

Annual  
Report

# NETS VICTORIA

1st January —  
31st December  
2010



**NETS**  
VICTORIA

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# 2010 HIGHLIGHTS

— We toured nine outstanding contemporary art, craft and design exhibitions, presented on 22 occasions, in seventeen galleries – two in metropolitan Melbourne, nine in regional Victoria and six interstate in the ACT, New South Wales, Northern Territory, South Australia, Tasmania and Western Australia.

— In this twelve month period, we reached audiences of 67,295.

— We had over 150,000 hits on our website.

— We developed a new access initiative by commissioning a film for *Objects to Live By / The Art of John Meade*, produced by Ross Coulter, of the artist John Meade in conversation with the exhibition curator Zara Stanhope. In the film, John discusses his processes and the ideas which underpin his work. The film is presented in the exhibition space and on the NETS Victoria website.

— We supported Geelong Gallery to reach new audiences through the presentation of *Mary and Max: The Exhibition* to an unprecedented 12,311 visitors.\*

— We toured the first museum survey of the Adelaide-based artist Trevor Nickolls which included a major celebration in his home town – the presentation of *Other side art: Trevor Nickolls, a survey of paintings and drawings 1972-2007* at Samstag Museum of Art, Adelaide.

— We supported the development of a new work in a range of both art and design disciplines, created in response to the Western District of Victoria for *The Stony Rises Project* launched at RMIT Gallery in July 2010.

— We supported the development of three new contemporary art, craft and design exhibitions through the Exhibition Development Fund, an annual fund of \$30,000 from Arts Victoria.

— We delivered two professional development seminars presented in partnership with the National Gallery of Victoria for public gallery sector staff on programming, art handling, installation, conservation and registration.

*\*This exhibition ran from 27 November 2010 to 13 February 2011 and the above figure reflects the total attendance.*

## 2008/10 STRATEGIC PLAN

Regional Victorians accessing  
and engaging with the best  
contemporary art, craft and design.

### Our mission

— To develop and deliver a diverse range of touring exhibitions, projects, publications and learning programs that set industry benchmarks.

— To support regional Victorian public galleries, and where beneficial, other metropolitan and interstate venues, in the presentation and promotion of exhibitions and programs that grow audiences for contemporary art.

— To foster the position of contemporary art practice through support and advocacy for artists, professional development for curators and advice and touring support for the visual arts sector.

### Our values

— Innovation and creativity.

— Excellence and best-practice.

— Collaboration, support and exchange.

— Integrity and professionalism.





# CHAIR'S FOREWORD

2010 was an outstanding  
year for NETS Victoria.

The calibre of the touring program was extraordinary. From *Mary and Max: The Exhibition* to *Jus' Drawn: The proppaNOW Collective*, NETS has retained its connection with creative artists whatever the scale of the project.

New audiences were reached in both the physical and virtual realms. In total over 67,000 people viewed NETS exhibitions across Australia, and the website, Facebook and Twitter pages backed up this impressive visitation figure by attracting a substantial virtual audience. In doing so NETS Victoria has demonstrated its commitment to delivering contemporary arts to audiences across the state and beyond.

I congratulate the team, led by Georgia Cribb, on the organisation's growth. The NETS team is a tight one, to be admired for the diligence and enthusiasm with which it approaches everything. As Board members we greatly

appreciate the capacity of the staff to find solutions to the most complex problems, and for their expert stakeholder management.

I thank all the Board members for their contributions. I would particularly like to thank outgoing members Paul Clarkson and Emily Floyd, and it is my pleasure to welcome new members John Meade, Emily Myer and Kirrily Hammond. The Board is proud to support the organisation.

On behalf of the Board I would like to especially thank our main funding partners Arts Victoria and the Australia Council for the Arts. They provide guidance in addition to funds, and we greatly value that relationship.

I would like to acknowledge our strong partnership with International Art Services, whose fantastic service greatly assists us in fulfilling our mission of connecting regional communities with contemporary art, craft and design.

I would also like to thank the National Gallery of Victoria for its generous support, not only for providing a home for the NETS team, but in the myriad ways it helps deliver our touring exhibitions.

Finally I thank the artists, in the knowledge that it is their work that stimulates and surprises people who see the NETS Victoria exhibitions. Together – artists, staff – we have had a major impact.

*Joe Pascoe*  
CEO and Artistic Director, Craft Victoria



# DIRECTOR'S REPORT

There's never a quiet moment for the NETS Victoria team.

We traversed a lot of territory in twelve months, both in Victoria and around Australia, from Araluen Arts Centre, Alice Springs to ANU Drill Hall Gallery in Canberra with *Other side art: Trevor Nickolls, a survey of paintings and drawings 1972-2007* and *Objects to Live By / The Art of John Meade* at Perth Institute for Contemporary Arts and Academy Gallery, Launceston.

In total, our nine touring exhibitions reached a wide and diverse audience. Rather than receiving blockbuster-sized attendances at galleries in large cities, our exhibitions toured to smaller galleries in regional and remote areas, with the aim of creating meaningful engagement and developing new audiences for contemporary art, craft and design.

We launched seven new touring exhibitions, including *Simryn Gill: Inland*, developed by the Centre for Contemporary Photography, and *The Shilo Project*, developed by the Ian Potter Museum of Art.

We also said farewell to one of our most successful projects as *Hall of Mirrors: Anne Zahalka Portraits 1987-2007* concluded its two-

and-a-half year, eleven-venue tour with a final presentation at Gippsland Art Gallery, Sale.

This year's Exhibition Development Fund (EDF) was a reflection on the vibrancy of the sector. We received six outstanding applications to support the development of a range of contemporary art, craft and design touring exhibitions. The calibre of the proposals made it difficult for the Board to select the three recipients of \$10,000. We look forward to seeing some of these projects become part of our exhibition program in 2011 and beyond.

This year also we concluded the series of Masterclasses, developed and delivered as a result of special partnership with our host organisation, the National Gallery of Victoria. Focusing on art handling, conservation, condition reporting and registration, the seminars were presented by experts across the organisation. We are truly grateful for their support and look forward to productive collaborations which benefit the public gallery sector in the coming years.

I am privileged to work with such a talented, professional and passionate team and wish to extend my gratitude to my colleagues for another successful year: Emily Jones, Sherryn Vardy and Rowena Scanlon (who has since begun maternity leave, with David Baker joining us for the next twelve months).

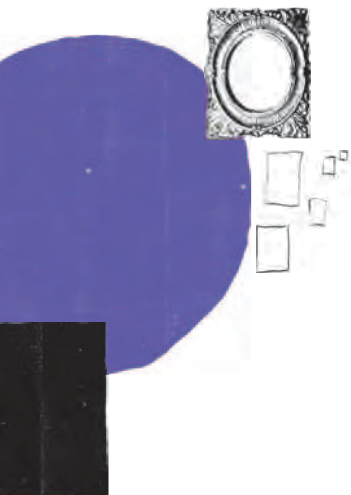
We are grateful to the wonderful members of the Board of Management who guide the operations, shape the program and offer us tremendous support and encouragement.

Sincere thanks to our the representatives of our state and funding bodies, Arts Victoria and the Australia Council for the Arts, to project funders the federal government program Visions of Australia and the philanthropic organisation the Gordon Darling Foundation, and to our tour partner International Art Services.

Central to our organisation are the strong relationships we have with our industry peers. Thanks to our colleagues in the NETS Australia network, Public Galleries Association of Victoria and its members, and Museums Australia (Victoria).

The key ingredient that keeps us all inspired are the incredible artists and our brilliant colleagues across the Victorian and national gallery sector. It is truly a privilege to work alongside them to make these outstanding exhibitions accessible to the widest possible audience.

Georgia Cribb  
Director, NETS Victoria



# OPERATIONS AT A GLANCE

**Equivalent full-time staff:**

3.4

**Artists:**

141

**Art works and objects:**

1059

**Curators:**

13

**Staff mileage:**

25,756 kilometres

**Audience:**

67,295 visitors

**Exhibitions on the road:**

9

**Touring partners:**

7

**Exhibition presentations:**

22

**Destinations:**

9 Victorian galleries  
6 interstate galleries  
(ACT, NSW, NT, SA, TAS and WA)

**Exhibitions in development:**

2

**Exhibition Development Funds:**

\$30,000

**Professional development forums delivered:**

3

**Touring enquiries:**

28

# BOARD & STAFF

**CHAIR**

Joe Pascoe  
CEO and Artistic Director, Craft Victoria

**DEPUTY CHAIR**

Murray Bowes  
Director, Warmambool Art Gallery

**TREASURER**

Meaghan Evans (April 2010 onwards)  
Manager - SGM, Ernst & Young

**SECRETARY**

Alex Farrar  
Senior Associate, Shiff & Company

Emily Floyd (until July 2010)  
Artist

Professor Paul Clarkson (until July 2010)  
Adjunct Professor, RMIT

Anthony Camm  
Director, Ararat Regional Art Gallery

Zara Stanhope  
Independent curator and writer

David Hurlston  
Curator, Australian Art, National Gallery of Victoria

Sarah Bond (July 2010 onwards)  
Manager, Visual Arts Program, Asialink

John Meade (February 2011 onwards)  
Artist

Kirrily Hammond (February 2011 onwards)  
Curator - Collection, Monash University  
Museum of Art

Emily Myer (February 2011 onwards)  
Independent arts consultant

**STAFF****DIRECTOR**

Georgia Cribb

**PROGRAM MANAGERS**

Sherryn Vardy (0.8 P/T)  
Emily Jones (0.6 P/T)

**COMMUNICATIONS MANAGER**

Rowena Scanlon  
(commenced maternity leave January 2011)  
David Baker  
(February 2011 onwards)

**CASUAL STAFF**

Jess Booth

**INTERNS**

Stephanie Mainwarring  
Katie Daniels

**INDEPENDENT CONSULTANTS**

Kate Stones  
Louise Hall  
Shelley Hinton  
Brian McKinnon  
Rebecca Hicks

**INDEPENDENT EXHIBITION DESIGN**

Erik North, Lev Design



"McClelland is pleased to partner with NETS Victoria for the tour of the exhibition *Spirit in the Land*. The team at NETS have been instrumental in assisting in all facets of the development of the tour itinerary and securing funding for the accompanying catalogue, and the rewarding exchange of resources and professional skills is testament to the collaborative nature of the partnership."

Lyn Johnson, Deputy Director,  
McClelland Gallery + Sculpture Park

# COLLABORATING WITH THE SECTOR

Collaboration with Victorian public and regional galleries is central to NETS Victoria's operations. We partnered with McClelland Gallery + Sculpture Park for the first time this year to develop a major new national touring exhibition *Spirit in the Land*, curated by Robert Lindsay and Penny Teale.

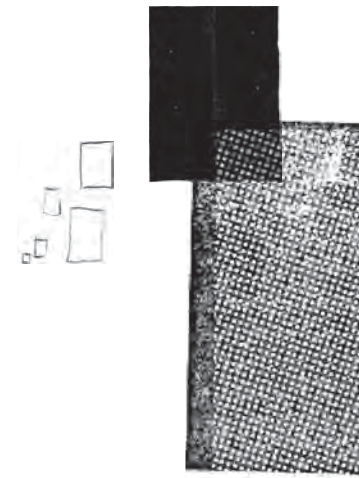
Seed funding from NETS Victoria's Exhibition Development Fund was vital to McClelland Gallery in the initial stages of development. Following the EDF, NETS Victoria worked with McClelland Gallery to attract Australia's leading public galleries to become part of the itinerary. NETS Victoria was successful in achieving substantial funding from Visions of Australia to make this tour possible.

NETS Victoria Program Manager, Emily Jones, supported McClelland Gallery's Senior Curator Penny Teale to secure loans from private, state and national collections and manage the complex registration, crating, conservation and risk management of this ambitious exhibition.

NETS Victoria also supported McClelland Gallery to secure funding for a major publication from the Gordon Darling Foundation. This fully illustrated publication, produced by McClelland Gallery and David Lancashire Design, includes an essay by Indigenous academic and educator Dr Donna Leslie along with the exhibition curators which will ensure a broad audience can access the ideas which underpin the exhibition.

We find it fulfilling to work alongside our colleagues and support them in delivering a major project that would have been challenging to achieve alone.

*Spirit in the Land* tours nationally to seven major public galleries in four states until 2013.





# EXHIBITION DEVELOPMENT FUND 2010



*The Exhibition Development Fund is a key way of stimulating new exhibitions for touring across Victoria and interstate.*

*The Exhibition Development Fund is an annual fund of \$30,000 from Arts Victoria, devolved to public arts organisations in Victoria for the development of new exhibitions of contemporary art, craft and design for tour. Three grants of up to \$10,000 (ex GST) were available in 2010.*

*Recipients are invited to partner with NETS Victoria to tour their exhibitions.*

## **Time machine: Sue Ford**

*Curated by Shaune Lakin,  
Monash Gallery of Art*

Sue Ford (1943-2009) was one of Australia's most important twentieth century photographers and filmmakers. Despite being highly regarded within the industry, and her formidable exhibition history, Ford's profile has diminished in recent years.

This exhibition aims to reacquaint Victorians with Ford's work. Ford was a feminist artist who played a leading role in developing networks for women photographers and filmmakers in this state. Her contribution to the history of feminism and photography in Victoria remains relatively unrecognised.

Ford's most significant work has always mined the relationship of photography and time. In her iconic *Time series*, Ford made portraits of friends and acquaintances at various intervals charting the changes over time and life experience. In 1975, Ford rephotographed portraits of herself taken by others for the series *Self-portrait with camera* which was revisited again in more recent years. Both these series and others will feature in this survey exhibition.

The exhibition will be launched at Monash Gallery of Art from 8 April to 19 June 2011 and will then tour Victoria and interstate in 2012 and 2013.

## **Animal: skin cloaks and vessels**

*Curated by Swan Hill Regional Art Gallery*

Lorraine Connelly-Northey's works are influenced by her mixed cultural heritage. Of Waradgerie (Wiradjuri) and Irish descent, Lorraine was born in 1962 in Swan Hill, and currently lives and works in southern NSW. Since the early 1990s Connelly-Northey has created works using found materials including corrugated iron, fencing wire, feathers and shells. Using her knowledge of coil weaving, she transforms these materials into traditional forms such as kooliman and dilly bags.

Connelly-Northey has exhibited in a range of important projects such as *In the Balance* at the Museum of Contemporary Art, Sydney, *The Beauty of Distance*, 17th Biennale of Sydney (2010), *Handle with Care*, Adelaide Biennale of Australian Art (2008), *Contemporary Commonwealth*, National Gallery of Victoria (2006) and *Common Goods: Cultures meet through craft*, Craft Victoria (2006).

This exhibition will create dialogue around identity, representation of Indigenous people within colonial narratives, contemporary society and the art world, as well as sustainability. Presenting both new work alongside existing major works, the exhibition will tour to regional centres where issues of marginalisation, dispossession, loss of language and ceremony still resonate among local communities, providing opportunities for new discussion.

The exhibition will be launched at Swan Hill Regional Art Gallery in December 2012 and will then tour Victoria, NSW and South Australia into 2013.

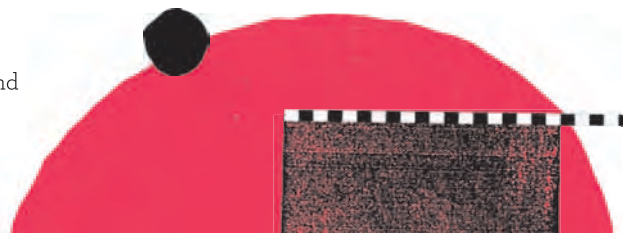
## **Tooth and Nail (with every available means): Cross cultural influences in contemporary ceramics**

*Curated by Stephen Gallagher,  
RMIT School of Art Galleries*

Since the 1500s Chinese and Japanese ceramics have strongly influenced Western style and culture. Today we see the East as an outstanding area for innovation and exploration of contemporary ceramics, well versed in the skills and knowledge of its rich history and at the same time free from the bounds and constraints of tradition.

Given Australia's proximity within the Asia-Pacific region, a sharing of skills and knowledge with the East has long been an influence upon Australian ceramists. Artists today move between both regions freely, allowing for a true exchange. *Tooth and Nail* explores the outcomes of exchanges between Hong Kong and Australian artists and the creation of hybrid contemporary ceramics.

The exhibition will be launched at the Chinese Museum, Melbourne from 23 November 2011 to 19 February 2012 and will tour Victoria into 2013.





"Putting together a survey  
of my work from the past  
fifteen years has enabled me to  
assess my practice and to make  
some decisions about where to  
take things."

John Meade



*Objects to Live By / The Art of John Meade* at Perth Institute for Contemporary Arts (PICA). Photographer: Bewley Shaylor. Image courtesy the photographer and PICA.

# SUPPORTING AND PROMOTING ARTISTS



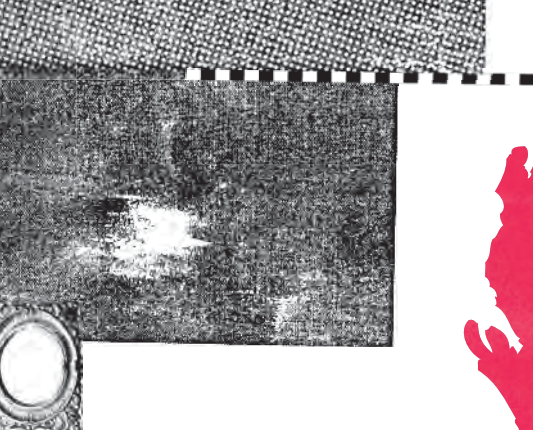
Meade's work is critically acclaimed and highly respected within the contemporary art sector. This project provided an opportunity to build his profile and promote his work outside of Melbourne and Sydney, to a broader audience across regional Australia.

*Objects to Live By / The Art of John Meade* is a national touring exhibition developed by NETS Victoria and supported by the Visions of Australia program. We worked closely with leading independent curator Zara Stanhope and the artist to develop a major publication, support the preparation of the works for tour, commission a film, prepare print collateral, a substantial educational

resource and a promotions kit to assist host galleries in securing media coverage in local, state and national press.

In addition to the payment of an artist fee, NETS Victoria supported Meade to travel with the exhibition to oversee the installation, to attend the official openings and deliver public programs.

The touring exhibition has enabled Meade to expand his networks with arts professionals, curators, artists and audiences in Western Australia, Tasmania and across regional Victoria and New South Wales.



# ON TOUR

## 1. Academy Gallery, Launceston (TAS)

*Objects to Live By / The Art of John Meade*  
16 Apr - 28 May 2010

## 2. Anne & Gordon Samstag Museum of Art (SA)

*Other side art: Trevor Nickolls*  
22 Oct - 17 Dec 2010

## 3. ANU Drill Hall Gallery, Canberra (ACT)

*Other side art: Trevor Nickolls*  
15 Apr - 23 May 2010

## 4. Araluen Arts Centre (NT)

*Other side art: Trevor Nickolls*  
13 Nov 2009 - 30 Jan 2010

## 5. Benalla Art Gallery

*Other side art: Trevor Nickolls*  
11 Feb - 29 Mar 2010

## 6. Geelong Gallery

*Mary and Max: The Exhibition*  
27 Nov 2010 to 13 Feb 2011

## 7. Gippsland Art Gallery, Sale

*Hall of Mirrors: Anne Zahalka Portraits 1987 - 2007*  
30 Jan - 28 Feb 2010

## 8. Ian Potter Museum of Art, University of Melbourne

*The Shilo project*  
28 Nov 2009 - 14 Mar 2010

## 9. Latrobe Regional Gallery, Morwell

*Objects to Live By / The Art of John Meade*  
6 Feb - 4 Apr 2010  
*Simryn Gill: Inland*  
22 May - 18 Jul 2010  
*Other side art: Trevor Nickolls*  
24 Jul - 19 Sep 2010

## 10. McClelland Gallery + Sculpture Park, Langwarrin

*Spirit in the Land*  
12 Dec 2010 - 20 Feb 2011

## 11. Mildura Arts Centre

*Simryn Gill: Inland*  
28 Jan - 17 Mar 2010  
*The Shilo project*  
25 Mar - 28 Apr 2010

## 12. Perth Institute for Contemporary Arts (WA)

*Objects to Live By / The Art of John Meade*  
11 Sep - 24 Oct 2010

## 13. RMIT Gallery, Melbourne

*The Stony Rises Project*  
23 Jul - 20 Sep 2010

## 14. S.H. Ervin Gallery, Sydney (NSW)

*The Shilo project*  
2 Jul - 1 Aug 2010

## 15. Shepparton Art Gallery

*Simryn Gill: Inland*  
2 Oct - 14 Nov 2010

## 16. Swan Hill Regional Art Gallery

*Objects to Live By / The Art of John Meade*  
16 Jul - 29 Aug 2010

## 17. Warrnambool Art Gallery

*The Shilo project*  
11 Sep - 7 Nov 2010  
*The Stony Rises Project*  
4 Dec 2010 - 30 Jan 2011



Hall of Mirrors: Anne Zahalka  
Portraits 1987 – 2007

Curated by Karra Rees, Centre for Contemporary Photography

*Hall of Mirrors* examines portraiture, representation and identity throughout Zahalka’s career, which spans more than 20 years. Zahalka’s portraits reveal more than just the individual; with an ironic and critical voice the images cleverly subvert stereotypes, representing subcultures and a spirit of the times with acute observation. Tampering with truth in representation, blurring the boundary between reality and fiction, Zahalka uses a variety of photo-media techniques. Incorporating photomontage, double-exposure, darkroom trickery and digital manipulation, her practice has consistently enquired into the very nature of image making and its relationship to the world around us.

Gippsland Art Gallery, Sale 30 Jan – 28 Feb 2010

This was the final tour venue after a two-and-a-half year, eleven-venue national tour supported by Visions of Australia.



*Hall of Mirrors* at Gippsland Art Gallery, Sale. Image courtesy Anne Zahalka and Arc One Gallery, Melbourne.

The Stony Rises Project

Curated by Lisa Byrne, Harriet Edquist and Laurene Vaughan, RMIT Design Research Institute

Working in the diverse fields of art, architecture, design, geography, history and cultural theory, and using the dry stone wall as the impetus for initial research, each of the participants in the project – Vicki Couzens, Lesley Duxbury, Ruth Johnstone, Seth Keen, Gini Lee, Jenny Lowe, Marion Manifold, Kit Wise, Laurene Vaughan and Carmel Wallace – produced a variety of works in response to their intensive immersion in the region. Each has made a work that is socially engaged and anchored in the broad frame of landscape. By focusing on the different histories of the area the exhibition brings to the surface the intricate relationships of people with place, foreigners on new lands, and colonial and indigenous narratives.

RMIT Gallery, Melbourne 23 Jul – 20 Sep 2010

Warrnambool Art Gallery 4 Dec 2010 – 30 Jan 2011

Touring Victoria in 2010-11 with the support of Arts Victoria’s Touring Victoria program.

Carmel Wallace, *A Country Reader 4*, 2009. Part of *The Stony Rises Project*.





## The Shilo project

Curated by Dr Chris McAuliffe, The Ian Potter Museum of Art, The University of Melbourne

*The Shilo project* is based on Neil Diamond's 1970 album, the cover of which features a connect-the-dots portrait of Diamond for fans to complete. The project invites up to 100 contemporary Australian artists, including Del Kathryn Barton, Laith McGregor, Jon Campell, Gareth Sansom and Lily Hibbard, to complete a 'blank' cover and displays their sleeves alongside those found in op shops completed by unknown individuals. This kaleidoscopic exhibition of art and record sleeves is a tribute to pop idols, classic tunes, record collectors, fans and vinyl.

Ian Potter Museum of Art, Uni. of Melbourne	28 Nov 2009 – 14 Mar 2010
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Mildura Arts Centre	25 Mar – 28 Apr 2010
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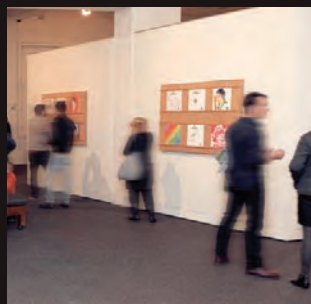
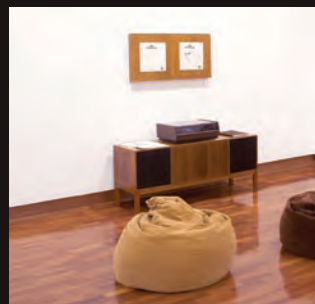
S. H. Ervin Gallery, Sydney (NSW)	2 Jul – 1 Aug 2010
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Warrnambool Art Gallery	11 Sept – 7 Nov 2010
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Touring nationally in 2010-11 with the support of Arts Victoria's Touring Victoria program.

Left: *The Shilo Project* at the Ian Potter Museum of Art, University of Melbourne. Image courtesy the Ian Potter Museum of Art.

Right: *The Shilo project* at S.H. Ervin Gallery, Sydney. Image courtesy S.H. Ervin Gallery.



## Other side art: Trevor Nickolls, a survey of paintings and drawings 1972 - 2007

Curated by Michael O'Ferrall for The Ian Potter Museum of Art, The University of Melbourne

*Other side art* brings together more than fifty of Nickolls's paintings and drawings from around Australia. The exhibition recognises his pioneering role in the struggle by a generation of Aboriginal artists to forge a new position within the mainstream of Australian art and culture at a particularly vital juncture in the continent's history. Largely based on a chronological sequence of paintings with the addition of selected works on paper, groups of works are arranged to explore different facets of the artist's interests: the interplay between human psychology and the polemical and political, the cityscape and unmodified landscape, and the harmony/disharmony between the spiritual and the material.

Araluen Arts Centre, Alice Springs (NT)	13 Nov 2009 – 30 Jan 2010
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Benalla Art Gallery	11 Feb – 29 Mar 2010
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ANU Drill Hall Gallery, Canberra (ACT)	15 Apr – 23 May 2010
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Latrobe Regional Gallery, Morwell	24 Jul – 19 Sep 2010
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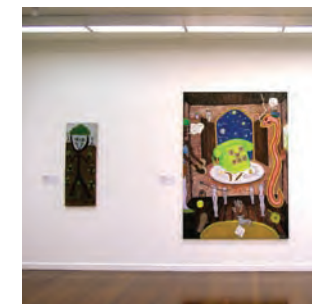
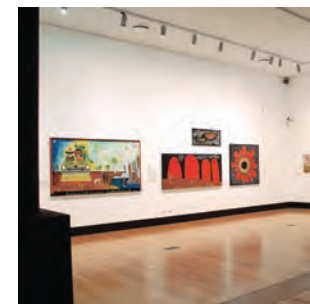
Samstag Museum of Art, Adelaide (SA)	22 Oct – 17 Dec 2010
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Touring nationally from 2008 to 2011 with the support of Visions of Australia.

Left: *Other side art* at Benalla Art Gallery. Image courtesy Benalla Art Gallery.

Centre: *Other side art* at Latrobe Regional Gallery. Photo courtesy Latrobe Regional Gallery.

Right: *Other side art* at ANU Drill Hall Gallery, Canberra. Image courtesy ANU Drill Hall Gallery.



## Objects to Live By / The Art of John Meade

Curated by Zara Stanhope for NETS Victoria

This is the first exhibition to review fifteen years of practice from one of Australia's leading sculptors. Meade's oeuvre is distinguished by its synthesis of figuration and abstraction. The forms, materials and surfaces of works open up a playful dialogue around the theatricality of display and invite the viewer to speculate on the origins and interrelations of individual sculptures. In dissolving the distinctions between sculpture, modern design and everyday objects, his art is a catalyst for the imagination.

Latrobe Regional Gallery, Morwell	6 Feb – 4 Apr 2010
Academy Gallery, Launceston (TAS)	16 Apr – 28 May 2010
Swan Hill Regional Art Gallery	16 Jul – 29 Aug 2010
Perth Institute for Contemporary Arts (WA)	11 Sep – 24 Oct 2010

Touring nationally in 2010-11 with the support of Visions of Australia.



*Objects to Live By / The Art of John Meade at Perth Institute for Contemporary Arts (PICA). Photographer: Bewley Shaylor. Image courtesy the photographer and PICA.*

## Simryn Gill: Inland

Curated by Naomi Cass, Centre for Contemporary Photography

*Simryn Gill: Inland* presents the work of this internationally regarded artist in a new mid-career survey exhibition. While photography forms a significant part of her practice, the artist does not consider herself to be a photographer. *Simryn Gill: Inland* embraces this conundrum as an entry point for considering Gill's artistic practice, and how photography might function more broadly as a way of engaging with the world.

Mildura Arts Centre	28 Jan – 17 Mar 2010
Latrobe Regional Gallery, Morwell	22 May – 18 Jul 2010
Shepparton Art Gallery	2 Oct – 14 Nov 2010

Touring Victoria in 2010-11 with the support of Arts Victoria and the Melbourne International Arts Festival.



*Simryn Gill: Inland at the Centre for Contemporary Photography. Photographer: Oliver Parzer. Image courtesy the photographer and Centre for Contemporary Photography.*





## Spirit in the Land

Curated by Robert Lindsay and Penny Teale, McClelland Gallery + Sculpture Park

The landscape genre has dominated Australian art and has been fundamental in the formation of our national identity. Within this tradition *Spirit in the Land* explores the special, often metaphysical, relationship to the land through the work of eleven leading Indigenous and non-Indigenous artists, including Russell Drysdale, Lorraine Connelly-Northey, Sidney Nolan, Dorothy Napangardi, John Olsen, Rover Thomas, Fred Williams, Rosalie Gascoigne, Emily Kame Kngwarreye, John Davis and Lin Onus.

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McClelland Gallery + Sculpture Park, Langwarrin 12 Dec 2010 – 20 Feb 2011

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Touring nationally from 2011 to 2013 with the support of Visions of Australia.

## Jus' Drawn: The proppaNOW Collective

Curated by Jan Duffy, Linden Centre for Contemporary Art

This exhibition features new works on paper from the group of urban Aboriginal artists known collectively as proppaNOW. Featuring internationally acclaimed artists including Richard Bell, Vernon Ah Kee, Gordon Hookey and Laurie Nilsen, as well as formidable emerging artists such as Jennifer Herd, Bianca Beetson, and Tony Albert, this group dispels the notion that indigenous art needs to be from a remote area to be 'authentic'. These artists have developed a sophisticated city-bred Aboriginal aesthetic in contrast to what they call the 'Ooga-Booga' mentality that seeks to cast Indigenous culture as inherently static and primitive.

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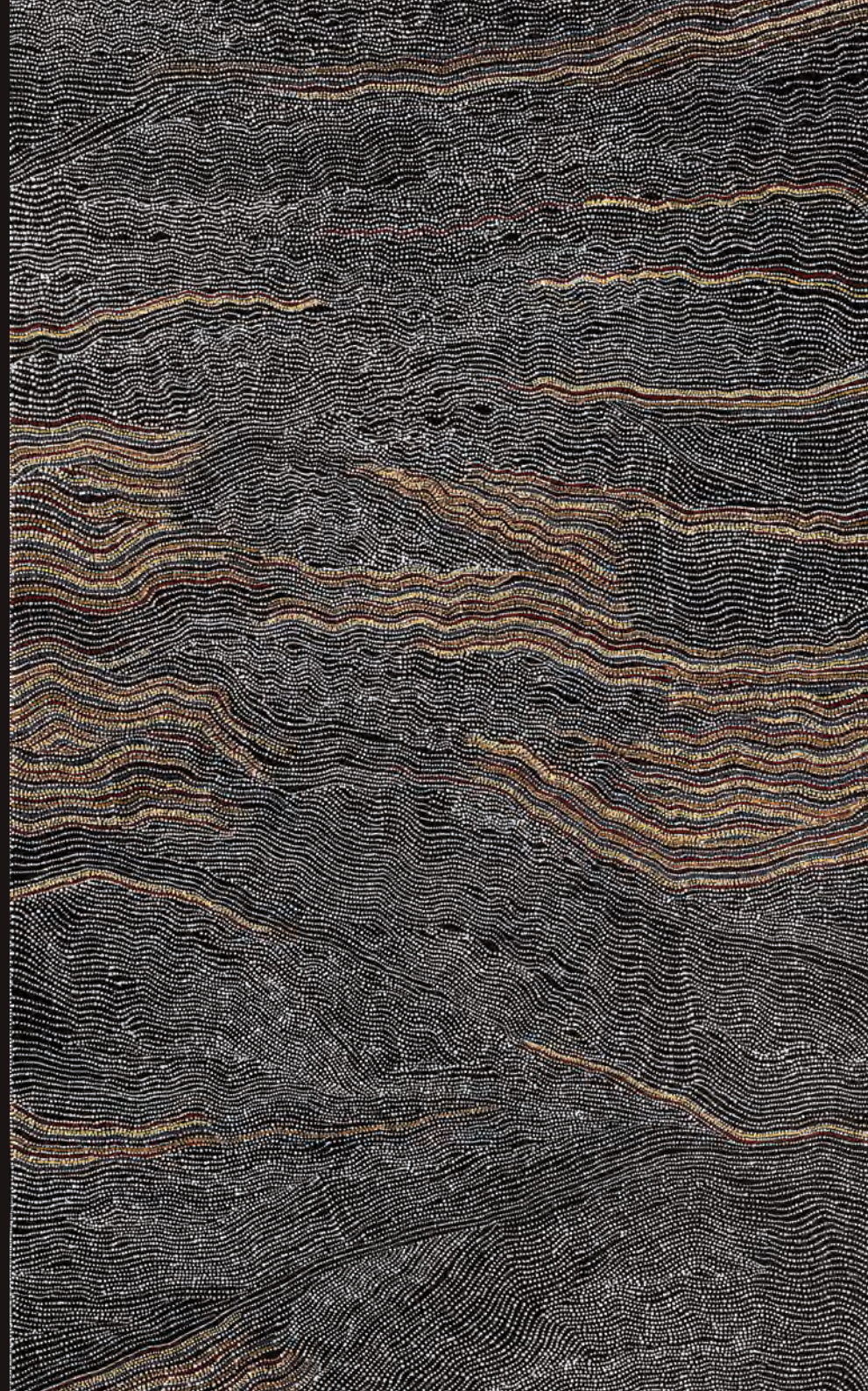
Linden Centre for Contemporary Art, Melbourne 7 Aug – 12 Sep 2010

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Touring nationally in 2010-11 with the support of Arts Victoria's Touring Victoria program.

Right: Dorothy Napangardi, *Sandhills of Mina Mina*, 2000 (detail). Part of *Spirit in the Land* at McClelland Gallery + Sculpture Park. © Dorothy Napangardi/ Licensed by Viscopy, 2011.

Below: *Jus' Drawn: The proppaNOW Collective* opening at Linden Centre for Contemporary Arts







## Mary and Max: The Exhibition

Curated by Adam Elliot and Fiona Trigg, Australian Centre for the Moving Image (ACMI)

ACMI, in collaboration with Oscar®-winning director and writer Adam Elliot, presents *Mary and Max: The Exhibition*, a unique exhibition developed from the plasticine world of *Mary and Max* (2009). Elliot's first animated feature film tells the story of an unlikely pen-pal friendship between lonely eight-year-old Mary Daisy Dinkle and Max Jerry Horowitz, who has Asperger's Syndrome and loves chocolate hot dogs.

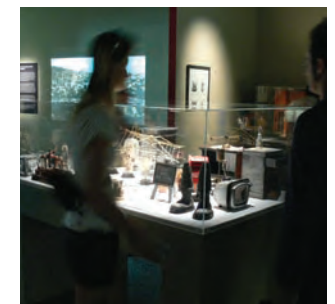
Geelong Gallery

7 Nov 2010 – 13 Feb 2011

Touring Victoria in 2010-11 with the support of Arts Victoria's Major Touring Initiative.

Left: NETS Victoria Program Manager Sherryn Vardy working on *Mary & Max: The Exhibition*. Photographer: Fiona Trigg. Image courtesy of the photographer and ACMI.

Below: *Mary and Max: The Exhibition* at ACMI. Images courtesy of ACMI.





# IN DEVELOPMENT

## Dreamweavers

*Curated by Simon Gregg,  
Gippsland Art Gallery, Sale*

*Dreamweavers* explores art and the subconscious in a strange and enchanting journey through the world of dreams, nightmares and the imagination. The exhibition charts the contemporary propagation of Surrealism through a range of national and international art practices that are at once diverse, and united by an enduring fascination with darkness and dark places. Artists include Aly Aitken, Eloise Calandre (UK), James Gleeson, Adam Laerkesen, Sam Spenser (UK) and Joel Zika.

Touring nationally from 2011 to 2013 with the support of Visions of Australia.

## Made to last? The conservation of art

*Curated by Sherryn Vardy, NETS Victoria*

This project aims to increase the audience's understanding and appreciation for the need for gallery collections to be conserved and simultaneously considers the challenges for conservators and collections in working with contemporary artists. Artists include Brook Andrew, Penny Byrne, Raafat Ishak, Sean Loughrey and Nick Selenitsch.

Proposed to tour Victoria in 2012-13.

Left: Adam Laerkesen, *They Once Cut My Heart Down The Way They Cut A Tree*, 2008. Part of *Dreamweavers* at Gippsland Gallery of Art, Sale.

Right: Sam Spenser, *Trophy Wall*, 2008-09. Part of *Dreamweavers* at Gippsland Gallery of Art, Sale.



# PROFESSIONAL DEVELOPMENT

## Masterclass: Photography & Works on Paper

A NETS Victoria & National Gallery of Victoria Professional Development Seminar

**Friday 7 May 2010**

This seminar was the second in the series, and focused on the areas of registration, conservation, condition reporting, art handling and installation of photography and frames. The day included introductory presentations on theory and policy followed by practical hands-on demonstrations.

Presenters included senior members of the NGV team including Janine Bofill, Registrar; Michael Burke, Manager, Art Services; Catherine Earley, Senior Conservator, Exhibitions; Louise Wilson, Conservator, Works on Paper; and Belinda Gourley, Conservator of Paper.

Twenty five people who work in a broad range of roles including Director, Curator, Technician, Gallery Assistant, Installation Officer, Administration Officer and Art Space Attendant from public galleries across Victoria attended the day.

*"The day was planned extremely well and I would like to congratulate NETS for initiating this worthwhile program."*

## 365 Days of Art: Exhibition Programming seminar

Presented by Museums Australia (Victoria) and NETS Victoria

**Tuesday 29 June 2010**

Focusing on how to be creative and effective in developing an annual exhibition program, the seminar included papers by six leading gallery professionals. The seminar considered how to generate ongoing interest within the community, attract new visitors, achieve blockbuster attendances and maintain scholarship in a sustainable way. Speakers included:

- Frances Lindsay, Deputy Director, National Gallery of Victoria
- Debbie Abraham, Director, Lake Macquarie City Gallery, with curator and member of the gallery's Aboriginal Reference Group, Donna Fernando
- Karen Quinlan, Director, Bendigo Art Gallery
- Joe Pascoe, CEO and Artistic Director, Craft Victoria
- Mark Themann, Coordinator, White Street Project, Frankston City Council
- Tim Fisher, Manager, Curatorial and Exhibition Services, The Arts Centre, Melbourne

32 arts workers from regional Victoria and metropolitan Melbourne attended the seminar.

## Masterclass: Objects & Textiles

A NETS Victoria & National Gallery of Victoria Professional Development Seminar

**Friday 29 October 2010**

This seminar was the third and final in the series, and focused on the areas of registration, conservation, condition reporting, art handling and installation of objects and textiles. The day included introductory presentations on theory and policy followed by practical hands-on demonstrations.

Presenters included senior members of the NGV team including Marika Strohschnieder, Senior Conservator of Objects; and Kate Douglas, Conservator of Textiles.

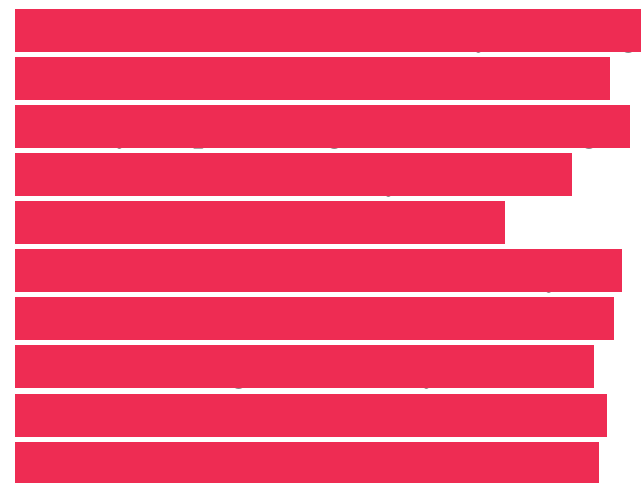


"The exhibition provided a unique opportunity for the gallery to engage with the local indigenous community. Other side art was a thought provoking, challenging and stimulating exhibition for teachers, children, adults and gallery staff alike."

Julie Adams, Arts Director, Latrobe City Council



# **BUILDING** **AUDIENCES**



Geelong-based Indigenous artist and educator Brian McKinnon authored a substantial Education Resource for the exhibition with fellow education consultant Rebecca Hicks. In developing the resource, McKinnon travelled to Adelaide to meet Nickolls in his studio and conducted an in-depth interview with him on his practice and life story.

NETS Victoria invited Brian McKinnon to deliver a series of education programs at Latrobe Regional Gallery in support of the exhibition. As there is a considerable number of students in the region who face significant financial hardship, to remove any financial barriers NETS Victoria subsidised the cost of transport for these groups to attend the programs.

Students who visited were predominantly from Grades 4-6 and senior secondary school students and included the KODE school and other schools which have an above average proportion of Indigenous students.

Brian's visit also presented another major benefit to the community as he was a positive role model to a young Indigenous artist/educator, Ronald Edwards, who is working within Latrobe Regional Gallery's education team.

A woman with short blonde hair, wearing a black dress and a black bag, stands in profile looking up at a wall of framed photographs. The wall is white and has several framed pictures of various sizes. The floor is red. There are some abstract shapes in the bottom left corner: a large blue circle and a smaller red circle.

# FINANCIAL SUMMARY

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

#### Scope

We have audited the Operating Statement, Balance Sheet and Cash Flow Statement, being a Special Purpose Financial Report for the year ended 31<sup>st</sup> December 2010. The association's committee is responsible for the preparation and presentation of the financial statements and the information contained therein, and have determined that the basis of accounting used and described in Note 1 to the financial statements is appropriate to meet the requirements of the Associations Incorporation Act and the needs of the members. We have conducted an independent audit of the financial statements in order to express an opinion to the members of the association on their preparation and presentation.

The financial statements have been prepared for distribution to the members for the purpose of fulfilling the requirements of the Associations Incorporation Act.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluations of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statement are presented fairly in accordance with the accrual basis of accounting as defined in the AASB 1001: Accounting Policies – Disclosure, applying accounting standards (if any) deemed necessary by the directors in the circumstances and provisions of Miscellaneous Professional Statements APS 1 "Conformity with Statements of Accounting Concepts and Accounting Standards" relevant to a special purpose financial report, as described in Note 1 to the financial statements.

The audit opinion expressed in this report has been formed on the above basis.

#### Audit Opinion

In our opinion the financial statements of the association are properly drawn up:

- (a) So as to give a true and fair view, in accordance with the basis of accounting described in Note 1 to the financial statements, of the financial position of the Association as at 31<sup>st</sup> December 2010 and the results of its operations for the year then ended.
- (b) In accordance with the provisions of the Associations Incorporation Act 1981; and
- (c) In accordance with applicable Accounting Standards. As the association has applied AASB 1025: Application of the Reporting Entity Concept and Other Amendments, other accounting standards and accounting concepts have been applied to the extent described in Note 1 to the financial statements.

**Geoffrey Charles Perry CPA**

Carlton, Victoria

Dated: 10<sup>th</sup> May 2011

The accompanying notes form part of these financial statements.  
This report is to be read in conjunction with the attached report.

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Balance Sheet as at 31st December 2010

	Notes	31.12.2010 \$	31.12.2009 \$
<b>CURRENT ASSETS</b>			
Cash & cash equivalents	17	242,691	247,197
Trade and other receivables		38,632	47,868
Inventory		9,938	10,017
<b>TOTAL CURRENT ASSETS</b>		<b>291,261</b>	<b>305,083</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	11	7,524	13,228
<b>TOTAL NON-CURRENT ASSETS</b>		<b>7,524</b>	<b>13,228</b>
<b>TOTAL ASSETS</b>		<b>298,786</b>	<b>318,311</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	12	119,783	110,006
Provisions	4.2	11,672	9,965
<b>TOTAL CURRENT LIABILITIES</b>		<b>131,455</b>	<b>119,971</b>
<b>NON - CURRENT LIABILITIES</b>			
Provisions	4.2	1,867	3,212
<b>TOTAL NON CURRENT LIABILITIES</b>		<b>1,867</b>	<b>3,212</b>
<b>TOTAL LIABILITIES</b>		<b>133,322</b>	<b>123,183</b>
<b>NET ASSETS</b>		<b>165,464</b>	<b>195,128</b>
<b>EQUITY</b>			
Retained profits	13	165,463	195,129
<b>TOTAL EQUITY</b>		<b>165,463</b>	<b>195,129</b>

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements.

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Operating Statement for the twelve months ended 31st December 2010

	Notes	31.12.2010 12 months \$	31.12.2009 6 months \$
<b>REVENUES FROM ORDINARY ACTIVITIES</b>			
<b>Government</b>			
Commonwealth government operational grant	2	212,576	100,641
State government operational grant	2	179,444	103,257
State government project grants		54,760	60,215
		<b>446,780</b>	<b>264,113</b>
<b>Operating</b>			
Professional development seminar fees		302	568
Exhibition venue fees		61,845	14,333
Other Operating Revenue	3	31,548	31,945
		<b>93,696</b>	<b>46,846</b>
<b>TOTAL REVENUES FROM ORDINARY ACTIVITIES</b>		<b>540,476</b>	<b>310,959</b>
<b>EXPENSES FROM ORDINARY ACTIVITIES</b>			
Salaries and Other Payroll Costs	4.1	184,145	96,759
Travel, Entertainment and Personal Expenses	5	13,147	7,115
Exhibition Expenses	6	55,390	20,290
Printing, Stationery and Other Office Expenses	7	46,303	12,392
Packaging, Postage and Communication Expenses	8	197,650	73,529
Depreciation Expense	9	5,704	2,852
Other Operating Expenses	10	67,801	40,585
<b>TOTAL EXPENSES FROM ORDINARY ACTIVITIES</b>		<b>570,141</b>	<b>253,522</b>
<b>OPERATING SURPLUS FROM ORDINARY ACTIVITIES FOR THE YEAR</b>	13	<b>(29,665)</b>	<b>57,437</b>
<b>TOTAL CHANGES IN EQUITY</b>		<b>(29,665)</b>	<b>57,437</b>

The operating statement is to be read in conjunction with the notes to and forming part of the financial statements.



# NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Cash Flow Statement for the twelve months ended 31st December 2010

	Notes	31.12.2010 12 months \$	31.12.2009 6 months \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
<b>Receipts</b>			
Commonwealth government operational grant		233,834	110,705
State government operational grant		197,388	113,583
State government project grants		60,236	66,237
Professional development seminar fees		333	625
Exhibition venue fees		77,266	14,108
Interest		9,622	2,223
Donations		0	9,568
Other		2,337	6,664
		<b>581,016</b>	<b>323,712</b>
<b>Outflows</b>			
GST paid to the ATO		(32,267)	(10,363)
Payments to suppliers and employees (inclusive of GST)		(553,255)	(234,841)
		<b>(585,522)</b>	<b>(245,204)</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	17	<b>(4,506)</b>	<b>78,508</b>
<b>NET INCREASE /(DECREASE) IN CASH HELD</b>		<b>(4,506)</b>	<b>78,508</b>
<b>CASH ASSETS AT BEGINNING OF THE FINANCIAL YEAR</b>		<b>247,197</b>	<b>168,689</b>
<b>CASH ASSETS AT END OF THE FINANCIAL YEAR</b>	17	<b>242,691</b>	<b>247,197</b>

National Exhibitions Touring Support  
Victoria Inc. ABN 32 956 516 236

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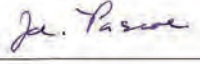
## STATEMENT BY THE COMMITTEE OF MANAGEMENT OF NATIONAL EXHIBITIONS TOURING SUPPORT (NETS) VICTORIA INC.

In the opinion of the committee:

- The accompanying accounts as presented, fairly states the financial structure for National Exhibitions Touring Support (NETS) Victoria Inc. as at 31 December 2010 and the results and cash flows of the association for the year ended on that date in accordance with applicable Australian Accounting Standards and other mandatory professional reporting requirements.
- At the date of this statement, there are reasonable grounds to believe that the National Exhibitions Touring Support (NETS) Victoria Inc. will be able to pay its debts as and when they fall due.
- We are not aware of any circumstance, which would render any particulars included in the financial statements misleading or inaccurate.

  
Meaghan Pellicano  
Treasurer

DATED: 11 May 2011

  
Joe Pascoe  
Chair

DATED: 11 May 2011

# CONTACT US

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# SUPPORTERS

## PRINCIPAL SUPPORTERS



## IN-KIND SUPPORT



## ORGANISATION SUPPORT



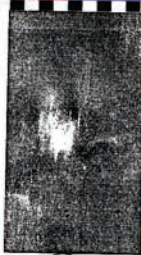
## PROJECT SUPPORT



## PROJECT PARTNERS







**NETS**  
VICTORIA