

sam.

Shepparton Art Museum

annual report.

2018 - 2019



GREATER
SHEPPARTON





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acknowledgement of traditional owners.

We, Greater Shepparton City Council, acknowledge the Traditional Owners of the land which now comprises Greater Shepparton. We pay respect to their tribal Elders, we celebrate their continuing culture and we acknowledge the memory of their ancestors

We are proud to say that Greater Shepparton is a significant gathering place for all Aboriginal and Torres Strait Islander Peoples.





mayor's foreword.

I am pleased to present the 2018-2019 Annual Report for the Shepparton Art Museum at this very exciting time for SAM and the community of Greater Shepparton.

Towards the middle of autumn we saw the start of building works on the new SAM site and a flurry of activity as the site was cleared. The commencement of works was the result of many years of work starting with a feasibility study in 2014, the development of a business case in 2015, the architect competition for the design in 2016 and the announcement of the successful architects, Denton Corker Marshall, in 2017.

In February 2019 the appointment of the successful tenderer for the build was endorsed by Council. Kane Constructions, a multi-award winning company with extensive experience in building quality, contemporary buildings in regional areas will now add the Shepparton Art Museum to their list of significant buildings.

A meaningful smoking ceremony in April 2019 to cleanse the site marked the start of work and since then we have seen hundreds of tonnes of concrete and steel go into the building with many more to come over the next year or so.

The new Shepparton Art Museum will be an important addition to the Greater Shepparton landscape, joining the new Shepparton Law Courts and the GV Health redevelopment to demonstrate continued confidence in our region. The arts and culture are vitally important to the wellbeing and growth of a community, providing another dimension to our daily lives along with education, sport, family, entertainment and health.

We also cannot underestimate how the new SAM can benefit the economy of Shepparton not only during the build phase but later on, with visitors and tourists adding SAM to their itinerary. The new SAM will be more than a museum though. It will also house the Visitor Centre, Kaiela Arts gallery and workshops, and provide a space for community and children's art along with our own significant collection of Australian ceramics, indigenous art and contemporary art. It will also be a place to bring friends for a coffee overlooking the beautiful Victoria Park Lake and surrounding bushland or to host a special celebration on the top floor bar and event space.

Greater Shepparton City Council is looking forward to seeing the future for SAM as it reaches this coming of age with a new museum but in the meantime I hope you continue to enjoy the current exhibitions, events and workshops at SAM.

Cr Kim O'Keeffe

Mayor, Greater Shepparton City Council

sam. in a snapshot.

Overall visitation
33,393

Education
programs –
no. delivered

89

Education
programs –
no. attendees

1537

Public programs
– no. delivered

94

Public programs
– no. attendees

2197

New exhibition
openings (curated
and presented)

19

• Local exhibitions

3

Works for exhibition

• Inward loans of works from
external sources

221

• Outward loans of SAM collection works

56

• Total number of SAM collection works
exhibited in 2018/2019

274

SAM
Touring exhibitions

2

Number of artists
worked with

61

SAM collection

- Total number of works in the SAM collection

3762

- Total number of works by Aboriginal and/or Torres Strait Islanders artists

286

- 2D works

23%

- 3D works

77%

New works acquired

77

- Artworks by women artists

28

- Artworks by Aboriginal and/or Torres Strait Islanders artists

35

Media

- Unique website hits

80,398

- Facebook followers

3386

- Twitter followers

1629

- Instagram followers

4138

Friends of SAM

- Individual memberships

274

- Family memberships

38

A woman with long, curly red hair is speaking into a microphone. She is wearing a black jacket over a teal top and large, patterned earrings. In the background, another woman with long dark hair is visible, looking towards the camera. The setting appears to be an indoor event space with a plain white wall.

our vision and purpose.

Present outstanding art in Shepparton and contribute to the cultural enrichment, community engagement and economic prosperity of the region.

Our vision is for a thriving visual arts community in which SAM plays a key role, and where it is celebrated for exciting exhibitions and programs, as part of a prosperous, resilient Greater Shepparton.

Sidney Myer Fund Australian Ceramic Award shortlisted artist, Juz Kitson, talks about her work at the official exhibition opening, 21 June 2019. Photo: Serana Hunt-Hughes.





director's report.

SAM is a place that engages, informs and inspires our audiences through our artist-led visual arts exhibitions, programs and events.

Artists are at our core: we work with great artists who make great art. Their support and involvement takes many forms.

Our exhibitions are designed to be locally relevant and engage with global contemporary ideas. We continue to showcase our collection strengths for which we are known: ceramics and Indigenous art. In 2018-19, we have worked with 61 leading contemporary artists through exhibitions and programs. We presented 19 curated exhibitions, showcasing works from the collection, leading contemporary artists, and our local artists. Our annual Best of Friends exhibition also celebrated creativity across Greater Shepparton with a salon hang of artwork by SAM friends. Our Collection exhibitions continue to reveal and celebrate aspects of our history and culture: *Ever-Present* spoke to the spirit of Country; while *A Finer Grain* presented the evolution over time of works by over 114 women artists from the collection alongside two male counterparts.

We have welcomed visitors to SAM from near and far, and gone out to schools and communities in Shepparton and beyond. We have showcased artworks and exhibitions from other galleries. And we have sent our exhibitions and collection around the country on tour. This year, we were delighted to partner with NETS Victoria, to send our SAM-curated exhibitions *Raquel Ormella* and *Craftivism* on the road, sharing art and artists with audiences across Australia.

Engaging our audiences through visual art experiences and cultural programs is core to our activities at SAM. Shepparton is home to a rich multi-cultural community, and the largest Indigenous community in Victoria outside Melbourne. The SAM team works hard to develop and present specific programs and exhibitions that engage a range of community members. Specific targeted programs such as our school holiday programs, workshops and talks, podcasts for the visually impaired, and Education programs such as EduLab, SAM Scholars and our ASHE Residency, continue to support our children, families, and members of the Shepparton community so that our region is a great place to live and work.

Many of our programs and activities would not be possible without the support of key partners and stakeholders. This year we presented the *2019 Sidney Myer Fund Australian Ceramic Award*, and the *2018 Indigenous Ceramic Award*, both nationally significant acquisitive awards that ensure our ceramics collection remains unrivalled. We thank all those who support this work. Generous donations to the Collection also enable us to build a collection developed around our strengths for enjoyment now and in future.

We have developed a number of key partnerships. The University of Melbourne has supported our Indigenous work and programs as a Learning and Engagement Partner; and thanks to the UOM's School of Geography Residency Program we worked more closely with Dookie Agricultural campus. Government continues to support us at many levels.

As many know, SAM is experiencing its most exciting moment since the first work was acquired for the collection 83 years ago. The new SAM building project has now commenced. More than an art museum, this new purpose-built space will house SAM, Kaiela Arts and the

Visitor Centre. It's a place that will bring people together, be a source of pride for Shepparton people, draw visitors from near and far, and celebrate art, people and culture together.

Transition and digitisation projects as part of new SAM are well under way. The hand-over date is set for the end of 2020, all going well, with opening celebrations in the first part of 2021. Until then, it will be business as usual at SAM.

I commend the work of all the SAM team. It has been a busy year, and the future is exciting. SAM enjoys the support and involvement of a great and growing group of volunteers, and I would particularly like to thank the SAM Advisory group, the Friends of SAM committee, the SAM Foundation members, and the inaugural SAM Ltd Board members, for their involvement, support, and enthusiasm for all things SAM.

Dr Rebecca Coates

Director, Shepparton Art Museum

advisory committee report.

The Shepparton Art Museum (SAM) Advisory Committee facilitates and supports SAM in its mission to create excellent visual art experiences and to grow and care for the art collection to this end. It is the role of the Committee to support SAM by ensuring that the Collection Development Strategy is followed and artworks presented for acquisition into the collection fall within collection areas and are in line with the objectives and particulars of the strategy.

The SAM Advisory Committee has undergone a change during the last year with a new community member appointment. I would like to welcome Serana Hunt-Hughes to the Advisory Committee and acknowledge all committee members for their dedication to their role. The Advisory Committee members give freely of their time in attending meetings and considering the proposals put forward by the Director to enhance the collection and ensure its preservation for future generations.

As Shepparton moves progressively towards the opening of new SAM, the Committee looks forward to the growth and development of the Greater Shepparton City Council collection. The collection is nationally known for its ceramics, which includes a significant holding of Australian Indigenous work as well as international pieces. Recent acquisitions are listed within the Collections section of this report.

The significant increase in donations is the result of the increasing profile of the art museum and the committee is proud of its many achievements. I extend my thanks to the donors who have gifted work to the museum, their generosity is greatly appreciated. I also acknowledge the donations made by Carrillo and Ziyin Gantner which will form the inaugural pieces of the SAM Limited collection.

The Committee looks forward with pride to actively supporting the acquisition program.

Cr Chris Hazelman OAM
Chair, Advisory Committee

friends of sam. report.

The Friends of Shepparton Art Museum Inc has enjoyed a successful and productive year working on our stated purposes of fostering an active cultural community and supporting acquisitions of new artworks. On behalf of the membership of just under 500, in May the Committee contributed \$7500 to SAM for acquisition purposes, following a grant in June 2018 of \$8,000 to purchase some delightful, rather quirky contemporary ceramics by Alterfact.

Friends of SAM acquisition funding over many years is evident in the current exhibition *A Finer Grain*. Funding for such acquisitions is derived principally from membership subscriptions so all members should be very proud that they have contributed to the purchase of beautiful and important artworks for our collection.

Friends activities enable and facilitate participation in the creative community through the monthly coffee mornings which are often partnerships with community organisations and with SAM; and through the quarterly newsletter which provides a means of communication about visual arts. For the annual Best of Friends exhibition in March 2019, 45 artists presented 73 works of varied media, highlighting its popularity with local artists as a means of participating in an exhibition at SAM.

As we look forward to moving to new SAM, the Committee continues to support the SAM Foundation and SAM Inc through advocacy in the community and fundraising. To support SAM and to enable education and better understanding of SAM's collection, the Committee has undertaken development, with SAM staff, of a voluntary guides program which will be one of the key projects for 2019-2020.

Anne Fagan

President, Friends of SAM



sam. foundation report.

It is a pleasure to report that this past year, SAMF reached the original goal of raising \$4.5 million for the building. Based on this success, we committed to increasing our building goal to \$7 million.

Fundraising progress is steady:

- In June 2018, we reported a total of \$3.6 million in gifts and pledges.
- In June 2019, we reported just over \$5 million raised for the building alone.
- As of July 2019, the total of all Campaign funds (Art Acquisition, Endowment, Programs, and Capital) stands at \$6.2 million.

It has been a time of change at SAMF. Just after Sandy Clark and Clare Pullar joined the Board in 2017, I accepted the role of Chair in January 2018 (former Chair, Peter Quinn served with great dedication and I thank him for paving the way). At that time, Sandy Clark and Carrillo Gantner agreed to be co-Deputy Chairs – creating an executive leadership team.

In 2018, three founding Directors stepped down (Steve Copulos, Jody Evans, Anne McCamish) and I gratefully acknowledge their service. Fortunately, four Shepparton locals Jo-Anne Foster, Adam Furphy, Meryl Hill and Polly Symons have signed on as Directors bringing their skills, experience and knowledge to the mix.

Also, in 2018 we hired a professional fundraiser, Sheila Colwell. She formulated a strategic plan, instituted procedures and set up a donor database with the able assistance of Kylie McCarrey. John Evans continues as Company Secretary meticulously keeping operations on track. With their assistance, Directors are confidently continuing to increase support for SAM and the new building.

That is the main purpose, focus and function of this Foundation: to support SAM working collaboratively with Council, SAM staff and now with the SAM Ltd Board.

We look forward to what the next year brings.

John Head
Chair, SAM Foundation





exhibitions - temporary.

Sidney Myer Fund Australian
Ceramics Award

22 June 2019 – 1 Sept 2019

The 2019 Sidney Myer Fund Australian Ceramic Award (SMFACA) celebrates and promotes contemporary Australian artists working in the ceramic medium. With \$50,000 in prize money, the SMFACA cements its place as the premier Australian acquisitive ceramic award.

The award has evolved over its many year history and provides an unprecedented opportunity for a major international ceramic award and exhibition in Australia. With ceramics increasingly celebrated by a number of emerging and established contemporary artists, as recent exhibitions nationally and internationally have highlighted the possibilities for the medium has significantly expanded.

Judges selected six shortlisted artists from the EOI applications received. Each shortlisted artist received a \$1,500 contribution towards the development of a substantial new body of work for exhibition, and support of transport costs both ways. The winning artist is awarded a \$50,000 acquisitive cash prize, and their work enters the SAM collection. Additional acquisitions are made from the exhibition for the SAM Collection.

Shortlisted artists: Julie Bartholomew, Stephen Bird, Greg Daly, Lynda Draper, Juz Kitson, Isadora Vaughan.

Winner: Lynda Draper, *Somnambulism*, 2019. Announced at the official opening on Friday 21 June 2019.

Judges: Stephen Benwell; Artist; Dr Rebecca Coates, Director, SAM; Dr Lisa Slade, Assistant Director, Art Gallery of South Australia..

Project Curator: Lara Merrington

Major Partner:



SIDNEY MYER FUND



A finer grain: selected works from the SAM collection 18 May 2019 - 3 May 2020

This exhibition presents key and lesser-known works by Australian women artists from the Shepparton Art Museum (SAM) collection.

Spanning the full breadth of SAM's 83 year collection history, the exhibition takes a chronological approach, loosely grouped by decade from the date of creation. Artworks span a range of medium and subject, and showcase the breadth of SAM's material focus in works on paper, painting, and Australian ceramics. This approach offers insights into SAM's collection and the history of its development, as pertinent then as it is today.

The exhibition includes the first work by a female artist Alice Currie acquired by the museum in 1938, with an early focus on landscapes, still-lives and portraiture. The exhibition highlights some of SAM's collection strengths, such as the acquisition in the 1970's of many of Australia's now renowned early 20th century Australian Modernist women artists including Grace Cossington Smith, Margaret Preston, and many others, when their works were more affordable than their male counterparts.

From the 1970s and '80s, ceramics became SAM's collection strength, and one we continue to celebrate today as the most significant collection of Australian ceramics in regional Australia. The exhibition also includes the first acquisition by a female Aboriginal artist Dr Thanakupi Gloria Fletcher James, AO in 1991, and some of the number of recent acquisitions by Aboriginal artists from south-east Australia and across Australia. It reveals the importance these works have as part of SAM's collection, enabling a fuller and more complex understanding of Australia's culture.

The development of SAM's contemporary collection reflects the many themes and ideas that artists explore in new and exciting ways. Ceramics remains core – a point of regional difference. There are, of course, always surprises and discoveries: a survey collection exhibition of this kind ensures that overlooked and sometimes forgotten or unfashionable artists and artworks are also celebrated. After all, it is these stories of people, artists and artworks that enable many of Australia's great regional galleries to celebrate and rethink histories within our contemporary context in new and exciting ways.

Curators: Rebecca Coates, Lara Merrington, with Belinda Briggs, Claire Liersch and Janet Burchill

A Finer Grain: Selected Works from the SAM Collection, installation view, 2019.



Arlo Mountford: Deep Revolt 18 April 2019 – 10 June 2019

Working across video, sculpture and drawing, Arlo Mountford's practice questioned our individual and collective memories of the artistic canon. His works formed a dense trove of art historical references that playfully probe the terms in which we engage with art and the way meaning can be twisted, all through a contemporary lens.

For the SAM iteration of this touring exhibition, two further works were included: *The Folly* and *Clock*.

Major Partners:

Shepparton Art Museum (SAM) presented Arlo Mountford Deep Revolt, an exhibition developed by Goulburn Regional Art Gallery and toured nationally in partnership with Museums & Galleries of NSW, alongside additional key works by Arlo Mountford.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.







Intimate Realities: Recent works from the SAM Collection

3 March 2019 –5 May 2019

Intimate Realities showcased recent acquisitions from the SAM Collection. This exhibition featured sculpture, video, photography, printmaking, painting and ceramics by leading contemporary artists, presented in a way that invited visitors to look more closely.

Many of the works selected have fluid, organic shapes. Many encourage meditation and contemplation. Sometimes, they are accompanied by a musical refrain, engaging several of our senses at once.

Artists included: Benjamin Armstrong, Pat Brassington, Nici Cumpston, Naomi Eller, Michal Fargo, Sam Jinks, Juz Kitson, Tracey Moffatt, John Perceval, Ben Quilty, Sally Ross, Heather B. Swann, Angela and Hossein Valamanesh, Paul Wood.

Curators: Rebecca Coates and Anna Briers



Ever Present: Recent works from the SAM Collection 3 March 2019 –5 May 2019

Ever-Present spoke to the spirit of Country, to the myriad of ways it permeates life, informs lore, traditions and ceremonies. It explored the interdependence of land and peoples, revealing the resilience of cultures that has sustained and continues to be a way of being since time immemorial. It showcased works from the SAM Collection including recent acquisitions, this exhibition spun a variety of media: from painting and ceramics to basket-making. Each work impressed a deep knowing and sense of belonging to the artists' sovereign home. *Ever-Present* revealed a number of interwoven themes from survival and kinship, through to life cycles and Dreaming.

Artists included: Ian Abdulla, Lorrain Babui, Rhoda Bayambula, Shauna Colin, Vera Cooper, Yvonne Cooper, Julie Dowling, Walter Ebatarinja, Janet Fieldhouse, Tanya Flower, Sally Gabori, Angelina George, Rupert Jack, Mary Jo Kantilla, Benjamin Landara, Minnie Manatjarla, Irene Entata Mbitjana, Danie Mellor, Mary Milgurr, Richard Mocketarinja, Albert Namatjira, Nancy Naninurra, Katarra Nampitjinpa, Dorothy Napangardi, Angelina, Ngal, Tiger Palpatja, Edwin Pareroultja, Gloria Fletcher Thanakupi, Mary Tjaatju, Ronnie Tjampitjinpa, Long Tom Tjapanangka, Helicopter Tjungurrayi, Tinica Wilson, Dixie Wurrparrmirra.

Curators: Belinda Briggs with Anna Briers



SAM Local: Best of Friends / Spotlight / Education Lab 1 March 2019 – 7 April 2019

SAM Local Spotlight was an opportunity for an artist to exhibit a body of work at SAM. It was an exciting, profile-raising exhibition for a regional artist. The aim of the show was to encourage, stimulate and promote local and regional cultural activities as part of SAM's annual program. This was also great opportunity to gain professional experience working in an art museum context - working with SAM's team across curatorial, marketing and communications, registration, education and public programs, and much more. Our 2019 featured spotlight artist was Maree Santilla from Echuca who works across drawing, painting and sculptural ceramics.

Best of Friends was an open access exhibition and its purpose was to open a window onto the creative practice of many artists working in a range of media in the Goulburn Valley. It was a great way to see what other people are creating and to gain insights into the regional arts sector. The Friends of Shepparton Art Museum were invited to submit recent examples of their works of art or craft for the 2018 members' exhibition, which was held at SAM.

SAM Education Lab provided a diverse range of students and teachers (both primary and secondary) the opportunity to work directly with an artist and create an immersive installation within SAM's exhibition spaces. Directed at school kids of all ages, Education Lab catered to a wide demographic. It was an evolving exhibition process that saw a range of schools and educational groups work with an artist to transform the gallery space on a weekly basis. Students' work remained in the gallery space over six weeks, providing them with the opportunity to see their work displayed in the galleries in an open lab-style mode of display. Artist, educator and landscape designer Heather Hesterman created an education laboratory (eduLAB) inviting students, teachers and the general public to participate in the creation of an immersive green-space installation that transformed a SAM gallery space. The artist was present and worked in the gallery two days per week, and the space evolved over the 5 week exhibition duration.

EduLab is accompanied by an exhibition of the artist's work presented in SAM's Ceramics showcase.

Project curator: Lara Merrington

EduLab Major Partners:



Best of Friends, installation view, Shepparton Art Museum, 2019. Photo: Serana Hunt-Hughes.



Craftivism: Dissident Objects + Subversive Forms 24 November 2018 – 17 February 2019

This major collaborative and immersive exhibition, *'Craftivism'*, featured the work of over 16 contemporary Australian artists and artist collectives.

Extending our understanding of craft-making traditions and the potential of various materialities, the works in *Craftivism* subverted and extended these forms into the realm of activism and social change. Many of the works included and encouraged social connection between community members; and the idea of play and regeneration through collective processes.

Kate Rohde's site specific installation in SAM's *Craftivism* exhibition in November 2018.
Photo Christian Capurro



Artists: Catherine Bell, Karen Black, Penny Byrne, Debris Facility Pty Ltd, Florence Gutchen, Emma Gela, Lavinia Ketchell, Nancy Kiwat, Jimmy John Thaiday, Nancy Naawi, Ethel Charlie, Stalie Geikie, Michelle Hamer, Kate Just, Deborah Kelly, Ramesh Mario Nithiyendran, Rachel Ormella, Slow Art Collective, Tai Snaith, Kate Rohde, Hiromi Tango, James Taylor, Jemima Wyman, Paul Yore.

Curator: Anna Briers and Rebecca Coates

A SAM Curated exhibition toured nationally with NETS Victoria.

**NETS
VICTORIA.**
National Exhibitions
Touring Support Victoria





2018 Indigenous Ceramics Award 25 August 2018 – 11 November 2018

The 2018 *Indigenous Ceramic Award* (ICA) was the sixth in the series of this biennial Award, showcasing new and exciting developments in the field. It contributed to the Art Museum's significant holdings of Indigenous ceramic art, and provided cultural exchange opportunities for Indigenous artists from around Australia and within regional Victoria.

The \$20,000 award is the most prestigious national award for Indigenous ceramics, showcasing new and exciting developments in the field. The acquisitive prize attracts ceramic works from Indigenous artists across Australia. Eight shortlisted artists were supported with an exhibition development fee of \$2,200 each to produce new work from March to July.

Shortlisted artists: Dean Cross (Worimi, ACT), Jackie Wirramanda (Wergaia, VIC), Jan Goongaja Griffiths (Miriwoonga / Ngarinyman), WA, Janet Fieldhouse (Torres Strait Islands, QLD), Jock Puautjimi (Tiwi, NT), Penny Evans (Gamilaraay / Gomeroi, NSW), Yhonnie Scarce (Kokatha / Nukunu, SA)

Winner: Yhonnie Scarce, *Servant and Slave*, 2018, announced on Saturday 25 August 2018.

Judges: Stephen Gilchrist, Associate Lecturer of Indigenous Art, University of Sydney; Genevieve Grieves, freelance curator educator and consultant; and Dr Rebecca Coates, Director, Shepparton Art Museum.

Project Curator: Belinda Briggs

Major Partners:



Mr Allan Myers AC QC







I hope you get this: Raquel Ormella 26 May 2018 – 12 August 2018

This exhibition brought together a selection of new and recent work by one of Australia's leading contemporary artists, Raquel Ormella. The survey exhibition included work from a wide variety of media, and particularly drew on her experimental textile works. The exhibition explored key themes that Ormella has consistently developed in her work: social and environmental activism; human and animal relationships; nationalism and national identity. These recurrent interests were brought together by a consistent engagement with the artist's voice. Rather than being the site of authority, Ormella's voice simultaneously expressed an aspiration for connection, while remaining uncertain about whether the communication will work.

Curator: Dr Rebecca Coates and Anna Briers

A SAM Curated exhibition toured nationally with NETS Victoria.]

**NETS
VICTORIA.**
National Exhibitions
Touring Support Victoria





exhibitions - touring.

Freshwater/Saltwater

26 Jul 2018 – 9 Sep 2018

The Gallery at Bayside Arts and Cultural Centre, Melbourne

The Gallery at Bayside Arts and Cultural Centre's *Freshwater/Saltwater* exhibition brought together works by 12 contemporary artists alongside historical works drawn from Shepparton Art Museum's collection and selected coastal works from the Bayside Art and Heritage Collection. The exhibition was a collaboration between The Gallery at Bayside Arts and Cultural Centre and Shepparton Art Museum, developed following SAM's *Freshwater* Exhibition, 2017.

Works by contemporary artists included Nici Cumpston, Viki West, William McKinnon, Jill Orr, Narelle Autio and Andrew Hazewinkle sit alongside historical works by Abram Louis Buvelot, Eugène von Guérard, John Longstaff, Clarice Beckett, Roland Wakelin and others.

Attendance was recorded at 1360, with 124 attending for education purposes and 69 from community groups. The gallery reported that this exhibition doubled their attendance compared to other exhibitions earlier in the year and received very positive feedback from visitors.

Curator: Dr Rebecca Coates



All our relations
– 27 Oct 2018 – 24 Nov 2018
Arts, Project Australia

All our relations presented key artworks from Shepparton Art Museum's Collection (SAM), alongside artworks by contemporary artists and Arts Project studio artists working in the ceramics medium. From the commercially produced object, the wonky pot or abstracted vessel, to the exquisitely crafted and rendered form, each offered insights into the big and little things of life through the medium of clay, the things of whimsy and the little things of joy.

Works by contemporary artists included Fulli Andrinopoulos, Stephen Benwell, Alan Constable, Adam John Cullen, Naomi Eller, Hermannsburg Potters, Ruth Howard, Shane Keena, Kate Knight, Patrick Lacey, Julian Martin, Sanne Mestrom, Ramesh Mario Nithiyendran, Chris O'Brien, Jenny Orchard, Alex Pittendrigh, Renee So, Georgia Smerling. Commercial potteries included Bosley Ware; McHugh Brothers; Adelaide Potteries; and the Industrial Brick Co.

Curator: Dr Rebecca Coates



I hope you get this: Raquel Ormella

Touring to:

19 Jan - 24 Mar 2019	Queen Victoria Museum and Art Gallery
19 Apr - 09 Jun 2019	Drill Hall Gallery
22 Jun - 28 Jul 2019	Noosa Regional Gallery
30 Nov - 22 Mar 2020	Penrith Regional Gallery

A SAM Curated exhibition toured nationally with NETS Victoria.



A Shepparton Art Museum and NETS Victoria and touring exhibition, this project has been assisted by the Australian Government's Visions of Australia program as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

Craftivism: Dissident Objects + Subversive Forms

Touring to:

4 Mar - 5 May 2019	Warrnambool Art Gallery
17 May - 21 Jul 2019	Mornington Peninsula Regional Gallery
6 Sep - 2 Feb 2020	Museum of Australian Democracy
18 Apr - 13 Jun 2020	Bega Valley Regional Gallery
3 Jul - 15 Aug 2020	Warwick Art Gallery
12 Sep - 31 Oct 2020	University of Sunshine Coast Art Gallery

A SAM Curated exhibition toured nationally with NETS Victoria.



A Shepparton Art Museum curated exhibition, touring nationally by NETS Victoria. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's exhibition development fund, supported by the Victorian Government through Creative Victoria.

the drawing wall.

SAM's Drawing Wall is an ongoing series of commissioned, temporary, site-specific wall based drawings or installations enlivening the foyer space of the Eastbank Centre, directly outside SAM. Each year, artists are commissioned to produce new work across the 4 x 12m space.

Drawing Wall #31: David Harley 28 Apr to 1 Aug 2018

David Harley's practise draws on the traditions of Abstract Expressionism, while employing artistic techniques more befitting of our networked, digital age. Exchanging oil paints and canvas with a computer mouse and screen, computer graphics software such as Photoshop, Blender and After Effects are used as artistic tools.

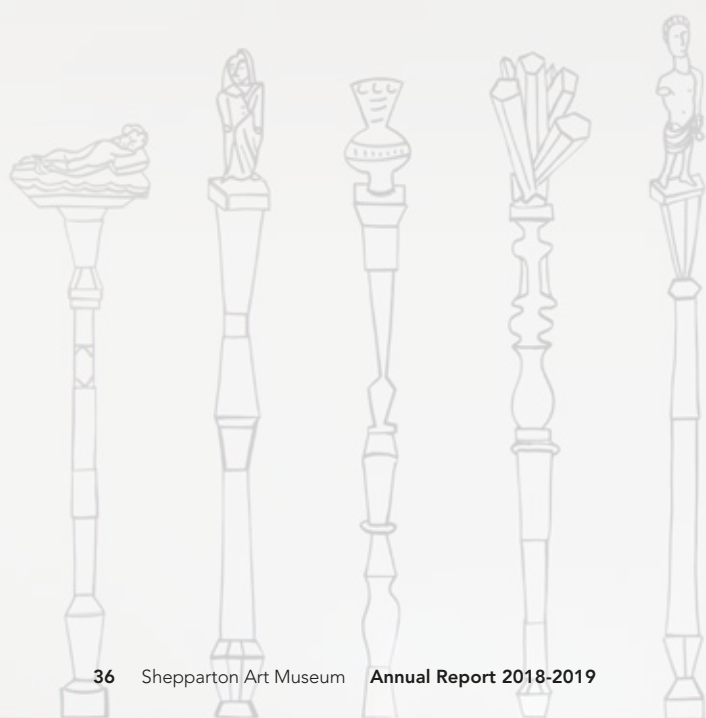
Harley's gestural cacophony of colour and line is then further translated through digital printing processes onto an adhesive wall vinyl where the Drawing Wall becomes re-skinned. Sections of the work have been activated as live, digital abstractions, re-animated by motion graphics that generate implied three dimensional forms on a two dimensional LCD screen.

Drawing Wall #32: Sadie Chandler 11 Aug to 24 Oct 2018

Sadie Chandler's practice spans painting, wallpaper and occasionally object making. Her work has a cartoon-like quality characterised by graphic outlines and a figurative style that avoids any shading or traditional perspective. Her subject matter ranges from urban cityscapes to pin-up girls, portraiture and landscapes. Rendered through economical gestures, her images have a sense of immediacy that is prioritised over realism. This is echoed through her preference for DIY processes such as paste-ups and ink on paper.

In *Arcade* (2017-18), a series of busts, objects and ceramic vessels are displayed on Greek columns directly referencing art history. Based on studies of Classical sculptures in the famous French museum the Louvre, Paris, some of the familiar figures include: The Venus de Milo by Alexandros of Antioch (c.100-130 BC) and The Borghese Gladiator signed by Agasias of Ephesus (c.100 BC). These are contrasted with contemporary interpretations of ancient statues such as Damien Hirst's copy of a roman foot from *Remnants of Apollo* (2012). Two ceramic pots by Ernabella artists Alison Milyika Carroll and Shauna Colin also feature with Ngayuku Walka (2014) and Tali (2014) from the SAM Collection.

Chandler is compelled by the constant circulation and reproduction of existing images, and the enduring influence of art history on the construction of new ones.



Drawing Wall #33: Esther Stewart 3 Nov 2018 to 13 Feb 2019

Esther Stewart works with painting, sculpture and installation to explore physical, social and historical relationships with space. Responding to sites and architectures in our everyday surroundings, she 'flattens' the three dimensional into flat hard-edged geometric paintings. Perspective and scale are fundamental to Stewart's re-workings, which result in fictional spaces, characterised by her distinct use of colour and complex patterning.

This work, made especially for the SAM Drawing Wall, is a response to immediate surroundings here in Shepparton. With an interest in relating to community and history of place, Stewart has focused on a local bus shelter, which sits just across the road from the Eastbank building. In addressing this utilitarian site, Stewart prompts us to consider it more thoughtfully. An important part of Shepparton's civic heritage and industrial design history, this seemingly mundane architecture has a whole historical narrative worth exploring.

Using the original drawing plans, Stewart's mural is painted 1:1 with the width of the bus stop. Stewart has also considered the public café area, incorporating its café tables and chairs, drawing functional similarities with the bus stop; the act of waiting, seated, in transient spaces. With this mural, Stewart invites you to reflect on a piece of Shepparton history in a whole new light. Take a seat, pass by, or journey onwards and outwards to compare the bus shelter in its reality.

Drawing Wall #34: Steven Rhall 22 Feb to 1 May 2019

Steven Rhall is an interdisciplinary artist of the Taungurung People, whose practice spans photography, sculpture, and performance including public and private interventions responding both to cultural histories of place and ideas about their potential futures. He lives and works in Melbourne, Victoria. Rhall exhibits internationally, lectures at the Victorian College of the Arts, and is a current PhD candidate at Monash University on Birrarung-ga land (Melbourne, Australia).

For this particular commission, Rhall has painted the oversized text AT THIS SITE in gloss white paint on a flat white, almost grey, finish. The effect is a phrase that is barely visible. The letters are ceiling to floor in height, and stretch the full length of the wall. The viewer is encouraged to 'find' the letters, and thus decipher the meaning underlying the text. The difficulty of doing so is intentional. Rhall's choice of text and colour intentionally challenge ideas around what First Nations artwork should be, from dot paintings of central desert art, to the use of colour and form. These words and the way in which they have been treated reveals a desire to reflect on the way that Aboriginal and Colonial cultural histories and perspectives have, historically, not always been visible or aligned.

The term SITE has two meanings. It refers to the place that the work is situated. It also has a wider significance for the artist; as the site where the artist's mother grew up as a young girl, on the banks of the Kaiela (Goulburn River) between Mooroopna and Shepparton – a place more familiarly known as The Flat's, and where she was removed from her family by authorities.

Rhall's reference to a specific location and event can also be read as emblematic of many such occurrences experienced by many Aboriginal communities. Rhall gives voice to a part of Australia's history, the absence of Aboriginal voice, a lived experience, and the ongoing presence of the past as something that we all share and can comprehend.



Drawing Wall #35: Alex Pittendrigh **10 May to 24 Jul 2019**

This large abstract painting references water and river systems. It ties together the artist's interest in environment, but also a long-held passion for ancient cultures. The work specifically references symbolic and sacred readings of water in Egyptian tomb paintings, where at a symbolic level water symbolised rebirth and new life after the destruction wrought by flood. In a contemporary context, Pittendrigh references issues faced by river systems in Australia such as the recent catastrophic 'kill' events within Australian rivers such as at the Murray Darling basin and Menindee.

As the visitor first encounters the artwork, their eye is drawn to a small sculptural work affixed to the wall. This work comprises of an assemblage of oyster shells and clay, painted over loosely in a blue-black zig zag pattern (the standard representation of water in Egyptian fresco painting). This refers to the tears of the deity Isis mourning for and invoking the resurrection of Osiris. Her flowing tears cause the waters to rise, inundating the earth and giving life to the stubble of the Papyrus dormant on the muddy shore line.

As the viewer's gaze extends across the walls of the gallery space, they will behold a large mural; zig zag patterns expanding over the wall's surface. Painted with pencil and non-toxic acrylic and watercolour paints, on occasion the viewer will be confronted by irregularities or fractures in the overall geometric design, suggesting that the water's life giving flow has been disrupted or perhaps polluted; by a lack of care for what has given life and a failure to heed the wisdom of those who cared for it long before.



showcase.

SAM's Showcase for the financial year of 2018 to 2019 presented five exhibitions of new works by ceramic masters and contemporary ceramicists in the glass display of SAM's entry.

It provided a unique opportunity for collectors and craft lovers to acquire work as all pieces are available for purchase.

Showcase #18: Alterfact

4 May to 8 Aug 2018 – In partnership with Mr Kitly

Showcase #19: Takeawei

10 Aug to 21 Nov 2018 - In partnership with Mr Kitly

Showcase #20: Debris Facility

24 Nov 2018 to 17 Feb 2019 – Part of Craftivism exhibition

Showcase #21: Tracy Muirhead

19 Feb to 8 May 2019 – In partnership with CRAFT Victoria

Showcase #22: Baluk Arts

10 May to 7 Aug 2019 – In partnership with CRAFT Victoria

partnership projects.

University of Melbourne, School of Geography; in partnership with SAM and Ian Potter Museum of Art. Museum Incognita, artistic residency in the Goulburn Valley. Artists - Fayen d'Evie and Katie West. Jul – Dec 2018

The residency investigated opportunities and challenges for regional resilience in the greater Shepparton Region. The artists developed this project by walking ancestral and present day water flows across Yorta and Taungurung country. The significance of this project was two-fold from an engagement perspective. Firstly, the artists helped UoM to extend and deepen connections with the Shepparton region with a view to understanding how the local community sees UoM making a useful contribution. Secondly, the artists have assisted UoM staff to engage across the University in its work in the Goulburn Valley across themes such as reconciliation and indigenous empowerment, sustainable agriculture and regional development.

engagement – education.

SAM Education has continued to grow and expand its diverse arts learning opportunities for local and regionally based schools, students and educators. Education programs and resources at SAM have explored our exhibitions, collection and exhibiting artists; and have successfully supported participation in arts learning through museum education programs, outreach artist programs and educator professional development opportunities.

During the 2018-19 financial year, SAM delivered 89 educational programs with student participation numbers totalling 1537. In addition to the exhibition tours, workshops, and education kits developed and delivered at SAM, program highlights have included: Whilst these numbers are lower than previous years, the focus has been placed on quality engagement and the delivery of life-long learning experiences.

Education Lab: Heather Hesterman

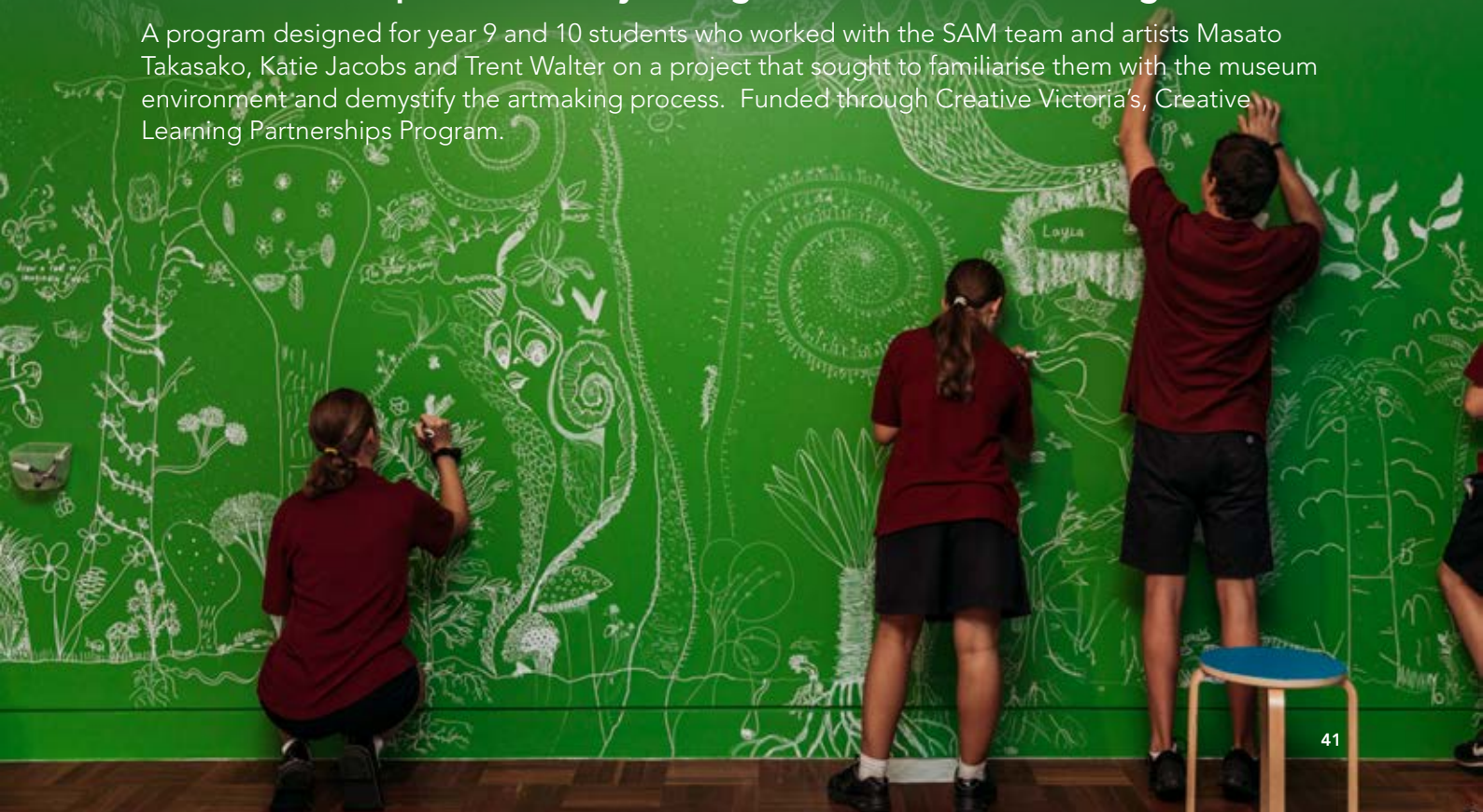
The 2019 Education Lab was a continually evolving exhibition whereby students, teachers, and the greater Shepparton community collectively transformed a SAM exhibition space through art and science investigations led by artist Heather Hesterman and expert education facilitators. Supported by La Trobe University

SAM Scholars Program

A program designed for senior secondary students which drew on the expertise of SAM staff as well as visiting artists to further develop students skills and knowledge in art making, materials, and techniques, as well its histories and ideas. Funded through Department of Education and Training.

SAM & Mooroopna Secondary College, Artists in Schools Program

A program designed for year 9 and 10 students who worked with the SAM team and artists Masato Takasako, Katie Jacobs and Trent Walter on a project that sought to familiarise them with the museum environment and demystify the artmaking process. Funded through Creative Victoria's, Creative Learning Partnerships Program.







Design in Focus – Teacher Professional Development Series

A Professional Development workshop series which saw teachers work with Australian designers and gain valuable insights into contemporary Australian design practice and participate in design based workshops developed to be easily adapted for classroom use.

SAM & ASHE Residency Project

A SAM residency program designed in collaboration with the Academy of Sport Health and Education (ASHE) which offers hands-on arts based workshops and museum literacy experiences for the students of ASHE.

Contemporary Art on the Road

A teacher professional development series, developed in collaboration with Gertrude Contemporary, Monash University Museum of Art and the Victorian Curriculum Assessment Authority, that delivers an ongoing program committed to a sustained engagement with contemporary art practice and process. In 2018 the Contemporary Art on the Road program enriched teachers with an insight into the studio process of Gertrude Contemporary resident artist, Esther Stewart.

Internships and School Placements

Throughout the year SAM hosts a number of tertiary and secondary school placements. This is a vital piece of SAMs work within the community to foster the future of arts within the Greater Shepparton region.

The SAM EduLab hosted artist Heather Hesterman in March 2019.
Photo Amina Barolli

engagement – public programs.

SAM Public Programs provides the Greater Shepparton region with a diverse program of events, participatory activities/workshops, artist and curator-led floor talks, meaningful discussions and panels as well as school holiday programs. Our programs are designed to be low-cost or free to enable all community members to participate. During the FY18-19 year, 2,118 people attended 89 ticketed and free events held at SAM and other locations across the Greater Shepparton region.

Through Public Programs we connect our diverse community with art and ideas that spark conversations and thought well beyond the museum walls to engage, inform and inspire. Programming across all age groups allowed many different members of our community to engage in art and lifelong learning. Special events held through our SAM Outreach program connected us with members of our multicultural communities as well as Goulburn Valley LGBTQIA+ members.

Exhibition Programs

Running in - with SAM exhibitions, Public Programs are delivered to engage audiences with the artist, artworks, technique and topic. The range of programming offered practical workshops, lectures and participatory activities.

During the 2018-19 year, attendees participated in zine production/publishing, clay making, they engaged with nature and learnt modern animation techniques using charcoal and a smartphone. SAM also welcomed *Craftivism* artist Catherine Bell who engaged members of Shepparton age care facility Tarcoola in a workshop based around the difficult subject of mortality. The workshop *Facing Death Creatively* saw the audience creating small vessels that act as a portrait of the maker. These vessels then became a catalyst for discussing the participants' final resting place.

School Holiday Programs

Slow Art Collective returned for SAM's Summer School Holiday Program to run workshops based on their interactive archiloom. The school holidays featured a reading and collage making workshop by *Craftivism* artist Tai Snaith. *Slow Down World* was a hit for both young and old, who enjoyed experiencing firsthand how art and identity can intertwine.

SAM Out Late

A monthly event held after-hours with a focus on using contemporary art as a platform for learning, discussion and deep community engagement. As part of the SAM *eduLAB*, artist Heather Hesterman joined in conversation with La Trobe University Director of the Centre for the Study of the Inland, Katie Holmes and SAM Director, Rebecca Coates. The trio discussed the role of art in reflecting and spreading awareness of the fundamental issues facing future generations, seeing art as a critical engagement and communication tool.

In celebration of NAIDOC week, Stewart Russell from Space Craft Studios and Eric Brown from Kaiela Arts joined us for *Around the Campfire* where the pair discussed the work they have been engaged in to connect country with design, as well as discussing future projects that will plant the new SAM building deep within ideas of identity and belonging. The SAM *Out Late* programs were packed with political and cultural themes that encouraged the use of art as a tool to continue these vital conversations in our everyday lives.



SAM Book Club

Public Programs also introduced a monthly book club to the program, where book and art lovers alike discussed pivotal themes of Museum of Modern Love by Heather Rose and The Strays by Emily Bitto.

SAM Monthly Makers

2019 saw the beginning of this new Saturday morning program for kids aged 7-15. Engaging audiences with local artist Maree Santilla, Monthly Makers began with *Archaeology for Kids*, its smashing success welcomed a second instalment of the fun mummification workshop.

SAM Little Hands

Toddlers and Pre-schoolers continued to have fun at SAM Little Hands this year. This sensory play workshop that encourages visual learning through play, exploration and messiness gained momentum with a suite of sold out sessions.

SAM Art Club

Led by Kristen Retallick, this program continues to be a success with budding artists of primary school years. A mini-exhibition was introduced this year to showcase the kids work at the end of the series and start their thinking processes on exhibition design.

Outreach Programs

As part of SAMs' engagement strategy, we have organised or participated in a number of different events to promote SAM and the visual arts sector. Many of the school holiday programs are held outside of SAM in conjunction with other activities (e.g Maude Street Winterfest) and are designed to engage with people who might not enter the museum. Other engagement events included participation in NAIDOC Week, Nerdmania Convention, Shepparton Festival, Converge, Shepparton Pride and Children's Week.



engagement – community.

Friends of SAM

The Friends of SAM play an important role in SAM's annual calendar of events, particularly through the Morning Coffee Series, visits, and lectures and events developed around the Friends of SAM exhibition.

The Friends of SAM fundraise to provide crucial support for the acquisition of artworks for the SAM Collection. We acknowledge the great work the Friends of SAM and committee do in supporting SAM's activities and the new SAM project.

Thanks are extended to the Friends of SAM President Ann Fagan, the Committee, along with all those who contributed to the Friends in 2018-19. We also acknowledge and thank all the members for their ongoing support of Friends and SAM.

Gallery Shop

The Gallery Shop provides SAM with a commercial source of income to support operations, but also offers visitors a place to purchase artist-made ceramics and gifts. With works from local and interstate artists the shop represents a number of artists including Kaye Poulton, Erin Lightfoot, Sandra Bowkett and Tiff Manuell.

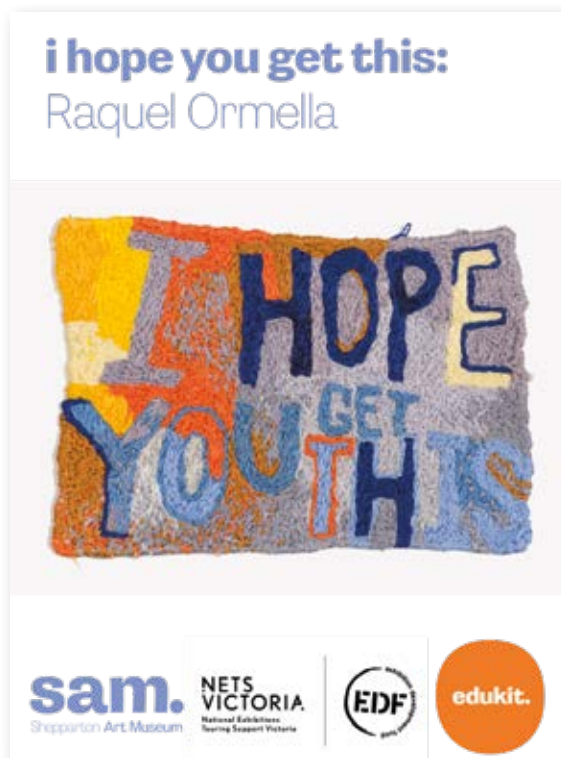
Throughout the year, the shop stocks a range of supporting products for our exhibitions program. All SAM publications are available for purchase and specific exhibition related products are developed – in FY18-19 scarves were produced for Raquel Ormella and Karen Black

Volunteers

The involvement of SAM's volunteers continues to be an important part of SAM's role in engaging and being supported by members of Greater Shepparton's community who contribute in a variety of ways including visitor services support, guiding, learning and public programs.

Friends of SAM are currently developing a training program for Volunteer Guides and this will be implemented into the SAM operational structure in FY18-19

publications.



Publications

BRIGGS, B., *Blak Brow* – a First Nations-run issue of The Lifted Brow Magazine, No 40, 2018.

BRIGGS, B., and BRIERS, A., interview with Dean Cross and Jackie Wirramanda, 'Of salt and ochre: Contemporary clay and kinship with country', *The Journal of Australian Ceramics*, Vol 57, No 2, July 2018, pp. 44-47.

COATES, R., 'Is there such a thing as Arts and Culturally led Economic Renewal', *Cultural Connections, Volume III, The Culture Academy Singapore*, 2018/19 (forthcoming), pp. [], [ISBN 24249122] link: <https://www.mccy.gov.sg/-/media/MCCY-corp/Sectors/Reviving-and-Revitalising-Conference-Publication.pdf>

COATES, R., 'Digging for Clay', *The Journal of Australian Ceramics*, Vol 85, No 1, April 2019, pp. 22-31.

COATES, R., 'SAM, the new ... new 'hot': Ceramics and the Shepparton Art Museum', *Museums Galleries Australia Magazine*, Vol 27.1 Summer 2018, pp. 46-53.

Exhibition Catalogues (SAM published and external)

BRIERS, A., 'Dean Cross: Monuments', catalogue essay in *ICA 2018 Indigenous Ceramic Award* (ex. cat.), coordinating curator Belinda Briggs, Shepparton Art Museum, 2018, pp.8-9. [ISBN 978-6483989-1-2]

BRIERS, A., 'Subversive Craft as a Contemporary Art Strategy: Rethinking the Histories of Gender and Representation', catalogue essay in *Craftivism. Dissident Objects and subversive forms*, (ex.cat.), curators, Anna Briers and Rebecca Coates, A Shepparton Art Museum and NETS Victoria touring exhibition, 2018, pp. 12-23 [ISBN 978-0-9802977-8-2]

BRIGGS, B., Language Translation for Kaiela Arts, contribution to Latrobe and Durrumu Arts. Yorta Yorta language printed on poster as part of exhibition and accompanying publication, 2019.

COATES, R. and BRIERS, A., 'Craftivism. Dissident Objects and subversive forms', catalogue essay in *Craftivism. Dissident Objects and subversive forms*, (ex.cat.), curators, Anna Briers and Rebecca Coates, A Shepparton Art Museum and NETS Victoria touring exhibition, 2018, pp. 8-11 [ISBN 978-0-9802977-8-2]

COATES, R., 'All our relations', (ex. cat.), Arts Project Australia, 2018

COATES, R., (commissioning ed), 'I hope: Instagram and the political stitch', catalogue essay in *I hope you get this: Raquel Ormella*, (ex. cat), A NETS and SAM Touring exhibition, curators: Rebecca Coates and Anna Briers, 2017, pp. 10-18 [ISBN 978-0-9802977-7-5]

COATES, R., 'Margaret Preston, Blue Mountains Theme', catalogue essay in Lesley Harding and Denise Mimmocchi, *Making Modernism, O'Keeffe, Preston Cossington Smith*, Heide Museum of Modern Art and Art Gallery of New South Wales, 2016, pp. 72-73. [ISBN 9781921339537]

MERRINGTON, L., 'The Storytellers: landscapes of the real and imagined', catalogue essay in *2019 Sidney Myer Fund Australian Ceramic Awards*, (ex. cat), curator Lara Merrington Shepparton Art Museum, 2019, pp 33-35 [ISBN 978-0-6483989-0-5]

MERRINGTON, L. 'Floppy Monuments', exhibition essay for *Billy James Crellin: Yank, Squeeze Bow*, Manning Regional Art Gallery, 2019.



acquisitions.

New Acquisitions for 2018/2019 Financial Year

Total number of artworks acquired	71
- Acquisitions	14
- Donations	24
- Cultural Bequests	33
Total value of artworks acquired	\$429,490

Number of artworks acquired created by Women Artists (collaboratively or singularly)	28
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Number of artworks acquired created by artists who identify as Aboriginal and/or Torres Strait Islander	35
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SAM Collection Totals as of 30th June 2019

Number of artworks in SAM Collection	3762
Number of artworks in SAM Collection by artists who identify as having Aboriginal, Torres Strait Islander, First Nation or Maori heritage	286

Award Acquisitions

Yhonnie Scarce

Servant and Slave, 2018
porcelain and glass
2018 Indigenous Ceramic Award Winner, 2018.

Penny Evans

Mussel Man 1, 2018
buff raku, earthenware, terracotta, black clay, slip, glaze, dhinwan (emu) feathers, biggibilla (echidna) quills, stainless steel fishing hooks, raffia string and cotton thread
2018 Indigenous Ceramic Award special acquisition, 2018.

Penny Evans

Mussel Man 2, 2018
buff raku, earthenware, slip, glaze, dhinwan (emu) feathers, raffia string and cotton thread
2018 Indigenous Ceramic Award special acquisition, 2018.

Penny Evans

Mussel Man 3, 2018
buff raku, earthenware, slip, glaze, dhinwan (emu) feathers, raffia string, cotton thread and fishing lures
2018 Indigenous Ceramic Award special acquisition, 2018.

Jan Griffiths

The Horse Breaker, 2018
painted and glazed porcelain, terracotta and grog
2018 Indigenous Ceramic Award special acquisition, 2019.



Acquisitions

NOT

Nestled, 2018
porcelain
Purchased, 2018.

Pierre Mukeba

Determination, 2017
brush pen and fabric applique on cotton
Acquired with the assistance of The Robert Salzer Foundation, 2019.

Hayley Millar-Baker

Untitled (The theft of the White men's sheep), 2018
inkjet on cotton rag paper
Acquired with the assistance of The Robert Salzer Foundation, 2019.

Hayley Millar-Baker

Untitled (The best means, of caring for, and dealing with them in the future), 2018
inkjet on cotton rag paper
Acquired with the assistance of The Robert Salzer Foundation, 2019.

Hayley Millar-Baker

Untitled (So he mixed arsenic with half the flour and a raging thirst was created), 2018
inkjet on cotton rag paper
Acquired with the assistance of The Robert Salzer Foundation, 2019.

Susan Norrie

Imagining a Future, 2019
oil on canvas
Purchased with the assistance of the Friends of Shepparton Art Museum Inc., 2019.

Amy Briggs

The Meeting at Cummeragunja School, 2019
acrylic on canvas
Purchased with the assistance of the Friends of Shepparton Art Museum Inc., 2019.

Amy Briggs

Arrival at the Flats, 2019
acrylic on canvas
Purchased with the assistance of the Friends of Shepparton Art Museum Inc., 2019.

Cynthia Hardie

Walk Off, 2019
acrylic on canvas
Purchased with the assistance of the Friends of Shepparton Art Museum Inc., 2019.

Danie Mellor, *on a noncorrelationist thought II*, 2016. Shepparton Art Museum Collection, donated through the Australian Government's Cultural Gifts Program by Danie Mellor, 2019.

Donations

NOT

Fade to grey still life, 2018
porcelain and wood
Gift of the artist NOT, 2018.

Martin Boyd Pottery

Mug, c. 1960
earthenware
Donated by Milton and Betty Moon, 2018.

Martin Boyd Pottery

Mug, c. 1960
earthenware
Donated by Milton and Betty Moon, 2018.

Martin Boyd Pottery

Mug, c. 1960
earthenware
Donated by Milton and Betty Moon, 2018.

Debris Facility Pty Ltd

Production Displacement, 2018-2019
rubber, plastic, aluminium, sterling silver, vinyl,
magnets, rope, stainless steel,
clasps, Perspex, epoxy, pigment, perforated
adhesive vinyl, photographic prints and printed
polyester
Donated by Debris Facility Pty Ltd, 2018.

David Ray

footed jug, c. 1997
glazed earthenware
Donated by Stephen Benwell, 2019.

David Ray

footed jug, c. 1997
glazed earthenware
Donated by Stephen Benwell, 2019.

David Ray

footed jug, c. 1997
glazed earthenware
Donated by Stephen Benwell, 2019.

David Ray

Vase, c. 2000
glazed earthenware
Donated by Stephen Benwell, 2019.

David Ray

Bowl, c. 2000
glazed earthenware
Donated by Stephen Benwell, 2019.

David Ray

Bowl, c. 2000
glazed earthenware
Donated by Stephen Benwell, 2019.



2018.27 - NOT - *Face to grey still life*

David Ray

Bowl, c. 2000
glazed earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

A Room I Visited, 1984
glazed earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

square bowl, 1981
glazed earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

vessel & slotted spoon, c. 1982
earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

vessel & slotted spoon, c. 1982
earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

sugar bowl & spoon, not dated
glazed earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

Vase, 1994
glazed earthenware
Donated by Stephen Benwell, 2019.

Dr Fiona Murphy

Figurines, 1984
partially glazed earthenware
Donated by Stephen Benwell, 2019.

Patsy Hely

Jug, 1991
porcelain
Donated by Stephen Benwell, 2019.

Peggie Warren

Bowl, not dated
glazed stoneware
Donated by Stephen Benwell, 2019.

Tom Sanders

casserole dish, 1963
glazed stoneware
Donated by Stephen Benwell, 2019.

Garry Bish

Vase, 2002
earthenware
Donated by Stephen Benwell, 2019.

Vipoo Srivilasa

Teapot, c. 2010
porcelain
Donated by Stephen Benwell, 2019.



Cultural Gifts

Danie Mellor

on a noncorrelationist thought I-XIV, 2016
C-print on metallic photographic paper
Donated through the Australian Government's Cultural Gifts Program by Danie Mellor, 2019.

Mary Tonkin

With the fallen regnans, Kalorama, 2017
terracotta paper clay and underglaze
Donated through the Australian Government's Cultural Gifts Program in memory of Bill Standish, 2019.

Stephen Benwell

Vase, 1970
earthenware
Donated through the Australian Government's Cultural Gifts Program by Stephen Benwell, 2019.

Stephen Benwell

large jug, 1972
earthenware
Donated through the Australian Government's Cultural Gifts Program by Stephen Benwell, 2019.

Stephen Benwell

large bowl, 1972
earthenware
Donated through the Australian Government's Cultural Gifts Program by Stephen Benwell, 2019.

Stephen Benwell

large pot, 1987
terracotta with white slip
Donated through the Australian Government's Cultural Gifts Program by Stephen Benwell, 2019.

Stephen Benwell

large vase, 1987
stoneware
Donated through the Australian Government's Cultural Gifts Program by Stephen Benwell, 2019.

Eunice Napanangka

Jack
Untitled, 1996
synthetic polymer paint on paper
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Lily Sandover

Kngwarreye
Kangaroo Grass, 2001
acrylic on canvas
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Tim Johnson

Back of Beyond, 2014
acrylic on linen
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Dr Gawirrin Gumana AO

Dhalwanu, c. 2001
natural earth pigments on eucalyptus bark
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Yvonne Koolmatrie

Eel Trap, 1997
woven sedge river rushes
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Otto Pareroultja

Central Australian Landscape (#1), not dated
watercolour on paper
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Albert Namatjira

Australian Landscape, 1950
watercolour on paper
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Susie Bootja Bootja

Napaljarri
Untitled, 1998
acrylic on canvas
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2019.

Lorna Napurrula**Fencer**

Yarla and Yapa, 1999

acrylic on linen

Donated through the
Australian Government's
Cultural Gifts Program by
Carrillo Gantner AC, 2019.

Nyarapayi Giles

Warmurrungu, 2010

acrylic on canvas

Donated through the
Australian Government's
Cultural Gifts Program by
Carrillo Gantner AC, 2019.

Trevor Nickolls

*Family Portrait - Birth of a
New Age*, 2006

polymer paint on linen

Donated through the
Australian Government's
Cultural Gifts Program by
Carrillo Gantner AC, 2019.

John Bartlett

Mutual Needs, 1988

acrylic on canvas

Donated through the
Australian Government's
Cultural Gifts Program by
Charles Nodrum, 2019.

Matthys Gerber

Saint Sebastian, 1981

pastel on paper on

canvas

Donated through the
Australian Government's
Cultural Gifts Program by
Charles Nodrum, 2019.

outward loans.

Total number of SAM artworks loaned externally

56

Bayside Gallery, Bayside Arts and Cultural Centre, Brighton Town Hall

Freshwater/Saltwater - 21 July – 9 September 2018

See exhibition for full details.

Arts Project Australia

All our relations - 27 Oct 2018 – 24 Nov 2018

Curated by Rebecca Coates, Director of Shepparton Art Museum

Ray Molony

Coiled pot, c.1960

glazed terracotta

Pmere Nuka (My Country), 1994

Terracotta

Industrial Brick Co. (attrib)

Recumbent lion, c.1910

Terracotta

Irene Entata Mbitjana - Hermannsburg Potters

Pmere Nuka (My Country), 1994

Terracotta

Grace Seccombe

Galah on stump, undated

glazed earthenware

Noreen Hudson Ngala - Hermannsburg Potters

Pink Birds, 1994

Terracotta

Bosley Ware

Owl statuette, not dated

glazed earthenware

Jimmy Lee

Carnival #3, 1996

earthenware mahogany wood base

McHugh Brothers Pty Ltd

Alsatian dog doorstep, 1925

glazed earthenware

Darbyshire Pottery (WA)

Kookaburra with catch, 1950

Earthenware

Bennetts Magill Pottery

Frog, 1887

glazed earthenware

Darbyshire Pottery (WA)

Large kookaburra ornament, 1950

glazed earthenware

Adelaide Potteries Co. Ltd.

Pair of koala garden urns, c1930

glazed earthenware

Stephen Benwell

Pair of Small Vases, 2005

Earthenware

Stephen Benwell

Shrine with Head, 1993

glazed stoneware

Shane Keena

Strongylocentrotus, 2005

earthenware lustres and mixed media

Elaine Namatjira - Hermannsburg Potters

Swans, 1994

Terracotta

Judith Inkamala Pungkarta - Hermannsburg Potters

Untitled (budgie design), 2005

Terracotta

Esther Kennedy Ngala - Hermannsburg Potters

Renee So

Bellarmines 1, 2010
glazed ceramic

Dr Sanné Mestrom

Untitled (i) and Untitled (ii), 2012
Porcelain

Dr Sanné Mestrom

Untitled 2, 2012
ceramic and glaze

Adam John Cullen

Forever Stuff, 2015
plaster, porcelain, concrete, polyester/cotton
fabric, beeswax, steel and magnetic hematite

Ramesh Mario Nithiyendran

Kala, 2014 - 2015
earthenware and glaze

Jenny Orchard

*Totem Reverence to the spirit of shared
consciousness*, 1997 - 2017
ceramic, glaze, enamel, metal fastening, metal
stand, rubber, plastic polymer pipe, raffia,
synthetic fibre, bubble wrap, plastic chandelier
parts, tin necklace, car tyre inner tube

Jenny Orchard

Durian head and mothers hands, 1997 - 2017
ceramic, glaze, enamel, metal fastening, metal
stand, rubber, plastic polymer pipe, raffia,
synthetic fibre, bubble wrap, plastic chandelier
parts, tin necklace, car tyre inner tube

Jenny Orchard

*Seed guardian with child-bearing hips and tin
necklace*, 2002 - 2017
ceramic, glaze, raffia, tin necklace and metal
fastening

Patrick Lacey

Large Winged Griffin, 1986
hand built terracotta

Mornington Peninsula Regional Gallery

Obsession: Devil in the Detail - 30 Nov 2018 – 17 Feb 2019

Featuring work by local and international artists including Natasha Bieniek, Chris Bond, Erin Coates, Audrey Flack, Juan Ford, James Gleeson, Sam Jinks, Jess Johnson, Anna Kristensen, eX de Medici, Tully Moore, Callum Morton, Jan Nelson, Sandra Selig, Vipoo Srivilasa, Ricky Swallow, teamLab, Eugene von Guerard and more.

Sam Jinks

Woman and child, 2010
silicone, silk, acrylic, rabbit fur, polyurethane.
foam, timber and nylon

Drew Pettifer and Chris Bond

Untitled (Dylan in a tree, erased), 2011
oil on chromogenic print

Newcastle Art Gallery

SODEISHA: Connected to Australia - 02 Mar 2019 – 19 May 2019

In September 1979 Newcastle Region Art Gallery hosted the exhibition *SODEISHA: Avant-Garde Japanese Ceramics* featuring 32 members of the Sodeisha group of artists including founding members Kazuo Yagi (1918-1979), Osamu Suzuki (1926-2001) and Hikaru Yamada (1924-2001). The exhibition was an initiative of the Australian Gallery Directors Council in association with the Crafts Board of the Australia Council and toured six other capital city galleries until May 1981. At the conclusion of the tour, the Sodeisha group elected to gift 58 of the 62 works of art to Newcastle Art Gallery. Consequently, the Gallery holds one of the largest collections of Sodeisha ceramics by this important group of artists outside of Japan.

Dr Julie Bartholomew

Qing Armani Series, 2008
porcelain and fibre

Museum of Contemporary Art Australia

The National 2019: New Australian Art - 29 Mar 2019 – 23 Jun 2019

The National 2019: New Australian Art at the MCA was co-curated by Clothilde Bullen, MCA Curator, Aboriginal and Torres Strait Islander Collection and Exhibitions, and Anna Davis, MCA Curator. The exhibition presented the work of 24 Australian artists from major cities, regional areas and remote communities.

Connections between the artists' practices emerged out of the national research led by the exhibition co-curators. The MCA's exhibiting artists reflected urgent contemporary concerns, many posed questions around hierarchies of power and the ways in which different groups are represented, while other artists created new rituals and experimented with improvisational processes.

Janet Fieldhouse

Woven Armbands, 2007
Porcelain

Janet Fieldhouse

Birth Pendant, 2016
buff raku

Janet Fieldhouse

Tattoo, 2011
flexible porcelain

Geelong Gallery

The Moon - 15 Jun 2019 – 01 Sep 2019

20 July 2019 marked the 50th anniversary of the first Moon landing and the first steps taken on the lunar surface by Neil Armstrong and Buzz Aldrin. This exhibition was programmed to coincide with this significant milestone, and brought together artistic responses to the celestial body that orbits the Earth.

Across five key exhibition themes, *The Moon* invited new engagement with, and provided new perspectives on, this enigmatic celestial body that we all see and are influenced by.

Sir Arthur Streeton

The Long Road, 1889
oil on wood



furnishing loans.

Furnishing Loans for 2018/2019 Financial Year

Total number of SAM artworks on display on short-term and long-term display across Greater Shepparton City Council offices

21

inward loans.

SAM gratefully acknowledges the private collectors and organisations that assisted with the short-term and long-term loans of 221 works of art:

Ararat Gallery TAMA

Art Gallery of Ballarat

Art Gallery of New South Wales

Artbank

Bundoora Homestead (Darebin Art Collection)

Caloundra Regional Gallery

Campbelltown Arts Centre

Erub Arts Centre

GAG Projects

Galleriesmith

Gary Singer

Gertrude Contemporary

Goulburn Regional Art Gallery

Hugo Michell Gallery

Lake Tyrrell Art

Michael Reid

Milani Gallery

Monash University Museum of Art

Museums & Galleries NSW

National Exhibition Touring Support VIC

Neon Parc

Pieces of Eight Gallery

QUT Art Museum

Square One Studios

Sullivan+Strumpf

Sutton Gallery

This Is No Fantasy - Dianne Tanzer + Nicola Stein

Tiwi Designs

University of Queensland Art Museum

Vivien Anderson Gallery

Wangaratta Art Gallery

Waringarri Aboriginal Arts

and the many artists.

media and coverage.

SAM has many established strong relationships with local, national and specialist publishers and broadcasters; each of which generates a significant amount of media coverage for the Museum. The coverage and value of this reporting is hard to quantify as Council no longer utilise media monitoring services.

Coverage of exhibitions and programming at SAM was included in publications including *Sydney Morning Herald*, *The Age*, *Canberra Times*, *Shepparton News*, *Shepparton Adviser*, *Museums Galleries Australia*, *Vault Magazine*, *Art Almanac*, *Artlink Magazine* and *Art Guide Australia*.

Broadcast coverage has included interviews and features on ABC Radio National, Radio VAR (talking books), ABC Goulburn Murray, WIN Ten Network, Southern Cross Nine Network and Shepparton One FM

Vision Australia Radio

A major aim of SAMs work is to ensure the Museum and the programming is accessible to all people. Providing visually impaired people with the opportunity to experience SAM exhibitions. The Vision Australia Radio Network incorporates ten community radio stations across Victoria, southern New South Wales, Adelaide and Perth and five digital radio services.

"And speaking of the country, we're back in Shep this week with a guided tour through *A Finer Grain* Shepparton Art Museums latest exhibition of some of the remarkable works they hold in their collection. SAM's Director, Rebecca Coates, walks and talks us through the exhibition whilst in the background, you'll be able to hear a group of very young children known as SAM's Little Hands as they have their first experience of visiting a gallery"

Google Analytics:

Audience > Overview > Page Views	80,398
Audience > Overview > Sessions	33,678
Acquisition > Social > Network Referrals > Facebook	1212
Acquisition > Social > Network Referrals > Instagram	343
Acquisition > Social > Network Referrals > Twitter	12

Facebook:

Insights > Likes	3386
Insights > Reach > Organic Post Reach (Average)	413

Twitter:

Analytics > Tweets > Tweet impressions	53,000
Analytics > Tweets > Engagement rate	2193

Campaign Monitor:

Emails sent	34,372
Open rate	37%

Art Almanac

Raquel Ormella: I hope you get this

29 May 2018 | Macushla Robinson

There is a poetic sadness to Raquel Ormella's work that is politically charged, expressing deeply felt approaches to issues of labour, class, migration and nationalism. I spoke with Raquel a week before the opening of her survey show at Shepparton Regional Gallery.



Raquel Ormella, *Wealth for toil* I, 2014, synthetic polymer paint, bessian, metallic thread and ribbon, 220 x 270cm © the artist. Courtesy Milani Gallery, Brisbane

The relationship between politics and textiles is rich. As Roszika Parker famously wrote, 'To know the history of embroidery is to know the history of women.' It's also the history of working class protest movements. How did you arrive at textiles? I had grown up doing craft. My mother taught me sewing and needlework, which were also taught to girls at state school. They were essential life skills for a working-class person: you

THE ADVISER

Local explores the history of the ancients

Build starts for \$47M lakeside SAM

20% STOREWIDE

News

Where art thou?

SIXTH ROAD DEATH

ITALIAN PRIDE ON DISPLAY

X-Class Sales Event



Heather Hesterman: SAM EduLab 2019

Shepparton Art Museum: 70 Weirford St, Shepparton
1 March - 1 April
Open 10am - 4pm
Public Holiday 10am - 4pm
Free entry
4.5 x 5.5 metres
70 x 70 cm (100 x 100 cm)
100 x 100 cm (100 x 100 cm)



David Keeling: As The Light Falls

Nippon Gallery: 201 Punt Rd, Richmond
1 April - 1 May
Tuesday - Friday 10am - 5pm
Saturday 10am - 5pm
Free entry
100 x 100 cm (100 x 100 cm)
100 x 100 cm (100 x 100 cm)

ANP

I hope you get this: Raquel Ormella

BY Shepparton Art Museum | 01-Mar-2018

EXHIBITION showing at SAM: 26 May 2018 - 12 Aug 2018. Touring throughout Australia 2018 - 2020. Works reflecting on the intersections of art and activism, by one of Australia's leading contemporary artists, Raquel Ormella, will be exhibited at Shepparton Art Museum [SAM], 26 May - 12 August 2018.

Venue: Shepparton Art Museum
Address: 70 Weirford St Shepparton 3630 Australia
Date: 26 May - 12 August 2018
Time: SAM is open 7 days, 10am - 4pm, public holidays 1pm - 4pm
Ticket: Entry into SAM is absolutely FREE!
Web: <http://sheppartonartmuseum.com.au/event-details/488/event-raquel-ormella>
https://www.facebook.com/SheppartonArtMuseum/
https://twitter.com/SAM_Shepparton
https://www.instagram.com/SAM_Shepparton/
Email: art.museum@shepparton.vic.gov.au **Call:** p +61 (03) 5832 986

Raquel Ormella, *I hope you get this* (detail), 2017, silk and cotton embroidery thread on linen, Courtesy the artist and Milani Gallery, Brisbane © the artist. Photo: David Patterson.

Raquel Ormella employs a wide variety of media, including video, painting, installation, drawing, textile, printmaking and zinc production. 'I hope you get this' features some of her earliest early works, alongside more

SAM, the new ... new 'hot' Ceramics and the Shepparton Art Museum

Rebecca Cusack

Shepparton Art Museum is a young, Australian public gallery, art space in the heart of regional Victoria. Shepparton Art Museum is a young, Australian public gallery, art space in the heart of regional Victoria. Shepparton Art Museum is a young, Australian public gallery, art space in the heart of regional Victoria.

Looking at literature through an art lens

Feature Weekend

Looking at literature through an art lens



new sam.

After years of planning, the construction of the new Shepparton Art Museum at Victoria Park Lake finally began in April 2019 with Deputy Prime Minister Michael McCormack and Federal Member for Murray Damian Drum visiting the site. The building is expected to be completed in November 2020.

Designed by internationally renowned architects Denton Corker Marshall, the new Shepparton Art Museum (SAM) will be a five-storey building housing the Museum, Visitor Centre, and the Kaiela Art Gallery and Studio. The 5,300m² building will also house a café, event space and a roof top viewing deck.

Shepparton Art Museum Limited has been established to operate the Shepparton Art Museum as a public art museum. The Board of Shepparton Art Museum Limited has appointed six new directors after a lengthy process of advertising and interviews in April 2019. The Board now comprises nine directors and is a skills-based Board with representation from a broad range of sectors. Two of the directors are Greater Shepparton City Council nominated positions, while a further position is nominated by the SAM Foundation.

In 2019 SAM commenced preparation for relocation to the new building in Victoria Lake Park, including the change from Council owned and operated to independent art museum governed by a company limited by guarantee.

The transition of business is expected to take place from 1st July 2020 and the physical move to the new premises is scheduled for late 2020. Kaiela Arts and Shepparton Visitor Centre will co-locate in the new building, along with a commercial caterer who will be appointed under contract by SAM Limited.

Progress Milestone	Date	Complete
Council approval for building works	Feb-19	Y
Building contract awarded	Feb-19	Y
Commencement of building works	Apr-19	Y
Transition of governance from Council to SAM Limited	Jul-20	On track
Move-in	Nov-20	On track
Exhibition Install	Nov-Dec 20	
Opening	Mar-21	

visitor experiences.

Dear Feyza and Grace,

On behalf of our students may I take this opportunity to formally thank you and the team of panellists you assembled on the day including Rebecca and the two Michaels for such a brilliant Q and A session in a great setting. I can vouch for the fact that the students left Shepparton in great spirits with many questions buzzing between them about the issues you addressed.

I plan to pester you all again this time next year with a new cohort of students. Cannot thank you enough. Please convey our enthusiasm and gratitude to your co-panellists.

With best wishes for your work in the coming year,

Dr Trevor Hogan

Senior Lecturer, Sociology
Department of Social Inquiry

"I now know that art can be found anywhere, and how Heather Hesterman (artist) develops her work from an everyday object and idea"

– Year 9 EduLAB student participant,

Notre Dame College on the SAM EduLab exhibition

"The (EduLAB had) awesome workshops that our students really enjoyed and benefited from. The hands on components were a really important part that I feel engaged our students and helped them connect with the museum and their own individual art ideas really well. We loved this day! Everything was really engaging and the students commented on the effectiveness of the workshops and how it assisted them to branch out from initial ideas back at school"

– Testimonial from educator,

Wangaratta High School

Rebecca, thankyou for curating *All Our Relations*. All the artists participating make the event so seamless, there is no division of merit, the format of the exhibition has the ability to show every artists creative talent, is brilliant.

Allowing so many wonderful works to leave their permanent home is enlightening and allows city art enthusiasts that do not reach Shepparton Art Museum to see part of your wonderful collection. I am sure this will entice many visitors including myself.

- Norman Rosenblatt

It was terrific to see how SAM has cultivated its future audience, and created a calendar to appeal to a range of students and nurture creative thinking... The future SAM will no doubt be a proud part of the city's cultural offerings, inspire the creative industries and be a wonderful meeting space for the arts moving forward.

Francesca Valmorbida | Arts and Culture Policy Advisor

Municipal Association of Victoria (MAV)

It made me feel a little crazy when I hit the paintbrush on the paper!

- SAM Art Club participant

Dear Rebecca,

Thanks so, so much for the opportunity to exhibit in the *2019 Sidney Myer Fund Australian Ceramic Award*. It was such a joy to work with such a wonderful group of people, please pass my thanks and good wishes on to the SAM team.

Also thanks for your support during the RN interview, your presences and media skills are amazing. I realise they are not my strong point I will endeavour to improve!

It has been such a pleasure to work with you.

Thanks again, and best wishes

Lynda Draper

financial report.

Income Statement 2018/2019 Financial Year, ending 30 June 2019

	Adopted Budget	Actual	Variance Fav/(Unfav)
INCOME			
Commercial Income	76,950	47,358	(29,592)
Public Programs	43,200	9,954	(33,246)
Art Museum Shop Sales	25,000	32,257	7,257
Other Commercial Income	8,750	5,147	(3,603)
Grants	199,180	276,563	77,383
Philanthropy and Donations	229,000	248,737	19,737
INCOME Total	505,130	572,658	67,528
EXPENSE			
Salaries and Wages	870,134	862,056	8,078
SAM Operations	394,541	322,461	72,080
Advertising and Marketing	160,500	118,593	41,907
Consultants	5,000	2,136	2,864
Operational Supplies and Services	172,963	139,583	33,380
Sponsorships & Contributions	200	0	200
Training and Development	7,000	12,070	(5,070)
Utilities	48,878	50,079	(1,201)
SAM Programme	392,980	258,452	134,528
Education	76,400	29,296	47,104
Exhibitions	149,330	117,203	32,127
ICA	90,000	62,505	27,495
Public Programs	46,250	21,523	24,727
SidneyMyerACA	31,000	27,925	3,075
EXPENSE Total	1,657,655	1,442,969	214,686
Surplus (Defecit) for the Period	(1,152,525)	(870,310)	282,215

Capital Expenditure 2018/2019 Financial Year, ending 30 June 2019

	Adopted Budget	Actual	Variance Fav/(Unfav)
CAPITAL EXPENDITURE			
Acquisitions	40,000	44,434	(4,434)
General Acquisitions	30,000	29,434	566
ICA Acquisitive Prize	10,000	15,000	(5,000)
SidneyMyerACA Acquisitive Prize	0	0	0
CAPITAL EXPENDITURE Total	40,000	44,434	(4,434)

Notes to the Accounts

1. Operating income, expenditure and capital expenditure noted in the SAM Financial Report are attributed to Greater Shepparton City Council, not SAM Ltd. As of 30th June 2019 SAM Ltd does not operate as a going concern.
2. The Financial Report has not been audited at the time of publication. Audited results of SAM will be included and published in the Greater Shepparton City Council Annual Report 2018-19.
3. Grants, as reported in the Income Statement are attributed to the following sources:

Source of Funds	\$ Contribution FY18-19
Creative Victoria – 4 year funding	120,000
Regional Arts Victoria	7,500
La Trobe University	13,181
Creative Victoria – Aboriginal Engagement	100,000
Department of Education and Training	13,200
Creative Victoria – Regional Digitisation Program	15,000
Other	7,682
TOTAL	276,563

4. Philanthropy and donations as reported in the Income Statement are attributed to the following sources:

Source of Funds	\$ Contribution FY18-19
Robert Salzer Foundation	7,657
Friends of SAM	7,500
SAM Foundation	15,642
Mr Carrillo Gantner AC	20,000
William Buckland Foundation	50,000
University of Melbourne	56,000
University of Melbourne - School of Geography	6,000
Mr Allan Myers QC AC	40,000
Sidney Myer Fund	45,000
Other	938
TOTAL	248,737

5. The surplus (deficit) referred to in the Income Statement is considered to be Greater Shepparton City Council contribution for the 2018-19 financial year.

people.

SAM Limited Board

Mr John Head – Co-Chair
Mr Peter Harriott – Co-Chair, CEO GSCC
Mr Chris Teitzel - Company Secretary
Dr Drew Pettifer
Mr Stephen Merrylees
Mrs Jeannie Furphy
Ms Jo Gartner
Ms Naomi Ryan
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Director

Dr Rebecca Coates

Business Manager

Shane Fitzgerald (until Oct 18)
Carl Durnin (from Jan 2019)

Transition Manager

Katie Zeller (from Apr 2019)

Curator

Anna Briers (until Oct 2018)
Lara Merrington (Oct 2018 - June 2019 maternity leave cover)

Collections Manager

Claire Liersch (from September 2018)

Aboriginal Engagement Officer

Belinda Briggs

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Janet Burchill

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Felicia Pinchen-Hogg (from Sep 2018)

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Feyza Yazar (until May 2019)
Lisa Linton (from Oct 2018)

Administration Officer

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Whitney Nankervis (Oct to Apr 2019)
Nicole Schneider (from Apr 2019)

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Dana Kells (until Oct 2018)
Liz Connick (from Oct 2018 maternity leave cover)
Amina Barolli (maternity leave June 2018 to June 2019)

Front of House

Lynne Parker
Alisha Ryan

SAM Casual Assistants

Anne Mawson (casual)
Harshini Goonetilleke (casual)
Julie Myers (casual)
Kerry Miller (casual)
Patsy Killeen (casual)
Rebecca Clayton (casual)
Rachel Doller (casual)
Silvi Kadillari (casual)
Sophie Varapodio (casual)
Victoria Brennan (casual)
Whitney Nankervis (casual)

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Kaye Thomson (GSCC Director, Community)
Dr Rebecca Coates (SAM Director)
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John McMaster (Friends of SAM Representative)
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Kristine Medson (Community Representative)
Fran Smullen (Community Representative)
Tina Douglas (Community Representative)
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Mr Adam Furphy (from Sep 2018)
Ms Polly Symons (from Feb 2019)
Mr Andrew Fairley AM
Ms Clare Pullar
Mr Carrillo Gantner AC
Mrs Anne McCamish (until Sep 2018)
Mr Drew Pettifer
Mr Sandy Clark
Mrs Jo-Anne Foster
Mrs Meryl Hill (from Sep 2018)

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Kerry Miller (Secretary)
Michelle Collins (Treasurer)
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Dawn Hill
Meryl Hill
Helen Hinks
Helen Jeffs
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Jill Riordan
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Joan Guymer
Dr Alan & Dr Beverley Larwill
Dr John Lawry
Margaret McCracken
Collier McCracken
Murray Slee
Dr SR & M Sneyd
Ross & Daphne Turnbull

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Linda Aitken
Dey Alexander
Janet Allen
Isa Al-amirtaha
Saad Al-Jizani
Ibtisam Al-Jizani
Iris Ambrose
Mel Arnold
Dick Ashby
Phillip Bain
Phil & Marilyn Banfield
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Patricia Bastian
Elizabeth Ann Baxter
Greg Beckenham
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Mari B-Li Donni
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Charlotte Brewer
Christine & Marcel Broersen
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 Marte Newcombe
 Frances Newbound
 Fiona Noye
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 Morae & Garry Parker
 Lyn Patone
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Sally Wright
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support and thanks.

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Touring Exhibition Partners

**NETS
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In conjunction with



Sidney Myer Fund Australian Ceramic Award



Indigenous Ceramic Award



Mr Allan Myers AC QC

Arlo Mountford: Deep Revolt Exhibition



Operational Grants and Funding



New SAM Funding



Craftivism at SAM, November 2018. Now touring with NETS Victoria nationally.
Photo Christian Capurro

sam.

Shepparton Art Museum

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w sheppartonartmuseum.com.au

   @SAM_Shepparton #SAM_Shepparton

GREATER
SHEPPARTON 

CREATIVE VICTORIA 

SAM is proudly provided by Greater Shepparton City Council
and receives operational funding from Creative Victoria,
the State Government funding body for the arts.

