

GORDON DARLING FOUNDATION

**THIRTY-SECOND ANNUAL REPORT**

**2022**

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

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## CHAIRMAN'S REPORT



Our popular Darling Travel Grants (DTG's) have at last resumed. In consultation with National and State gallery directors, we allocated 16 Domestic DTG's across all states and territories. International DTG's are awarded by competitive entry, and 14 have just been awarded for travel this year.

Grant applications for publications and exhibition costs arrived at normal pace – 34 during the year, of which 23 were successful. We notice increasingly that the price point of publications is a vital consideration, and continue to urge recipients to consider this.

An increasing number of applications for catalogue funding now focus on issues rather than art. We note that this impacts negatively on sales in some cases. I recently reminded the Trustees of the words of our late Trustee and dear friend James Mollison – “you buy a catalogue when you want to see the art again”.

This maxim certainly came through strongly with the stunning catalogue *Cressida Campbell* which accompanied the National Gallery of Australia's hugely popular exhibition. The hard cover catalogue has sold more than 15,000 copies.

Following a two-part exhibition at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia between June 2021 and February 2023, a third iteration of *Irritija Kuwarri Tjungu (Past & Present Together)* will be shown at the Embassy of Australia, Washington DC, as part of the opening events for its new building, from September 2023. The Gordon Darling Foundation was delighted to support the accompanying publication.

We were also pleased to learn that the Art Gallery of South Australia's catalogue *Dušan and Voitre Marek: Surrealists at Sea*, supported by the Foundation and featured in last year's Annual Report, was awarded Best Large Exhibition Catalogue at the 2022 Art Association of Australia and New Zealand Arts Writing and Publishing Awards.

The Trustees recognise the hard work of our very small office team – Sherrie Antonio, Alister Shew and our part time accountant Seona Nielsen. Overall, it's been a busy and more normal year.

A handwritten signature in black ink that reads "Marilyn Darling".

Marilyn Darling AC  
Chair

## The Board of Trustees



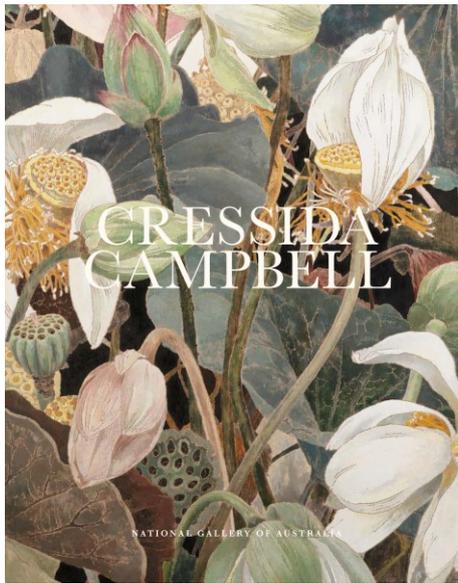
Gerard Vaughan AM, Ron Radford AM, Alison Crook AO, Marilyn Darling AC (Chair), Philip Bacon AO, Fiona Menzies

## THE YEAR IN REVIEW

### Catalogue and Publication Grants

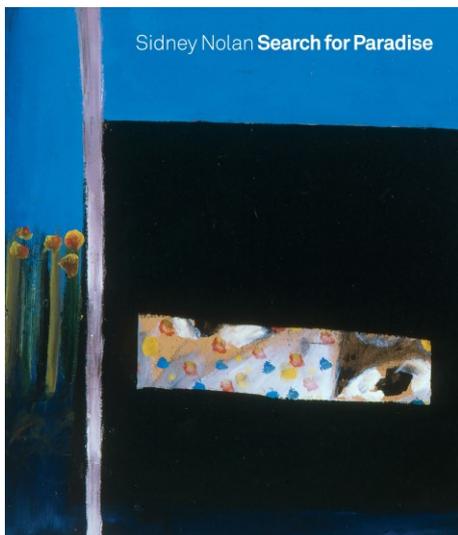
With our travel grant programs paused, and other professional development initiatives such as conferences also largely on hold over the past year, applications for support to produce catalogues and other books of art research continued to comprise a large proportion of the Foundation's funding during the year. Here we share a selection of supported publications from 2022.

#### National Gallery of Australia *Cressida Campbell*



*Cressida Campbell* (National Gallery of Australia, 24 September 2022 to 19 February 2023) was the long-awaited survey exhibition of this significant Australian contemporary artist's work over 40 years of practice. Curated by Dr Sarina Noordhuis-Fairfax, the exhibition celebrated Campbell's position as one of the country's finest colourists, offering a detailed overview of an artistic career uniquely positioned between painting and printmaking. The accompanying catalogue offers new insights into Campbell's life and work, featuring original research and scholarship by writers including art critic John McDonald, artist Jude Rae, poet Eileen Chong, and National Gallery curators Dr Sarina Noordhuis-Fairfax, Carol Cains and Dr Rebecca Edwards.

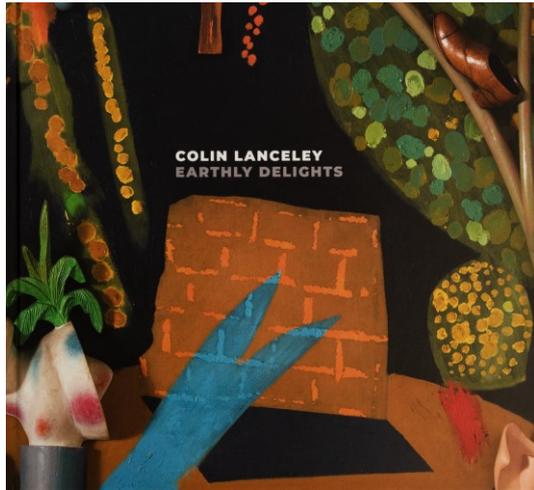
#### Heide Museum of Modern Art *Sidney Nolan: Search for Paradise*



The major exhibition *Sidney Nolan: Search for Paradise* paid tribute to a central figure in the history of Heide and the lives of its founders, John and Sunday Reed. For Nolan, Heide was a garden of Eden that he later saw as a season in hell. His creativity became fuelled by a life-long fascination with the elusive notion of paradise and the consequences of its loss. Curated by Heide's Head Curator Kendrah Morgan and Dr Nancy Underhill, the exhibition and catalogue explored aspects of this theme, from Nolan's nostalgia for St Kilda, his arcadian Heide years, to his revelations about the Australian landscape in the Wimmera in the early 1940s. *Sidney Nolan: Search for Paradise* was open at Heide from 18 February to 13 June 2022, and then travelled to Canberra Museum & Gallery from 9 July to 22 October 2022.

## National Art School

### *Colin Lanceley: Earthly Delights*



*Colin Lanceley: Earthly Delights* was a major exhibition of work by this Modernist trailblazer and significant National Art School alumnus, showcasing his creative achievements over five decades from the 1960s to 2012. The exhibition, curated by Sioux Garside, traced the evolution of Lanceley's work, from early collages made as a member of the Imitation Realists, to his assembled sculptures of the mid-1960s, and subsequent incorporation of hand-carved assemblage into his painted surfaces. The highly positive response to *Earthly Delights* was exemplified by John McDonald's review in the Sydney Morning Herald, calling it "one of the most joyous, up-tempo exhibitions you'll see this year".

## Darling Travel Grants

These grants assist visual arts organisations in providing key personnel with professional travel opportunities within Australia and overseas. Domestic travel grants are allocated through a consultation process with National, State and Territory Gallery Directors, while International travel grants are allocated via an open, competitive application process. Although Domestic Grants are smaller in value, they can be put towards international travel if that suits organisational priorities. No new travel grants were awarded in 2021 and 2022 due to pandemic travel restrictions, but many of the recipients of the 2020 grant round completed their trips during 2022, though often having had to alter their plans to suit changing travel conditions. Some of the reports received to date are summarised here.

### International Travel Grants:

#### **National Library of Australia, ACT**

Dr Guy Hansen, Director of Exhibitions, was awarded a Darling Travel Grant to investigate ways in which major libraries present their collections through exhibitions. In October-November 2022, he visited libraries including the National Library of Singapore, the Bibliothèque nationale de France, the British Library, the Bodleian Library, the National Library of Wales, the National Library of Scotland, Trinity College Dublin, and the National Library of Ireland. Viewing displays at a number of large city libraries and museums completed a valuable survey of current practice in this area.

#### **Newcastle Art Gallery, NSW**

Lauretta Morton OAM, Director, visited the UK to attend the Oxford Cultural Leaders program. Developed by the University of Oxford's Saïd Business School and the Gardens, Libraries and Museums Department, and specifically designed for international senior leaders in the arts, heritage and culture, Oxford Cultural Leaders is a 6-day intensive program taking place across Oxford's historic colleges, museums and cultural venues. Lauretta reported that "being challenged by respected intellectuals and talented professionals, the program was intense, disruptive, inspirational and rewarding; with many life affirming moments that I am sure I will continue to distil over the coming months".

### **Institute of Modern Art, QLD**

Liz Nowell, Director, made two visits to Buku-Larrnggay Mulka Centre in Arnhem Land, NT, where she met with Centre managers, viewed the Buku archive and spent extensive time with artists working out of the Art Centre. A second component of her grant comprised travel to documenta 15 in Kassel, Germany, and Biennale Arte 2022 in Venice, also meeting with peers in Frankfurt, Berlin and Paris.

The overlapping staging of three important European contemporary art events – documenta 15 (Kassel), Biennale Arte 2022 (Venice), and the Berlin Biennale – also attracted other travel grant recipients, with staff from **Campbelltown Arts Centre, NSW** (Adam Porter, Head of Curatorial, and Emily Rolfe, Curator, Contemporary Visual Arts) and **McClelland Sculpture Park + Gallery, VIC** (Simon Lawrie, Curator) travelling to attend some of these events.

### **Domestic Travel Grants:**

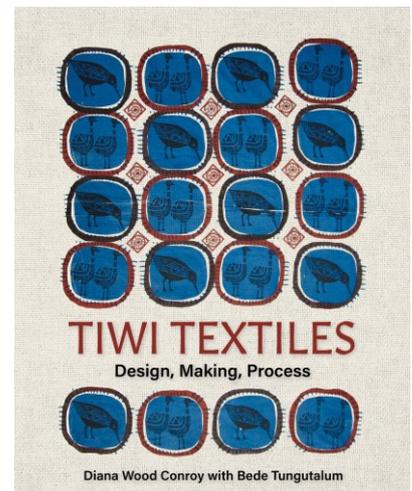
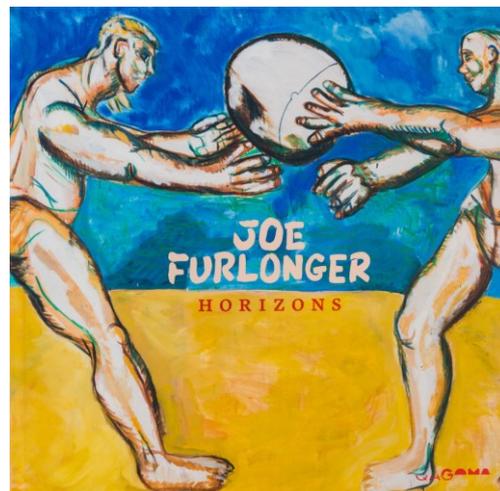
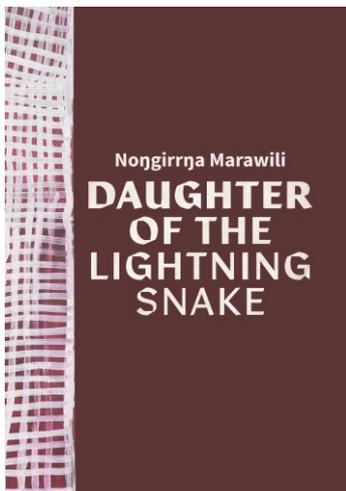
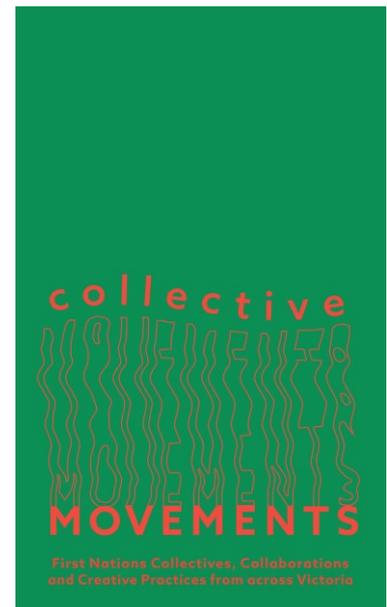
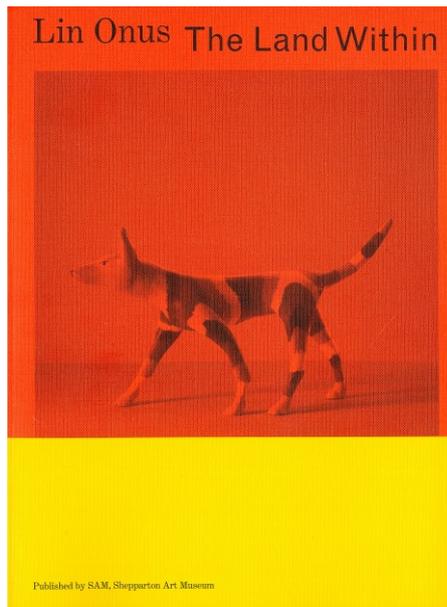
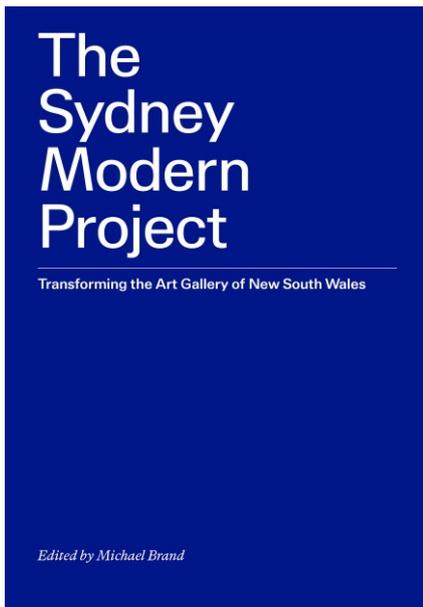
#### **Canberra Glassworks, ACT**

Aimee Frodsham, Artistic Director, put the Glassworks' travel grant towards a trip to Venice. The focus of Aimee's travel was to visit the glassmaking factories and studios of Murano, as well as viewing craft glass galleries and exhibits at the 59<sup>th</sup> Venice Biennale, and elsewhere in Venice. The trip was an immersive opportunity to view a world centre of art glass production, from historic factories centuries old, to the work of contemporary artists. She reported that glass, and the crafts generally, were well represented at the Biennale, and attended around a dozen exhibitions. Visits to Murano's glass factories and studios gave an insight into their difficulties with combined crises including soaring gas prices and skilled labour shortages – valuable insights in working towards Canberra Glassworks long-term viability. She was also able to meet with Lino Tagliapietra, widely noted as the best glassblower in the world, who recently retired after 70 years of practice.

#### **Charles Darwin University Art Collection and Art Gallery, NT**

Dr Joanna Barrkman, Curator, made two trips to Groote Eylandt, undertaking work towards a collaborative exhibition that Charles Darwin University (CDU) Art Gallery is developing with artists from Anindilyakwa Arts and non-Indigenous NT-based artists, Dr Aly de Groot and Anna Reynolds. On the first trip, Joanna met with artists at the two art centre locations at Angurugu and Umbukumba, scoped the exhibition proposal, and became familiar with the Anindilyakwa Collection, considering objects for inclusion in the exhibition. A second visit, coinciding with Anna Reynolds' period as artist in residence at Anindilyakwa, involved refinement of the exhibition with a working group of four artists, as well as documenting objects in the Anindilyakwa Land Council collection, for potential loan.

A further selection of recent publications supported by the Foundation:



Left to right, top to bottom:

*The Sydney Modern Project: Transforming the Art Gallery of New South Wales*  
Art Gallery of New South Wales, 2022

*Lin Onus: The Land Within*  
Shepparton Art Museum, 2022

*Collective Movements: First Nations Collectives, Collaborations and Creative Practices from across Victoria*  
Monash University Museum of Art, 2022

*Nongirrŋa Marawili: Daughter of the Lightning Snake*  
Maitland Regional Art Gallery, 2022

*Joe Furlonger: Horizons*  
Queensland Art Gallery | Gallery of Modern Art, 2022

*Tiwi Textiles: Design, Making, Process*  
Sydney University Press, 2022

## **GRANTS AWARDED DURING 2022 (IN CHRONOLOGICAL ORDER)**

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1.	Australian Centre for the Moving Image	VIC
2.	Tasmanian Museum and Art Gallery	TAS
3.	Castlemaine Art Museum	VIC
4.	QUT Galleries and Museums	QLD
5.	Print Council of Australia	VIC
6.	Queensland Art Gallery   Gallery of Modern Art	QLD
7.	National Art School	NSW
8.	Jewish Museum of Australia	VIC
9.	National Portrait Gallery	ACT
10.	RMIT School of Art	VIC
11.	National Gallery of Australia	ACT
12.	RMIT Culture	VIC
13.	Art Gallery of New South Wales	NSW
14.	Bank Art Museum Moree	NSW
15.	Sydney University Press	NSW
16.	McClelland	VIC
17.	Koorie Heritage Trust	VIC
18.	Buxton Contemporary	VIC
19.	Geelong Gallery	VIC
20.	RISING	VIC
21.	Museum of Applied Arts and Sciences	NSW
22.	Wollongong Art Gallery	NSW
23.	Jewish Museum of Australia	VIC

### **FINANCIAL**

LDAssurance Pty Ltd carried out the audit of the Foundation's 2022 accounts in February 2023.