

The background of the cover is a photograph of a person in motion, blurred, walking on a light-colored floor. The floor is decorated with large, thick, wavy lines in bright orange and magenta. The person is wearing dark clothing and bright yellow shoes.

# Annual Report 2024/25

**sam**  
Shepparton Art Museum

**Shepparton Art Museum (SAM) operates on the traditional lands of the Yorta Yorta people. The SAM building, and art museum within it, is located on river country close to the Goulburn River, known as Kaiela to the Yorta Yorta.**

**SAM recognises the Yorta Yorta as the traditional owners and ongoing custodians of the lands and water of the Country upon which SAM is built, and that sovereignty of this land has never been ceded.**

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n  
Artist Steve Hilton's work, *Red*,  
 finalist in the 2008 Sidney  
 Ceramic Award and subse  
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 the gallery wall, whic  
 reveal themselves to be  
 teapots.

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# SAM Ltd Board Chairperson Report

**The growth of SAM's influence in the visual arts sector continues to evolve. Several exhibitions throughout the year again reinforced the ability of SAM to exhibit artwork at a first class level which enabled high visitation from both far and wide.**



The breadth of the exhibitions throughout the year was both dynamic and creative. For example, the exhibition *Stories from the SAM Collection* was an opportunity to present some of the diversity in our outstanding collection and allowing the staff to connect with the works and present some captivating stories behind the artwork.

The year then saw the *Brett Whiteley: Inside the Studio* exhibition which ushered in a period of record attendances with nearly half of those coming from outside the region. From the opening event with Wendy Whiteley's impactful presence, through to the SAM staff being so energised – from front of house through to the indefatigable exhibition staff – it was truly inspiring! It would be remiss not to also mention how this visitor experience was truly enhanced by the wonderful Elsewhere at SAM café and its remarkable team.

Another exciting initiative that occurred during the year was the donation of the SAM Van, a purpose designed vehicle for conducting outreach educational art programs throughout the area. One such program was built around the Whiteley exhibition, having a positive impact on the students in our local schools.

The Board's decision to restructure the leadership of SAM into two roles of Artistic Director and Director of Business has proven to be a unique opportunity for the organisation to work even more cohesively and thereby deliver even stronger outcomes for the betterment of SAM. The Board thanks the steady and talented hands of both Danny Lacy as the Artistic Director, and Andrew Gooley as the Director of Business. Of course, it all relies on teamwork, and everyone who works at SAM should be proud of what they have achieved. The Board also thanks Cindy Doherty for her tireless work in assisting the Board.

Other important governance matters throughout the year included a re-set of purpose for the SAM Foundation which has completed its exceptional fundraising effort for the capital build. The SAM Foundation, with the support of the SAM Board, has now moved focusing on building and maintaining support for the ongoing funding and philanthropy of this wonderful institution.

John Dewar AO, who was previously vice-chancellor of La Trobe University, joined the SAM Board. John brings a wealth of knowledge and deep connections within the educational and political sectors.

Our Artistic Director, Danny Lacy, was also appointed as President of The Public Galleries Association of Victoria.

Finally, I again give my heartfelt thanks to my fellow Board members for their continued giving of their own time and energy. This act of selfless giving also shines amongst our wonderful donors, funders, the SAM Foundation and the Friends of SAM. Thank you one and all.

The dream for SAM's future is bright. As Osgar Wilde once said: There is nothing like a dream to create the future!

**STEPHEN MERRYLEES**

Chair, Shepparton Art Museum Ltd Board

Left:  
Steve Hilton, *Tea for 47*, 2007, installation view,  
*Big Ceramic Energy*, Shepparton Art Museum, 2024.  
Shepparton Art Museum, 2024. Photo: Leon Schoots.

# SAM Artistic Director Report

**The last 12 months have seen a newfound confidence and vibrancy at SAM as we've activated and transformed each level of the building with bold colours, artworks from the collection, and new commissions.**



The SAM Collection was out on display more than ever before, and our two large scale exhibitions *Big Ceramic Energy* and *The Shape of Things to Come* were anchored in highlighting artworks from our collection which had not been exhibited in recent times. The People's Gallery on Level 2 became the new home for our permanent

collection, allowing us to curate smaller thematic 'zones'. Sam Jinks' iconic 2010 artwork *Woman and Child*, took a well-deserved holiday to New Zealand at the Christchurch Art Gallery Te Puna o Waiwhetū for their *Dummies & Doppelgängers* exhibition.

Alongside these major shows, our exhibition program featured local artists including Emmet O'Dwyer, Dore Stockhausen and Carmel Robertson while celebrating our local community through open call exhibitions SAM Open and SAM Fresh.

Across Level 1, the Showcase turned green with the ceramic focus of *Emerald City*, while Julia Gorman's site-responsive installation *Reflection on reflection* 2024 dazzled in pink and orange, spilling vibrant colour and light into the space.

The Furphy Family Art Wall featured Kenny Pittock's wall painting *Can You Peel The Love Tonight*, a humorous tribute to the local fruit growing industry. Kerrie Poliness' geometric exploration followed, with coloured diamond-shaped transfers on the glass windows and a linear wall drawing made with silver reflective film.

Our curatorial, public, and learning programs continue to expand the art museum's reputation as a leading regional institution championing contemporary art, First Nations practice, and the cultural life of Greater Shepparton.

Our learning and engagement initiatives continued to thrive, with expanded outreach delivered with our new SAM Van, onsite workshops, and family-friendly programs helping us welcome new audiences. SAM's community partnerships and engagement, including collaborations with local schools, multicultural organisations, and the Shepparton festival, further reinforced our role as a civic hub for creativity and connection.

As we look ahead, SAM will continue to lead with bold programming, meaningful cultural engagement, and a sustained dedication to artistic excellence.

**DANNY LACY**  
SAM Artistic Director

Top Right:  
Wendy Whiteley speaking at the opening of *Brett Whiteley: Inside the Studio* at Shepparton Art Museum, June 2025.  
Photo: Stephanie Bradford

Bottom Right:  
Danny Lacy speaking at SAM Seasonal Exhibition Celebration, October 2024. Photo: Jimmy Li





# SAM Director of Business Report

**What an amazing year we have just experienced. Following three years of consolidation, careful nurturing and development of the business, this year stands as the most successful year since our new state of the art building opened in 2021.**



The foundations laid in prior years have enabled the organisation to fully capitalise on the benefits of a restructure implemented at the beginning of the 2024-2025 year. This restructure, aimed at enhancing capability, efficiency, and long-term sustainability, has delivered outcomes that exceeded expectations both operationally and financially.

I am extremely pleased to report a material financial improvement in FY25 by posting a healthy year-end surplus. This represents a significant improvement on the previous year and provides the organisation with a strengthened financial position from which to pursue future artistic and strategic ambitions. New financial reporting systems and processes were introduced during the year, increasing the sophistication and accuracy of financial management reporting across the business. These improvements have provided the SAM Ltd Board and management a complete sense of confidence in the organisation's financial security.

The team quickly settled into our new structure, creating opportunities for internal growth and development, and resulted in the promotion and appointment of multiple staff into newly defined roles. Our team responded exceptionally well to the changes, with staff demonstrating strong engagement, adaptability, and commitment. Impressively, throughout the year our new structure combined and supported each other, highlighting a positive cultural environment that has continued to strengthen. This stability in staffing has led directly to increased productivity across all areas of the business.

Teams have demonstrated improved collaboration, clearer focus, and greater efficiency, contributing to the outstanding year-end results. In August we sadly farewelled Lynne Parker after 16 years of loyal service and Keeley Letson in December, relocating to Mornington — both very highly regarded team members and familiar to many visitors.

Operationally, our retail shop underwent a makeover to enhance our customer experience and increased sales. Several new business partnerships were established during the year, broadening the organisation's network and enhancing opportunities. Front of House and Visitor Services teams delivered exceptional service during a year which saw a material increase in visitation. Their efforts were recognised with a Business Excellence Award nomination in 2025 – an achievement that reflects both dedicated customer service, visitor satisfaction and operational quality.

One of the most pleasing outcomes has been the high level of staff contentment, satisfaction and engagement throughout the organisation. The restructure provided clarity, stability, and new opportunities for growth, and the resulting uplift in team morale has been evident in daily operations as well as in major outcomes across the business.

I am confident that the organisation is now positioned for an even bigger and more exciting year ahead. Work is already underway to refine structures and gear up resources to support future growth, deepen community impact, and continue delivering exceptional visitor experiences.

**ANDREW GOOLEY**  
SAM Director of Business

Right:  
Aerial view of Kerrie Poliness' *Rainbow River Walking*  
Drawing collaborative drawing installation at Shepparton  
Art Museum, April 2025. Photo: Mick Russell









*Big Ceramic Energy*, installation view,  
Shepparton Art Museum, 2024.  
Photo: Leon Schoots



Launch of the Zurcas Landing  
at Shepparton Art Museum. L-R:  
Danny Lacy, Clare Pullar, Andrew  
Fairley AM, Sam Zurcas, Nick  
Zurcas, Peter Zurcas, Carmel  
Johnson, Stephen Merrylees,  
Andrew Gooley



# SAM Foundation Chair Report



## Reflecting On The Fascinating Stories Of Supporters ...

What motivates people to give financial support to institutions is of critical importance to institutions like art museums. Studies demonstrate that donors don't want to simply support a mission, they want to advance their own goals as

well. This drives a focus for deep engagement with donors that is both rewarding and impactful. In today's strained funding environment it is so important that we think strategically about mutual benefit of philanthropy while staying true to our mission. Understanding giving from the donor's perspective is where real partnership and transformational impact can happen.

This is so true of SAM's journey from a council gallery established in 1936 to an independent museum in its magnificent setting in 2025. This transformation was catalysed in 2012 by the promise of a wonderful gift from Carrillo and Ziyin Gantner, with so many others following. Here are just three stories:

Anne McCamish, an educator and community leader, joined the Friends of the Gallery over 40 years ago at the encouragement of locals John Head OAM, Simon Furphy and Peter Fitzpatrick. Even back then there was talk of the possibility of a dedicated art museum in an inspirational setting, akin to the Benalla gallery.

Anne tells me even at this point she got excited, saying "I really believe in art's ability to challenge, to inspire questions. We had to do it for our kids... there might be a Picasso out there! Young people need easy access to art." She joined the Foundation Board to help raise the money. There was no fundraising employee at that stage, just willing volunteers who were all donors themselves. Her gift was driven by strategy. "We desperately needed a fundraiser. There was no money for staff. We decided the best use of our gift was to professionalise the fundraising operation. It worked. I am so pleased with the impact our gift had."

With the building up and paid for through a mighty effort, what now? Anne explained she is keen to continue to support the acquisition of works for SAM, especially by emerging artists. She also hopes that the education programs in all three educational sectors continue to expand, improving the social vibrancy and wellbeing in the region.

My second story traces Ann Fagan's involvement from her early days of teaching in Shepparton. She talks about art museums as a crucial part of the education of young people. She was always interested in the gallery and she and fellow teachers could see the shortcomings of the old gallery even after the 2012 renovations. Ann joined the Friends of Shepparton Art

Gallery on the invitation of Barb Gray, who followed Anne McCamish as President. Ann is still on the Friends Committee after 12 years and sees SAM as a crucial piece of educational infrastructure for the region.

"It's close to my heart as an educator to see that young people have access to a top class museum. It's personal to me. Funding is important to make access easy and engaging." She remembered that Mooroopna Rotary once funded local schools' visits to galleries.

Ann reflected that the Friends' focus has been engaging with the broader community to support the build and to assist with new acquisitions. Members numbered close to 600 during the building campaign. "It's been very rewarding work. Lots of young families join up as it make good economic sense with the 10% discount on programs and the Museum shop," she says. And what of the future, I ask? "I think the community would love to see a work experience program funded and staffing at a level to support it".

My final story involves a donor who wishes to remain under the radar. Interestingly, he tells me he doesn't normally support the arts. His giving has centered on education and medical research over many years. It was his engagement with Carmel Johnson, Development Manager at SAM, which convinced him to invest. "I want to give more to Shepparton and the region in the future. I was raised and educated there. It's a very personal thing. I feel as though regional areas are not doing enough to identify young people at risk of failing and need encouragement to explore what's possible. It is key to have an inquiring approach to things. Art can do that".

We talked about the impact of his support for SAM. Did he feel his gift would have the impact he wanted to see happen? "It's early days. But I do hope to see a change. I would really like to see more art of local artists". He talked about artist Malcolm Gilmore, who lived on the river bank. He worked hard discovering his own interest and talent in painting, following a path that led to all sorts of opportunities.

"We need to break the cycle for country kids and get them to think outside the paddock. I care about Shepparton, about its community, about keeping that community strong. Family businesses help build a deep sense of community. You are not dealing with a company with headquarters somewhere else, you are dealing with locals".

These three stories of giving – all very different – show strong themes of the role of the arts as enrichment for all. Thank you to all our donors and supporters for all you do to help make SAM strong, sustainable and enrich our community and region.

**CLARE PULLAR**  
Chair, SAM Foundation



# Friends of SAM

## President Report



The Friends of SAM have once again had an engaging and successful year supporting SAM through our programming and fundraising efforts.

This year we have been delighted with the ongoing attendance at our monthly Coffee Mornings, which play a significant part in our fundraising efforts. Supported by an

enthusiastic and dedicated sub-committee, Friends Coffee Mornings welcome between 25- 30 people each month. A special thank you to AM Artistic Director Danny Lacy, Curator – Community Caroline Esbenshade, and Exhibition Manager Nick Baylart, who have contributed with tours and talks at Coffee Mornings this year, allowing Friends to have a special insight into the museum's exhibitions, collection, and future programming.

The Friends of SAM annual fundraising lunch, hosted at Longleat Winery in Murchison, was well-attended and provided much needed support for the Friends' acquisition efforts. This year, the Friends contributions went towards the purchase of a ceramic work by Melbourne-based, Thai-born Australian artist Vipoo Srivilasa. The artwork, *Viritas, The Enhancer of Social Influence*, 2024, is now part of the SAM Collection, and adds to the growing number of artworks purchased with support from the Friends of SAM membership fees and fundraising efforts.

This year, the Friends of SAM committee also welcomed a nomination in the Greater Shepparton City Council Volunteer Recognition Awards for all their work in cataloguing and establishing the SAM Library. Although we didn't receive the gong this year, the Friends of SAM Committee were delighted with the recognition of their efforts.

Currently, membership stands at 234 (in total 360 people), however 68 people have not renewed. It is pleasing to note that we have more families and children as members, as well as more people from outside the Shepparton area.

Finally, it is with much gratitude and warmth that we thank outgoing committee member, valued Friend of SAM, and dedicated Volunteer, John McMaster, who at the end of the year has stepped down from his commitments at SAM. After many years on the Committee and countless hours volunteering at SAM, John has been an invaluable member of the team. His generous support for the Friends Committee and SAM is greatly appreciated, and we sincerely thank him for all he has done for SAM.

### HELEN HINKS

President, Friends of SAM Inc.

Right:  
*Stories from the SAM Collection*, installation view,  
Shepparton Art Museum, 2024. Photo: Leon Schoots



Robert Rauschenberg  
"Blue and Orange" (1965)  
Oil on canvas  
100 x 100 inches  
Gift of the artist to the Museum of Modern Art, 1965

John Singer Sargent  
"The Daughters of Edward Stephen Vaux" (1878)  
Oil on canvas  
100 x 100 inches  
Gift of the artist to the Museum of Modern Art, 1965







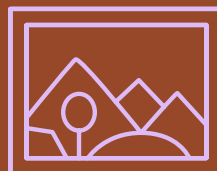
*The Shape of Things to Come*, installation view,  
Shepparton Art Museum, 2025. Photo: Leon Schoots





## Exhibitions 2024–25

**24**  
Exhibitions



**5**  
New Artwork  
Commissions



**367**  
Artists  
exhibited



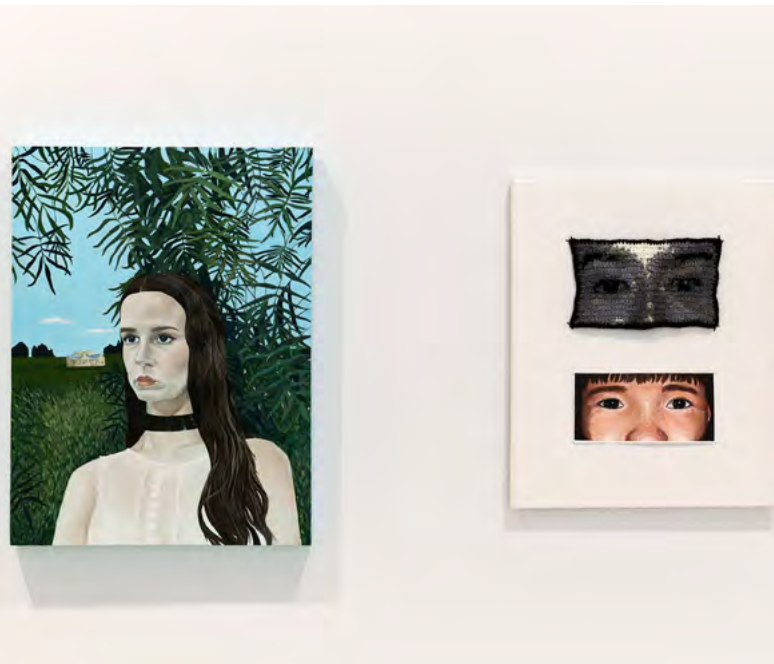
**74**  
Artworks  
exhibited by  
First Nations  
Artists



# Summary of Exhibitions



Ryan McGinley: *YEARBOOK*, installation view, Shepparton Art Museum, 2024. Photo: Ryan McGinley



*Fresh 2024*, installation view, 2024. Shepparton Art Museum 2024. Photo: Leon Schoots.

## (human) in nature

Showcase

16 Dec 2023 – 21 Jul 2024

Curator: Belinda Briggs

Through a selection of works by Australian and international artists from the SAM Collection, *(human) in nature* examines the tension between our fascination with nature's inherent beauty and the contradictory human actions that negatively impact global ecosystems.

From diverse perspectives, the artists use their craft to explore concerns of individual and collective responsibility that are entangled in our enchantment with the environment.

## Ryan McGinley: YEARBOOK

Lin Onus Gallery

1 Mar – 16 Jul 2024

Curator: Jessica O'Farrell

In partnership with PHOTO Australia, Shepparton Art Museum presents *YEARBOOK* — American photographer Ryan McGinley's first major solo exhibition in Australia. Consisting of a single artwork featuring over seven hundred vinyl-printed studio portraits of creatives living and working in New York City and adhered to every available inch of wall in the gallery, *YEARBOOK* envelops the entire space with bold colour and form.

Despite the distinct individuality of each subject, the posters are unified by McGinley's exceptional skill in capturing a fleeting moment. For *YEARBOOK*, McGinley employs techniques of mass commercial image production to realise a profoundly personal vision. First presented in New York City in 2009, McGinley has shown this ever-evolving work at major public institutions in Tokyo, Denmark, Korea, and Spain. *YEARBOOK* is an official exhibition of PHOTO 2024 International Festival of Photography.

## Fresh 2024

Hugh D.T Williamson Community Gallery

11 May – 11 Aug 2024

Curator: Caroline Esbenshade

*SAM Fresh* is an annual open-call youth arts exhibition that celebrates our region's emerging young creatives. Featuring the artworks of twenty artists aged 16-25 living, working and studying across the Goulburn Valley and Hume regions, the artists of *Fresh 2024* navigate themes of identity, personal relationships, and the natural world, presenting a perspective of our region and modern society as seen by the next generation. Through the generous support of La Trobe University, a cash prize of \$1,500 was awarded *Fresh 2024* artist Gabriella Vittorio, whose entry *displayed* high artistic merit, demonstrated by their creativity, technical proficiency, and overall aesthetic quality. Additionally, visitors voted in the People's Choice Award over the course of the exhibition, with artist Kat Parker awarded a cash prize of \$500 after receiving the majority of votes for her entry *Discarded III (Robust White Eye)*.

*Fresh 2024* artists: Maria Abblitt, Mya Bathman, Kody Bothwell, Ketiah Bwihambi, Leah Doyle, Grace Garner, Georgie Giustino, Kristi Hardman, Lily Leys, Ashleigh Molisak, Kat Parker, Joy (Roxy) Parnell, Anika Robinson, Lehansa Samaranayake, Oriana Teasdale, Katelyn Trevaskis, Brinners, Neiki Vesty, Gabriella Vittorio, Ruby Wyatt-Carter.





*The Land is Us: Stories, Place & Connection*. Artworks from the NGV Collection, installation view, Shepparton Art Museum 2024. Photo: Leon Schoots.



Kerrie Poliness: *Swamp Drawing*, installation view, Shepparton Art Museum, 2025. Photo: Leon Schoots.

## The Land Is Us: Stories, Place & Connection — Artworks from the NGV Collection

The People's Gallery

30 Mar – 1 Sep 2024

Curators: Jessica O'Farrell and Belinda Briggs

Curated by and presented exclusively at Shepparton Art Museum in partnership with National Gallery of Victoria (NGV), *The Land is Us: Stories, Place & Connection* brings together notable artworks from the NGV Collection that offer an expanded consideration of landscape art. Exhibiting artists included Brook Andrew, Patricia Piccinini, John Brack, Hoda Afshar, Sidney Nolan, and Destiny Deacon.

## Mud, Water & Fire

Showcase

16 Mar – 13 Oct 2024

Curator: Jessica O'Farrell

Through a selection of artworks by Australian studio potters in the SAM Collection, *Mud, Water & Fire* explores the diverse approaches taken in ceramics to create pieces that are reflective of the Australian landscape. Featured artists included Milton Moon, John Perceval, Klytie Pate, Mitsuo Shoji, and Janet Mansfield.

## Face in the Frame

The Ryan Family Children's Gallery

24 Apr 2024 – 23 Mar 2025

Curator: Caroline Esbenshade

*Face in the Frame* brings a selection of portraits from the SAM Collection to the Children's Gallery to encourage kids to think about how they see themselves and the people around them.

## Kenny Pittock: Can You Peel The Love Tonight

Furphy Family Art Wall

18 May 2024 – 17 Mar 2025

*Can You Peel The Love Tonight* is a 2024 site-responsive wall painting from artist Kenny Pittock.

In his signature humorous style, Pittock playfully elevates the humble can of fruit for his Furphy Family Art Wall commission in celebration of the beloved fruit growing and preservation industries of the Goulburn Valley, and the region's community, who stick together through thick and 'tin'.

## Kerrie Poliness: Swamp Drawing

Furphy Family Art Wall

From 27 March 2025

Melbourne-based artist Kerrie Poliness' *Swamp Drawing* is the feature artwork across the Furphy Family Art Wall in 2025. Consisting of two layers, including 36 coloured diamond-shaped transfers on the glass windows and balcony, and a linear wall drawing made with silver reflective film, *Swamp Drawing* is visible from both inside and outside, with the reflective elements of the wall drawing responding to the movement of people, light, birds, and trees in the wind.

## Stewart Russell: Peter, Tommie & John / reliving the dream

SAM Atrium and Central Void

From 18 June 2024

Melbourne-based artist Stewart Russell's textile installation *Peter, Tommie & John / reliving the dream* explores one of the most influential political actions and images of the 20th century through the eyes of Australian Olympian Peter Norman.



# Summary of Exhibitions



*Ceramics in Focus: Sanné Mestrom*, installation view 2024, Shepparton Art Museum, 2024. Photo: Leon Schoots.



*Big Ceramic Energy*, installation view, installation view, Shepparton Art Museum, 2024. Photo: Leon Schoots

## Ceramics in Focus: Sanné Mestrom

Showcase

27 Jul 2024 – 16 Mar 2025

Drawing from SAM's nationally significant collection of ceramic art, *Ceramics in Focus* takes a deeper look at artists, technique, materiality, and movements. Australian experimental and conceptual artist Sanné Mestrom references the minimal, abstracted forms of 20th century modernist sculpture, echoing their visual forms in the flowing lines and elegant bodies of her ceramic works. Through her practice, Mestrom explores the legacies of the 20th century artists that have profoundly influenced her creatively, crafting works that often are expressive of the body's physical form.

## Ceramics in Focus: Brendan Huntley

Showcase

27 Jul 2024 – 27 Apr 2025

Drawing from SAM's nationally significant collection of ceramic art, *Ceramics in Focus* takes a deeper look at artists, technique, materiality, and movements. Melbourne-based multidisciplinary artist Brendan Huntley playfully references historic ceramic forms to explore the human psyche and what it means to be human, instilling each of his works with individual sensibilities. Huntley approaches his ceramic practice with a belief that the transformative process of sculpting and firing clay involves a transfer of energy, giving each sculpture its own personality.

## Big Ceramic Energy

Lin Onus Gallery

3 Aug 2024 – 2 Feb 2025

From eccentric forms to experimental glazes, *Big Ceramic Energy* presents a selection of Australian, First Nations, and international contemporary artists in the SAM Collection who redefine the boundaries of scale, form, and feeling through their experimental ceramic techniques.

Featuring artworks in the SAM Collection by Jenny Orchard, Bankstown Koori Elders Group, Stephen Bowers, and more, this grouping of highly individual artworks exude a shared boldness of character, with each work expressing the artists' unique techniques and approaches to the medium.

## SAM Open 2024: Remnants, memories, and objects

Hugh D.T Williamson Community Gallery

17 Aug – 17 Nov 2024

Curator: Caroline Esbenshade

*SAM Open: Remnants, memories, and objects* celebrates and showcases the creativity of our artistic community. The opportunity brings increased awareness of local practitioners to audiences and presents their work in dialogue with exhibitions by nationally recognised Australian artists. In this year's edition of SAM Open, local artists were invited to share their creative responses to the theme of Remnants, memories, and objects.

*SAM Open 2024* artists: Meredith Arnold, Maureen Ball, Fasiha Batool, Greg Beckenham, Andrew Bond, William Boyer, Bec Bromley Humphries, David Doc Brown, Val Callister, Margaret Carey, Alan Cartlidge, Rhonda Chrisanthou, Valerie Clements, Ann Cremean, Ross Dainton, Kim D'Arma, Letizia D'Augello, Beverley Dowd, Michael Flatt, Jeanette Fry, Anna Generalova,



*Julia Gorman: Reflection on reflection, installation view, Shepparton Art Museum, 2024. Photo: Leon Schoots*



*Emerald City, installation View, Shepparton Art Museum, 2024. Photo: Leon Schoots*

Barbara Gray, Kerry Handwerk, Dianne Hanna, Carolena Helderman, Samantha J Heriz, Raymond Hill, Amanda Hocking, Wendy Hogben, honeypot pottery, Belinda Hook, Kirsten Ives, Wendy Jagger, Donna Kaye, Fiona Kennan, David Kerr, Lois Krake, Janice Laidlaw, Marion Langford, Jodi Lewis, John Martin Lewis, Miki Mackenzie, Peta Manning, marikartoons (Linda Marikar), Elizabeth Masters, Ron Miliado, Joan Mullarvey, Dianne Nally, Steven Nash, Merinda Page, lyn patone, Kaye Poulton, Maria Radanov, Jill Riordan, FAN ROARHEART, Judith Roberts, Lucia Rossi, Angie Russi, Kate Ryan, Judy Simm, Lucy Smyth, Narelle Snelling, Rebecca S. Trevaskis, Laurie Tyndall, Megan Walker, Anna White, Janine Wilson, Jen Wilson, Beverley Williams, Vicki Woodhouse.

## Julia Gorman: Reflection on reflection

Zurcas Family Landing

7 Sep 2024 – 3 Feb 2025

Curator: Danny Lacy

*Reflection on reflection* is a new site-responsive installation from artist Julia Gorman. Activating SAM's Level 1 landing and feature window, Gorman's bright, organic forms flow across the glass and polished concrete, spilling vibrant colour and light into the space.

## Stories from the SAM Collection

The People's Gallery

From 21 Sep 2024

*Stories from the SAM Collection* is a permanent yet ever-changing exhibition featuring a dynamic selection of artworks drawn from SAM's extensive collection. Curated into a series of thematic rooms, each section of the exhibition uniquely explores the history and the make-up of SAM's collection, from the earliest acquisitions to the expansion of our significant ceramics holdings, and our growing representation of South East Australian Aboriginal artists.

## Emerald City

Showcase

18 Oct 2024 – 9 June 2025

Curator: Danny Lacy

*Emerald City* features a selection of green-hued historical and contemporary ceramics from the SAM Collection. To decide the featured artworks in this showcase, members of the SAM and Elsewhere at SAM café teams were invited to each select a green object from the collection.

The works on display include historical Australian ceramics from the 1930s, produced following the depths of the Great Depression. This period heralded a new era in design, characterised by bursts of colour and fresh Art Deco styling. These objects signalled a resurgence in decorative ceramics with bold curves and angular forms, with green emerging as a colour of choice for both Bendigo Pottery's Waverley Ware and the Hoffman Brick and Tile Company's Melrose Ware.

## Carmel Robertson: Wish you were here SAM Spotlight 2024

Hugh D.T Williamson Community Gallery

23 Nov 2024 – 2 Mar 2025

Curator: Caroline Esbenshade

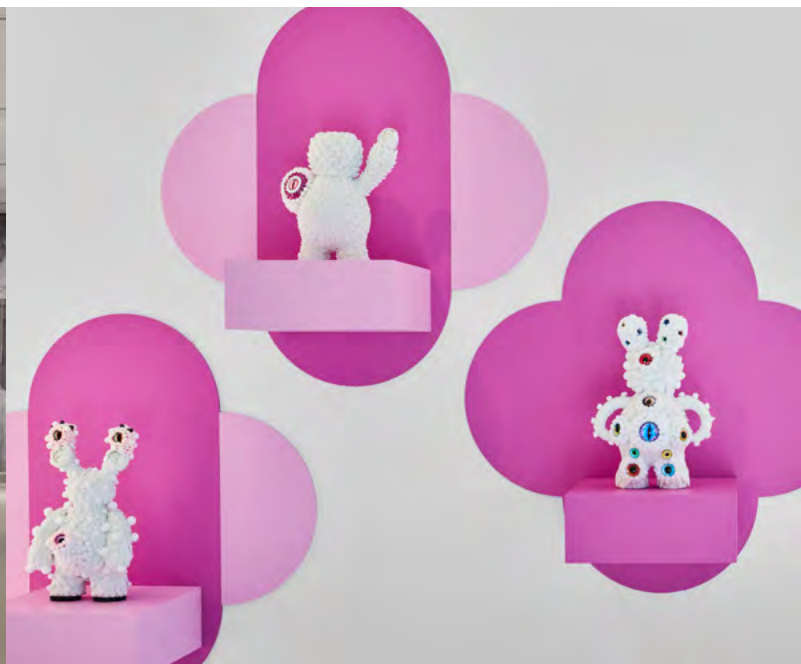
In *Wish you were here*, 2024 SAM Spotlight artist Carmel Robertson presents a series of oil paintings that distort the familiar scenery of Shepparton into surreal imaginings of our region, offering a commentary on Shepparton as a transitory space rather than a tourist destination.



# Summary of Exhibitions



*The Shape of Things to Come*, installation view, Shepparton Art Museum, 2025. Photo: Leon Schoots



*Vipoo Srivilasa: Flower Bears*, installation view, Shepparton Art Museum, 2025. Photo: Leon Schoots

## The Shape of Things to Come

Lin Onus Gallery

22 Feb – 9 Jun 2025

Curator: Danny Lacy

Borrowing its name from a 1933 science fiction novel written by H.G. Wells that imagines an alternative future society, *The Shape of Things to Come* provides a window into an unknown future where artists investigate ideas of progress, transformation, and adaptation through diverse mediums and bold visions. The artworks grapple with both the destruction we face and the potential for renewal, offering a powerful reflection on how art can act as both a warning and a catalyst for change. Exhibiting artists included Penny Byrne, Penny Evans, Bridget Hillebrand, Locust Jones, Douglas Kolk, Lin Onus, John Perceval, Annika Romeyn, and Anne Wenzel.

## Ayako Rokkaku

Level 1 Concourse

12 Mar – 23 Jun 2025

SAM presents a series of paintings by artist Ayako Rokkaku that showcase Rokkaku's characteristic fusion of abstract elements, exuberant colour, and figurative elements inspired by Japan's kawaii culture. Living and working between Berlin, Porto, and Tokyo, Rokkaku's artistic process is rooted in instinct and performance, using her bare hands to apply acrylic paint, transforming physical gestures into vivid imagery.

This project is supported by the artist, König Galerie, Berlin & Arndt Art Agency

## Dore Stockhausen: echoes of a new eden SAM Selects 2025

Hugh D.T Williamson Community Gallery

8 Mar – 29 June 2025

Curator: Caroline Esbenshade

In *echoes of a new eden*, 2025 SAM Selects artist Dore Stockhausen presents a series of abstract paintings that explore the impact of human civilisation on formerly untouched landscapes to reflect on life in a post-natural world. Initially seeming devoid of flora and fauna, closer inspection reveals traces of irrepressible nature emerging through her artificial constructions.

## Belinda Fox: More than this

Showcase

22 Mar – 24 Aug 2025

*More than this* highlights artist Belinda Fox's deep interest and investigations into materiality, collaboration, and the tactile nature of the handmade. Combining ceramic work made in partnership with Neville French, glass works produced with the Canberra Glassworks, prints from a fellowship with the Australian Print Workshop, wallpaper design, and painting, the collection brings together works made over the course of 2022-2024 following Fox's return to Australia after living for eight years overseas in Singapore and the Netherlands.

## Vipoo Srivilasa: Flower Bears

Showcase

3 May – 12 Oct 2025

*Flower Bears* features a series of intricate, bear-like porcelain sculptures that showcase artist Vipoo Srivilasa's expert balance of technical excellence and characteristic playfulness.



Visitors at the opening event of *Brett Whiteley: Inside the Studio* at Shepparton Art Museum, June 2025. Photo: Stephanie Bradford



Artist Gosia Wlodarczak installing her work *Repetition*, June 2025. Photo: Shepparton Art Museum

## Once Upon a Time...

The Ryan Family Children's Gallery

From 5 Apr 2025

Curator: Caroline Esbenshade

Featuring artwork from the SAM Collection, this exhibition invites young visitors to dream up new tales or reimagine old favourites. With colourful labels dotted around with playful prompts, kids are invited to create their own stories inspired by the characters and artworks on display.

## Emmet O'Dwyer: Magic Mountains

Level 2 Concourse

1 Apr – 18 Oct 2025

*Magic Mountains* presents a selection of striking colour prints by local artist Emmet O'Dwyer. Capturing expansive viewpoints from high up within the landscape, O'Dwyer's technical deftness with the medium of print abstracts the complexity of the world into simplified and reduced forms.

## Brett Whiteley: Inside The Studio

The People's Gallery

28 Jun – 5 Oct 2025

Drawn from the collections of the Art Gallery of New South Wales and the Brett Whiteley Studio, *Brett Whiteley: Inside the Studio* presents a selection of Whiteley's works across various media, including painting, drawing, sculpture, photography, collage and ceramics.

Featuring iconic paintings and early abstractions alongside rarely seen archival photographs depicting Whiteley at work (and sometimes at play) in studios across London, New York and Sydney, *Inside the Studio* offers

a glimpse into Whiteley's creative world and considers the role of his studio spaces in the scale and context of his works and as an extension of his artistic identity.

SAM's presentation of *Brett Whiteley: Inside the Studio* is a Victorian exclusive, and marks the end of the exhibition's national tour.

## Gosia Wlodarczak: Repetition

Level 1, 2, 3 and Elsewhere at SAM Café

From 28 June 2025

Over eleven consecutive days in June, acclaimed artist Gosia Wlodarczak transformed the windows at SAM into a living, breathing drawing surface, the latest expansion of her *Frost Drawings* series. Working with white markers directly onto the glass, Wlodarczak's intricate drawings are created in real time during the museum's opening hours, slowly enveloping the windows in a layered veil of lines and forms. Each mark responded to the environment: the shifting light, conversations with visitors, the ceramics inside the glass showcase, and impressions of the surrounding landscape.

## SAM Collection Highlights

SAM Building

Ongoing

## New Acquisitions

SAM Showcases

Ongoing



SAM Toddlers, June 2025.  
Photo: Shepparton Art Museum



SAM CAMP, April 2025.  
Photo: Shepparton Art Museum



# Engagement

Through a vibrant mix of public programs, education programs, special events, marketing, communications and digital content, SAM’s Engagement team creates paths for connection to inspire new visitors and foster a creative, connected community.

**109,954**

Total museum visitation



**179**

Total programs delivered



**6,230**

Total participants

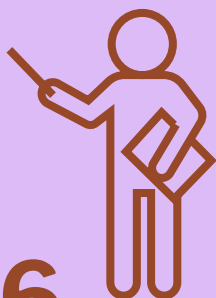


**2,911**

Total School-Aged Participants

**106**

Total Free Programs Delivered



**78**

Total School Visits



**45**

Total Artist – Led Programs





# Education

SAM's education programs are designed to engage learners of all ages, fostering creative expression, meaningful connections, and strong educational outcomes through thoughtfully developed resources and experiences. At its heart, SAM education programming offers students and educators opportunities to explore art and creative practice in accessible and inspiring ways that nurture a lifelong love of learning and the arts.

## Education Program highlights from 2024-2025

### VCE INDUSTRY INSIGHTS: VIPOO SRIVILASA

On 25 May 2025, SAM hosted an artist talk that supported students' learning outcomes in Art Creative Practice and Art Making and Exhibiting. Students had the opportunity to hear from leading ceramicist Vipoo Srivilasa, who shared valuable insights into his creative process and techniques. Students also heard from Exhibition Manager, Nick Baylart, on the design and installation considerations of Srivilasa's exhibition *Flower Bears*.

### SAM CLUB

SAM Club is an after-school program designed for primary school students across the Greater Shepparton area. Since its inception in 2023, the program has used visual arts as a lens to explore different curriculum areas, including science and English, with local artists and groups designing and delivering workshops that engage with the museum's collection and exhibitions.

SAM Club after-school program, 2024.  
Photo: Shepparton Art Museum



# Public Programs

SAM's public programs bring the themes, ideas, and artworks of our exhibition program and collection to life through a dynamic range of talks, workshops, and special events. Rooted in community, these programs are led by skilled Engagement staff, artists, creative facilitators, academics, and community members, all committed to creating connection and making SAM a welcoming space for all.

## Public Program highlights from 2024-2025

### CREATIVE ARTS STORYTELLING X LEAH DOYLE

The CAS program encourages creativity while strengthening social connection, resilience, and wellbeing among young people. In Term 1, 2025 SAM engaged artist Leah Doyle to design and deliver a five-week program for community group OLLY (Opportunities & Life Links for Youth), centred on storytelling through photography and filmmaking.

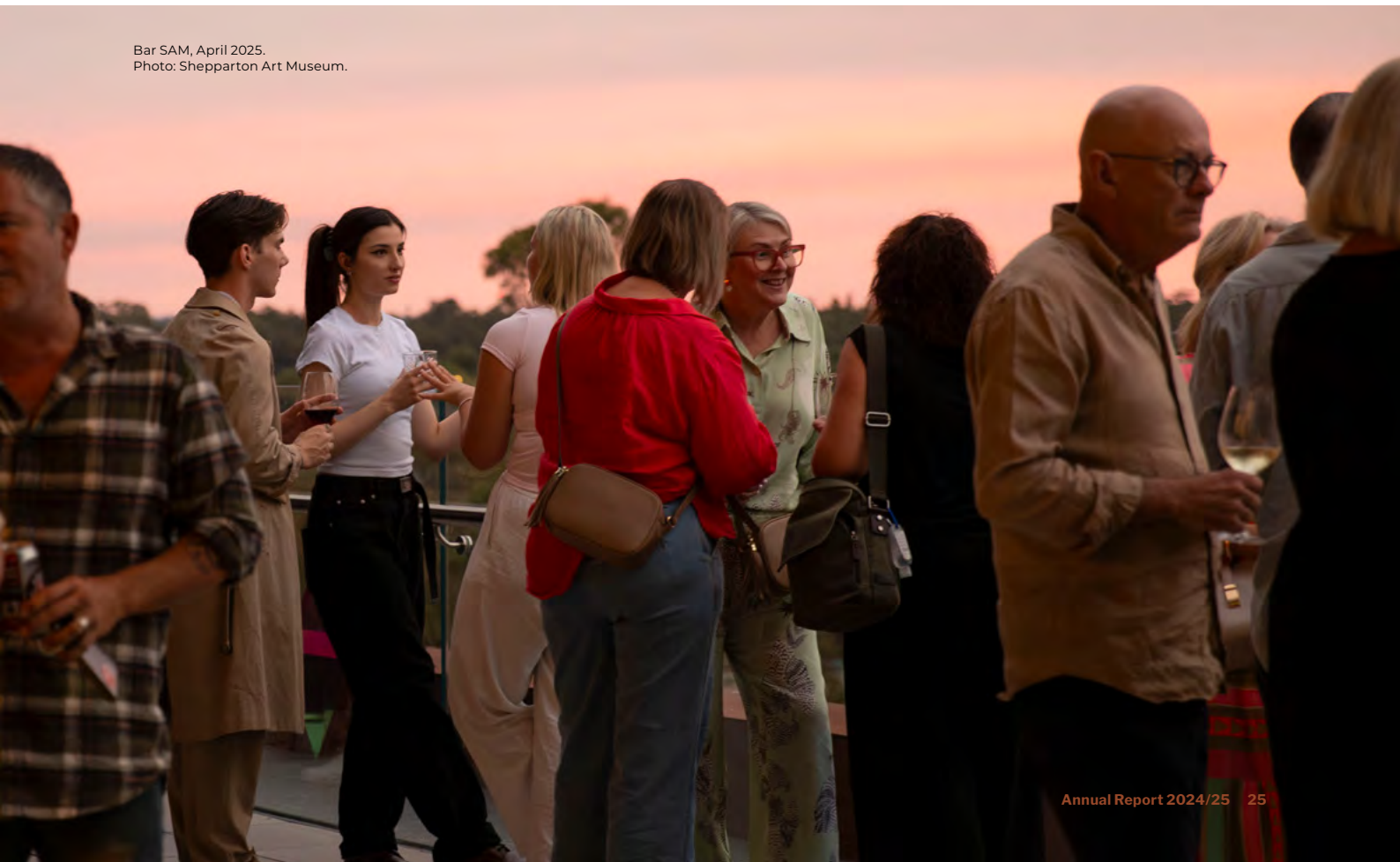
### SAM AUTUMN CAMP: ON THE ROAD

During the Autumn school holidays, SAM implemented its new community outreach initiative, the SAM Van. By bringing these activities directly into neighbourhood venues, the SAM Van helped us connect with families for whom visiting the museum may be a barrier. This year we visited Kialla Central Hall and the Congupna Community Centre.

### BAR SAM

SAM partnered with the Elsewhere at SAM team to deliver several evening bar experiences on Level 4, offering visitors a relaxed and ambient setting with drinks, bar snacks, and panoramic views.

Bar SAM, April 2025.  
Photo: Shepparton Art Museum.



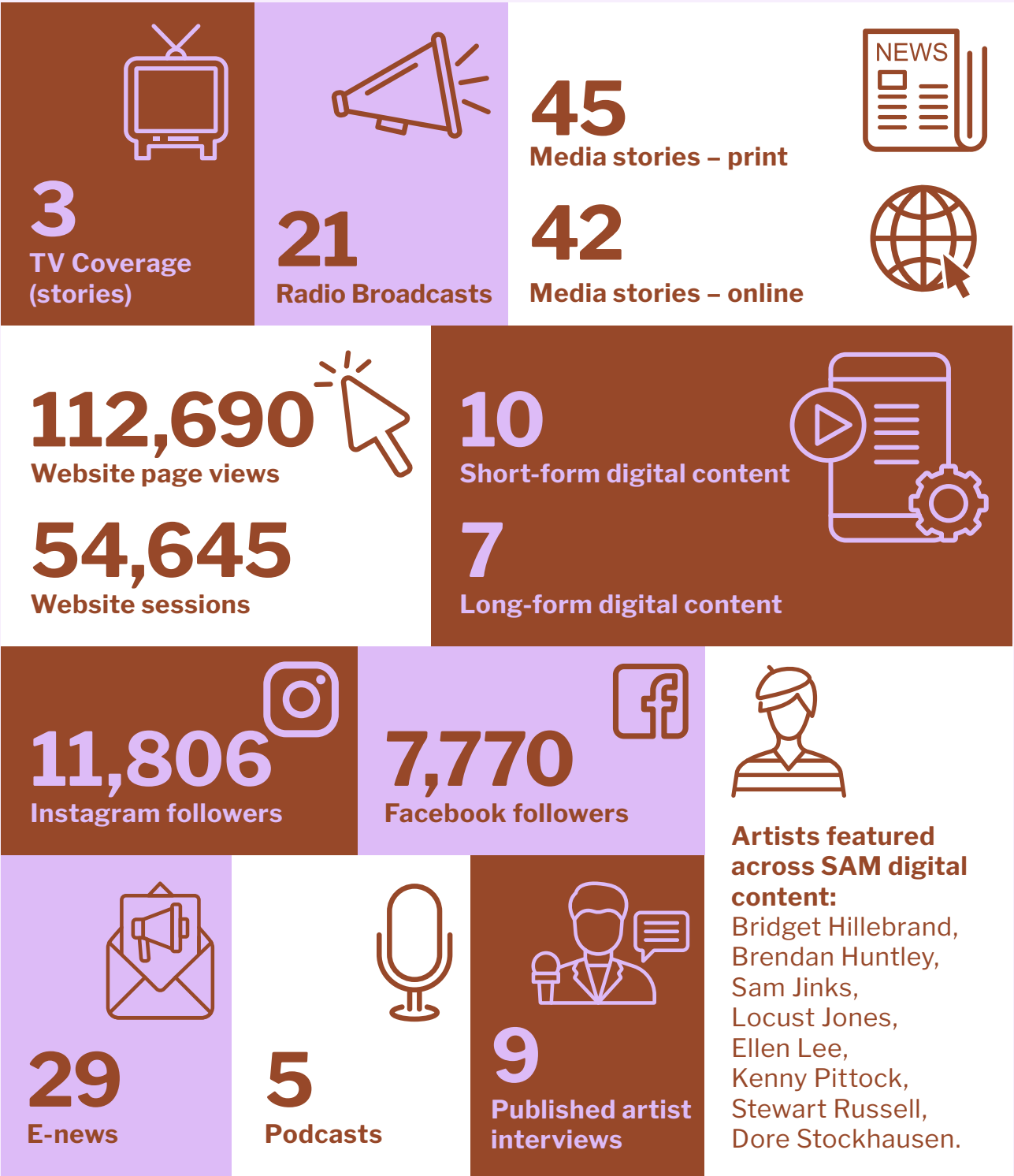


*Dore Stockhausen, echoes of a new eden, installation view, Shepparton Art Museum 20245. Photo: Leon Schoots.*



# Marketing, Communications and Digital Content

Across marketing, communications, and digital platforms, SAM collaborates with museum staff, artists, curators, and creative practitioners to increase awareness of the museum’s activities and produce digital content that expands on the visitor experience with the museum’s artistic program, creating opportunities to deepen knowledge and connection to the arts beyond the walls of the gallery.





# Marketing, Communications and Digital Content

## Digital Content Highlights

SAM delivers a suite of high-quality films, podcasts, and social media campaigns that deepen audience engagement and expand the visibility of SAM's artistic programming.

### Brendan Huntley: The Human Touch

Podcast, social media carousel, online article

To activate artist Brendan Huntley's showcase *Ceramics in Focus: Brendan Huntley*, the SAM content team collaborated with Huntley in October 2024 to record an audio interview for the SAM Talks podcast. The conversation included explorations of Huntley's early introduction to ceramics and his music career.

#### KEY ONLINE STATS:

Podcast downloads: 147  
Post views: 4927  
Likes: 146  
Comments: 2  
Shares: 13  
Saves: 5

ONLINE ARTICLE

PODCAST

INSTAGRAM POST

### Big Ceramic Energy: Staff insights

Social media reels and  
Vimeo channel

A series of short videos presenting selected artworks in the exhibition *Big Ceramic Energy* presented by SAM Exhibition and Collection staff.

#### KEY ONLINE STATS:

Views: 9122  
Likes: 482  
Comments: 16  
Shares: 57  
Saves: 27

REEL 1

REEL 2

REEL 3

### Bridget Hillebrand: River

Instagram reel

To accompany *The Shape of Things to Come*, SAM collaborated with artist Bridget Hillebrand to produce a short-form video capturing the making and installation of *River*. The reel offered a behind-the-scenes look at her creative process and was co-posted with Hillebrand on Instagram.

#### KEY STATS:

Views: 6,238  
Likes: 270  
Comments: 31  
Shares: 26  
Saves: 25

REEL

### Ellen Lee: Urbach Residency Film

Short documentary, social media reels

A short film profiling artist Ellen Lee, the inaugural Urbach Studio Residency recipient. Filmed over three months in the SAM studio and surrounding region, the documentary captured Lee's evolving practice and the unexpected benefits of her residency.

#### KEY STATS:

Views: 1396  
Likes: 55  
Shares: 10  
Saves: 4

REEL

### Sam Jinks: Woman and Child

Short documentary, social media reels,  
showcased alongside exhibiting artwork

In July 2024, SAM's digital content team commissioned a short film with artist Sam Jinks to document the return of his sculpture *Woman and Child* (2010) to the studio for conservation.

#### KEY ONLINE REELS STATS:

Views: 6905  
Likes: 205  
Comments: 2  
Shares: 35  
Saves: 8

REEL





# Collection Report

4,411

Number of artworks in SAM Collection  
as of 30 June 2025

549

Shepparton Art Museum Ltd Collection

3,862

Greater Shepparton City Council Collection

1,270

2D

3,124

3D

1,016

Artworks by artists who identify as women

479

Artworks by artists who identify as  
Aboriginal and/or Torres Strait Islander

## New artworks acquired in 2024/2025

Total New Acquisitions:	44
Total Value:	\$ 176,497.91

New Acquisitions Breakdown	
Donations:	1
Cultural gifts:	26
Purchase:	17
Acquisitive:	0

44

Shepparton Art Museum Ltd Collection

0

Greater Shepparton City Council Collection

30

2D

14

3D

27

Artworks by artists  
who identify as women

29

Artworks by artists who identify as  
Aboriginal and/or Torres Strait Islander

Big Ceramic Energy, installation view, installation view,  
Shepparton Art Museum, 2024. Photo: Leon Schoots







# New Acquisitions 2024-25

## Lorraine Connelly-Northey

Waradgerie  
*Hunter's Possum Skin Cloak*, c. 2002 – 2007  
rusted iron and kite-hawke feathers  
donated through the Australian Cultural Gifts Program by Justine Sloane-Lees and Jeremiah Sloane, 2024.  
acc no. 2024.0036

## Shane Pickett

Nyoongar  
*The Six Seasons*, 2005-2006  
etching on archival paper  
donated through the Australian Cultural Gifts Program by Justine Sloane-Lees and Jeremiah Sloane, 2024.  
acc no. 2024.0037.1-6

## Belinda Fox

**Neville French**  
*Moon Jar 16 (swell)*, 2022  
porcelain wheel thrown and altered, brushed slips, limestone glazes, fired at 1300c  
donated through the Australian Government's Cultural Gifts Program by Belinda Fox, 2025.  
acc no. 2025.0001

## Ellen Lee

*Morning Transitory (three)*, 2024.  
watercolour, graphite, and natural pigment on cotton paper  
purchased with the assistance of the Collective 120, 2025.  
acc no. 2025.0002

## Gwyn Hanssen Pigott

*Harbour*, 2002  
translucent porcelain  
purchased with the assistance of Carrillo Gantner, 2025.  
acc no. 2025.0003

## James Tylor

Kaurna  
*(Vanished Scenes) From an Untouched Landscape #1*, 2018  
inkjet print on hahnemuhle paper with cut out removed to a black velvet void  
purchased with the assistance Carrillo Gantner, 2025.  
acc no. 2025.0004

## Vipoo Srivilasa

*Viritas, the enhancer of social influence*, 2024.  
clay, glaze & gold lustre  
purchased by the Friends of SAM, 2025  
acc no. 2025.0005

## Marie Ramjohn (Abbott)

Ntaria  
*Near Boggy Hole (NT)*, n.d  
watercolour paper with board backing  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0006

## Sebastian Arrow

Yawuru  
*Jalinyi*, 2017  
ochre carving on pearlshell  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0007

## Billy Benn Perrurle

Alyawarr/Akara  
*Artetyerre*, 2006  
acrylic on board  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0008

## Billy Benn Perrurle

Alyawarr/Akara  
*Artetyerre*, 2004  
acrylic on board  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0009

## Walter Ebatarinja

Arrernte  
*MacDonnell Ranges, Central Australia*, n.d  
watercolour on paper  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0010

## Pantjite Mary Mclean

Ngaatjatjarra  
*Wanjura, My Fathers Country*, n.d  
acrylic on canvas  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0011

## Richard Moketarinja

Arrernte  
*Mount Giles, Totemic Landscape*, n.d  
watercolour on paper  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0012

## Ewald Namatjira

Arrernte  
*Twin Gums, James Ridge*, n.d  
watercolour on paper  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0013

## Keith Namatjira

Western Arrernte  
*Creek Bed, Ormiston Gorge – Western MacDonnell Ranges*, n.d  
watercolour on paper  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0014

## Lenie Namatjira

Nungarrayi  
*South of Mt Leibig*, 2007  
watercolour on paperboard  
donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0015

## Trevor Nickolls

Ngarrindjeri  
*Uluru Dreaming #2*, c.1988  
synthetic polymer paint on canvas  
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2025.  
acc no. 2025.0016



# New Acquisitions 2024-25

## Lena Nyadbi

Gija  
*Man calling out for his dogs,*  
*Bow River*, 1999  
natural earth pigments on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0017

## Claude Pannka

Luritja  
*Ghost Gums, Haast Bluff*, n.d  
watercolour on paper  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0018

## Otto Pareroultja

Western Arrernte  
*Ghost Gums, The chasm McDonnell*  
*Ranges*, n.d  
watercolour on paper  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0019

## Ada Bird Petyarre

Anmatyerre  
*Mountain Devil Lizard*, 1996  
acrylic on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0020

## Henoch Raberaba

Western Arrernte  
*Western Macdonnell Ranges*, n.d  
watercolour on paper  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0021

## Wenten Rubuntja

Arrernte  
*After the Rain, Haasts Bluff*, n.d  
watercolour on paper  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0022

## Tommy Skeen Tjakamurra

Ngardi  
*Nargi Dreaming*, 1995  
synthetic polymer paint on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0023

## Pinta Pinta Tjapanangka

Pintupi  
*Untitled*, 1997  
synthetic polymer paint on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0024

## Wimmitji Tjapangati

Kakati  
*Artists Country*, 1997  
synthetic polymer paint on canvas  
board  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0025

## Brandy Tjungurrayi

Pintupi/Kukatja  
*Untitled*, 1999  
acrylic on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0026

## Willy Tjungurrayi

Pintupi  
*Untitled*, 1999  
acrylic on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0027

## Rick Amor

*Out to Sea*, 1990-91  
oil on canvas  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2025.  
acc no. 2025.0028

## Maree Clarke

Mutti Mutti/Yorta Yorta/  
Boonwurrung/Wemba Wemba  
*Now You See Me: Seeing the Invisible*  
3.17, 2023-2024  
ceramic based ink, cured in  
toughened glass  
purchased, 2025.  
acc no. 2025.0029

## Maree Clarke

Mutti Mutti/Yorta Yorta/  
Boonwurrung/Wemba Wemba  
*Now You See Me: Seeing the Invisible*  
3.6, 2023-2024  
ceramic based ink, cured in  
toughened glass  
purchased, 2025.  
acc no. 2025.0030

## Maree Clarke

Mutti Mutti/Yorta Yorta/  
Boonwurrung/Wemba Wemba  
*Now You See Me: Seeing the*  
*Invisible* 3.11 2023-2024  
ceramic based ink, cured in  
toughened glass  
purchased, 2025.  
acc no. 2025.0031

## Casey Chen

*Heavy metal 2*, 2025  
glazed porcelain, ceramic colorants,  
enamels, and gold lustre (fired 5  
times)  
purchased, 2025.  
acc no. 2025.0032

## Kate Just

*Self Portrait: Everyone Can Be*  
*Pussy Riot*, 2024  
hand knitted wool and acrylic yarn,  
canvas, and timber  
Purchased, 2025.  
acc no. 2025.0033

## Mai Nguyễn-Long

*Blue and White Dobakapi 1*, 2024  
underglaze and clay  
purchased, 2025.  
acc no. 2025.0034

## Mai Nguyễn-Long

*Dobakapi 2*, 2023  
course texture ginger clay  
purchased, 2025.  
acc no.2025.0035

# Collection Artworks Exhibited

## **Mai Nguyễn-Long**

*Vomit Girl: Spirit Bird*, 2022  
white raku clay  
purchased, 2025.  
acc no. 2025.0036

## **Mai Nguyễn-Long**

*Vomit Girl: Vigil (Blue Pinch)*, 2022  
glazed white raku clay  
purchased, 2025.  
acc no. 2025.0037

## **Mai Nguyễn-Long**

*Vigil Hefeco 2*, 2023  
course textured clay  
purchased, 2025.  
acc no. 2025.0038

## **Mai Nguyễn-Long**

*Vigil Hefeco 6 (No Balls in Hand)*,  
2023  
smooth terracotta  
purchased, 2025.  
acc no. 2025.0039

## **Mai Nguyễn-Long**

*Doba (Doba Nation) AWAD520*, 2024  
coarse white raku clay, ferric,  
brushwork  
purchased, 2025.  
acc no. 2025.0040

## **Mai Nguyễn-Long**

*Vigil (Flower Hand)*, 2024  
underglaze and clay  
purchased, 2025.  
acc no. 2025.0041

## **Mai Nguyễn-Long**

*Poo Balls*, 2024  
clay  
purchased, 2025.  
acc no. 2025.0042.1-150

## **Emma Armstrong-Porter**

### **Andrew Clapham**

### **Matthew Clarke**

### **Robert Hague**

### **Artek Halpern-Laurence**

### **Deanna Hitti**

### **Christine Johnson**

### **Stefan Wirihana Mau**

### **Aylsa Mchugh**

### **Kent Morris**

### **Rubii Red**

### **Sophie Westerman**

*The Melbourne Now Print Portfolio*,  
2023, 2022-23  
work on paper  
donated by the National Gallery  
Victoria, 2025.  
acc no. 2025.0043.1-12

## **SAM Collection**

### **Artworks displayed in 2024/2025 Financial Year: 355**

#### **Displayed in the following exhibitions at SAM :**

*Big Ceramic Energy*: 22

*The Shape of Things to Come*: 8

*Mud, Water, Fire*: 50

*Emerald City*: 36

*Repetition*: 17

*Ceramics in Focus; Sanne  
Mestrom*: 3

*Ceramics in Focus; Brendan  
Huntley*: 3

*Belinda Fox: More than This*: 1

*Vipoo Srivilasa: Flower Bears*: 1

*Face in the Frame*: 16

*Once Upon a Time*: 5

*New Acquisitions Showcase*: 40

*Stories From the SAM Collection  
2024-2025*: 107

*SAM Collection Highlights  
(building activation) 2024-2025*: 44

Displayed at Greater Shepparton  
City Council office and buildings: 2



# Collection Artworks Loaned

## Outward loans of SAM Collection artworks in 2024/2025 Financial Year: 7

### National Gallery Australia

NGA Major Exhibition: *Ethel Carrick*

7 December 2024  
to 27 April 2025

Curated by Dr Deborah Hart

#### Ethel Carrick Fox

*Market Scene*, c.1910

oil on board

Shepparton Art Museum Collection,  
donated by Arts Victoria, 1998.  
acc no. 1998.0055

#### Ethel Carrick Fox

*Venice Scene*, c.1906

oil on panel

Shepparton Art Museum Collection,  
donated by Arts Victoria, 1998.  
acc no. 1998.0056

#### Ethel Carrick Fox

*Building By River with Boats*, c.1900

oil on panel

Shepparton Art Museum Collection,  
donated by Arts Victoria, 1998.  
acc no. 1998.0057

### Christchurch Art Gallery Te Puna o Waiwhetū

*Dummies and Doppelgängers*

2 November 2024  
to 23 March 2025

Curated by Felicity Milburn

#### Sam Jinks

*Woman and Child*, 2010

silicone, silk, human hair, acrylic,  
nylon, polyurethane foam, timber  
Shepparton Art Museum Collection,  
purchased with the assistance of the  
public and Greater Shepparton City  
Council, 2011.

acc no. 2010.0028

### La Trobe Art Institute

*Parched*

20 November 2024  
to 9 February 2025

Curated by Amelia Wallin

#### Nici Cumpston

Barkindji

*Mulyawongk, Whroo – Rushworth  
State Forest*, 2013

archival inkjet print on canvas,  
hand coloured with synthetic  
polymer and pencil

Shepparton Art Museum Collection,  
purchased with the assistance of the  
Friends of Shepparton Art Museum,  
2013.

acc no. 2014.0005

### Heide Museum of Modern Art

*Blak In-Justice: Incarceration  
and Resilience*

5 April 2025  
to 20 July 2025

Curated by Kent Morris and  
Tina Baum

#### Les Griggs

*Bracelets and Batons*, 1988

synthetic polymer paint on canvas  
Shepparton Art Museum Collection,  
purchased with the assistance of  
Carrillo and Ziyin Gantner, 2017.

acc no. 2017.0030

#### Raymond Young

*Wanggan Wurk Wurk (To Hear  
Country)*, 2016

unglazed earthenware with oxide  
Shepparton Art Museum Collection,  
2016 Indigenous Ceramic Art Award  
– special acquisition purchased,  
2016.

acc no. 2016.0023.1-5

#### Sean Miller

*Songlines in the Sky*, 2016

earthenware with underglaze  
Shepparton Art Museum Collection,  
2016 Indigenous Ceramic Art Award  
– special acquisition purchased, 2016.

acc no. 2016.0024.1-5

### Art Gallery New South Wales, Art Gallery South Australia

*Dangerously Modern:  
Australian Women Artists in  
Europe 1890–1940*

24 May 2025  
to 07 Sep 2025

11 October 2025  
to 1 February 2026

Curated by Elle Freak, Tracey Lock  
and Wayne Tunnicliffe

#### Gladys Reynell

*Teapot*, 1917

glazed earthenware

Shepparton Art Museum Collection,  
purchased 1978.  
acc. no. 1978.0047

### Benalla Art Gallery

Mary Tonkin: *Rambles*

16th May 2025  
to 20th July 2025

Curated by Brenda Wellman

#### Mary Tonkin

*With the fallen regnans, Kalorama*,  
2017

terracotta paper clay and underglaze  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program in memory of Bill Standish,  
2019.

acc. no. 2019.0001

## **Benalla Art Gallery**

***Ntaria and Beyond: The Hermannsburg School of Art***

**13 June 2025**

**to 13 July 2025**

**Curated by Brenda Wellman**

### **Edwin Pareroutja**

*Coloured Sands*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
purchased, 1951.  
acc no. 1951.0004

### **Richard Moketarinja**

*Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated by Mrs N. Vibert, 1982.  
acc no. 1982.0003

### **Albert Namatjira**

*Tent Hill Gully*, c. 1940  
watercolour on cartridge paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2016.  
acc no. 2016.0001

### **Enos Namatjira**

*Valley Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo and Ziyin  
Gantner, 2018.  
acc no. 2018.0006

### **Ewald Namatjira**

*Burnt Ghost Gum, Hermannsburg*,  
1971  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo and Ziyin  
Gantner, 2018.  
acc no. 2018.0007

### **Oscar Namatjira**

*The Chewing Range*, c.1950-53  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo and Ziyin  
Gantner, 2018.  
acc no. 2018.0008

### **Otto Pareroutja**

*Central Australian Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2019.  
acc no. 2019.0036

### **Albert Namatjira**

*Australian Landscape*, 1950  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2019.  
acc no. 2019.0037

### **Albert Namatjira**

*Central Australian Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2021.  
acc no. 2021.0053

### **Gabriel Namatjira**

*Central Australian Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2021.  
acc no. 2021.0056

### **Keith Namatjira**

*White Gums and Gorge*, c. 1975  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2022.  
acc no. 2022.0027

### **Maurice Namatjira**

*James Range*, c.1960  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2022.  
acc no. 2022.0028

### **Reggie Namatjira**

*Aranda Landscape*, c.1970  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2022.  
acc no. 2022.0030

### **Edwin Pareroutja**

*View of Mount Sonder*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2022.  
acc no. 2022.0031

### **Henoch Raberaba**

*Central Australian Landscape*, n.d  
watercolour on paper  
Shepparton Art Museum Collection,  
donated through the Australian  
Government's Cultural Gifts  
Program by Carrillo Gantner AC,  
2022.  
acc no. 2022.0033





# Shepparton Art Museum Ltd and Shepparton Art Museum Foundation gratefully acknowledge the support of the following donors during 2024/25

Cindy & David Abbey	Frederica Furphy	Stephen & Fiona Merrylees	Urbach Landscape Painting Scholarship and Prize Charitable Trust (Equity Trustees)
Attwood Foundation	Jeannie Furphy	Shakila Mendis	Janet Thomson
Bega Cheese Limited	Carrillo Gantner AC & Ziyin Gantner	John Miksad	Alex & Catherine Turnbull
Sue Berwick	John & Gaye Gaylard	Louise Mitchell	Christian & Anna Turnbull
Sarah Brennan	GAWK	Metal Manufactures Pty Ltd	Daphne Turnbull
Wendy & Rod Brooks	Greater Shepparton City Council	Montgomery Foundation	University of Melbourne
Bowden Marstan Foundation	Joan Greenwood	Carl Muller	Upotipotpon Foundation
Sue Burnside	John Handley & Janet Spink	Maxine O'Brien	Rocky & Carolyn Varapodio
John Calleja	Tony Hasler	Thushali Premarathna	Victorian Challenge and Enrichment Series (Department of Education)
Clare Canty	John Head OAM & Christine Head	Clare & David Pullar	Sarah Weston
The Carrington – Mary Zurcas	Amanda Hocking	Rinnovate Business Advisers	Zurcas Family
Aleisa Child	Prof. Alison Inglis	Kristen Retallick	
Sandy Clark AO & Marie McDonald	Jill Innes-Irons	Judith Roberts	
Committee for Greater Shepparton	Peter Johnson OAM & Carmel Johnson	Carmel Robertson	
Wendy & Rob Crow	La Trobe University	Philippa Schapper	
Creative Victoria	Danny & Kelly Lacy	Suzanna Sheed	
Sergio Escarraga	Relton M Leaver	SAM Collective 120	
Liz Evans	Fiona Le Gassick	Andrew & Sally Simson	
Ann Fagan	Elizabeth Lee	Loretta Smith	
Sir Andrew & Lady Fairley Foundation	Sophie Mammone	Polly Symons	
Friends of SAM	Kylie McCarrey	Tank Art	
Jo-Anne & John Foster	Ross McPherson		

We also acknowledge and thank the many donors who have made cash donations at Shepparton Art Museum and attended SAM Foundation events during the year.

Left:  
Kids participating in artist Kerrie Poliness' collaborative installation  
Rainbow River Walking Drawing in the Sir Andrew Fairley and Lady Fairley  
Foundation Amphitheatre. Photo: Shepparton Art Museum



# **Shepparton Art Museum Ltd**

## **ABN: 63 614 545 498**

### **Financial Statements**

### **For the Year Ended 30 June 2025**

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# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Statement of Income and Expenditure and Other Comprehensive Income

For the Year Ended 30 June 2025

	Note	2025 \$	2024 \$
<b>Operating Activities</b>			
Revenue	4	3,182,700	3,246,016
Employee benefits expense		(1,703,600)	(1,970,592)
Business services expenses		(412,594)	(453,627)
Facilities expenses		(344,289)	(438,435)
Exhibition expenses		(232,653)	(272,181)
Collection expenses		(46,168)	(35,636)
Public programs expenses		(47,105)	(35,139)
Stock purchases and retail expenses		(14,114)	(29,996)
Education expenses		(29,469)	(17,518)
Depreciation expense		(11,892)	(1,923)
Other expenses		(208,856)	(401,623)
<b>Surplus/(deficit) from operating activities</b>		<b>131,960</b>	<b>(410,654)</b>
<b>Capital activities</b>			
Donated artworks	4	109,748	505,559
<b>Surplus from capital activities</b>		<b>109,748</b>	<b>505,559</b>
<b>Surplus for the year</b>		<b>241,708</b>	<b>94,905</b>
<b>Other comprehensive income</b>			
Revaluation changes for Art collection		31,540	(93,987)
<b>Total comprehensive income for the year</b>		<b>273,248</b>	<b>918</b>

The accompanying notes form part of these financial statements.



# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Statement of Financial Position

As at 30 June 2025

	Note	2025 \$	2024 \$
<strong>ASSETS</strong>			
<strong>Current assets</strong>			
Cash and cash equivalents	5	397,519	675,299
Trade and other receivables	6	13,514	48,532
Inventories		38,463	32,563
Other assets	7	36,350	-
<strong>Total current assets</strong>		<strong>485,846</strong>	756,394
<strong>Non-current assets</strong>			
Plant and equipment	8	70,181	29,733
Art collection	7	3,318,926	3,094,888
<strong>Total non-current assets</strong>		<strong>3,389,107</strong>	3,124,621
<strong>TOTAL ASSETS</strong>		<strong>3,874,953</strong>	3,881,015
<strong>LIABILITIES</strong>			
<strong>Current liabilities</strong>			
Trade and other payables	9	146,013	426,762
Provisions	10	99,776	114,859
Other liabilities	11	285,439	227,084
<strong>Total current liabilities</strong>		<strong>531,228</strong>	768,705
<strong>Non-current liabilities</strong>			
Provisions	10	21,870	63,703
<strong>Total non-current liabilities</strong>		<strong>21,870</strong>	63,703
<strong>TOTAL LIABILITIES</strong>		<strong>553,098</strong>	832,408
<strong>NET ASSETS</strong>		<strong>3,321,855</strong>	3,048,607
<strong>EQUITY</strong>			
Reserves	12	3,003,967	2,862,679
Accumulated surpluses		317,888	185,928
<strong>TOTAL EQUITY</strong>		<strong>3,321,855</strong>	3,048,607

The accompanying notes form part of these financial statements.

# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Statement of Changes in Equity

For the Year Ended 30 June 2025

### 2025

	Note	Accumulated Surpluses \$	Donated Artworks Reserve \$	Asset Revaluation Reserve \$	Total \$
Balance at 1 July 2024		185,928	2,570,819	291,860	3,048,607
Surplus/(deficit) for the year		241,708	-	-	241,708
Transfer to/(from) reserves		(109,748)	109,748	-	-
Revaluation increment/(decrement)		-	-	31,540	31,540
<b>Balance at 30 June 2025</b>		<b>317,888</b>	<b>2,680,567</b>	<b>323,400</b>	<b>3,321,855</b>

### 2024

	Note	Accumulated Surpluses \$	Donated Artworks Reserve \$	Asset Revaluation Reserve \$	Total \$
Balance at 1 July 2023		596,582	2,065,260	385,847	3,047,689
Surplus for the year		94,905	-	-	94,905
Transfer to/(from) reserves		(505,559)	505,559	-	-
Revaluation increment/(decrement)		-	-	410,419	410,419
<b>Balance at 30 June 2024</b>		<b>185,928</b>	<b>2,570,819</b>	<b>796,266</b>	<b>3,553,013</b>
Retrospective adjustments	3	-	-	(504,406)	(504,406)
<b>Balance at 30 June 2024 - Restated</b>		<b>185,928</b>	<b>2,570,819</b>	<b>291,860</b>	<b>3,048,607</b>

The accompanying notes form part of these financial statements.



# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Statement of Cash Flows

For the Year Ended 30 June 2025

	Note	2025 \$	2024 \$
<b>Cash from operating activities:</b>			
Receipts from customers, donors and others		330,953	332,172
Receipts from philanthropic donations		420,622	507,406
Receipt of government grants		2,758,301	2,736,049
Payments to suppliers and employees		(3,520,267)	(3,489,431)
Payment of contributions		(150,000)	(350,000)
Interest received		17,701	9
<b>Net cash used in operating activities</b>	14	<b>(142,690)</b>	<b>(263,795)</b>
<b>Cash flows from investing activities:</b>			
Payments for plant and equipment		(52,340)	-
Payment for acquisition of artworks		(82,750)	(48,046)
<b>Net cash used by investing activities</b>		<b>(135,090)</b>	<b>(48,046)</b>
<b>Net Cash decreases in cash and cash equivalents</b>		<b>(277,780)</b>	<b>(311,841)</b>
Cash and cash equivalents at beginning of year		675,299	987,140
<b>Cash and cash equivalents at end of year</b>	5	<b>397,519</b>	<b>675,299</b>

The accompanying notes form part of these financial statements.

# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 1 Statement of Material Accounting Policies

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its annual financial statements. These financial statements are therefore special purpose financial statements. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012*, the *Australian Charities and Not-For-Profits Commission Regulation 2022* and the material accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

#### Statement of compliance

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012, the basis of accounting specified by all Australian Accounting Standards and Interpretations except as described below and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Statement of Cash Flows*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, and AASB 1054: *Australian Additional Disclosures*.

The Company has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures.

The recognition and measurement requirements that have not been complied with are those specified in AASB 15: *Revenue from Contracts with Customers*. Refer to Note 1(d) for details of the accounting policy.

#### Basis of preparation

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

#### (a) Comparative Figures

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

#### (b) Income Tax

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

Shepparton Art Museum Ltd is also a registered charity with the Australian Charities and Not-for-profits Commission.



# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 1 Statement of Material Accounting Policies

#### (c) Impairment of Assets

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

Where the assets are not held primarily for their ability to generate net cash inflows – that is, they are specialised assets held for continuing use of their service capacity – the recoverable amounts are expected to be materially the same as fair value.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

#### (d) Revenue and other income

##### Contributed assets

The company receives assets from the government and other parties for nil or nominal consideration in order to further its objectives. These assets are recognised in accordance with the recognition requirements of other applicable Accounting Standards (for example AASB 9, AASB 16, AASB 116 and AASB 138).

On initial recognition of an asset, the company recognises related amounts being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer.

The company recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amounts.

##### Grant income

Grant revenue is recognised based on management's assessment of the delivery of agreed activities for which funding has been received. Where a grant is received to fund a specific project, the revenue will be recognised in conjunction with the occurrence of expenditure related to that project. In certain cases, the revenue will be recognised progressively over the course of the grant period.

Where the grant activities have not yet been performed, the grant income will be deferred until the point in which the funded activities have been performed.

##### Donations and Bequests

Donations and bequests are recognised as revenue when received.

# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 1 Statement of Material Accounting Policies

**(d) Revenue and other income**

**Interest income**

Interest income is recognised using the effective interest method.

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

**(e) Cash and Cash Equivalents**

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

**(f) Plant and Equipment**

Plant and equipment are measured on the cost basis less depreciation and any impairment losses.

**Depreciation**

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

<b>Class of Fixed Asset</b>	<b>Depreciation Rate</b>
Plant and Equipment	10%
Furniture, Fixtures and Fittings	10%
Office Equipment	25%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised immediately in profit or loss.

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

# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 1 Statement of Material Accounting Policies

#### (g) Artworks

Artworks are initially recorded at fair value. Fair value is the purchase price for purchased artworks or the independent valuation for donated artworks.

A full independent valuation of the collection will be carried out on a periodic basis. The last valuation of the full collection was undertaken on 2 March 2022. The next valuation is expected to be reflected in the 30 June 2026 financial report.

Artworks are not amortised or depreciated as they are generally expected to appreciate in value.

Works of art on loan or provided to the company on a non-enduring stewardship arrangement are not disclosed as assets of the company. Industry standards stipulate that the company must maintain and insure all works of art held.

#### (h) Trade and other receivables

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

#### (i) Trade and Other Payables

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



# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 1 Statement of Material Accounting Policies

#### (j) Employee Benefits

##### Short-term employee benefits

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

##### Other long-term employee benefits

Provision is made for employees' long service leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as part of employee benefits expense.

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

#### (k) Leases

##### *Concessionary leases*

The Company has one peppercorn lease in relation to property. For leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives (commonly known as peppercorn/concessionary leases), the Company has adopted this relief under AASB 16 and measures the right-of-use assets at cost on initial recognition.

# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 2 Critical Accounting Estimates and Judgments

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

#### Key judgements - performance obligations for revenue recognition

Grant revenue is recognised based on management's assessment of the delivery of agreed activities for which funding has been received. Where a grant is received to fund a specific project, the revenue will be recognised in conjunction with the occurrence of expenditure related to that project. In certain cases, the revenue will be recognised progressively over the course of the grant period.

### 3 Retrospective restatement

The company has made a restatement with respect to the financial year ended 30 June 2024. This was a result of an error identified in the artworks listing which impacted the valuation of the asset and the corresponding revaluation reserve disclosed in equity.

The company has made this restatement retrospectively in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. As a result of this change, the overall value of the artworks collection has decreased, with the difference recognised the asset revaluation reserve within equity. There is no impact on profit or loss.

The aggregate effect of the error on the annual financial statements for the year ended 30 June 2025 is as follows:

	Previously stated \$	30 June 2024 Adjustments \$	Restated \$
<b>Statement of Financial Position</b>			
Asset revaluation reserve	(796,266)	504,406	(291,860)
Art collection	3,599,294	(504,406)	3,094,888

# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 4 Revenue and other income

	2025 \$	2024 \$
Operating activities		
- Grants	(a) 2,544,694	2,511,366
- Donations - SAM Building Fund	150,000	350,000
- Donations - Operational & Art Acquisitions	270,622	157,406
- Retail sales - SAM Shop	41,810	71,521
- Other revenue	175,574	155,723
<b>Total Revenue</b>	<b>3,182,700</b>	<b>3,246,016</b>
Other Income		
Capital activities		
- Donated artworks (at fair value)	109,748	505,559
<b>Total other income</b>	<b>109,748</b>	<b>505,559</b>
<b>(a) Grants</b>		
- Greater Shepparton City Council	2,334,573	2,253,014
- Creative Victoria	120,000	120,000
- Other	90,121	138,352
	<b>2,544,694</b>	<b>2,511,366</b>

### 5 Cash and Cash Equivalents

Cash on hand	300	36
Cash at bank	397,219	675,263
	<b>397,519</b>	<b>675,299</b>

### 6 Trade and Other Receivables

<b>CURRENT</b>		
Trade receivables	13,513	10,714
GST receivable	1	26,739
Accrued income	-	11,079
	<b>13,514</b>	<b>48,532</b>



# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 7 Other Assets

	2025 \$	2024 \$
<b>CURRENT</b>		
Prepaid expenses	36,350	-
	<b>36,350</b>	-
<b>NON-CURRENT</b>		
Art collection	3,318,926	3,094,888
	<b>3,318,926</b>	3,094,888

### 8 Property, Plant and Equipment

Property, Plant and Equipment		
Plant and equipment		
At cost	60,783	15,150
Accumulated depreciation	(6,832)	(2,824)
Total plant and equipment	<b>53,951</b>	12,326
Furniture, fixtures and fittings		
At cost	12,058	12,058
Accumulated depreciation	(3,938)	(1,931)
Total furniture, fixtures and fittings	<b>8,120</b>	10,127
Office equipment		
At cost	18,713	12,006
Accumulated depreciation	(10,603)	(4,726)
Total office equipment	<b>8,110</b>	7,280
<b>Total property, plant and equipment</b>	<b>70,181</b>	29,733

# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Notes to the Financial Statements

For the Year Ended 30 June 2025

### 9 Trade and Other Payables

	2025	2024
	\$	\$
<b>CURRENT</b>		
Trade payables	141,613	422,362
Other payables	4,400	4,400
	<u>146,013</u>	<u>426,762</u>

### 10 Provisions

<b>CURRENT</b>		
Annual leave	74,970	88,046
Long service leave	24,806	26,813
<b>Total current provisions</b>	<u>99,776</u>	<u>114,859</u>
<b>NON-CURRENT</b>		
Long service leave	21,870	63,703
<b>Total non-current provisions</b>	<u>21,870</u>	<u>63,703</u>

### 11 Other Liabilities

<b>CURRENT</b>		
Unearned income - government grants and trust distributions	285,439	227,084
	<u>285,439</u>	<u>227,084</u>

### 12 Reserves

#### Asset revaluation reserve

The asset revaluation reserve records fair value movements for artworks held under the revaluation model.

#### Donated Artworks Reserve

Records the value of works of art donated or bequeathed to the company. Subsequent revaluations of the works of art are recognised in the Asset revaluation reserve

# Shepparton Art Museum Ltd

ABN: 63 614 545 498

## Summary of Significant Accounting Policies

For the Year Ended 30 June 2025

### 13 Auditors' Remuneration

	2025 \$	2024 \$
Remuneration of the auditor for:		
- auditing the financial statements	13,850	13,200
- preparation of the financial statements	1,000	1,000
	<u>14,850</u>	<u>14,200</u>

### 14 Cash Flow Information

#### Reconciliation of cash flow from operations with result for the year

Result for the year	241,708	94,905
<b>Non-cash flows in result</b>		
Depreciation and amortisation	11,892	1,923
Donated artworks	(109,748)	(505,559)
<b>Changes in assets and liabilities</b>		
(Increase)/decrease in trade and other receivables	35,018	(16,168)
(Increase)/decrease in inventories	(5,900)	13,211
(Increase)/decrease in other assets	(36,350)	2,130
Increase/(decrease) in trade payables and accruals	(280,749)	64,056
Increase/(decrease) in income in advance	58,355	80,048
Increase/(decrease) in provisions	(56,916)	1,659
<b>Cashflow from operations</b>	<u>(142,690)</u>	<u>(263,795)</u>

### 15 Key Management Personnel Remuneration

The totals of remuneration paid to the key management personnel of the Company during the year are as follows:

Short term employee benefits	<u>381,239</u>	<u>318,087</u>
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Committee members are not remunerated.

### 16 Related Parties

Shepparton Art Museum Ltd's related parties include its key management personnel as described in Note 15.

No other material related party transactions were noted during the year.



# Shepparton Art Museum Ltd

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ABN: 63 614 545 498

## Summary of Significant Accounting Policies

For the Year Ended 30 June 2025

### 17 Economic Dependence

The company is dependent upon ongoing receipt of Local Government grants and community and philanthropic donations to ensure the ongoing continuance of its exhibition, education and public programs.

SAM Ltd initially had a five-year funding agreement in place with the Greater Shepparton City Council (Council) from 1 July 2020 in June 2025 and has since been extended to June 2026. Discussions regarding future funding arrangements are continuing.

The total income received from the Council was \$2,568,030 for the year ended 30 June 2025. The company also leases its property from the Council for \$1 per year and the Council also charges the Company for various building costs as incurred including utility charges. The total expense incurred by the Company was \$616,817 including a building contribution of \$150,000 for the year ended 30 June 2025.

At the date of this report management has no reason to believe this financial support will not continue.

### 18 Events Occurring After the Reporting Date

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

### 19 Company Details

#### Registered office

The registered office of the company is:

Shepparton Art Museum Ltd  
530 Wyndham Street  
Shepparton VIC 3630

## Shepparton Art Museum Ltd

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ABN: 63 614 545 498

### Directors' Declaration

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The directors of the Company declare that:

1. In their opinion, the financial statements and notes for the year ended 30 June 2025 are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
  - a. comply with Accounting Standards, which, as stated in basis of preparation Note 1 to the financial statements; and
  - b. give a true and fair view of the financial position and performance of the Company;
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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

Director .....

Director .....

Dated this ..... day of ..... 2025

24<sup>th</sup>

October



## Shepparton Art Museum Ltd

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ABN: 63 614 545 498

### Auditor's Independence Declaration under Section 60.40 of the Australian Charities and Not-for-Profits Commission Act 2012

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2025, there have been:

- (i) no contraventions of the auditor independence requirements as set out in section 60.40 of the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Saward Dawson

Jeffrey Tulk  
Partner

Blackburn VIC  
Dated: 27 November 2025

20 Albert St, Blackburn VIC 3130  
PO Box 1212, Blackburn North VIC 3130  
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## Shepparton Art Museum Ltd

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ABN: 63 614 545 498

### Independent Audit Report to the members of Shepparton Art Museum Ltd

#### Report on the Audit of the Financial Report

##### Opinion

We have audited the accompanying financial report, being a special purpose financial report of Shepparton Art Museum Ltd (the Company), which comprises the statement of financial position as at 30 June 2025, the statement of income and expenditure and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, including:

- (i) giving a true and fair view of the Company's financial position as at 30 June 2025 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, the Australian Charities and Not-for-profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2022.

##### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

##### Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

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## Shepparton Art Museum Ltd

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ABN: 63 614 545 498

### Independent Audit Report to the members of Shepparton Art Museum Ltd

#### Responsibilities of Directors for the Financial Report

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

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

#### Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

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## Shepparton Art Museum Ltd

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ABN: 63 614 545 498

### Independent Audit Report to the members of Shepparton Art Museum Ltd

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Saward Dawson

Jeffrey Tulk  
Partner

Blackburn VIC  
Dated: 27 November 2025

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# People

## **SAM LTD BOARD**

Stephen Merrylees  
*Chair*  
Kimberley Moulton  
*Deputy Chair*  
Chris Teitzel  
*Company Secretary*  
Fiona Le Gassick  
*CEO GSCC*  
John Head OAM  
Jeannie Furphy  
Jo Gartner  
Dr Drew Pettifer  
John Dewar AO

## **SAM FOUNDATION BOARD OF TRUSTEES**

Clare Pullar  
*Chair*  
Sandy Clark AO  
*Deputy Chair*  
Wendy Brooks  
Jo-Anne Foster  
Adam Furphy  
John Head OAM  
Chris McNeill  
Polly Symons  
John Evans  
*Company Secretary*  
Kylie McCarrey  
*Administration Assistant*

## **SAM LTD**

Danny Lacy  
*Artistic Director*  
Andrew Gooley  
*Director of Business*  
Melinda Martin  
*CEO (to July 2024)*

## **DEVELOPMENT**

Carmel Johnson  
*Development Manager*

## **EXHIBITION AND COLLECTION**

Nick Baylart  
*Exhibitions Manager*  
Stephanie Bradford  
*Collections Photographer*  
Belinda Briggs  
*Curator – Indigenous*  
Caroline Esbenshade  
*Curator – Community*  
Jennifer Parker  
*Collections and Exhibition  
Officer*  
Sophie Varapodio  
*Collection Lead*

## **EXHIBITION INSTALL CREW**

Adam John Cullen  
Nicholas Smith  
Jon Paley  
Hugo Bromley

## **ENGAGEMENT**

Gabriella Calandro  
*Head of Engagement*  
Mikela Guseli  
*Communications Officer*  
Silvi Kadillari  
*Education Officer*  
Bryony Large  
*Program Coordinator*  
Kati Hogarth  
*Digital Content  
Coordinator*  
Jimmy Li  
*Design and Marketing  
Coordinator (to Jul 2024)*  
Chris Walker  
*First Nations Residency  
Coordinator (to Jul 2024)*

## **BUSINESS SERVICES**

Jade Goodrich  
*Executive Assistant  
(to Jul 2024)*  
Nicole Almond  
*People and Culture  
Administrator  
(to Oct 2024)*  
Cindy Doherty  
*Executive Assistant*

Nicole Whatman  
*Finance and HR  
Administrator*  
Liz Bruns  
*Visitor Service Coordinator*  
Tegan Dunne  
*Retail Coordinator*  
Eleanor Bridge  
*Visitor Host*  
Tenille Banko-Kneebone  
*Gallery Guide (to Jul 2024)*  
Lynne Parker  
*Front of House  
Coordinator (to Aug 2024)*  
Tom Cucinotta  
Shah Ibrahim (to Sep 2024)  
Cassandra Laffy  
Paris MacDougall  
(to Jan 2025)  
Sophie Mammone  
Keeley Letson (to Dec 2024)  
Jimmy Li  
Katelyn Trevaskis  
Zoe Walker (to Nov 2024)  
*Visitor Service Officers*  
Meg Sargent  
Chris Walker  
*Greg Beckenham*  
Kaaren Casey (to Aug 25)  
Mandy Corby  
Emily Crawford (to Sep 2024)  
Wendy D'Amore  
Natasha Fujimoto  
Bonnie Macintosh  
Stephanie McNair  
Melissa Portingale  
(to Sep 2024)  
Regan Taylor  
Jenny Turner (to Oct 2024)  
*Visitor Hosts*

## **VOLUNTEERS 2024/2025**

Regan Taylor  
Winona Mitchell  
Ann Fagan  
Helen Hinks  
Leona Sterling  
Kaye Teague  
John Teague  
Megan Walker

Jill Clark  
Fran Smullen  
Valerie Clements  
Janine Wilson  
Judith Roberts  
John McMaster  
Rex Morrison  
Nancy Jia-Zhen

**Total Hours  
of Support = 435**

## **FRIENDS OF SAM COMMITTEE**

Helen Hinks  
*President*  
Barb Hellwedge  
*Vice President*  
Jill Clark  
*Treasurer*  
Judy Simm  
*Secretary*  
Katrina Campbell  
Ann Fagan  
John McMaster  
Judith Roberts  
Sharman Stone  
Janine Wilson

## **SAM ARTISTIC & ACQUISITIONS COMMITTEE**

Kimberley Moulton  
*Chair*  
Dr Drew Pettifer  
Helen Hinks  
John McMaster  
Fran Smullen  
Tina Douglas

## **SAM FINANCE, AUDIT & RISK COMMITTEE**

Jeannie Furphy  
*Chair*  
Chris Teitzel  
Jo Gartner  
Stephen Merrylees  
Hannah Shelton  
Rebecca Hearn

# Thank you to our partners and supporters

## Government Partners



## Major Exhibition Supporters



An Art Gallery of  
New South Wales  
and Brett Whiteley  
Studio touring  
exhibition



Philip Cornish AM  
& Caroline Cornish



## Exhibition Supporters



## Major Partners



## Program Partners



## Partners



Right:  
Shepparton Art Museum, 2023. Photo: Leon Schoots



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SHEPPARTON ART MUSEUM





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Shepparton Art Museum

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For all general enquiries call 03 4804 5000.



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