this work continues Wilson's sustained attention with the shadow places of our illuminated cities, in their complexity and strangeness.

Situated on small shelf-brackets made from stone rubble left by tunnelling works at West Kiewa Power station, the prints form an array entangling the work of engineers, tunnelling and shaping stone for energy production, with the forms of plants and waterflows. The installation invites viewers into a conversation about energy and ecology.

Wilson thanks Bogong Centre for Sound Culture and AGL for access to Keiwa West Power Station.

SUPPORTERS

Creative Victoria

Castlemaine Mail



Installation view: *Experimental Print Prize*, 2021. Image: Julie Millowick.

2021 Experimental Print Prize

BENEFACTORS GALLERY, STONEMAN GALLERY

20 NOVEMBER 2021 TO 27 FEBRUARY 2022

Castlemaine Art Museum recognises and celebrates contemporary printmaking through its Experimental Print Prize. The biennial, non-acquisitive prize was first presented in 2019. Through the generous support of local donor, Michael Rigg, CAM awarded the following generous prizes: First Prize of \$10,000; Highly Recommended \$5,000 and Emerging Artist \$3,000.

There is a strong tradition of printmaking in Victoria; this Prize seeks to foster new directions in the field. This prize recognises that experimentation and risk are essential to art. Entries are invited from artists using innovative approaches to traditional printmaking processes such as intaglio, relief, planographic, digital processes and photography (if included within the printmaking process).

CAM acknowledges the 2021 Jury, Catherine Pilgrim, respected local printmaker, and Trent Walter of Negative Press; benefactor Michael Rigg; the artists who entered their work and those 43 who were exhibited.

FIRST PRIZE

Bridget Hillebrand, *Drift*, 2021

HIGHLY COMMENDED

John Loane, *The Shallow, The Deep (existential dichotomies)*, 2020

EMERGING ARTIST

Hannah Caprice, *We must be imagining things*, 2019



Installation view: Peter Tyndall: SINCLAIR+GALLERY, 2022. Image: Ian Hill.

Peter Tyndall: SINCLAIR+GALLERY

SINCLAIR GALLERY

16 DECEMBER 2021 TO 24 JULY 2022

The exhibition SINCLAIR+GALLERY will re-stage all such SITE+SIGHT inspections, as the Actors of Regard come and go. The formal Title of each Act of Regard will be:

detail

A Person Looks At A Work Of Art/
someone looks at something...

LOGOS/HA HA

Peter Tyndall

for

Theatre of the Actors of Regard

Peter Tyndall: SINCLAIR+GALLERY was an important and resonant commission for CAM. This exhibition showcased a new body of work from a nationally recognised Central Victorian artist, thoughtfully created for the gallery space.

Peter Tyndall is represented by Anna Schwartz Gallery.

SUPPORTERS

Creative Victoria



Michael Corridore, *Untitled 13*, 2006, photograph. Courtesy of the artist.

Terrace Projections: Michael Corridore, *Angry Black Snake*

TERRACE

24 FEBRUARY 2022 TO 24 JULY 2022

Through the Commonwealth Government's Restart Investment to Sustain and Expand (RISE) Fund, Castlemaine Art Museum will host Terrace Nights and Terrace Projections, a program of exhibitions, installations and events for the community. Using the medium of light, CAM is bringing contemporary images and ideas to the streets of Castlemaine.

Michael Corridore's photographic series *Angry Black Snake* captures the drama of burn out meets across regional Australia. The term 'angry black snake' describes the phenomena when an engine overheats and the radiator hose explodes through the smoke.

Angry Black Snake contrasts the joy of gathering in celebration of a shared love of cars with dream-like scenery that is neither distinctly pleasant nor clearly post-apocalyptic. Despite their enjoyment of the burnout competition, Corridore's contextless figures elicit a sense of dis-ease in the viewer that remains unceasingly relevant in conversations around man's impact upon the environment. The power of these works lies in their contrast between the easeful gestures of the participants and the seemingly disastrous context.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



William Gould, *Fish* (detail), c. 1840, oil on canvas, 40.5 x 49.8 cm. Gift of June Davies, 2000. Collection: Castlemaine Art Museum. Image: Ian Hill.

There's a certain Slant of light

WHITCHELL GALLERY

OPENED 5 MARCH 2022

What is light? It is the warmth from the sun, it is all colour, it is particles of energy, it travels in waves, it is fast. Starlight, light on water, the iridescence of shells, light is refracted through glass, it falls on skin and fabric. Light is a sudden flash, a revelation or, as in the famous poem by Emily Dickinson which lends its title to this exhibition, light is life and death.

This exhibition brings together historical works from the CAM collection with contemporary art and objects borrowed from generous artists and lenders.

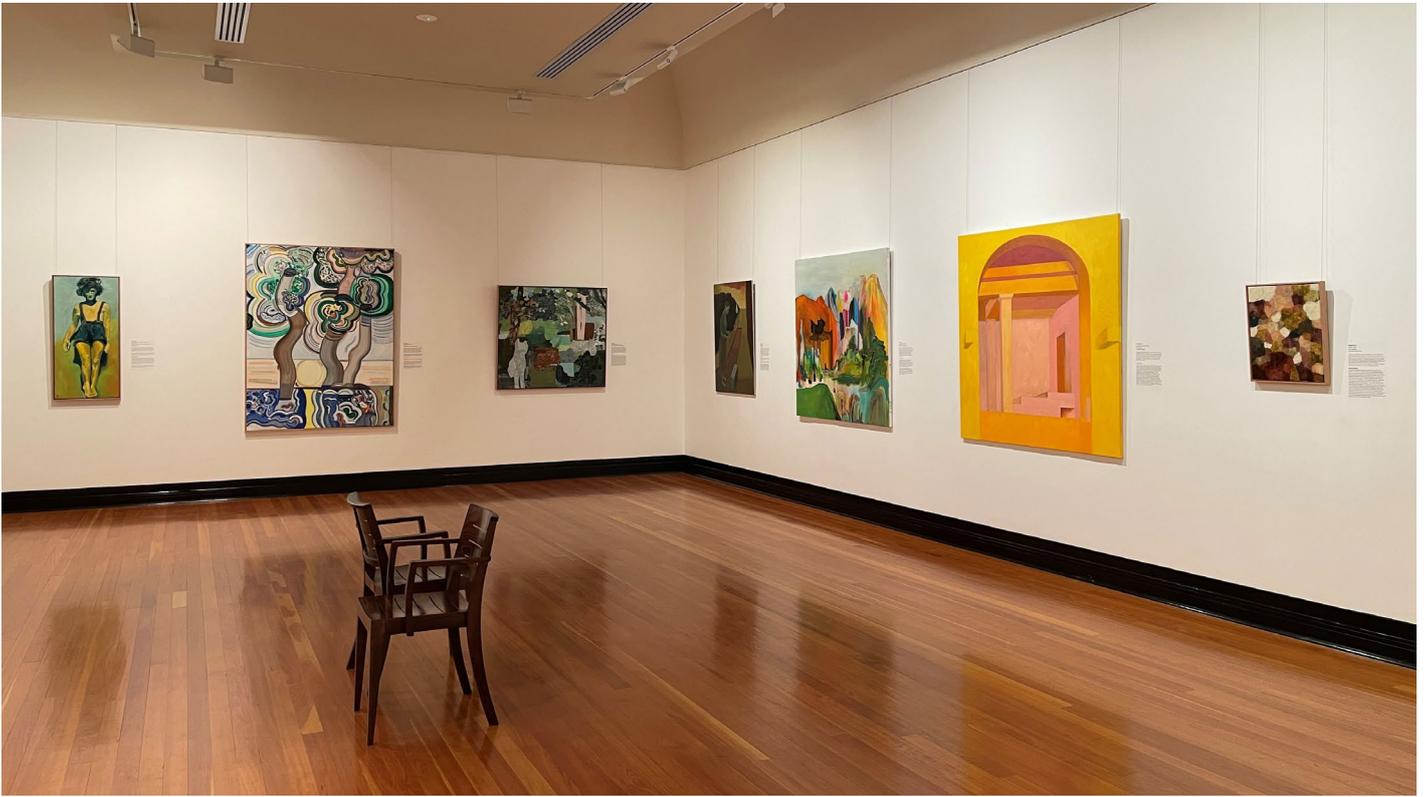
Jenny Long, Curator

ARTISTS

Rick Amor, Howard Arkley, Clarice Beckett, Penleigh Boyd, Rupert Bunny, Alexander Colquhoun, Ethel Carrick Fox, E Phillips Fox, Mark Galea, William Gould, Lola Greeno, Robert Hunter, Percy Leason, Fred Leist, Jenni Kemarre Martiniello, Frederick McCubbin, Max Meldrum, Margaret Preston, Tom Roberts, Jeffrey Smart, Arthur Streeton, Naminapu Maymura-White and unknown makers.

SUPPORTERS

Australian Government's Culture, Heritage and Arts Regional Tourism (CHART) Program



Installation view: *Len Fox Painting Prize, 2022*. Image: Sarina Meuleman.

2022 Len Fox Painting Prize

BENEFACTORS GALLERY, STONEMAN GALLERY

12 MARCH 2022 TO 12 JUNE 2022

The Len Fox Painting Award is a biennial acquisitive painting prize and is awarded to a living Australian artist to commemorate the life and work of Emanuel Phillips Fox (1865–1915), the uncle of Len Fox, partner of benefactor Mona Fox. The award is funded through a bequest from Mona Fox, with \$50,000 awarded to the winner.

The prize recognises and promotes the work of Australian artists pursuing the artistic interests and qualities of E. P. Fox. These include engagement with colour and light; ambitious connections with international developments in art; and, an interest in travel and an engagement with the cultures of diverse regions and peoples.

CAM was honoured to have Kirsty Grant as the 2022 judge. Esteemed curator, writer and previous museum director, Kirsty Grant brings her wealth of knowledge of contemporary art as well as her knowledge of the collection to consider this significant prize.

WINNER

Greg Creek, *Killing-Jar Painting, 2021*

SUPPORTERS

Castlemaine Art Gallery and Historical Museum Trustees
Len Fox Bequest



John Longstaff, *Cabbage Plot, Belle-Ile*, c. 1889, oil on canvas, 27.0 x 46.0 cm. Gift of Mrs Brent Clark, 1942. Collection: Castlemaine Art Museum.

Reflections on the Castlemaine Art Museum Collection

BENEFACTORS GALLERY, STONEMAN GALLERY

OPENED 23 JUNE 2022

The works in this exhibition have featured in a series of articles published on the CAM website. Reflections began as part of CAM's online response to the Covid-19 lockdown. Contributors were asked to 'reflect' on works or objects from the CAM collections and history. Reflections also included published interviews with local artists and education resources for young people.

Reflections has been an experiment in opening up the art and museum collections to new voices and knowledge. This series and exhibition represent a commitment from Castlemaine Art Museum to make our magnificent collection accessible, relevant and uplifting.

The exhibition also includes a selection of objects within the historical museum.

CAM gratefully acknowledges all contributors for their generous texts, many of whom have volunteered their writing; and the artists and makers who have inspired such curiosity and thought.

SUPPORTERS

Creative Victoria

Christine Bell

Channel

CAM Video Reflections and interviews with artists share deeper insight into exhibitions from the artist's point of view, as well as building a digital archive of past exhibitions – which are essentially fleeting experiences – to which you can return at any time.

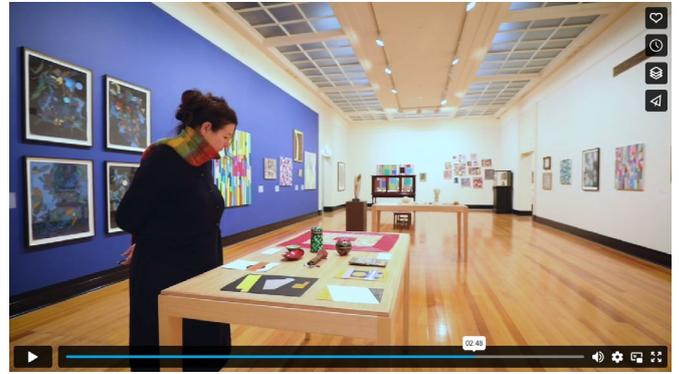
We acknowledge Creative Victoria through the Strategic Investment Fund, and local videographer Michelle Dunn, for helping to bring us inside the gallery during times of closure, and inside the practice of a living artist.

CAM Channel was greatly appreciated during the year, with Video Reflections published for several exhibitions including Melinda Harper: In Conversation with the Collection; James Henry: 18 Families; and Orbit: Alvin Darcy Briggs.

Award winners of the 2021 Experimental Print Prize and 2022 Len Fox Painting Prize were also announced online with videos produced for each award.



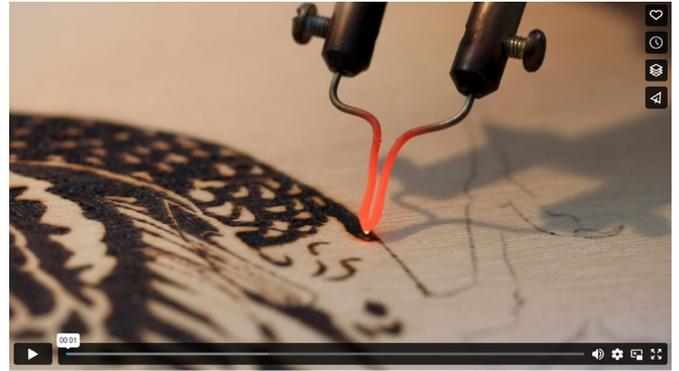
Video Reflection: Janina Green: In Conversation with the Collection. Video by Michelle Dunn. Published June 2021.



Video Reflection: Melinda Harper: In Conversation with the Collection. Video by Michelle Dunn. Published August 2021.



Video Reflection: James Henry, 18 Families. Video by Michelle Dunn. Published October 2021



Video Reflection: Orbit: Alvin Darcy Briggs. Video by Michelle Dunn. Published November 2021.



2022 Experimental Print Prize Announcement featuring judge Trent Walter. Video by Michelle Dunn. Published November 2021.



2022 Len Fox Painting Prize Announcement. Video by Michelle Dunn. Published March 2022.

There's a certain Slant of light follows
Cloudy - a few isolated showers so well. Once
again a beautiful collection, considered and
aligned to each other. In so many ways the
poetry and poetics vibrate together in this
installation. I love the changing, contemporary
and energetic ways in which CAM provide
so much. Dare I say so, much more than the
blockbuster shows. Definitely requires more
support, this 'Gold' in central Victoria is much
appreciated!

QUOTE FROM THE COMMENTS BOX

What an excellent gallery!
The Fox inspired exhibition is superb and a
great showcase for real talent.

EMAIL RESPONSE TO THE LEN FOX PAINTING PRIZE

It's always an enriching experience visiting
CAM. The way the 19thC collection has been
used in contrast to contemporary art value
adds to both. I'd love to see more sculpture
represented. CAM is an asset to not only
Castlemaine but Victoria. It is pleasing to
see 6 million in future works to maintain
and make accessible the collection and
exhibitions.

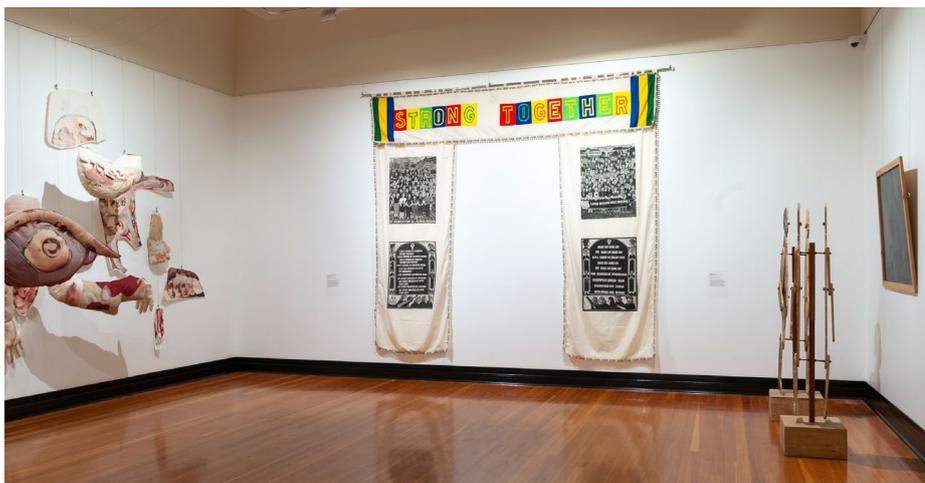
More power to the Director, Curator, Board
and staff.

EMAIL RESPONSE

Art at Work in Indonesia: Fitriani Dwi Kurniasih

Published July 2021

Contemporary Indonesian artist Fitriani Dwi Kurniasih shares something of their working day and introduce us to their work. Presented as part of the Castlemaine State Festival, with support from Project Eleven, *#Perempuan 2021* celebrates voices and unspoken stories of Indonesian women – a platform for artists to share issues that are not always openly discussed in Indonesia.



Installation view: Fitriani Dwi Kurniasih, *Strong Together*, 2018, embroidery and woodcut on cotton.
Collection: Project Eleven. Image: Julie Millowick.

HOW LONG HAVE YOU BEEN WORKING IN THE REGION AND WHAT EXCITES YOU ABOUT BEING THERE?

I grew up in Majalengka, West Java. After graduating from high school, I decided to return and continue my studies in my hometown of Yogyakarta where I have now lived for almost 21 years. I have learnt a lot about art and culture here in Yogyakarta, particularly its multiculturalism as well as how we live collectively, as a form of alternative learning.

CAN YOU PLEASE DESCRIBE WHERE YOU WORK? WHAT CAN YOU SEE OUT OF YOUR WINDOW?

I often work in my community, SURVIVE! Garage. I find working collectively very interesting because we learn from each other. I work in a shared space with other community members, I often move rooms when working, depending on the activities or programs that are being run by the community. Sometimes I work in the back studio with a view of the backyard with the neighbor's children playing. I also work in the living room which our community usually uses as a gallery, where I can see artworks as well as a small garden. Meanwhile, if I work in the front room I see the side yard with several types of plants such as banana trees, cassava trees and a papaya tree.

TELL US A LITTLE ABOUT YOUR CURRENT WORK.

I am currently continuing my long-term project – a collection of stories and songs about the women's movement in Indonesia which I document in woodcut prints.

I think that documenting the women's movement through art is important as a reminder of events, to record history, and of course this recording is seen from the women's point of view.



Fitriani Dwi Kurniasih, *Strong Together* (detail), 2018, embroidery and woodcut on cotton. Collection: Project Eleven. Image: Julie Millowick.

CAN YOU SHARE WITH US SOMETHING OF THE STORY BEHIND ONE OF THE WORKS ON VIEW AT CASTLEMAINE ART MUSEUM?

My work records many important events in my life and is inspired by International Women's Day marches. Different women's activist groups unite to demand change on social, cultural, legal, and economic matters, ensuring that women's rights are recognized, fulfilled, and protected. There is an emphasis on violence against LGBT groups, protection of domestic workers and migrant workers, child marriage, dating violence, and protection of sex workers. These marches are a form of solidarity with activists around the world. My message to the world is that women's rights are part of human rights. I also collect protest songs.

DO YOU START WITH AN IDEA OR DOES YOUR WORK DEVELOP MORE INTUITIVELY OUT OF THE PROCESS OF WORKING WITH MATERIALS OR FORMS?

I often write ideas in my mobile phone. Ideas can appear anywhere: when I see an event, when I'm chatting with friends, reading, or even when I want to sleep (this is perhaps when my mind wanders the most). When the idea arises, I immediately write it down as a data bank for my next work.

WHAT MUSIC OR PODCAST ARE YOU LISTENING TO WHEN YOU WORK?

Mostly I listen to music that is not my playlist, hahaha because friends in the community have chosen to play songs that we can all listen to together. But I when I am printing my woodcuts I play songs by Manu Chao. Because I print manually without using a printing press, the beat fits perfectly when I step on the woodblock. So I can print at the same time as I exercise and dance on the MDF board hahaha.

IS YOUR PRACTICE SOLITARY OR DO YOU WORK WITH OTHERS?

I practice solitary. It can be both, I do my own work, and also often involve friends in the community to help especially when printing.

CAN OUR READERS VIEW YOUR WORK IN ANY OTHER WAY AT THE MOMENT?

I upload my works to Instagram @FitriDK

IS THERE SOMETHING ELSE YOU WOULD LIKE TO ADD FOR OUR READERS?

I hope we can meet face to face, chat a lot and make something interesting together.



Installation view: #Perempuan 2021. Castlemaine Art Museum. Image: Julie Millowick.

FITRIANI DWI KURNIASIH

June 2021

FITRIANI DWI KURNIASIH (FITRI DK)

Fitri lives and works in Yogyakarta, Indonesia and is a member of SURVIVE! Garage community, Taring Padi art collective, and a vocalist for a band Dendang Kampungan. She has exhibited in Indonesia and internationally since 2004. Her most recent international exhibitions include Carving Reality: Contemporary Woodcut Exchange Exhibition from East Asia, The Back Room, The Zhongshan Building, Kuala Lumpur, Malaysia, 2020 and Indonesia Calling 2020, 16Albermarle Project Space, Sydney, 2020.

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AT 30TH JUNE 2022

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Gleeson Mr J
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AT 30TH JUNE 2022

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Clarice Beckett, *Mist*, c1923, oil on cardboard, 35.9 x 30.7 cm. Gift of Jane Desailly in memory of her mother Lesley M Desailly, 2013. Collection: Castlemaine Art Museum. Image: Ian Hill.

Reflections #62

Murray on Colin OAM

Published October 2021

Melinda Harper selected two remarkable watercolours by First Nations artist, Tjikalyi Colin OAM (1942 – 2002) for her *In Conversation with the Collection* exhibition in the Higgins Gallery. Not only do they resonate with Harper's works on paper, but they are a welcome and curious addition to the collection.

CAM's records are slender on these works, except for the name of artist and donor. However, interest in the works is such that members of the community have stepped forward with comments and background on Tjikalyi Colin. Here writer Kevin Murray reflects on what we now know about the artist, the local donor and the donor's relationship with Ernabella, South Australia.



Tjikalyi Colin OAM, *Untitled*, c1961, gouache on paper, 20.5 x 25.5 cm. Gift of the Reverend Alec and Mrs Hilliard, 1961. Collection: Castlemaine Art Museum. Copyright Estate of the Artist. Image: Ian Hill.

These two vibrant works on paper seem a world away from sober Castlemaine, but their story is intertwined with the town's history. In 1961, the grand Presbyterian Church that stands opposite CAM celebrated its centenary. The Reverend Alec Hilliard OAM (d. 2020) gifted the two artworks, which had been obtained by his sister, Winifred, then working in a Presbyterian mission in Central Australia. Alec's wife Ruth (dec.) had worked at Ernabella Mission as Nursing Sister Ruth Dawkins 1949-50, some two years prior to their marriage.

Located 330k south-west of Alice Springs, Ernabella has a relatively high elevation which makes it suitable for sheep grazing. In 1937, the pastoral station was taken over by the Scottish missionary, Dr Charles Duguid, as a buffer against encroaching white settlers. He insisted the new mission respect local language and culture. And so children were never separated from parents, as happened elsewhere at the time.

Winifred Hilliard was inspired by an aunt who became a missionary in Korea. She took the opportunity to join Ernabella mission in 1954 as a craft advisor. She ended up staying for 32 years, and eventually took on the Pitjantjatjara name "Awularinya". Her time is now known as "Hilliard time", like the mythical "Thomson time" that evokes the stay of anthropologist Douglas Thomson in the film *Ten Canoes*.



Tjikalyi Colin OAM, *Untitled*, c1961, gouache on paper, 20.5 x 25.5 cm. Gift of the Reverend Alec and Mrs Hilliard, 1961. Collection: Castlemaine Art Museum. Copyright Estate of the Artist. Image: Ian Hill.

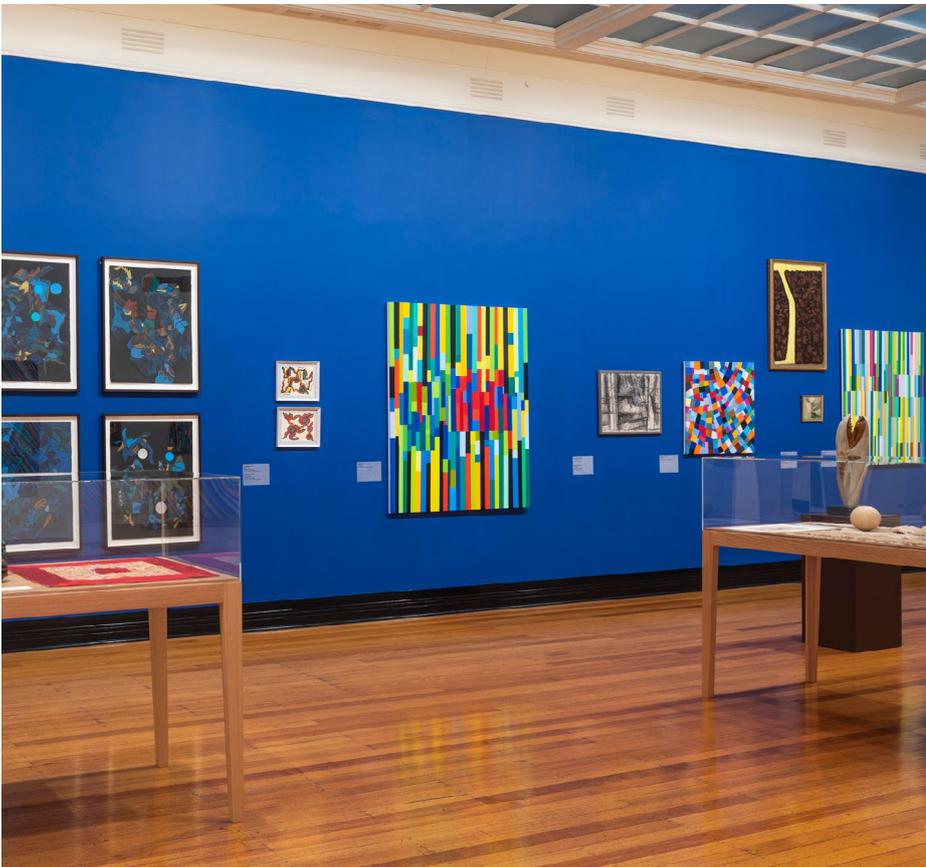
In Hilliard's book, *The People In Between: The Pitjantjatjara People Of Ernabella*, she described how walka emerged. In 1940, the mission's teacher and soon to be superintendent, Rev. Ron Trudinger, was trying to encourage pupils to be creative and make "free" crayon drawings on paper in the classroom. But the students seemed inhibited and reluctant to express themselves in the absence of clear instructions. Eventually, Trudinger asked them to take up their crayons and, not yet fluent in the Pitjantjatjara language, used the mistaken "kura kura walka tjunkupai", meaning "to draw not much good" (kura kura) instead of "anything" This gave them a license to make art free of any anxieties about what was proper image-making in the context of cultural restrictions relating to sacred designs. The result was a free creative style that may appear like doodling but has serious formal qualities.

Despite its improvised quality, walka is rich in associations, including body paintings and "natural" patterns such as spider's web, spiral snail shells and flowers. In the wider context of Central Australian painting at the time, walka became very much a girl's and women's art, in contrast to the expression of men's cultural power in the more prominent Papunya Tula painting movement.

Building on this creative confidence, Hilliard encouraged the use of these designs in a variety of products, such as hand-tufted rugs, burlap wall hangings, kangaroo skin moccasins, silk scarves and table cloths.

By the 1970s, walka began to have an international profile. In 1973, the mission was handed over to the community and Ernabella became known as Pukatja. At that time, with encouragement from Mary White, craft adviser for the Australia Council, they began an exchange with Yogyakarta to learn batik, a medium that complemented the fluid nature of walka designs. This led to visits to the National Museum of Ethnography in Osaka, Japan, in 1983.

For anthropologist Ute Eickelkamp, walka need to be understood as a repetitive process, like sand storytelling. As with the construction of a mandala, the process has value in addition to the final design. Part of the process is the alternation between outline and infill. As she quotes the late artist, Tjikalyi Colin, "We make lines, follow this direction, then I look and go the other way". There are also layers of meaning about the kinship system that are relevant to the Anangu.



Installation view: *Melinda Harper: In Conversation with the Collection*, 2021, with Tjikalyi Colin's work second from the left. Castlemaine Art Museum. Image: Julie Millowick.

It was Tjikalyi Colin who created the two works that are in the CAM collection. They were acquired in 1961, so made when she was 19 years or younger. Tjikalyi became a significant figure in Ernabella and the regional Indigenous Women's Council in Alice Springs, where she inspired the development of Mai Wiru, a "healthy food" project. For this and other contributions to her community, she received an OAM In 1994.

Walka continues to be a source of creativity today. Besides textiles, walka has been applied to other art forms such as punu wood sculptures and terracotta ceramics.

While it might seem Puritan in disposition, the Presbyterian church does help nurture an art that can fill the gallery opposite. The Bible tells us that "Good and upright is the LORD" (Psalm 25:8), but something splendid can arise when we stray from the orthodox path.

KEVIN MURRAY

August 2021

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Thanks to Ute Eickelkamp and Janette Duigan for their help with this reflection.

KEVIN MURRAY

Kevin Murray is editor of *Garland* magazine and secretary of World Crafts Council - Australia.

Treasurer's Report

Shane Tregillis

HON. TREASURER

The last financial year is very much a story in two parts.

CAM's artistic programs and community engagement have achieved real momentum as it emerged from the period of COVID restrictions. But CAM urgently requires a significant increase in operational funding to sustain the organisation beyond the next 12 months.

CAM's Financial Accounts for 2021-22 show an operating deficit of \$118,029 compared to a small surplus last year of \$20,530, bringing accumulated surplus/net assets to \$338,263. CAM had negative operating cash flows of \$318,655 for the current financial year.

The 2022-23 financial year budget approved by the Board enables CAM to continue operating with its current minimal staffing in 2022-23 while we pursue public and private sector funds to assure financial sustainability.

CAM has been successful in achieving funding for exhibitions, dedicated project activities and specific building restoration funds; and the Victorian Government has shown long-term confidence in the organisation through the Creative Infrastructure Program \$6m investment and recent Regional Collections Access Program (Creative Victoria) Grant of \$272,035.

However, these grants are for specific projects and are not available to support CAM's general operations. Unfortunately, CAM's funding for its core operations has not kept pace with the costs of CAM's activities and the demands of an ageing building.

Until the 2022-23 financial year, a significant 3-year grant from an anonymous benefactor and one-off government COVID related assistance has sustained CAM's core operations. These sources of funding, to some extent, masked the structural funding issue affecting core operations; and are now at an end.

CAM sought a significant uplift in its operational funding from Creative Victoria at the end of 2021, and, like other cultural institutions, was unsuccessful.

The CAM Board is exploring all options to source additional funding, including from government, general fundraising, major donors, and the CAGHM Trustees.

As the Financial Statements disclose, CAM directors have concluded that the current combination of circumstances represent a material uncertainty that casts doubt upon CAM's ability to continue as a going concern beyond mid-2023 unless it can achieve significant additional revenue from grants, donations or other sources secured by the first half of 2023.

CAM has again this year benefited from the strong support from Creative Victoria and a range of individuals and organisations.

However, CAM's viability beyond the next 12 months requires immediate financial support from government, private donors, and the community to address the structural shortfall in its operational costs.

CAM urgently needs assured operational funding over the next 4 years to leverage the artistic momentum of the last four years and the \$6.27m investment grant into a once in a generation transformation of CAM as a vital regional cultural institution within our vibrant creative community.

Despite the current financial challenges, CAM had a smooth audit process and clean audit again this year. I would like to note my thanks for the support of our former and current General Managers, Nell Fraser, and Sarina Meuleman; our bookkeeper Lorelee Lockett of Lead Advisory Group; and our Auditors Joshua Griffin and Gemma Roberts.



Charles Blackman, *Dream Image*, 1963, oil on canvas mounted on composition board, 137.0 x 152.0 cm. Purchased, 1964. Collection Castlemaine Art Museum. Image: Ian Hill.

Finance & Audit Report

Your directors present their report of the Castlemaine Art Museum (the company) for the year ended 30 June 2022.

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

Craig Anthony Mutton (Chair)

Helen Symon KC (Deputy Chair from 28 April 2022) (Appointed 25 February 2022)

Christopher McAuliffe (Deputy Chair until 28 April 2022) (Resigned 1 July 2022)

Elizabeth Tromans (Hon. Secretary)

Shane Tregillis (Hon. Treasurer) (Appointed 31 July 2021)

Tiriki Onus

Jane Amanda Jean

Melinda Harper (Appointed 25 November 2021)

Claire Jager (Leave of absence 24 June 2021 - 17 September 2021)
(Resigned 12 November 2021)

Jacqueline Millner (Term ended 21 November 2021)

Tamasine Dale (Appointed 25 November 2021, resigned 25 February 2022)

Directors have been in office since the start of the period to the date of this report unless otherwise stated.

COMPANY SECRETARY

The company secretary is Elizabeth Tromans, who was appointed to the position 13 December 2018. Elizabeth is a trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience.

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial year was operating the Castlemaine Art Gallery and Historical Museum.

SIGNIFICANT CHANGES

No significant changes in the company's state of activities occurred during the period ended 30 June 2022.

OPERATING RESULT

30 JUNE 2022

\$(118,029)

30 JUNE 2021

\$20,530

OPERATING RESULT CONTINUED

While Castlemaine Art Museum has been successful in achieving funding for exhibitions, dedicated activities and specific building restoration funds, the funding for core operations has not kept pace with Castlemaine Art Museum activities and the demands of an ageing building. Private donor and government COVID related assistance that helped support the small surplus in FY2020-21 have now all ceased. Castlemaine Art Museum is grateful for continued operational funding support from Creative Victoria at current levels for the next 4 years; but Castlemaine Art Museum, like many other cultural institutions, was not successful in obtaining an increase in its operational funding.

Operations have continued to perform in line with expectations with careful management of day-to-day operational costs and a budget based on our current minimal staffing. This financial year there was an increase in both budgeted and subsequent Board approved costs required to support the successful State Government \$6m investment grant application. Fundraising was hindered by COVID and other challenges. These factors resulted in an operating deficit of \$118,000 for this financial year.

AFTER BALANCE DATE EVENTS

No matters or circumstances have arisen since the end of the financial year which affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

FUTURE DEVELOPMENTS

No matters or circumstances are expected to develop in the future which may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

ENVIRONMENTAL ISSUES

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

The company has indemnified all directors in respect of liabilities to other persons (other than the company or related body corporate) that may arise from their position as directors of the company except where the liability arises out of conduct involving the lack of good faith.

Disclosure of the nature of the liability and the amount of the premium is prohibited by the confidentiality clause of the contract of insurance. The company has not provided any insurance for an auditor of the company or a related body corporate.

PROCEEDINGS ON BEHALF OF THE ENTITY

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

Information on Directors

Craig Anthony Mutton

QUALIFICATIONS

BComp (CompSci), Master of Project Management, MBA

EXPERIENCE

Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Also a Board member, and Chair of the Audit & Risk Committee at Hepburn Health Service.

SPECIAL RESPONSIBILITIES

Chair, Member of Finance and Risk Committee, Member of Governance Committee.

Helen Symon KC (Appointed 25 February 2022)

QUALIFICATIONS

BA/LLB (Hons)

EXPERIENCE

Helen Symon KC is one of Australia's most respected tax litigators with a broader commercial and public law practice. Helen has been a member of not-for-profit boards for more than 20 years and brings extensive experience in governance and fundraising, especially in the arts. Helen's board experience includes Victorian Women's Trust, Board Member (1999–2002); Buoyancy Foundation of Victoria, President (1999–2000); The Hunger Project Australia, Chair (2002–2008); Leo Cussen Institute, Chair (2009–2013), Board Member (from 2001); Victorian Bar Ethics Committee, Chair (2013–2016), Member (from 2011); The Australian Art Orchestra, Board Member (2008–2014); Tura New Music, Board Member (2016–2020); Punctum Inc, Chair (2022–Current), Committee Member (from 2016).

SPECIAL RESPONSIBILITIES

Deputy Chair (from 28 April 2022), Member of Finance and Risk Committee.

Christopher McAuliffe (Resigned 1 July 2022)

QUALIFICATIONS

BA Hons (U of Melb), MA (U of Melb), PhD (Harvard)

EXPERIENCE

Currently Professor of Art (Practice-led research), School of Art & Design, ANU; consultant to Te Papa Museum, New Zealand; freelance curator. Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13; Lecturer in Contemporary Art, Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia.

SPECIAL RESPONSIBILITIES

Deputy Chair (until 28 April 2022), Chair of Collections and Exhibitions Committee.

Information on Directors (continued)

Elizabeth Tromans

QUALIFICATIONS

GAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice - Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide). Professional memberships: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel

EXPERIENCE

Board Experience: Camcare Incorporated (2012–2018) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Relationship Services Pty Ltd (2004–2010), Director.

Experience: A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post (current employer) and NAB (formerly Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO (various positions).

SPECIAL RESPONSIBILITIES

Honorary Secretary, Public Officer, Chair of Governance Committee, Member of Finance and Risk Committee.

Shane Tregillis (Appointed 31 July 2021)

QUALIFICATIONS

Bachelor of Laws, Bachelor of Commerce, Masters of Commerce (UniMelb)

EXPERIENCE

Over 30 years of experience in senior executive roles in capital markets regulation, market conduct supervision and dispute resolution. Roles include: Chief Ombudsman of the Financial Ombudsman Service Australia (FOS) (2011-2018), Commissioner at the Australian Securities and Investments Commission (ASIC)(2010-2011), Deputy Managing Director (Market Conduct) at Monetary Authority of Singapore (MAS) (2004-2010). Shane is a Board member of Superannuation Consumers Australia and a program director of the Toronto Centre for Global Leadership in Financial Supervision for its annual Singapore regional securities regulator program.

SPECIAL RESPONSIBILITIES

Honorary Treasurer (from 31 July 2021), Chair of Finance and Risk Committee (from 31 July 2021).

Information on Directors (continued)

Tiriki Onus

QUALIFICATIONS

Bachelor of Music Performance (Melbourne University)

EXPERIENCE

Tiriki Onus is a Yorta Yorta, Dja Dja Wurrung man, Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. He is a successful visual artist, curator, performance artist and opera singer. His first operatic role was in the premiere of Deborah Cheetham's Pecan Summer in October 2010, which he reprised in 2011, and 2012 in Melbourne and Perth. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. He received the Dame Nellie Melba Opera Trust's Harold Blair Opera Scholarship in 2012 and 2013. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a successful recipient of research grants, conducts academic programs on Yorta Yorta Country, consults widely on arts, cultural and educational matters.

SPECIAL RESPONSIBILITIES

Member of Collections and Exhibitions Committee (from 5 November 2021).

Jane Amanda Jean

QUALIFICATIONS

Bsc Architecture (Queens Uni. Belfast, N Ireland), Grad. Dip. Architecture (Uni. Of Cambridge, England), M of Philosophy, Asian Art and Architecture (Uni. of Sydney, Australia)

EXPERIENCE

Amanda Jean is a licensed architect, a sole practitioner. She specializes in cultural heritage and building conservation, focusing on the central goldfields of Victoria. Amanda has worked with national, state and local governments and community organisations on projects such as Buda House and Garden, Castlemaine Art Museum, Ulumbarra Theatre, Bendigo, Central Goldfields Art Gallery redevelopment.

SPECIAL RESPONSIBILITIES

Member of Finance and Risk Committee.

Melinda Harper (Appointed 25 November 2021)

EXPERIENCE

Melinda Harper is one of Australia's leading Abstract painters. She has exhibited throughout Australia and overseas, working with many artists and curators over the last 30 years, and was actively involved in an artist run space, Store 5 in Melbourne in the 1990's. In 2015 Melinda had a survey exhibition at Heide Museum of Modern Art. In 2021, she presented 'Melinda Harper in Conversation with the Collection' at CAM. Melinda currently works at Castlemaine Health as an Aboriginal Project Officer. Here, she works with the local Aboriginal community to ensure Cultural Safety in the Hospital and to identify the health needs of the community. She is also involved in a social enterprise catering service, Murnong Mummas, set up by Nalderun, employing Aboriginal people in this area.

Information on Directors (continued)

Claire Jager (Leave of absence 24 June 2021 - 17 September 2021)
(Resigned 12 November 2021)

EXPERIENCE

After completing a Fine Arts degree, Claire has enjoyed a career across film development, production and investment (Screen Australia & Film Victoria); program commissioning (SBS TV); hands-on film and programming production (Award-winning filmmaker as writer, director and producer, ABC-TV Natural History, Artists Services & Granada); and film industry development (Board, Australian International Documentary Conference).

Jacqueline Millner (Term ended 21 November 2021)

QUALIFICATIONS

PhD (University of Sydney); MA (University of Sydney); Bachelor of Visual Arts (University of Sydney); Bachelor of Laws/Bachelor of Arts, University of NSW; Professional Memberships: Australia and New Zealand Art Association; College Arts Association (USA); AICA, International Art Critic Association (France)

EXPERIENCE

Currently Associate Professor of Visual Arts and Deputy Head of School of Humanities and Social Sciences, La Trobe University. Previously Associate Professor of Art History and Theory and Associate Dean Faculty of Sydney College of the Arts, University of Sydney. Extensive academic management experience and arts boards memberships, including of the Australian Centre for Photography, Sydney and Artspace Contemporary Visual Arts Centre, Sydney.

SPECIAL RESPONSIBILITIES

Member of Collections and Exhibitions Committee.

Tamasine Dale (Appointed 25 November 2021) (Resigned 25 February 2022)

QUALIFICATIONS

BFA, Monash University, Melbourne

EXPERIENCE

After studying at the Melbourne College of Textiles in the 1980s, Tamasine Dale established a career in fashion and design. Her work has been shown at the Victoria and Albert Museum, London, and is in the permanent collections of the National Gallery, Melbourne; Powerhouse Museum, Sydney; and in many private collections. Tamasine has a very personal connection to Castlemaine's history and culture. She lived in Castlemaine in her childhood and her three times great-grandparents established themselves in the Mt Alexander area in the 1850s. Tamasine has recently returned to the area. Her art and design practise continues to date.

MEETINGS OF DIRECTORS

The number of Directors meetings attended by each of the Directors of the company during the year were:

	Number eligible to attend	Number attended
Craig Anthony Mutton	8	8
Helen Symon KC (Appointed 25 February 2022)	2	2
Christopher McAuliffe (Resigned 1 July 2022)	8	6
Elizabeth Tromans	8	8
Shane Tregillis (Appointed 31 July 2021)	7	7
Tiriki Onus	8	6
Jane Amanda Jean	8	8
Melinda Harper (Appointed 25 November 2021)	4	4
Claire Jager (Leave of absence 24 June 2021 - 17 September 2021) (Resigned 12 November 2021)	2	2
Jacqueline Millner (Term ended 21 November 2021)	3	1
Tamasine Dale (Appointed 25 November 2021, Resigned 25 February 2022)	2	2

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ending 30 June 2022 has been received and can be found on page 63.

The directors' report is signed in accordance with a resolution of the



CRAIG ANTHONY MUTTON
CHAIR

22 SEPTEMBER 2022

Lead auditor's independence declaration under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 to the Directors of Castlemaine Art Museum

As lead auditor for the audit of Castlemaine Art Museum for the year ended 30 June 2022, 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.



ANDREW FREWIN STEWART
61 Bull Street, Bendigo Vic 3550
Dated this 22nd day of September 2022



JOSHUA GRIFFIN
Lead Auditor

Castlemaine Art Museum Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 30 JUNE 2022

	Note	2022 \$	2021 \$
Revenue	3	480,056	492,066
Other revenue	3	40,600	111,288
Finance income	3	172	1,046
Cost of sales	4	(9,590)	(9,205)
Employee benefits expense	4	(289,670)	(241,056)
Exhibition costs		(58,741)	(78,576)
Repairs and maintenance		(64,425)	(5,445)
Occupancy		(33,327)	(31,718)
Administration		(183,104)	(217,870)
Surplus/(deficit) before income tax expense		(118,029)	20,530
Income tax expense		–	–
Surplus/(deficit) after income tax expense		(118,029)	20,530
Total comprehensive income attributable to members of the entity		(118,029)	20,530

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes.

Castlemaine Art Museum

Statement of Financial Position

AS AT 30 JUNE 2022

	Notes	2022 \$	2021 \$
Current assets			
Cash and cash equivalents	5	561,860	880,515
Trade and other receivables	6	–	16
Inventories	7	1,991	4,329
Total current assets		563,851	884,860
Non-current assets			
Property, plant and equipment	8	12,945	19,181
Total non-current assets		12,945	19,181
Total assets		576,796	904,041
Current liabilities			
Trade and other payables	9	31,340	94,419
Grants in advance	10	191,808	335,250
Employee benefits	11	12,295	16,462
Total current liabilities		235,443	446,131
Non-current liabilities			
Employee benefits	11	3,090	1,618
Total non-current liabilities		3,090	1,618
Total liabilities		238,533	447,749
Net assets		338,263	456,292
Equity			
Accumulated surplus		338,263	456,292
Total equity		338,263	456,292

The above statement of financial position should be read in conjunction with the accompanying notes.

Castlemaine Art Museum Statement of Changes in Equity

FOR THE YEAR ENDED 30 JUNE 2022

	Accumulated Surplus \$	Total Equity \$
Balance at 1 July 2020	435,762	435,762
Surplus after income tax expense for the year	20,530	20,530
Other comprehensive income for the year, net of tax	–	–
Total comprehensive income for the year	20,530	20,530
Balance at 30 June 2021	456,292	456,292
	Accumulated Surplus \$	Total Equity \$
Balance at 1 July 2021	456,292	456,292
Surplus after income tax expense for the year	(118,029)	(118,029)
Other comprehensive income for the year, net of tax	–	–
Total comprehensive income for the year	(118,029)	(118,029)
Balance at 30 June 2022	338,263	338,263



Vases (two), c. 1885, glass, gold, enamell. Collection: Castlemaine Art Museum.

Castlemaine Art Museum Statement of Cash Flows

AS AT 30 JUNE 2022

	Notes	2022 \$	2021 \$
Cash flows from operating activities			
Receipts from membership fees, bequests and government funding		407,041	922,325
Cash paid to suppliers		(725,868)	(572,507)
Interest received		172	1,046
Net cash from/(used in) operating activities	12	(318,655)	350,864
Cash flows from investing activities			
Payments for property, plant and equipment	8	–	(21,141)
Net cash used in investing activities		–	(21,141)
Net cash from financing activities		–	–
Net increase/(decrease) in cash and cash equivalents		(318,655)	329,723
Cash and cash equivalents at the beginning of the financial year		880,515	550,792
Cash and cash equivalents at the end of the financial year	5	561,860	880,515

The above statement of cash flows should be read in conjunction with the accompanying notes.

Castlemaine Art Museum

Notes to the Financial Statements

FOR THE YEAR ENDING 30 JUNE 2022

Note 1. Significant accounting policies

The financial statements were authorised for issue on 22 September 2022 by the directors of the company.

BASIS OF PREPARATION

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

STATEMENT OF COMPLIANCE

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012* with the exception of AASB 15 *Revenue from Contracts with Customers*, AASB 16 *Leases* and AASB 1058 *Income of Not-for-profit Entities* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

GOING CONCERN

At 30 June 2022 the company recorded a deficit of \$118,029, bringing accumulated surplus/net assets to \$338,263.

The company has also recorded negative operating cash flows of \$318,655 for the current year and has budgeted for a deficit in the 2023 financial year of \$205,000. However the company holds a sufficient cash balance of \$561,860 which will support the company's operations and meets its day to day working capital requirements.

The directors continued to actively review the financial and cashflow position of Castlemaine Art Museum. The FY 2022-23 Budget approved by the Board is designed to enable Castlemaine Art Museum to continue operating in 2022-23 with its current minimal staffing while other sources of public and private sector funds are pursued to assure financial sustainability over the next few years. The FY 2022-23 Budget is based on a forecast deficit of \$205,000 resulting in a projected cash position of \$146,000 as at 30 June 2023. The Board has reviewed contingent obligations arising under staff and other contracts to ensure these would be able to be fully met from the projected cash position at that time.

The directors have concluded that the combination of the circumstances above represents a material uncertainty that casts doubt upon the company's ability to continue as a going concern beyond 2023; that is, that the company may be unable to realise its assets and discharge its liabilities in the normal course of business beyond 2023 in the absence of significant additional revenue from grants, donations or other revenue sources secured by the first half of 2023.

Nevertheless, the directors conclude the company has adequate resources to pay its debts as and when they fall due for the foreseeable future and for these reasons, the directors continue to adopt the going concern basis of accounting in preparing the financial statements.

Note 1. Summary of Significant Accounting Policies (continued)

INCOME TAX

No provision for income tax has been raised as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

IMPAIRMENT OF NON-FINANCIAL ASSETS

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

GOODS AND SERVICES TAX (GST) AND OTHER SIMILAR TAXES

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable for the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included.

Cash flows are presented in the Statement of Cash Flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

FINANCIAL INSTRUMENTS

The company's financial instruments consist mainly of deposits with banks, receivables and payables.

Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Classification and subsequent measurement of financial assets

All financial assets are initially measured at fair value adjusted for transaction costs (where applicable). For the purpose of subsequent measurement, financial assets are classified into amortised costs. The company does not utilise hedging instruments.

Classifications are determined by both:

- the company's business model for managing the financial asset
- the contractual cash flow characteristics of the financial asset.

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Note 1. Summary of Significant Accounting Policies (continued)

Financial assets are measured at amortised cost if the assets meet the following conditions:

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding.

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The company's cash and cash equivalents and trade and other receivables fall into this category of financial instruments.

Impairment of financial assets

The company makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. The company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses.

Classification and measurement of financial liabilities

The company's financial liabilities include trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method. The company does not utilise derivative financial instruments.

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in profit or loss are included within finance costs or finance income.

PROVISIONS

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

COMPARATIVE FIGURES

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

ECONOMIC DEPENDENCE

CAM is dependent on the state government for the majority of its revenue used to operate its business. The current operational funding received from Creative Victoria under the Regional Partnerships program ended on 30 June 2022. At the date of this report, the board of directors has no reason to believe the government will not continue to support CAM.

Note 2. Critical accounting estimates and judgements

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Recognition, initial measurement and derecognition

As discussed in note 3, judgements regarding recognition, initial measurement and derecognition of revenue are made by management based on their revenue accounting policy.

Employee benefits provision

As discussed in note 11, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Note 3. Revenue	2022	2021
Revenue	\$	\$
Creative Victoria Regional Partnerships Grant	110,000	110,000
Creative Victoria Masterplan	–	100,000
Creative Victoria Strategic Investment Fund	–	94,970
Creative Victoria Roadshow Grant	–	41,334
RISE Grant	85,942	–
Mount Alexander Shire Council Funding	36,034	33,307
Heritage Victoria Living Heritage Grant	80,000	5,000
Donations and sponsorships	74,049	81,909
Print Prize donation funds*	48,000	6,000
Len Fox Award	20,000	–
Membership fees	8,061	9,966
Entrance fees	11,188	286
Gallery shop sales	5,782	8,294
Other revenue	1,000	1,000
	480,056	492,066
*The Print Prize donation funds received are required to be spent on prizes for the biennial Experimental Print Prize.		
Other revenue		
Victoria Government COVID-19 Grant	40,600	17,000
Jobkeeper payments	–	65,300
Cashflow Boost - Stimulus	–	28,988
	40,600	111,288
Finance income		
Interest received	172	1,046
Total revenue and other income	520,828	604,400

Accounting policy for revenue recognition

Revenue from the sale of memberships is recognised upon receipt.

Interest revenue is recognised when earned.

Donations are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as prepaid income in the Statement of Financial Position.

Non-reciprocal grant revenue is recognised in the Statement of Profit or Loss and Other Comprehensive Income when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised on receipt.

All revenue is stated net of the amount of Goods and Services Tax (GST).

Note 4. Expenses	2022	2021
Cost of sales	\$	\$
Opening inventory	18,027	22,332
Purchases	1,650	2,624
Less:		
Closing inventory	(15,689)	(18,027)
	3,988	6,929
Installation	5,602	2,276
Total cost of sales	9,590	9,205
Employee benefits expense		
Salaries and wages	262,088	221,930
Superannuation	24,429	20,310
Workcover insurance levy	3,309	2,125
Staff amenities	1,170	704
Other staff costs	(1,326)	(4,013)
Total employee benefits expense	289,670	241,056
Auditor remuneration		
Remuneration to the Auditors, Andrew Frewin Stewart for:		
Auditing or reviewing the financial report	10,865	10,350

Note 5. Cash and Cash Equivalents

Cash at bank	561,860	880,515
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Bank overdraft

The company has an approved overdraft limit of \$20,000 available, which is currently not utilised.

Accounting policy for cash and cash equivalents

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

Note 6. Trade and Other Receivables

Total trade and other receivables	–	
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Accounting policy for trade and other receivables

Trade and other receivables include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Note 7. Inventory	2022	2021
	\$	\$
Stock on hand - at cost	1,991	4,329

Accounting policy for inventories

Inventory is measured at the lower of cost and net realisable value.

Note 8. Property, Plant and Equipment

Non-current assets

Plant and equipment - at cost	22,892	22,892
Less: Accumulated depreciation	(9,947)	(3,711)
	12,945	19,181

Reconciliations

Reconciliations of the written down values at the beginning and end of the current and previous financial year are set out below:

	Plant and equipment	Total
	\$	\$
Balance at 1 July 2020	1,751	1,751
Additions	21,141	21,141
Depreciation expense	(3,711)	(3,711)
Balance at 30 June 2021	19,181	19,181
Depreciation expense	(6,236)	(6,236)
Balance at 30 June 2022	12,945	12,945

Accounting policy for property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated impairment losses.

Plant and equipment

Plant and equipment is measured on a replacement value basis less accumulated depreciation.

Note 9. Trade and Other Payables

Current liabilities	2022	2021
	\$	\$
Trade payables	6,836	51,420
Superannuation payable	3,349	–
Accrued payroll liabilities	8,776	7,547
BAS payable	12,379	35,452
Total trade and other payables	31,340	94,419

Accounting policy for trade and other payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount normally paid within 30 days of recognition of the liability.

Note 10. Grants in advance

Current liabilities	2022	2021
	\$	\$
Heritage Victoria Living Heritage Grant	–	37,500
RISE Grant	191,808	267,750
Other grants in advance	–	30,000
Total grants in advance	191,808	335,250

Accounting policy for grants in advance
Refer to Note 3 for accounting policy.

Note 11. Employee benefits

Provision for annual leave	12,295	12,587
Provision for long service leave	–	3,875
Total current liabilities	12,295	16,462
Provision for long service leave	3,090	1,618
Total employee benefits	15,385	18,080

Accounting policy for employee benefits
Short-term employee benefits

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including salaries, wages, ADOs, annual leave and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled. The company's obligations for short-term employee benefits such as salaries and wages are recognised as part of current trade and other payables in the Statement of Financial Position.

Other long-term employee benefits

The company classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the company's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The company's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

Note 12. Reconciliation of surplus/(deficit) after income tax to net cash from/(used in) operating activities

	2022	2021
	\$	\$
Surplus/(deficit) after income tax expense for the year	(118,029)	20,530
Adjustments for:		
Depreciation and amortisation	6,236	3,711
Changes in assets and liabilities:		
Decrease/(increase) in trade and other receivables	16	(16)
Decrease in inventories	2,338	–
Decrease in other operating assets	–	4,305
Increase/(decrease) in trade and other payables	(63,079)	50,913
Decrease in employee benefits	(2,695)	(4,495)
Increase/(decrease) in grants in advance	(143,442)	275,916
Net cash from/(used in) operating activities	(318,655)	350,864

Note 13. Related party transactions

The names of directors who have held office during the financial year are:

Craig Anthony Mutton
Helen Symon KC
Christopher McAuliffe
Elizabeth Tromans
Shane Tregillis
Tiriki Onus
Jane Amanda Jean
Melinda Harper
Claire Jager
Jacqueline Millner
Tamasine Dale

A director had entered into a material contract with the company for provision of specialist services. This contract was approved by the board and the total value of these transactions was \$5,190.90 for the period of the financial statements (2021: \$5,500).

There were no other transactions with related parties during the current financial year.

No director of the company receives remuneration for services as a company director or committee member, as the positions are held on a voluntary basis.

There are no executives within the company whose remuneration is required to be disclosed.

Note 14. Contingent liabilities and assets

In the Victorian 2022-23 State Budget announced on 3 May 2022, the government promised a \$6 million investment grant to fund repairs and upgrades of the Castlemaine Art Museum. The grant has not been recognised in the accounts because the income is not sufficiently certain. It is subject to several government grant processes before approval and signing of formal contracts.

There were no other contingent liabilities or contingent assets at the date of this report to affect the financial statements.

Note 15. Events after the reporting period

No matter or circumstance has arisen since 30 June 2022 that has significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company, in future financial years.

Note 16. Registered office/principal place of business

REGISTERED OFFICE

14 Lyttleton Street
Castlemaine VIC 3450

PRINCIPAL PLACE OF BUSINESS

14 Lyttleton Street
Castlemaine VIC 3450

Note 17. Members' guarantee

The company 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 towards meeting any outstanding obligations of the entity.



Rick Amor, *River Marker*, 1992, oil on canvas. Gift of the artist, 2001. Collection: Castlemaine Art Museum. Image: Ian Hill.

Castlemaine Art Museum Directors' Declaration 30 June 2022

In the directors' opinion:

1. The financial statements and notes, as set out on pages 56 to 76, are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards to the extent disclosed in Note 1 to the financial statements and the ACNC Regulations 2012; and
 - b. give a true and fair view of the company's financial position as at 30 June 2022 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



CRAIG ANTHONY MUTTON
CHAIR

22 SEPTEMBER 2022

Independent Auditor's Report to the Directors of Castlemaine Art Museum

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

OUR OPINION

In our opinion, the financial report of Castlemaine Art Museum being a special purpose financial report, is in accordance with 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 2022 and of its performance for the year ended on that date; and
- ii. complying with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not for profits Commission Regulations 2013*.

WHAT WE HAVE AUDITED

Castlemaine Art Museum's (the company) financial report comprises the:

- statement of financial position as at 30 June 2022
- statement of profit or loss and other comprehensive income for the year then ended
- statement of changes in equity for the year then ended
- statement of cash flows for the year then ended
- notes comprising a summary of significant accounting policies and other explanatory notes
- the directors' declaration of the entity.

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

BASIS OF ACCOUNTING AND RESTRICTION ON DISTRIBUTION

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Castlemaine Art Museum to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

MATERIAL UNCERTAINTY RELATED TO GOING CONCERN

Our opinion is not modified for this matter. We draw attention to Note 1 in the financial report, which indicates that the company incurred a deficit of \$118,029 during the year ended 30 June 2022, further reducing the company's net assets to \$338,263. The company has also recorded negative operating cash flows of \$318,655 for the current year and has budgeted for a deficit in the 2023 financial year of \$205,086. These conditions, along with other matters as set forth in Note 1, indicate the existence of a material uncertainty that may cast doubt over the company's ability to continue as a going concern and therefore, the company may be unable to realise its assets and discharge its liabilities in the normal course of business.

Independent Auditor's Report to the Directors of Castlemaine Art Museum

INDEPENDENCE

We are independent of the company in accordance with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and with 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.

DIRECTOR'S RESPONSIBILITY FOR THE FINANCIAL REPORT

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-forprofits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that 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 cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITY 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. Misstatement can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/home.aspx>. This description forms part of our auditor's report.



ANDREW FREWIN STEWART
61 Bull Street, Bendigo Vic 3550
Dated this 22nd day of September 2022



JOSHUA GRIFFIN
Lead Auditor

Reflections #55

A Still Life and a Recipe

Published August 2021

In this novel Reflection on a still life by Elma Roach featuring pomegranates, Peter Perry, previous Director of Castlemaine Art Museum (1975-2014), writes about the artist while his son Alexander Perry, renowned Castlemaine chef, creates and shares a pomegranate recipe. Here, CAM celebrates two outstanding features of our region: the art and the cuisine.

Pomegranate trees are found in many established gardens across Central Victoria planted one imagines, for their beauty rather than for their fruit. In his note about the recipe Alexander writes, "I have put together a cake recipe using pomegranate and pear, two fruits which grow abundantly around Central Victoria and are often left neglected in front lawns."



Elma Roach, *Still Life: Pomegranates and Jug*, c1935, oil on canvas. Purchased with funds from John Northen and Victor Stafford, 2008. Collection: Castlemaine Art Museum. Image: Ian Hill.

Born in Shepparton on 30 March 1897, Elma Roach was the granddaughter of colonial watercolour artist Wilbraham Liardet (1799 - 1878). Roach attended the Melbourne National Gallery Art School, firstly in the Drawing School from 1913 to 1916 under Fred McCubbin and W.B.McInnes and then in the School of Painting from the second term in 1916 to 1921 under the head of the Painting School, L.Bernard Hall. At this period she became a close friend of fellow student Madge Freeman (1895 - 1977). She was also taught painting in watercolour privately by M.J. MacNally (1874 - 1943).

In May 1923 Roach and Freeman held their first joint exhibition of watercolours at the Fine Art Society's Galleries, Melbourne and in January 1924 sailed for England, settling in Chelsea and briefly attended the Slade School under Henry Tonks. They shared flats in London and Paris and travelled and painted throughout France, Italy, Spain and North Africa.

While in Paris, Roach and Freeman made contact with Adolphe Milich (1884 - 1964), a French painter and teacher, born in Poland. He was a member of the school of Paris, and worked in oils and watercolours painting landscapes, still life, figure compositions and portraits. His principal influence was that of Cézanne and this influence had a strong influence on Roach as his teacher for several years.

During this period in Europe, Roach would send her work back to Australia, exhibiting with the Melbourne Society of Women Painters and Sculptors, The Independent Group and at Melbourne commercial galleries. She returned to Melbourne in 1936 and was an exhibitor with the Australian Academy of Art in 1938, and in group exhibitions in 1941 and 1942 at The Macquarie Galleries in Sydney.

She died in 1942 from cancer at the age of 45 years. A memorial exhibition of 49 works was held at the Athenaeum Gallery Melbourne in March 1943 where three works (two oil paintings and one watercolour) were purchased by the Castlemaine Art Gallery and Historical Museum. She is also represented in public collections at The Art Gallery of New South Wales, Queensland Art Gallery and Broken Hill Art Gallery.

PETER PERRY

May 2021

PETER PERRY

Fine Art Valuer and Assessor based in Castlemaine, Peter Perry was Director of the Castlemaine Art Gallery and Historical Museum (as it was then known) from 1975 until 2014. His publications include R W Sturgess Watercolourist 1892–1932 (co-author Beth Sinclair) 1986; Max Meldrum & Associates, Their Art, Lives and Influences (co-author John Perry) 1996; A M E Bale Her Art and Life 2011; and Castlemaine Art Gallery and Historical Museum History & Collections (co-authors Kirsten McKay and David Golightly) 2013.

Alexander Perry's Pear, Buckwheat and Pomegranate Cake

INGREDIENTS

- 4 x Peeled and quartered Pears
- 170g x Ground Almond Meal (lightly toasted)
- 170g x Butter (diced, at room temperature)
- 180g x Castor Sugar
- 1 tsp x Vanilla Essence
- 1/2 tsp x Salt
- 130g x Buckwheat Flour
- 5 x Eggs
- 1 x Pomegranate (seeds removed)
- 6tbsp x Pomegranate Molasses
- Crème Fraiche (to serve)

METHOD

- Line a 9" Springform tin with baking paper and preheat your oven to 180°C.
- Toast the almond meal until it becomes slightly brown – let it cool while preparing other ingredients.
- Cream butter and sugar until pale, add egg yolks one at a time, then add vanilla and salt. Fold in buckwheat flour and almond meal.
- Beat egg whites until stiff peaks form, then gently fold through the creamed mixture.
- Place pear slices on the bottom of your lined tin, pour batter over the top and place in an oven for around 50 minutes (until a skewer comes out clean).
- When the cake has cooled, upturn it onto a plate, drizzle with pomegranate molasses and scatter pomegranate seeds on top. Serve with Crème Fraiche.



Pear, Buckwheat and Pomegranate Cake. Image: Alexander Perry.

ALEXANDER PERRY May 2021

ALEXANDER PERRY

Castlemaine chef and proprietor Alexander Perry's current venture Bar Midland opened in 2021. Bar Midland is set in the original dining room of 1872 The Midland Hotel, Castlemaine. It offers an ethically responsible menu from food and beverages exclusively produced in Victoria, and all producers that we use will fall into the categories of Organic, Bio-Dynamic or the myriad of Regenerate Farming practices.

CAM Partners

CAM is generously supported by individuals and organisations, Local and State Government, who share in our vision for the organisation.

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Haymes Paint
Mona Fox Bequest
Mount Alexander Shire Council Events Grants Program
Musthave Vintage
National Gallery of Victoria Art Book Fair
National Library of Australia
Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative
Tint Design

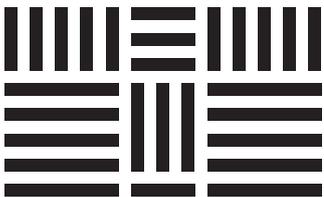
DONORS

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We gratefully acknowledge the individuals and families who made financial contributions as part of our 2022 Annual Appeal and those who donate anonymously in the donations box and donation tap point during their visit to CAM.



Fred Williams, *Silver Landscape*, 1968, oil on canvas, 91.0 x 101.5 cm. Purchased as a tribute to Miss B.D. Leviny, 1969. Collection: Castlemaine Art Museum. Image: Ian Hill.



Castlemaine Art Museum

On Dja Dja Wurrung Country
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Castlemaine VIC 3450

info@castlemaineartmuseum.org.au
03 5472 2292

CONTACT OR VISIT CAM
Thursday 12–4pm
Friday 12–6:30pm
Weekends 12–4pm

castlemaineartmuseum.org.au
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