

Castlemaine  
Art Museum  
Annual Report  
2023–2024



CAM Art Book Fair 2024, Castlemaine Art Museum.



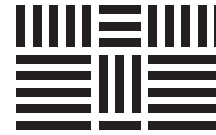
Castlemaine Art Museum is located in the foothills of Liyanganyuk Banyul. The Jaara people of the Dja Dja Wurrung are the Custodians of the land and waters on which we live and work; Country graced by box-ironbark forests and granite boulders, grasslands and flowing waters supporting a variety of wildlife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



James Henry with Henry Harmony Nelson's Descendants – the Saunders family from Moorroopna, *Meeting at Marna bulatj dharak (Meeting of arms), Lake Eppalock*, 2021, colour photograph. From the series *18 Families*, commissioned by Castlemaine Art Museum. Courtesy of the artist.

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COVER IMAGE  
Unknown First Nations maker, *The  
Crocodile-Man, Gumangan and the  
Plover Birik-Birik*, c 1948, oches on  
bark. Castlemaine Art Museum,  
Sinclair Acquisition Fund, 1995.  
Image: Ian Hill.

PHOTOGRAPHY  
All photographs by James McArdle  
unless otherwise indicated

ACN  
613 667 664

ABN  
21 613 667 664

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

# The year at a glance

AS AT 30 JUNE 2024

TOTAL NET OPERATING RESULT

\$235,533

TOTAL DONATIONS 2023/24 FINANCIAL YEAR

\$285,838

INDIVIDUAL FINANCIAL DONORS

100

FACEBOOK FOLLOWERS

7,881

INSTAGRAM FOLLOWERS

6561

NEW EMAIL SUBSCRIBERS

1,141

MEMBERS

324

NEW MEMBERSHIPS TAKEN OUT IN 2023/24

37

VISITORS

12,432

DAYS OPEN

224

YEARS CAM HAS BEEN OPERATIONAL

111

BOARD DIRECTORS

7

CAGHM FOUNDATION TRUSTEES

2

STAFF 2023/24

2.6 FTE

VOLUNTEERS

16

FOCAM SUPPORTERS

87

EXHIBITIONS

18

EVENTS AND PUBLIC PROGRAMS

43

REFLECTIONS PUBLISHED

9

LIVING ARTISTS EXHIBITED

67

# About CAM

Located on Dja Dja Wurrung Country in the foothills of Liyanganyuk Banyul, Castlemaine Art Museum is a leading regional institution in the sphere of bold curation, bringing art and objects from the past and present into multilayered conversations, creating a dynamic, inclusive platform for new voices, community connections, reflections and ideas.

Unique in the Australian cultural landscape, the Museum was founded in 1913 through community subscription and in 1931 was relocated to a purpose-built, now heritage-listed building. Designed by Percy Meldrum in the Egyptian Revival Art Deco style, the building itself is “an exceptional building in its intent and execution and is historically important as one of the earliest examples of the ‘modern movement’ in provincial Victoria” (National Trust Statement of Significance). The Museum has been sustained through community effort and held in community affection for over one hundred years.

The Museum houses a nationally significant and unique collection of Australian artworks, including important First Nations cultural material from across Australia and a collection of historical artefacts reflecting the early history of the region. Its permanent art collection is recognised as one of the most important in regional Victoria, with strong emphasis on traditional landscape painting and works by women artists. The Museum’s holdings of Tonal Realism paintings are of national significance. More recent modern and contemporary artists are also represented, along with a significant number of Central Victorian artists. The social history collection includes photographs, costumes, decorative arts and artefacts that provide an insight into Indigenous and colonial histories, including the shellwork slippers (La Perouse); costumes; porcelain; and relics of the gold mining era, incorporating significant material culture associated with Chinese migration.

CAM commits to providing professional exhibition and development opportunities for artists on Dja Dja Wurrung Country across Central Victoria and is distinctive in representing and championing living artists of this region. CAM is a lively arts institution achieving national recognition by bringing together artists and communities from the local region and beyond.



Castlemaine Art Museum, c. 1931. Photographer unknown.

# Governance

Castlemaine Art Museum (CAM) is a not-for-profit company limited by guarantee, the primary function of which is to collect, preserve and display works of art to present their history and background for the enrichment of the community.

CAM was registered as a company limited by guarantee under the *Corporations Act 2001* on 14 July 2016. It is a Deductible Gift Recipient and registered under the *Australian Charities and Not-for-Profits Commission Act 2012*. CAM has a Board of Directors comprising up to 5 elected directors and up to 4 appointed directors.

Prior to CAM's incorporation, the Museum was operated by the Castlemaine Art Gallery and Historic Museum (CAGHM), an unincorporated association. CAGHM Trustees hold the Museum land, building and collections, as well as funds donated to CAGHM, under trusts established by CAGHM in 1929 and 1997. The current CAGHM Trustees are George Milford and William Maltby.



Orlando Dutton bas-relief, CAM Façade, Castlemaine Art Museum.

# Chair's Report

Helen Symon KC  
CHAIRPERSON



This year, CAM has continued to build its reputation as a modern regional gallery. The third iteration of the Experimental Print Prize (EPP) was bigger and better than ever. We thank our friends at FOCAM for funding the ever-popular and engaging People's Choice Award. The ongoing success of the EPP brought CAM a new group of supporters who will ensure that the Prize will be presented again in 2025.

My personal favourite this year has been *Stonework*. It is quintessentially CAM. The exhibition brought museum items (rocks!) and much-loved artworks from the collection together with First Nations items, geological surveys and contemporary artworks by artists from the region and beyond to engage us with diverse perspectives of our region.

On the operational front, CAM achieved two significant successes this year:

- Mount Alexander Shire Council (MASC) awarded CAM a grant of \$100,000 operational funding for 2024-2025 and 2025-2026. This is, of course, an important uplift in funding, almost matching the operational funding CAM receives from Creative Victoria but it is also an invaluable vote of confidence from a major stakeholder.
- CAM raised \$268,000 from donors, building on fundraising revenues of \$74,049 in 2021-2022 and \$173,173 in 2022-2023. Significantly, our fundraising also attracted substantial donors who have pledged funds over 2 to 5 years.

As a result, of these successes, CAM returned a surplus for 2023-2024 and can confidently budget for a surplus in 2024-2025.

My thanks and congratulations to Naomi Cass for her outstanding work, not only in her artistic leadership in the Museum but also in her tireless work in meeting (indeed, exceeding) a very big fundraising target.

My thanks also to MASC's Merryn Tinkler and CEO, Darren Fuzzard for their guidance in our submission to Council for the increased funding.

ABOVE Experimental Print Prize (EPP) opening, 2023, Castlemaine Art Museum.  
LEFT Installation view, *Stonework* exhibition, featuring Felix Wilson, 2023, Castlemaine Art Museum. Image: Felix Wilson.



Gratitude is due also to the members of the CAM Board. Every single one of them contributed to the submission and all of them (along with CAGHM Trustee, George Milford) attended the Council meeting when we presented it. I cannot speak highly enough of your Board's passion and dedication. This was deep-thinking work that has brought us a stronger understanding of the uniqueness of CAM's business model amongst regional galleries and has focussed us on building capacity to ensure CAM's long-term sustainability.

I want to make a special acknowledgement of General Manager, Sarina Meuleman. She left us in May 2024 to take the next step in her career. I suspect that Sarina's superpower is having 28 hours in a day. Her work output was astonishing as well as unfailingly careful, accurate and thoughtful. Sarina's steely resolve for CAM's success was the wind beneath many a CAM wing from time to time, including my own. Thank you Sarina. CAM will miss you.

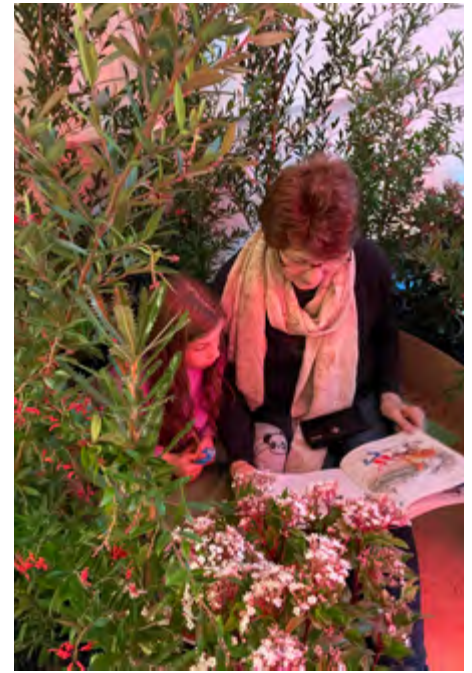
I am pleased to report, however, that Ella Hughes has recently joined us as Chief Operations Officer. As CAM's focus shifts to building capacity, this new role ensures:

- skilled business and management leadership for CAM;
- greater capacity for our artistic leadership, to continue the focus on developing (and articulating for donors and stakeholders) CAM's artistic vision and reputation as one of Victoria's top 4 regional galleries.

I thank our front of house staff, guides and volunteers who, week in and week out, provide our visitors with a warm and professional welcome and a positive experience at CAM. Sarah Fraser, who left us this year, was the epitome of the CAM welcome. She brought a smile to every face, as I am sure she is continuing to do in her new role at Buda House. Thank you Sarah.

I note, especially, our quietly-achieving treasures, Jenny Long and Deb Peart; CAM is blessed by the calibre and dedication of these long-term volunteers.

Finally, thank you to CAGHM Foundation Trustees, George Milford and Bill Maltby, for our positive partnership in the shared management of the Museum building and collection - which they own. We, particularly, benefited from George's invaluable input as we prepared our submission to MASC. I am pleased to include, as an appendix to this Annual Report, the Trustees' CAGHM Foundation update.



The Children's Sensorium, 2024, Castlemaine Art Museum. Image: Naomi Cass.



In Conversation with Julie Millowick and Kyla McFarlane, Surrounding, 2024. Castlemaine Art Museum. Image: Brendan McCarthy.



# Director's Report

## Into the light

Naomi Cass  
DIRECTOR

"Some of these items are unique and all were valuable in the lives of Aboriginal people across Australia. While these objects were used in everyday living, hunting and ceremony, they remain important for Aboriginal people today. Now that they have been brought from storage downstairs into the light of the gallery, I hope they inspire Dja Dja Wurrung and other Aboriginal people."

— Uncle Rick Nelson in his introductory wall text for *Ancestor Treasures: First Nations Tools and Adornment on Jaara Country*

Uncle Rick Nelson, Welcome to Country, *Ancestor Treasures* opening, 2023.



It is hard to choose highlights in a year of remarkable exhibitions and public programs. *Ancestor Treasures: First Nations Tools and Adornment on Jaara Country* stands out for the beauty and artisanship of the works exhibited, and for the careful process of working with traditional owner Uncle Rick Nelson and other First Nations advisors. It brought works long held in the basement into the light of exhibition in a culturally sensitive manner.

In keeping with CAM's artistic approach, historical works were exhibited alongside contemporary work by First Nations artists, ADB (Alvin Darcy Briggs) and James Henry.

It is important to recognise that this Collection is – as are all First Nations' collections – evidence of First Nations dispossession. This exhibition demonstrates that First Nations communities have easy and easeful access to cultural material at CAM. *Ancestor Treasures* began our ongoing process of listening to First Nations communities, ensuring that cultural objects and knowledge are given the dignity and respect they deserve. Research and engagement with the Collection continues.

*Stonework* curated by Jenny Long and geologist Clive Willman also brought aspects of the Collection long held in the basement into the light. Inspired by CAM's geological specimens, its remarkable landscape paintings and Clive Willman's prodigious historical knowledge *Stonework* is a theme by which to explore the Collection, First Nations knowledge

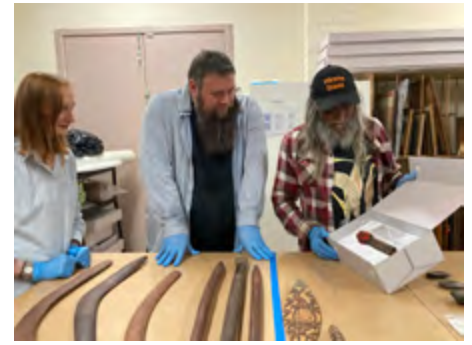
and contemporary art and craft. *Stonework* is an exemplary CAM thematic exhibition, bringing its renowned art collection into an exciting conversation with local expertise and work by living artists.

The *Experimental Print Prize* (EPP) has grown in stature over its three editions, with record entries in 2023/24. EPP is unique in Australia for shedding light on the role of experimentation and risk in art making. The breadth of materials and techniques of the winning works is astonishing: papier mâché, ink and copper leaf; a cascading matrix of light-emitting diodes; and dirt gathered from CAM's terrace. This wrangling with technology and meaning was echoed throughout the exhibition, to the delight of visitors. We are grateful to judges Richard Harding and Beverly Knight and architect of the prize, Michael Rigg. Following a spirited campaign, CAM is delighted to announce that funds have been donated to enable the EPP to be presented again in 2026.

Presented as part of the Photo 2023 Festival, *Julie Millowick: Surrounding* explored a major, long-term thread across Millowick's prolific career, proclaiming her facility with camera-less, analogue and digital modes of photography. In her Introduction, curator Jenny Long wrote, "Millowick is a localist, an artist who is deeply embedded in the place where she lives. Over many years, Millowick has documented the environmental legacy of gold mining around her home near Fryerstown in Central Victoria. This strangely poignant landscape has been turned upside down through violent extraction—but it remains resilient and in the process of recovery." Hugely popular with local audiences, *Surrounding* also drew audiences from across the State to view this revered Castlemaine artist. A substantial catalogue accompanied *Surrounding*.

Millowick's exhibition formed the perfect backdrop to CAM's Art Book Fair 2024, once again presented with the National Gallery of Victoria, drawing record numbers of visitors and sales for artists. Featuring local artists, writers, publishers and bookshops, as well as workshops, a book launch, public programs and a pop-up exhibition by local designers and manufacturers, Digital Design Mould.

Perhaps the most unlikely exhibition this year was *The Children's Sensorium: Art, Play and Mindfulness*, hugely popular with young people, families and carers. Curated by Grace McQuilton, supported by RMIT Culture, Mount Alexander Shire Council (MASC) and Vic Health, *Sensorium* was truly novel in being based on a collaboration between artists and researchers with First Nations guidance. *Sensorium* presented this regional gallery in a new light and changed the way visitors used CAM, welcoming groups during open hours and beyond, including neurodivergent young people, play groups and preschool classes for unrestricted exploration as well as guided workshops.



First Nations consultation in preparation for Ancestor Treasures exhibition. Left to right: Deb Peart, CAM Honorary Conservator; Tiriki Onus, First Nations Advisor; Uncle Rick Nelson, Traditional Elder, 2023. Image: Sarina Meuleman.



Installation view, Ancestor Treasures, 2023. Castlemaine Art Museum.

**OPEN WITH SUPPORT OF THE COMMUNITY AND GOVERNMENT**  
CAM is supported for both its artistic and public programs as well as its capacity to operate smoothly and effectively. Fundraising is key to this success. I acknowledge and thank generous and committed supporters for enabling CAM to flourish, in a year that financially-speaking, commenced tentatively.

Fundraising is built on foundational grants from State and Local government. We acknowledge Creative Victoria and Mount Alexander Shire Council, including the dedicated Officers who assist CAM on a regular basis.

CAM would like to thank members of the local community who supported CAM's Case for Support to Council, as well as Council Staff who enabled the extensive submission process and of course, the Councillors who voted in support of CAM. CAM recognises the significance of this commitment from the people of Mount Alexander Shire and we embrace this support with respect and excitement. Fundraising will always be a key aspect of CAM's work and MASC's investment in CAM's sustainability creates a solid foundation for CAM to continue this vital work.

In this financial year CAM's Restart Investment to Sustain and Expand (RISE) funding through the Commonwealth Government came to its conclusion. Through this multiyear financial assistance CAM realised a remarkable exhibition program within the gallery and established the evening Projections program on its Terrace. This substantial grant supported CAM's work with living artists; commissions for new art; public programs, workshops and events. CAM found new audiences and reached out to those who had previously felt excluded. As an organisation, RISE enabled CAM to realise its artistic vision and develop not only its reputation but its relevance to the community.

Friends of Castlemaine Art Museum (FOCAM) under the Presidency of Gerard Condon contributes its now famous CAM Conversations in the gallery on Sunday afternoons, and through these and other activities FOCAM is a valued exhibition supporter. FOCAM contributed critical funds to *Julie Millowick: Surrounding* and the upcoming *Experimental Print Prize*.

#### INSPIRATIONAL VOLUNTEERS

Financial assistance is entwined with the voluntary assistance CAM is honoured to receive: both forms of support are foundational to CAM's success. This small organisation achieves success disproportionate to its size through the efforts of predominantly local volunteers, complemented by valuable contributions from further afield. With 2.6 full time equivalent staff, CAM is indebted to its voluntary Board chaired by Helen Symon KC. This year we saw the departure of valued Board member Simeon Kronenburg and welcomed new Members David Hurlston and Rye Senjen. A suite of highly skillful volunteers contributes museum services including Elizabeth English who edits and installs CAM wall labels and other texts; James McArdle who records CAM exhibitions and events; Deb Peart and Jenny Long who undertake remarkable collections management and curatorial work. I thank CAM Guides who support the organisation in myriad ways, including enriching the visitor experience. Event volunteers enable CAM to offer pleasing occasions for visitors. CAM is indebted to you all.



Installation view with prams, *The Children's Sensorium*, 2024. Castlemaine Art Museum. Image: Naomi Cass.



Installation view, *Ancestor Treasures*, 2023. Castlemaine Art Museum.

#### INSPIRATIONAL STAFF

Small cultural organisations are important training grounds for museum professionals and this year two excellent CAM staff have taken new positions with significant organisations. Glowing contributions were made by Sarah Frazer (CAM Reception) who departed to take up the curatorial position at BUDA; and by Sarina Muleman (General Manager) who has been appointed to manage exhibitions at the National Gallery of Victoria.

Over her time at CAM Sarah contributed far beyond her reception work, making valued contributions to exhibitions and collection research. Sarina Meuleman was a powerhouse of skill and initiative in her work at CAM. Generous and thoughtful, Sarina is deeply respected by all with whom she engaged, from CAM Board, State and Local government, artists, staff and visitors to the gallery. CAM wishes Sarah and Sarina all the best in their future career developments.

CAM is delighted to welcome Yvonne Tang who now works at CAM Reception, and in the new financial year local museum professional and artist, Ella Hughes joins CAM in the significant new role of Chief Operations Officer.

#### IN PRAISE OF LOCAL SPONSORSHIP

I would like to thank CAM's major sponsors, Boomtown Wine and Love Shack Brewing Company who enabled the gallery to host fabulous openings and Like Butter's design solutions that welcome visitors so effectively at CAM Reception and Shop.

#### CARE OF THE COLLECTIONS: COMMUNITY HERITAGE GRANTS

Administered by the National Library of Australia, Community Heritage Grants (funded by the Australian Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia) have enabled important work on the art and social history collections. In this year CAM undertook a Significance Assessment of its social history collection. Report author Dr Sophie Couchman introduced her fabulous work in *Reflections #87* which is reprinted here. During this period and through a further Community Heritage grant, CAM undertook a critical Preservation Needs Assessment of the art collection, undertaken by the University of Melbourne's Grimwade Conservation Services.

#### CARE OF THE COLLECTION: DONORS

On the cusp of this financial year generous conservation donors attended the unveiling of Dora Meeson's *In a Chelsea Garden*, 1912, skilfully conserved by independent conservator Catherine Nunn. CAM followed this campaign, with an equally successful campaign for Nunn to undertake critical treatment of James Quinn's *Portrait of Her Royal Highness The Duchess of York*, 1931. During this period one of our existing donors reached out to fund the conservation of the delightful painting by Alexander Colquhoun, *Independent Church, Collins Street*, 1920-26, (now St. Michaels Uniting Church). CAM acknowledges and thanks passionate donors who support care of the Collections.

CAM looks forward to an inspiring year ahead.



Installation view, *The Children's Sensorium*, 2024. Castlemaine Art Museum. Image: Daniel Williams.



Vivienne Shark LeWitt, *Plantula*, 2014, water paint and gold leaf on linen. Courtesy of the artist.

# Exhibitions

## July 2023 to June 2024



Installation view, *Transference*: Justin Andrews, Michael Graeve, Melinda Harper, Clayton Tremlett, 2023, Castlemaine Art Museum.

### CONTINUING FROM 2022 TO 2023

16 JUNE—10 SEPTEMBER 2023  
Terrace Projection

Equal the Contest

29 JUNE—3 SEPTEMBER 2023  
Sinclair Gallery

*Transference*:  
Justin Andrews, Michael Graeve,  
Melinda Harper, Clayton Tremlett

24 MARCH—3 SEPTEMBER 2023  
Higgins Gallery, Benefactor Gallery,  
Stoneman Gallery, Terrace Projection

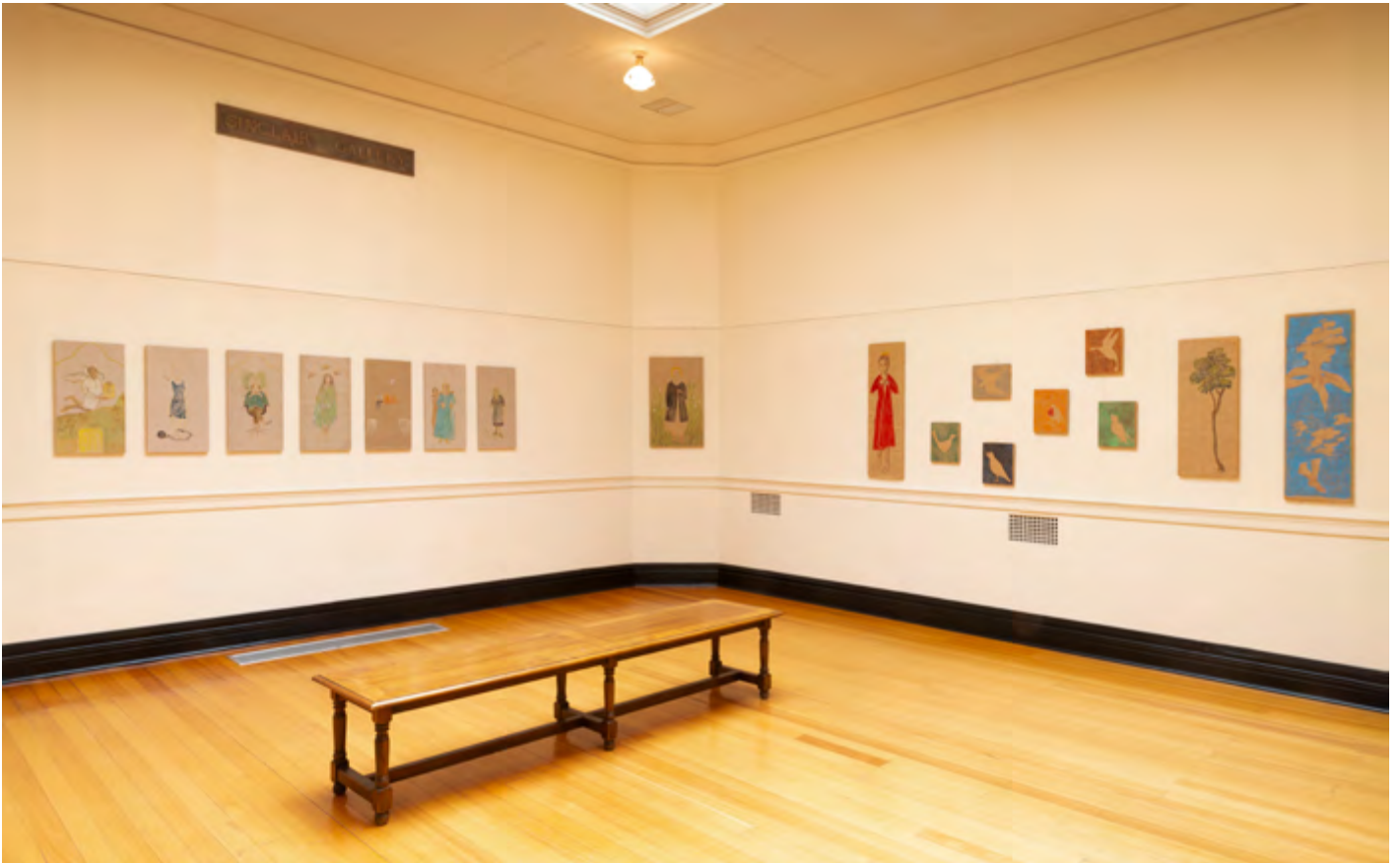
David Rosetzky:  
*Air to Atmosphere*

5 MARCH 2022—6 AUGUST 2023  
Whitchell Gallery

There's a certain Slant of light

20 OCTOBER 2022—6 AUGUST 2023  
Whitchell Gallery

There's a certain Slant of light  
with Jane Brown



Installation view, Vivienne Shark LeWitt, *Sine Proprio (without property)*, 2023, Castlemaine Art Museum

## Vivienne Shark LeWitt: *Sine Proprio (without property)*

The wind blows where it will—over grassland, through tree branches and open windows; bringing the unbidden, the unplanned for. Air and light fill the open. Rich means support poor means. The solid frames the empty, the missing, the poor, the holy. What can and can't be seen, what is and isn't there, are found to be much the same.

These works are part of Vivienne Shark LeWitt's recent study into religious poverty and poverty of spirit in relation to art practice. '*Sine proprio*' refers to the Franciscan form of life without ownership.



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**VIVIENNE SHARK LEWITT**  
**Sine Proprio (without property)**



Installation view,  
Vivienne Shark LeWitt,  
*Sine Proprio (without property)*, 2023,  
Castlemaine Art Museum



Installation view, Stonework, 2023, Castlemaine Art Museum.

## Stonework

"The Jaara people here in the Upper Loddon Valley were lucky with this rich old volcanic soil and a healthy river system: the Campaspe, Coliban, Loddon and Avoca rivers are within our traditional lands. It was a very resource-rich environment. Volcanic activity tens of thousands of years ago also provided stone that was found almost exclusively on Jaara country, such as the highly sought after greenstone."

— Uncle Rick Nelson,  
Community Elder, (Jaara) Dja Dja Wurrung

There are many ways of looking at a stone. For First Nations artists with a deep knowledge of their Country, stones and rock formations have a spiritual and cultural energy as well as intrinsic and material qualities of colour, sharpness, hardness, and weight.

### CURATORS

Jenny Long and Clive Willman

### SUPPORTERS

Friends of Castlemaine Art  
Museum (FOCAM)  
Tom Burrowes

### EDUCATION KIT

Novo Resources

### PRESS

*Brush with the summit*, 'This fine exhibition featuring mountains and landscapes by leading Australian painters reflects deep geological time' by Christopher Allen, *Weekend Australian Review*, July 13-14, 2024, p. 18,19.

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TALKING ROCKS  
Meet a Geologist workshop for Stonework exhibition



Talking Rocks: Meet a Geologist,  
Stonework public program, 2023,  
Geologists, Bill Birch and Clive Willman.  
Castlemaine Art Museum.



Artists in Conversation: Stonework public program, 2023, Castlemaine Art Museum.



Installation view, Stonework, 2023, Castlemaine Art Museum.

What a beautiful museum show casing history. The women at the reception desk were welcoming and friendly. We even had a tour guide who explained the first room [Whitchell Gallery] and rocks that were found. Thank You!

COMMENTS BOX  
FEBRUARY 2024

A different attitude to stones developed in Europe in the 19th century. Sharp-eyed natural historians turned their attention to mountains and valleys and developed a controversial new discipline—Geology. These quarrelsome thinkers challenged the traditional view, based on Biblical studies, that the Earth was only 6,000 years old. Many artists had a working knowledge of these dangerous new ideas. And with the discovery of gold in the Castlemaine region in the early 1850s, an obsession with faults and seams, uplift and anticline was almost universal in Central Victoria.

With rocks in mind, works by Louis Buvelot, Arthur Streeton, Frederick McCubbin, W. B. McInnes, Elma Roach and Penleigh Boyd show landscapes that are dynamic and alive, constantly weathering, warping, folding, eroding, erupting or sinking.

Contemporary artists, sculptors, photographers and jewellers also reveal unexpected aspects of rock and stone: geometry, ritual, even relationships to memory and trauma. Contemporary artists include Stephen Bram, Alvin Darcy Briggs, Pete Curly, Brodie Ellis, Sally Marsland and Felix Wilson.

The exhibition also includes historic maps: the work of geologists and cartographers from the Geological Survey of Victoria, who in the 19th century meticulously surveyed and mapped both the visible and the subterranean flows of rock and sediment. While in the 20th century, local amateur enthusiasts returning home with pockets full of stones, have created the rock collections which fill the Museum cases. Specimens of minerals and fossils ground the exhibition in the physical world and introduce the viewer to the concept of deep time.



Experimental Print Prize (EPP) opening, 2023, Castlemaine Art Museum.

## 2023 Experimental Print Prize

Celebrating innovation in Victorian printmaking Castlemaine Art Museum presented the third Experimental Print Prize (EPP). Established in 2019, the biennial, non-acquisitive prize is open to artists residing in Victoria. There is a strong tradition of printmaking in Victoria and the EPP seeks to foster new directions in the field, through both the exhibition of shortlisted artists and awarding of prizes. Unique amongst printmaking prizes, EPP recognises that experimentation and risk are essential to art.

From more than 150 entries, 43 finalists were exhibited:

Andrew Browne, Bronwyn Calcutt, Sarah Canham, Hannah Caprice, Di Christensen, Melanie Cobham, Mimmo Cozzolino, Marian Crawford, Greg Creek, Kaye Dixon, Simon Dubbeld, Mark Dustin, Rubyanna Edwards, Matthew Feder, Silvi Glattauer, Andrew Gunnell, Robert Hague, Deanna Hitti, Kathy Landvogt, Kir Larwill, Monica Lazarri, Bruno Leti, Marco Luccio, Michael Lye, Margaret Manchee, Kelly Manning, Aylsa McHugh, Megan McPherson, Sandra Minchin-Delohery, One-Three Collective, Chris Orr, Brenda Page, Kat Parker, Catherine Pilgrim, Melissa Proposch, Kat Rae, Trudy Rice, Odin Strbac Low, Marika Strohschnieder, Clayton Tremlett, Kylie Watson, Michael Wolfe, Lala Zarei.

### SUPPORTERS

Michael Rigg and Friends of Castlemaine art Museum (FOCAM)

### PRESS

Interview: 'Dirty words by Simon Dubbeld', *Imprint Magazine*, Volume Vol. 58, No. 04.

Article: 'Into the unknown' by James McArdle, *Imprint Magazine*, Volume Vol. 58, No. 04.

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**2023 EXPERIMENTAL PRINT PRIZE**

Prize winners selected by judges Richard Harding and Beverly Knight



**FIRST PRIZE (\$10,000)**  
Margaret Manchee, *U & I*, 2023,  
paper, ink and copper leaf.  
Courtesy of the artist.



**HIGHLY COMMENDED (\$5,000)**  
One-Three Collective (David McBurney  
and Mark Dustin), *Fountain*, 2023,  
looped moving image, capturing processes  
of mechanical print reproduction on LED  
light matrix. Courtesy of the artist.



**EMERGING ARTIST AWARD (\$3,000)**  
Simon Dubbeld, *FILTH*, 2023,  
dirt collected from the entrance to  
the Castlemaine Art Museum.  
Courtesy of the artist.



**PEOPLE'S CHOICE AWARD (\$500 COURTESY FOCAM)**  
Aylsa McHugh, *Damhan-allaidh*, 2023,  
digital print on aluminium.  
Courtesy of the artist.



Installation view, *Ancestor Treasures*, 2024, Castlemaine Art Museum.

## Ancestor Treasures: First Nations Tools and Adornment on Jaara Country

Under the care of Jaara and Dja Dja Wurrung Country, First Nations ancestor tools and adornment have been within the stewardship of Castlemaine Art Museum since its inception in 1913.

First Nations (Aboriginal and Torres Strait Islander) cultural objects—housed as part of CAM’s Collection—are held in trust for the local Jaara and Dja Dja Wurrung community, as well as all First Nations people, who have open access and whose interpretation of the works is valued. Jaara and Dja Dja Wurrung Elders oversee their use in CAM’s exhibitions and publications, re-centering First Nations authority.

Registered as significant on the Victorian Aboriginal Heritage Register (VAHR) [2015], the majority of these works were obtained by settler Australians through largely unknown means and primarily donated during the early years of the Museum’s operation. These works hold significance for First Nations communities across Australia. In 2019, three items were repatriated, while the rest of the Collection has since been safely rehoused in handcrafted museum storage.

### SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative  
Gordon Darling Foundation  
The Water Dragon Endowment  
Chapman & Bailey  
Like Butter

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**ANCESTOR TREASURES: FIRST NATIONS TOOLS AND ADORNMENT ON JAARA COUNTRY**  
Inspired by the Collection ADB made tools for visitors to hold.



Installation view,  
*Ancestor Treasures*, 2023.  
ADB, *coolamon*, 2022, eucalypt bark,  
*parry shield*, 2023, blackwood,  
*club*, 2023, blackwood,  
*clap sticks*, 2022, jaarah,  
*coolamon*, 2022, yellowbox.  
Collection of the artist.





Ancestor Treasures general public opening, 2023, Castlemaine Art Museum.

Many of these items were being exhibited for the first time in *Ancestor Treasures*, under the direction of Uncle Rick Nelson (Jaara), Dja Dja Wurrung Traditional Elder; Alvin Darcy Briggs (ADB) (Yorta Yorta, Taungurung, Ngarigo Walbunga), Artist; Tiriki Onus (Yorta Yorta, Dja Dja Wurrung), Associate Dean of Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne; and Sharnie Hamilton (Djaara), Cultural Values Manager, Djandak.

This exhibition followed a private viewing for First Nations people of the region. *Ancestor Treasures* also includes traditional tools made by contemporary artist ADB (Yorta Yorta, Taungurung, Ngarigo Walbunga), in response to the Collection, and a video by First Nations photographer James Henry in collaboration with Henry Harmony Nelson's Descendants – the Saunders family from Mooroopna, documenting their Meeting at Marna bulatj dharak (Meeting of arms), Lake Eppalock.

The first of many such exhibitions, *Ancestor Treasures* is an approach that opened up the Collection for First Nations access and interpretations, as well as broader access, truth-telling and debate in the hope that together we can build a culturally safe and ongoing resource for creative inspiration, respect and reconciliation.

*Ancestor Treasures* is a speculative rather than a definitive statement on First Nations Collections in contemporary museums. It is hoped that it will invite discussion and further research.



Unknown First Nations maker, Native dilly-type bag made of pandanus leaves dyed with ochre. Castlemaine Art Museum, Image: Ian Hill.



Installation view, *For everything there is a season*, 2023, Castlemaine Art Museum.

## For everything there is a season: Works from the Collection

Spring is a time of transition and new growth. *For everything there is a season* drew together a selection of leafy works from the CAM art and historical collections, bearing witness to the changing of the seasons. From Spring and through the upcoming seasons, it revisited much-loved still life and landscape works from the collection, including oils, watercolours and prints. Paintings by A M E Bale, Rupert Bunny, Ethel Carrick Fox, E Phillips Fox, Polly Hurry, Margaret Preston and Elma Roach featured alongside contemporary works by Vivienne Shark LeWitt and Gabrielle Martin.

Ceramics from the collection were also an important element of the exhibition. A significant work by renowned ceramic artist Phil Elson, *Remembering Venet at 44.5 degrees*, was a highlight of the display. From the Museum's historical collection, decorative arts including textiles and metalwork introduced new material qualities and creative exchanges.

Another highlight from the exhibition was Dora Meeson's *In a Chelsea Garden*, 1912, exhibited for the first time following a complex conservation treatment. CAM gratefully acknowledges the individual donors who generously funded the restoration by supporting the painting's 'Cracking Appeal' and, in doing so, the endurance of the collection. Visitors will now be able to appreciate the newly vivid colours and iridescent qualities of this Collection favourite.

FOR EVERYTHING THERE IS A SEASON  
Still Life Drawing with Gabrielle Martin



So lovely to be sitting and drawing with like-minded people in such a lovely setting. Thanks CAM.

FACEBOOK COMMENT, FEBRUARY 2024



Exploring the women who founded the Castlemaine Art Gallery and Historical Museum.

Installation view, Wildflowers, 2024. Castlemaine Art Museum.

## Wildflowers – The First Ladies of Castlemaine Art Museum

An exhibition in the Museum exploring the First Ladies of Castlemaine Art Museum and the Creating CAM Origin Storycloth Project, curated by Sarah Frazer.

Opening on International Women's Day, Wildflowers paid homage to the group of women whose vision and entrepreneurial spirit was pivotal to the establishment of Castlemaine Art Gallery and Historical Museum (now known as CAM).

The origin story of this Museum is one of defiance and solidarity, of educated young women using their privilege for the advancement of their community and forging life-long friendships in the process. Mary Leviny, Lilian Sheridan, Alice Waterhouse, and Winifred Brotherton were Castlemaine locals from a young age (Mary and Lilian from birth, Alice and Winifred from childhood). They shared a love of Australian flora and fauna and were all members of the Castlemaine Ramblers or Field Naturalist Society prior to establishing the art museum.

**CURATOR**  
Sarah Frazer

**SUPPORTERS**  
Mount Alexander Shire Council



As members of the Castlemaine Progress Association, they helped organise the exhibition *Castlemaine Past and Present* held in 1910. This exhibition was designed to instill community pride in the township while asking the question, 'where to now?'. Two years later, artist Elsie Barlow moved to Castlemaine with her young family and brought with her the momentum to turn that one-off exhibition into a fully-fledged art museum. After staging the first solo exhibition by a woman in Castlemaine she quickly became friends with Mary, Lilian, Alice, Winifred and Alice's mother, Mary Brough Woolley. Together with a Mrs Cox, these women became the inaugural office bearers of Castlemaine Art Gallery and Historical Museum in 1913. The only office not filled by a woman was that of President, which was assigned to Alice's husband, Lt Colonel Newell.

This origin story inspired a series of community workshops run in conjunction with the National Trust's Australian Heritage Festival 2023. Participants were invited to contribute a fabric motif symbolising the stories of these seven women. These were then sewn together into a single artefact, or story-cloth. This story-cloth formed the exhibition's centrepiece and represents the combined effort of 24 artists, mostly from Castlemaine. It speaks to the materiality of the era and the sewing skills that each of CAM's First Ladies possessed. Original artworks by Alice and Elsie as well as household items belonging to Winifred provide glimpses into the personal lives of these New Woman role models.

From its origin, Castlemaine Art Museum has proudly represented Australian women artists. Works by Criss Canning, A M E Bale, Jo Sweatman and Violet Teague augment this exhibition.

Castlemaine Art Museum wish to thank the following participants: Allison Nye, Barbara Wayne, Bev Tozer, Catherine Hensley, Catherine Pilgrim, Chris Lloyd, Eliza-Jane Gilchrist, Gail Reynolds, Hannah Vellacott, James McArdle, Jennifer Thorley, Jill Clifford, Lesley Instone, Linda Constable, Lisa Minchin, Liz Stayner, Marg Ridgway, Nell Fraser, Phee Broadway, Ruth MacLaren, Sarah Frazer, Sarina Meuleman, Su Jamison, Sue Keebles, and Winifred Belmont.

Criss Canning, *Water Lilies*, 2013, oil on composition board. June Davies Bequest Fund to mark the centenary of the Gallery, 2013. Castlemaine Art Museum. Image: Ian Hill.



ABOVE Helen Ogilvie (1902–1993), *Mt. Alexander Mail Office, Castlemaine*, (detail), 1973, oil on gesso on composition board. Castlemaine Art Museum. Kathleen Binny Hay Bequest, 1977. Image: Ian Hill. LEFT Opening, *Castlemaine Mail Celebrating 170 Years 1854–2024*, Castlemaine Art Museum.

## Pop-Up Exhibition: Castlemaine Mail Celebrating 170 Years 1854–2024

The first edition of our local newspaper the Mount Alexander Mail came off the press 170 years ago on 6 May, 1854 and the newspaper, now known as the Castlemaine Mail, has been proudly bringing Castlemaine and surrounding districts their local news ever since.

The Mail was originally located at 107 Mostyn Street and operated from that site for 92 years. The paper was initially published as a weekly four-page broadsheet, printed on a hand screw press and sold for one shilling. It later increased to a bi-weekly, then tri-weekly, before expanding to a daily in October 1862 and sold for threepence a copy.

The paper was renamed the Castlemaine Mail in October 1917 – an editorial stated that the change was due to the new ownership and “the fact that Mount Alexander was now practically unknown against the well-known name of Castlemaine”.

Alongside paintings by Helen Ogilvie, the exhibition included original newspapers, photographs, various commercial press publications, etchings, letterpress mastheads and lettering from early print presses.

### SUPPORTERS

Castlemaine Mail



Installation view, Julie Millowick: Surrounding 2024, Castlemaine Art Museum. Image: Julie Millowick.

## Julie Millowick: Surrounding The beauty of Central Victoria's landscape in tumult and recovery

Julie Millowick is a localist, an artist who is deeply embedded in the place where she lives. Over many years, Millowick has documented the environmental legacy of gold mining around her home near Fryerstown in Central Victoria. This strangely poignant landscape has been turned upside down through violent extraction—but it remains resilient and in the process of recovery.

Surrounding exhibited a curated selection of Millowick's work including a new series seen for the first time. Millowick's photographs show us the devastating effects of mining, drought, flood and invasive plants, but also remind us of the interconnectedness that links all parts of this ecosystem including its human occupants. This is a terrain which the artist loves, and which she sees with acute perception. It is a landscape full of complexity, a region with a terrible past, but in its capacity for renewal is also a place that offers a spark of hope for the future.

### EXHIBITION PUBLICATION

Produced on the occasion of the exhibition, the Surrounding publication extends Millowick's documentation of the environmental legacy of gold mining around her home near Fryerstown, in Central Victoria – a landscape in tumult and recovery.

At over 150 pages, the publication features an introduction by the artist, an essay by exhibition curator Jenny Long, full-colour photographs, and a map of the area depicted within Surrounding. First edition of 250.

### CURATOR

Jenny Long

### SUPPORTERS

Friends of Castlemaine Art Museum (FOCAM)

Ian Hill Fine Art Printing

*Julie Millowick: Surrounding* was an official exhibition of PHOTO 2024 International Festival of Photography.

### PRESS

Exhibition review, 'Down with Earth', review by Dr Marcus Bunyan, published 7 June 2024.

<https://artblart.com/2024/06/07/review-julie-millowick-surrounding-at-the-castlemaine-art-museum/>

Lovely to attend the Julie Millowick opening for PHOTO 2024 Festival at Castlemaine Art Museum. The museum continues to showcase its collection alongside First Nation and contemporary creative works in such a considered and evocative way. It's definitely a regular visit.

INSTAGRAM COMMENT  
FEBRUARY 2024



Opening event, Julie Millowick: Surrounding, 2024, Castlemaine Art Museum. Image: Andrew Chapman.



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**Julie Millowick:  
Surrounding**



Julie Millowick, *New Era Mine mullock heaps, invasive thistle in foreground, Fryerstown 2022*, digital image, inkjet print on 100% Cotton Rag Paper, open edition, 2023. Courtesy of the artist.

Julie Millowick, *Goldie, at 34 years old is in the last months of her life. Her coat still looked beautiful, her eyes were bright and she was very alert. A beautiful little mare, horse paddock, Fryerstown, 2009*, digital image, inkjet print on 100% Cotton Rag Paper, open edition, 2023. Courtesy of the artist.





Installation view, Jonathan Nichols: *The Inside of painting*, 2024, Castlemaine Art Museum.

## Jonathan Nichols: The inside of painting

Jonathan Nichols is known for making figurative paintings that evoke a sense of intimacy, while still reaching outward into the exterior world around us.

In this exhibition, he presented two groupings of paintings made 20 years apart. The first six works, dated between 1998 and 2001, were painted directly from the screen of one of the early commercially available laptop computers – a 1997 Apple PowerBook 1400cs. The second group used mannequins and figurative shapes from the history of art. These paintings were completed between 2021 and 2022, after Nichols returned to Australia following several years living in Singapore and Malaysia.

By staging this marked temporal gap of 20 years between the two groupings, Nichols invited us to focus on how paintings extend beyond the specific contexts of individual works. He is interested in a painting's painterly character and its passage in time. It is the aspects of painting that leap across the gaps between individual works that Nichols suggests are internal to painting and key to how it operates.



Jonathan Nichols,  
*Figure with Three Arms*, 2022,  
oil on linen. Courtesy of the artist  
and Yeo Workshop, Singapore.



Installation view, *Portraits from the Collection*, 2024, Castlemaine Art Museum.

## Portraits from the Collection

This was an exhibition of profiles, slanted light, shadowy forms and occasional smiles. Paintings by Polly Hurry, Arnold Shore, W D McInnes, Hugh Ramsay, Mary Cecil Allen, A M E Bale and May Vale, among many others, explore the play of light on skin and fabric. The 19th and 20th century works from the collection formed a wall of painted ghosts. Traces of once-living subjects are caught in a moment of stillness. They are not relaxed, they are posed and composed, tense, cigarette in hand, faces taut with concentration.

The interest in light and composition is shared by photographers such as Rudolph Buchner, Hugh Frankland and Richard Beck whose work featured in a selection of black and white portraits of artists – from a brooding John Brack to Dorothy Braund, Olga Cohn and Danila Vassilieff.

Some portraits are not just of people. The living culture of the Jaara and Dja Dja Wurrung community was represented in the extraordinary series of photographs by James Henry from 2020–21. The project known as 18 Families shows the deep ongoing connection to country of the descendants of the eighteen known ancestors whose traditional lands include the Country around Castlemaine, Harcourt, Maldon and beyond.

Also included were photographs and cartoons from CAM's Historical Museum Collection. These include members of the Brotherton, Glass and Chaster families, The Thompson Foundry Football Team, satirical works by George Thomas, and painted miniatures and ceramics.

A small selection of photographic portraits of artists mostly in their studios, by Richard Beck, Pegg Clarke, Julie Millowick, Mina Moore and Richard Woldendorp was contrasted with a selection of linocuts by Noel Counihan from his Miner's Series in the Benefactor Gallery.

### PRESS

Review of *Portraits from the Collection*, 'Intensity' by James McArdle, published 28 August 2024.

<https://onthisdateinphotography.com/2024/08/28/august-28-intensity>



Richard Beck (1912-1985),  
*Dorothy Braund* 1973,  
gelatin silver photograph.  
Castlemaine Art Museum.  
Mary Leviny Bequest Fund 1995.  
Image: Ian Hill.



Installation view, *The Children's Sensorium*, 2024, Castlemaine Art Museum. Image: Randi Wagner.

## The Children's Sensorium: Art, Play and Mindfulness

The Children's Sensorium, curated by Grace McQuilten was an interactive exhibition featuring light, colour, touch, sound, smell and taste to activate children's curiosity, connect them to local Kulin country, and introduce strategies and techniques that support emotional resilience and wellbeing. With artistic direction from Boon Wurrung elder N'Arwee't Carolyn Briggs, the exhibition connects with waterways and animal life and occurred during the local Dja Dja Wurrung seasons of Barrumul and Yulawil time, or emu and echidna time (May-June) and Wararak and Gurruk time, or silver wattle and magpie time (July-August).

Sensorium was created with leading contemporary artists Angela Clarke/Camilla Maling, Live Particle (embodiment), Heather Hesterman (planting and botanical exploration), Fiona Hillary (light), Larissa Hjorth, Playbour (play and games), Philip Samartzis (sound), Anna Schwann (scented sculpture), Hiromi Tango with Moon Girle, Vivian Qiu and Alex Danay (colour and textile installation). It also features Yawa, an interactive arcade game by N'arwee't Carolyn Briggs, Jarra Karalinar Steel, Narayana Johnson, Troy Innocent and Duncan Corrigan. Exhibition design and creative development was by Anthony Clarke (Bloxas).

### CURATOR

Grace McQuilten

### SUPPORTERS

Developed and toured by RMIT Culture. Proudly supported by Mount Alexander Shire Council and VicHealth as part of the FLIP Winter Children's Festival.



Installation view,  
The Children's Sensorium, 2024,  
Castlemaine Art Museum.  
Image: Daniel Williams.



Installation view, *The Children's Sensorium*, 2024, Castlemaine Art Museum. Image: Randi Wagner.

The exhibition was designed for children aged 4-11 and included sense-based installations that draw on touch, sound, vision, smell and taste to create a fun environment that was engaging and activates children's curiosity while connecting them to strategies and techniques that support resilience and wellbeing. It includes a variety of materials for play and is a space that children can spend time to explore their senses, feelings, thoughts, worries and hopes.

The word sensorium means 'seat of sensation' and refers to the way the body and brain receives, interprets and perceives sensory input. Sensory inputs come from the five well-known senses of taste, smell, sound, touch, sight; as well as additional senses including the awareness of our bodies (proprioception), movement and balance (vestibular) and the internal feelings of our body (interoception).

This exhibition responded to a significant crisis in children's wellbeing and resilience, as outlined in the Australian Government's National Children's Mental Health and Wellbeing Strategy of 2021. The exhibition's aim was to improve the emotional wellbeing of young children experiencing distress, building on evidence of preventative strategies to support children's resilience and wellbeing (e.g., mindfulness or embodiment, play and emotional intelligence). The Sensorium provided practical strategies for children, and their families, to bring into their daily lives increased mental health literacy and children's emotional intelligence. Using a strength-based approach (shifting focus away from pathology), the Sensorium enabled children to explore their senses, feelings, thoughts, worries and hopes and to cultivate emotional intelligence and resilience. Developed with advice from mental health experts led by Professor Renata Kokanovic and Dr Tamara Borovica, the Sensorium delivered practical resources through activities and workshops in the space and take-home information for parents, schools and children.



Installation view, *The Children's Sensorium*, 2024, Castlemaine Art Museum. Image: Randi Wagner.



# Terrace Projections

Through the Australian Government's RISE Fund, Castlemaine Art Museum presented Terrace Projections, a program of exhibitions, installations and events for the community. Using the medium of light, CAM brought contemporary images and ideas to the streets of Castlemaine in a new series of commissions with local and national artists, which screened every evening from sunset.



Installation view, James Henry with Henry Harmony Nelson's Descendants - the Saunders family from Mooroopna, 2023, Terrace Projection. Castlemaine Art Museum.



James Henry with Henry Harmony Nelson's Descendants – the Saunders family from Mooroopna, *Meeting at Marna bulatj dharak (Meeting of arms), Lake Eppalock*, 2021, colour photograph. From the series *18 Families*, commissioned by Castlemaine Art Museum. Courtesy of the artist.

## James Henry with Henry Harmony Nelson's Descendants – the Saunders family from Mooroopna

Meeting at Marna bulatj dharak (Meeting of arms), Lake Eppalock. 18 Families recognised the 18 ancestors whose descendants make up the thriving Jaara community who live in, around and beyond Castlemaine on Dja Dja Wurrung Country today. We are grateful to the community for their participation and shared desire to create a contemporary representation of the Jaara community in all their humanity and diversity. This Terrace Projection series of photographs followed Henry's previous exhibition and interviews with the Jaara community of four families on Country, commissioned by Castlemaine Art Museum in 2021.

### SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative and Creative Victoria through the Strategic Investment Fund.



Installation view, *Collective Movements* - Pitcha Makin Fellas, *Why Don't Whitefellas Like Trees?*, Terrace Projection, 2023.

## Collective Movements - Pitcha Makin Fellas, *Why Don't Whitefellas Like Trees?*

This thought-provoking artwork was created by Pitcha Makin Fellas, a First Nations collective hailing from Ballarat on Wadawurrung Country: Gimuy Walubarra Yidinji woman Trudy Edgeley; Dja Dja Wurrung, Gunditjmara and Yorta Yorta woman Alison McRae; and Gunditjmara man Ted Laxton.

Driven by their passion for culture and community, the Pitcha Makin Fellas express their pride through their art. *'Why Don't Whitefellas Like Trees?'* draws inspiration from the enduring care for Country by the Djab Wurrung people and their ongoing efforts to halt the destruction of numerous trees for road widening-works near Ararat, Victoria. The Fellas are dedicated to safeguarding the magnificent trees that grace landscapes throughout Australia.

*'Why Don't Whitefellas Like Trees?'*, Pitcha Makin Fellas is a Monash University Museum of Art / NETS Victoria touring project. This project emerges from the touring exhibition *Collective Movements*, co-curated by Taungurung artist and curator Kate ten Buuren; Lardil and Yangkaal artist and curator Maya Hodge; and N'Arweet Professor Carolyn Briggs AM PhD; with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab, Monash University.

### SUPPORTERS

This project has been supported by the Victorian Government through Creative Victoria and the Australian Government through Creative Australia, its principal arts investment and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.



Installation view, Michael Wolfe 20/70, Terrace Projection, 2024.

## Michael Wolfe 20/70

In the 1970s they were in their 20s, and now in the 2020s they're in their 70s and beyond. Unlike some traditional professions, where a defined age often marks the end of a career, artists tend to continue creating as long as they're able.

In photographic portraits by Castlemaine artist Michael Wolfe, featured 21 visual artists over age 70 from Mount Alexander Shire, this exhibition projection 20/70 explored how an artist's practice is both dynamic and in constant evolution. Just what does creativity, character and commitment count for across a lifetime as an artist?

### EXHIBITION PUBLICATION

Produced on the occasion of the exhibition Michael Wolfe 20/70 features all 21 photographic portraits alongside the artist's biographies.

### SUPPORTERS

Cantwell Property Castlemaine  
The Mill Castlemaine  
Arts Open – Meet The Makers

### MAJOR PARTNER

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



Installation view, Ash Thomas (Yorta Yorta/Wiradjuri), *The Hunters*, (detail), 2022, Billboard, 3.35 x 12.66 metres. Courtesy of Ash Thomas and The Torch.

## Collective Movements – Ash Thomas, *The Hunters*

A new billboard, featuring 'The Hunters', a vivid artwork by First Nations artist Ash Thomas, was presented on Midland Highway, Castlemaine.

Ash Thomas is a Yorta Yorta/Wiradjuri artist who creates detail-oriented paintings that interconnect culture, spirituality and realism.

The artist says that 'The Hunters' 'represents the stories and knowledge passed down through the years about hunting and tracking food and about skins for trade and warmth in the colder months. Learning how to take only what you need and about the different ways of tracking and hunting were necessities of life for as long as our beautiful culture has been around. They were our shield of strength and knowledge.'

'The Hunters', Ash Thomas is a NETS Victoria touring project, with support from The Torch. This project emerged from the touring exhibition *Collective Movements*, initiated by the Monash University Museum of Art and co-curated by Taungurung artist and curator Kate ten Buuren; Lardil and Yangkaal artist and curator Maya Hodge; and N'Arweet Professor Carolyn Briggs AM PhD; with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab, Monash University.

### SUPPORTERS

The Victorian Government through Creative Victoria and the Australian Government through Creative Australia, its principal arts investment and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

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# Audience Engagement

PUBLIC PROGRAM ATTENDEES

2656

EVENTS & PUBLIC PROGRAMS

43

GALLERY GUIDES

11

DAYS WITH GUIDES OFFERING VISITOR ENGAGEMENT

121

ARTIST TALKS

12

WORKSHOPS

12

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## Program Highlights

2023

CONVERSATION

*Artists in Conversation / Stonework* including Uncle Rick Nelson (FN), ADB (Alvin Darcy Briggs) (FN), Stephen Bram, Pete Curly (FN), Sally Marsland, Felix Wilson and co-curator Jenny Long.

EVENT

Talking Rocks – Meet a Geologist with Bill Birch and Clive Willman as part of Stoneworks.

CONVERSATION

Objectively Speaking – in conversation with EPP Artists.

GALLERY PERFORMANCE

Air to Atmosphere collaborative performance choreographed by Jo Lloyd.

2024

WORKSHOP

The Future of Play workshop with Larissa Hjorth as part of The Children's Sensorium.

CAM OFF-SITE

Print Workshop, Laser Resist Etching with Clayton Tremlett as part of the Experimental Print Prize.

GALLERY PERFORMANCE

Flinders Quartet, Legacy

TEACHER PROFESSIONAL DEVELOPMENT

Contemporary Art on the road: Teacher Professional Development with Gertrude, MUMA and VCAA

BOOK FAIR

CAM Art Book Fair presented in partnership with the National Gallery of Victoria Melbourne Art Book Fair.

DRAWING COURSE

Still Life Drawing with Gabrielle Martin.

# Sophie Couchman on the Significance Assessment of the Historical Collection

REFLECTIONS ON THE CASTLEMAINE ART MUSEUM COLLECTION  
PUBLISHED 21 MARCH 2024

CAM is unique amongst Victorian regional galleries in having both a nationally significant art collection and a local social history collection under one roof. With support from the National Library of Australia, CAM commissioned eminent historian and museum professional, Dr Sophie Couchman to undertake a Significance Assessment of its Historical Collection, housed and exhibited in the Museum.

Here, Dr Couchman casts an overview of the social history collection, providing a window into her scholarly and extensive assessment of its significance. CAM commends this excellent report, which you can also read in full at the link below.

Since the Castlemaine Art Museum (CAM) was founded in 1913 its Historical Collection has played second fiddle to its more prominent Art Collection. It is nevertheless a rare surviving Edwardian-era local museum collection of high historical significance and the primary collecting institution of three-dimensional objects in the Castlemaine area. The establishment of CAM and its collections pre-dates those of most local historical societies and museums by about half a century. Its eclectic mix of First Nations, natural history, decorative arts and historical photographs, documents and objects, largely reflect earlier Victorian collecting practices but what was collected, and by whom, provides insights into how local history, place and material culture was understood in the Edwardian period. Thanks to the foresight and efforts of Anna Mary Winifred Brotherton (1874–1956) our understanding of the collection acquired during the early years of CAM is strong and greatly enhances its significance.

While not large, the Collection contains many representative items that capture the history of the Mount Alexander area, particularly early British and European settlement during the gold-rush era. The Mount Alexander goldfields hold a central place in Australia's goldrush history and CAM's collection helps us to understand the area's settlement/colonisation and its civic and industrial development during the nineteenth century, particularly the activities of its middle-class residents. The social and familial networks formed by early donors and stakeholders in the collection provides a rich insight into this class.

The Mount Alexander region's history is revealed through rare copies of early ambrotype and daguerreotype photographs, rare maps and plans and well-provenanced collections of documents, ephemera, dress and decorative arts of former residents. There is a diverse collection of items related to work, leisure and community-building. The lives and activities of women are particularly well represented in the Collection and as a whole are of high historical significance.



Social History Collection audit process, dolls.  
Image: Deb Peart.

FULL REPORT  
<https://castlemaineartmuseum.org.au/media/pages/reflections/couchman-significance-assessment-historical-collection/616641818-1710910525/cam-significance-assessment-2023-12-05-revised.pdf>

The Collection contains rare documents related to the administration of the goldfields, and highly significant items related to Castlemaine's nineteenth century Chinese communities. There are many items of high artistic or aesthetic significance. The Collection offers valuable resources for learning about the lives of middle-class Australians living in rural centres, particularly women's lives and the Victorian practice of collecting.

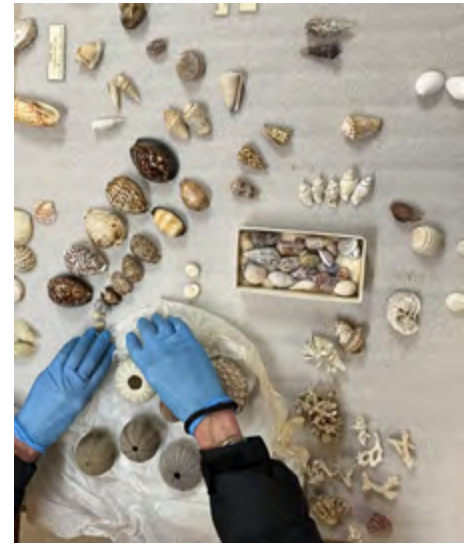
There are exciting opportunities to explore how the values and ethics of collecting have shaped CAM's History Collection and how these have changed over time. Reconnecting and repatriating objects related to Aboriginal and Torres Strait Islanders and other First Nations Peoples offers an opportunity to introduce new voices into CAM's Collections and revitalise how it collects and uses its Collection. There are also many opportunities for the Collection to be used to engage with CAM's vision to bring 'art and objects from the past and present into multi-layered conversations; creating a dynamic platform for new voices, community connections, reflections and ideas'.

Finally, it is also valuable to view CAM and its Art and Historical collections as an integral and essential part of Castlemaine's surviving ecosystem of diverse historical and artistic collecting institutions – its library, historical society, Pioneer and Old Residents' Association, house museum (Buda) and arts festival. Brought together all these organisations provide a vital insight into the development the artistic and intellectual communities in the Mount Alexander region today and how they came to be.

**DR SOPHIE COUCHMAN**  
FEBRUARY 2024

**DR SOPHIE COUCHMAN**

Dr Sophie Couchman is a Professional Historian and Curator who works closely with communities to tell their stories. She has researched and published in the field of Chinese-Australian history for many years and has been involved in the development of historical projects such as exhibitions, walking tours, oral histories and online resources. Her doctoral thesis explored the ways in which Chinese immigrants and their descendants in Australia were photographed and how stereotypes about Chinese Australians were reinforced through photography. She was curator at the Chinese Museum for seven years but has since worked on a range of projects including the British Migrants: Instant Australians exhibition (2018), Shooting the Past podcast (2018), Chinese Australian Hometown Heritage Tours (2017–2019), and the Makassar-Yirrkala: Creative Collaboration (2019). She is currently the Professional Historians Australia (Vic. & Tas.) Vice-President (Programs), recording oral histories for the National Library of Australia and writing a book on the Leong-Lim family. Couchman presented at CAMs Photography Forum in May 2023.



Social History Collection audit process, shells.  
Image: Deb Peart.

**SUPPORT**

Dr Couchman's Significance Assessment of the Historical Collection was supported by the Community Heritage Grants program. The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia.



Thanks dear friends. Theses Reflections are always so good. This is a delight!  
Local CAM Member.

EMAIL COMMENT  
JULY 2023

Really, really, great art collection,  
what an unexpected surprise!

GOOGLE REVIEW  
FEBRUARY 2024

Art is a vital part of life and the culture of a  
civilisation. Local resident, Castlemaine.

COMMENTS BOX  
APRIL 2024

I loved my visit and am so grateful for  
my conversation with James [McArdle,  
volunteer guide] whose knowledge took  
my thoughts to all sorts of new directions.

COMMENTS BOX  
APRIL 2024

# Treasurer's Report

Sarah Liversidge  
HON. TREASURER

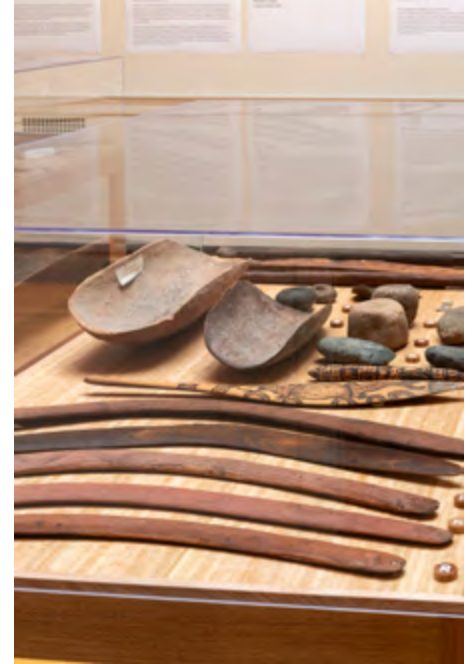
Over the past 24 months CAM has undertaken substantial work to investigate and establish an appropriate business model which leverages our existing strengths and develops the organisational capacity required to ensure continuation and a financially sustainable future. It's through this work that we now better understand this model for CAM which is unique in the sector and requires a distinct blend of revenues to meet the organisation's needs.

We've recognised that our fundraising remains vital to addressing shortfalls in government funding for our operations and, as such, we have established programs for giving, and built key relationships with significant donors. This work has seen a meaningful increase to fundraising revenues of \$268,000 (2024). Fundraising has been central to our 2024 financial year results. I would like to thank Naomi Cass and Sarina Meuleman for their work in exceeding our initial targets and the successful achievement of the enormous task that was set for them both.

At 30 June 2024 CAM has recorded a surplus of \$235,533 which is substantially greater than our 2023 budget prediction of an estimated \$240,000 loss. This has resulted in CAM holding sufficient cash to support our operations and meets our day-to-day working capital requirements. However, given the reliance on fundraising from the community, we remain cautious about the long-term viability of the company. It is clear however that CAM has performed very well for the year and holds sufficient resources to meet its obligations within the next 12 months. As such, we are pleased that the financial statements have been prepared on a going-concern basis.

The budget prepared for the 2025 year is a conservative estimate of the current trading conditions for CAM and designed to continue us on the path to building organisational capacity. We are quietly confident, but mindful, that despite our fundraising successes, CAM relies on fundraising for a significant percentage of its operational revenue; and CAM presently has limited resources to build reserves. The 2025 forecast budget is expected to deliver a small surplus and position us for a new phase in which CAM can continue to build working capital and establish a financially sustainable future.

Thanks, as always, go to our brilliant staff and volunteers, and the partnerships we continue to enjoy with Lorelee Lockett of Lead Advisory and the team at AFS Bendigo.



Installation view, Ancestor Treasures, 2023, Castlemaine Art Museum.

# Finance & Audit Report

Your directors present their report of the Castlemaine Art Museum (the company) for the year ended 30 June 2024.

## DIRECTORS

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

Helen Symon KC (Chair)  
Mark Sheppard (Deputy Chair)  
Kieren Naish (Hon. Secretary)  
Sarah Liversidge (Hon. Treasurer)  
Jane Amanda Jean  
Melinda Harper  
David Hurlston (appointed 30 November 2023)  
Rye Senjen (appointed 14 December 2023)  
Simeon Kronenberg (resigned 28 August 2023)

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

## COMPANY SECRETARY

The company secretary is Kieren Naish, who was appointed to the position 22 June 2023. Kieren is a barrister specialising in commercial disputes, with a particular focus on construction and engineering litigation.

## PRINCIPAL ACTIVITIES

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

## SIGNIFICANT CHANGES

No significant changes in the company's state of activities occurred during the period ended 30 June 2024.

## OPERATING RESULT

The net result of the Castlemaine Art Museum is:

30 JUNE 2024

**\$235,533**

30 JUNE 2023

**\$(2,362)**

#### AFTER BALANCE DATE EVENTS

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

#### FUTURE DEVELOPMENTS

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

#### ENVIRONMENTAL ISSUES

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

#### INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

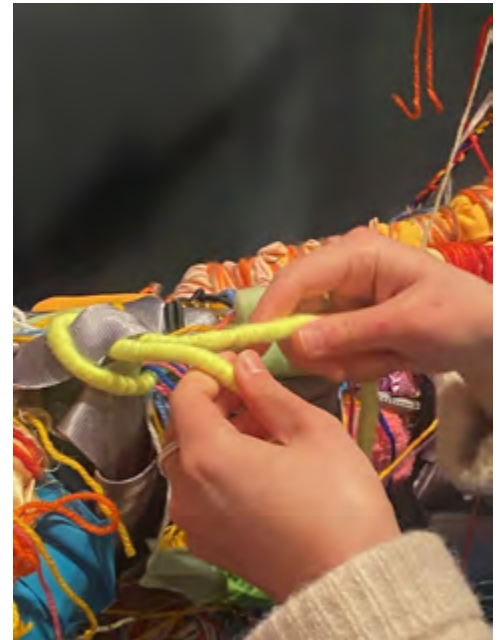
The company has indemnified all directors in respect of liabilities to other persons (other than the company or related body corporate) that may arise from their position as directors of the company except where the liability arises out of conduct involving the lack of good faith.

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

#### PROCEEDINGS ON BEHALF OF THE COMPANY

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

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



Installing The Children's Sensorium, 2024. Image: CAM.

## Information on Directors

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### Helen Symon KC

#### QUALIFICATIONS

BA/LLB (Hons)

#### EXPERIENCE

Helen Symon KC is one of Australia's most respected tax litigators with a broader commercial and public law practice. Helen has been a member of not-for-profit boards for more than 20 years and brings extensive experience in governance and fundraising, especially in the arts. Helen's board experience includes Victorian Women's Trust, Board Member (1999–2002); Buoyancy Foundation of Victoria, President (1999–2000); The Hunger Project Australia, Chair (2002–2008); Leo Cussen Institute, Chair (2009–2013), Board Member (from 2001); Victorian Bar Ethics Committee, Chair (2013–2016), Member (from 2011); The Australian Art Orchestra, Board Member (2008–2014); Tura New Music, Board Member (2016–2020); Punctum Inc, Chair (2022–2023), Committee Member (from 2016).

#### SPECIAL RESPONSIBILITIES

Chair

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### Mark Sheppard

#### QUALIFICATIONS

BEng (Chemical), MPhil (Economics)

#### BOARD EXPERIENCE

Former Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

#### EXPERIENCE

An experienced finance professional with broad international experience. Formerly President and Director of a US financial technology start-up. Prior to that, Managing Director and Head of the Financial Solutions Group at National Australia Bank, Head of Structured Capital Asia Pacific at ABN AMRO NV, and similar roles at The Chase Manhattan Bank since 1986.

#### SPECIAL RESPONSIBILITIES

Deputy Chair

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### Kieren Naish

#### QUALIFICATIONS

B Com, LLB (Hons) (Melb)

#### EXPERIENCE

Since 2005, a barrister specialising in commercial disputes, with a particular focus on construction and engineering litigation. Previously a solicitor at Mallesons Stephen Jaques and an associate at the Supreme Court of Victoria.

#### SPECIAL RESPONSIBILITIES

Honorary Secretary

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## Information on Directors (continued)

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### **Sarah Liversidge**

#### QUALIFICATIONS

Adv. Dip Accounting, MBA

#### PROFESSIONAL MEMBERSHIPS

Member Institute of Public Accountants (MIPA FAFA), Institute of Community Directors (MICDA)

#### BOARD EXPERIENCE

Council of Single Mothers and their Children (November 2020–2022; Treasurer); Celebrate Ageing Ltd (Director); Archie Roach Foundation (Director, Company Secretary 2014–2016).

#### EXPERIENCE

Highly experienced Accountant & CFO with expertise in the arts, creative industries and NFP Sector with skills in Digital Systems Advisory, Governance, Business Management, Strategic Development, Operations and SME Coaching.

#### SPECIAL RESPONSIBILITIES

Honorary Treasurer, Public Officer, Chair of Finance and Risk Committee

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### **Jane Amanda Jean**

#### QUALIFICATIONS

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

#### EXPERIENCE

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

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### **Melinda Harper**

#### EXPERIENCE

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

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## Information on Directors (continued)

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**David Hurlston**  
**(appointed 30 November 2023)**

**QUALIFICATIONS**

Bachelor of Arts, Fine Art (RMIT University), Art Curatorial Studies (University of Melbourne)

**EXPERIENCE**

Onsite Assessment Panel Member of Museums Australia's 'Museum Accreditation Program' (1997–2001); Chair of the Maribyrnong Public Art Advisory Panel (2001–2006); Member of the Stonnington Art Advisory Panel (2014–2016); Advisory Panel Member for the RMIT Design Archives (2016–2020); and a Director on the NETS Victoria Board (2008–2022).

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**Rye Senjen**  
**(appointed 14 December 2023)**

**QUALIFICATIONS**

B Sc. (Hons) (Lincoln, NZ), Dip. Asian Languages - Sanskrit (ANU), PhD - Expert Systems/AI (Lincoln, NZ), Ceramics Studies - Dunedin School of Art (NZ)

**EXPERIENCE**

Rye is one half of fluxedearth - a collaborative ceramics practice of Rye Senjen and Kirstie Murdoch, based on Dja Dja Wurrung Country in Castlemaine. Before becoming a ceramicist Rye had a corporate career in artificial intelligence, telecommunications strategy and sustainability. She has lead research teams, taught Masters level business ethics and sustainability and has authored reports on environmental issues in the Australian and European Union context.

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**Simeon Kronenberg**  
**(resigned 24 August 2024)**

**QUALIFICATIONS**

BA (Monash), Dip Ed. (La Trobe), MA, Fine Arts/Tourism (Monash), MA Research, Contemporary American Gay Poetry (University of Sydney), Current, PhD, Anthony Lawrence and Images of the Father (University of Queensland)

**EXPERIENCE**

Simeon Kronenberg is known across the visual arts and museum sectors in Australia, having worked as Director, Museums Australia and as director of leading private galleries, including Anna Schwartz Gallery (Carriageworks, Sydney) and Sherman Galleries (Sydney). He is experienced working in senior administrative roles and as curator, writer and advocate across the visual arts sector. He is also experienced as a published author, reviewer and critic in contemporary poetry.

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MEETINGS OF DIRECTORS

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

	Number eligible to attend	Number attended
Helen Symon KC	12	11
Mark Sheppard	12	12
Kieren Naish	12	12
Sarah Liversidge	12	12
Jane Amanda Jean	12	12
Melinda Harper	12	12
David Hurlston	8	6
Rye Senjen	6	5
Simeon Kronenberg	1	1

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ending 30 June 2024 has been received and can be found on the following page.

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

*Helen Symon*

HELEN SYMON KC (CHAIR)

26 SEPTEMBER 2024



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



Andrew Frewin Stewart  
61 Bull Street Bendigo VIC 3550  
ABN: 65 684 604 390  
afs@atsbendigo.com.au  
03 5443 0344

As lead auditor for the audit of Castlemaine Art Museum for the year ended 30 June 2024, I declare that, to the best of my knowledge and belief, there have been:

- i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit, and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'Andrew Frewin Stewart', is written above a horizontal line.

ANDREW FREWIN STEWART  
61 Bull Street, Bendigo Vic 3550  
Dated this 26th day of September 2024

A handwritten signature in black ink, appearing to read 'Joshua Griffin', is written above a horizontal line.

JOSHUA GRIFFIN  
Lead Auditor

# Castlemaine Art Museum

## Statement of profit or loss and other comprehensive income

FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$	2023 \$
<b>Revenue</b>			
Revenue	3	753,661	572,349
Other income	3	–	13,768
Finance income	3	30	2,268
		753,691	588,385
<b>Expenses</b>			
Cost of sales	4	(15,170)	(11,182)
Employee benefits expense	4	(297,741)	(289,442)
Exhibition costs	4	(61,611)	(113,978)
Depreciation expense	4	(3,817)	(3,789)
Repairs and maintenance		(6,298)	(5,796)
Occupancy		(43,861)	(33,411)
Administration	4	(89,660)	(133,149)
		(518,158)	(590,747)
<b>Surplus/(deficit) for the year attributable to the members of Castlemaine Art Museum</b>			
		235,533	(2,362)
<b>Other comprehensive income for the year</b>			
		–	–
<b>Total comprehensive income for the year attributable to the members of Castlemaine Art Museum</b>			
		235,533	(2,362)

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

# Castlemaine Art Museum

## Statement of financial position

AS AT 30 JUNE 2024

	Note	2024 \$	2023 \$
<b>Assets</b>			
Current assets			
Cash and cash equivalents	5	472,964	570,619
Trade and other receivables		13,351	-
Inventories		8,032	12,091
Total current assets		494,347	582,710
Non-current assets			
Property, plant and equipment	6	219,896	9,156
Total non-current assets		219,896	9,156
<b>Total assets</b>		<b>714,243</b>	<b>591,866</b>
<b>Liabilities</b>			
Current liabilities			
Trade and other payables		17,974	27,125
Grants in advance	7	98,111	197,881
Employee benefits		17,088	25,234
Total current liabilities		133,173	250,240
Non-current liabilities			
Employee benefits		9,636	5,725
Total non-current liabilities		9,636	5,725
<b>Total liabilities</b>		<b>142,809</b>	<b>255,965</b>
<b>Net assets</b>		<b>571,434</b>	<b>335,901</b>
<b>Equity</b>			
Accumulated surplus		571,434	335,901
<b>Total equity</b>		<b>571,434</b>	<b>335,901</b>

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

# Castlemaine Art Museum

## Statement of changes in equity

FOR THE YEAR ENDED 30 JUNE 2024

	Accumulated surplus	Total equity
	\$	\$
Balance at 1 July 2022	338,263	338,263
Deficit for the year	(2,362)	(2,362)
Other comprehensive income for the year	–	–
Total comprehensive income for the year	(2,362)	(2,362)
<b>Balance at 30 June 2023</b>	<b>335,901</b>	<b>335,901</b>
Balance at 1 July 2023	335,901	335,901
Surplus for the year	235,533	235,533
Other comprehensive income for the year	–	–
Total comprehensive income for the year	235,533	235,533
<b>Balance at 30 June 2024</b>	<b>571,434</b>	<b>571,434</b>

The above statement of changes in equity should be read in conjunction with the accompanying notes

# Castlemaine Art Museum

## Statement of cash flows

FOR THE YEAR ENDED 30 JUNE 2024

		2024	2023
	Note	\$	\$
<b>Cash flows from operating activities</b>			
Receipts from membership fees, bequests and government funding		740,310	578,422
Cash paid to suppliers and employees		(623,438)	(571,931)
Interest received		30	2,268
Net cash from operating activities	8	116,902	8,759
<b>Cash flows from investing activities</b>			
Payments for property, plant and equipment	6	(214,557)	–
Net cash used in investing activities		(214,557)	–
Net increase/(decrease) in cash and cash equivalents		(97,655)	8,759
Cash and cash equivalents at the beginning of the financial year		570,619	561,860
Cash and cash equivalents at the end of the financial year	5	472,964	570,619

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

# Castlemaine Art Museum

## Notes to the financial statements

30 JUNE 2024

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### Note 1. Material accounting policy information

The accounting policies that are material to the company are set out either in the respective notes or below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

#### BASIS OF PREPARATION

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

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

#### STATEMENT OF COMPLIANCE

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

#### GOING CONCERN

At 30 June 2024 the company recorded a surplus of \$235,533, bringing accumulated surplus/net assets to \$571,434.

The company has also recorded operating cash flows of \$116,902 for the current year and holds a sufficient cash balance of \$472,964 which will support the company's operations and meets its day to day working capital requirements.

The board have prepared detailed budgets and cash flow forecasts to June 2025 which forecasts a surplus of \$65,516, this is a conservative budget using estimates of current trading conditions for CAM and has been prepared to assist in building capacity.

During the past 12 months CAM has undertaken substantial work to establish a business model which leverages existing strengths and develops the organisational capacity required to ensure continuation and a financially stable future. The Fundraising Committee, Operations Team and Board has developed comprehensive fundraising initiatives to address shortfalls in operational funding.

However, given the reliance on Government funding and fundraising from the community, the directors remain uncertain on the long term viability of the company.

Nevertheless, at 30 June 2024 the company has performed strongly for the year and holds sufficient resources to meet its obligations within the next 12 months. Accordingly, the financial statements have been prepared on a going concern basis. The directors will continue to monitor the financial position and performance in light of changes in support for the company.

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## Note 1. Material accounting policy information (continued)

### ECONOMIC DEPENDENCE

Over the next two years CAM's operations will be supported by State and local government funding - \$110,000 a year from the Creative Organisations Creative Enterprises Program and \$100,000 a year from Mount Alexander Shire Council. The balance of CAM's operational budget comes from donations.

### ADOPTION OF NEW AND REVISED ACCOUNTING STANDARDS

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the AASB that are mandatory for the current financial year. A description of the impact of new or amended Accounting Standards and Interpretations that have had a material impact on the company during the current financial year is outlined below:

AASB 2021-2 *Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates* is mandatory for annual reporting periods beginning on or after 1 January 2023 and was adopted by the company in the preparation of the 30 June 2024 financial statements.

AASB 2021-2 includes amendments to AASB 101 *Presentation of Financial Statements*, requiring the company to disclose material accounting policy information in its financial statements rather than significant accounting policies which was required in previous financial years. Accounting policy information is material if it, when considered with other information, could reasonably be expected to influence decisions of primary users based on the financial statements.

Adoption of AASB 2021-2 has had no impact on the numerical information disclosed in the company's financial statements. Rather, adoption has required the company to remove significant accounting policy information from the notes to the financial statements that is not considered material.

### FINANCIAL INSTRUMENTS

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

### RECOGNITION, INITIAL MEASUREMENT AND DERECOGNITION

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

Subsequent measurement of financial assets and financial liabilities are described below.

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

### CLASSIFICATION AND SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

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

Classifications are determined by both:

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

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

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**Note 1. Material accounting policy information (continued)**

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

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

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

**IMPAIRMENT OF FINANCIAL ASSETS**

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

**CLASSIFICATION AND MEASUREMENT OF FINANCIAL LIABILITIES**

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

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

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

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**Note 2. Critical accounting estimates and judgements**

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

**RECOGNITION, INITIAL MEASUREMENT AND DERECOGNITION**

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



<b>Note 3. Revenue</b>	2024	2023
	\$	\$
<b>Revenue</b>		
Donations and sponsorships	269,269	160,173
Creative Victoria Creative Enterprises Program	110,000	110,000
Regional Collections Access Program	204,759	–
Creative Victoria Infrastructure Program	–	25,780
Government Grants	–	18,719
RISE Grant	34,159	157,649
Other Grants	28,682	10,000
Mt Alexander Shire Council Funding	31,035	31,930
Print Prize donation funds	27,240	18,000
Membership fees	7,352	6,635
Entrance fees	18,189	1,815
CAM Commissions fundraiser	602	13,181
Gallery shop sales	20,213	16,785
Other revenue	2,161	1,682
	<b>753,661</b>	<b>572,349</b>
<b>Other revenue</b>		
Stock write up	–	13,768
<b>Finance income</b>		
Interest received	30	2,268
	<b>753,691</b>	<b>588,385</b>

The Print Prize donation funds received are required to be spent on prizes for the biennial Experimental Print Prize. There have been no stock write ups during the year ended 30 June 2024.

The Regional Collections Access Program is funding for finalisation of the Pest and Lighting Project.

This includes replacing the outdated gallery lighting system with an LED system.

#### ACCOUNTING POLICY FOR REVENUE

Revenue from the sale of memberships is recognised upon receipt.

Interest revenue is recognised when earned.

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

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

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

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

<b>Note 4. Expenses</b>	2024	2023
	\$	\$
<b>Cost of sales</b>		
Opening inventory	12,091	1,991
Purchases	4,995	5,070
Stock write-up (refer note 3)	-	13,768
Closing inventory	(8,032)	(12,091)
	9,054	8,738
Installation	6,116	2,444
Total cost of sales	15,170	11,182
<b>Employee benefits expense</b>		
Salaries and wages	266,240	260,297
Superannuation	28,193	25,706
Workcover insurance levy	2,258	2,706
Staff amenities and training	1,050	733
	297,741	289,442
<b>Exhibition costs</b>		
Contractors - artists	29,174	83,595
Contractors - other	25,451	18,405
Other exhibition costs	6,986	11,978
	61,611	113,978
<b>Administration</b>		
Consultancy and professional fees	28,363	67,522
Insurance	19,189	18,297
Computer and IT expenses	10,097	13,728
Depreciation	3,817	3,789
Telephone and internet	3,674	5,398
Cleaning	8,518	8,651
Conservation costs	8,197	8,287
Bank charges	1,854	2,354
Other administration expenses	9,768	8,912
	93,477	136,938

<b>Note 4. Expenses (continued)</b>	2024	2023
	\$	\$
<b>Auditor remuneration</b>		
Remuneration to the auditors, Andrew Frewin Stewart for auditing of the financial statements	11,385	11,245
Financial statement preparation	1,260	1,260
	<u>12,645</u>	<u>12,505</u>

<b>Note 5. Cash and cash equivalents</b>	2024	2023
	\$	\$
<b>Current assets</b>		
Cash at bank	472,964	570,619
BANK OVERDRAFT		
The company has an approved overdraft limit of \$20,000 available, which is currently not utilised.		

<b>Note 6. Property, plant and equipment</b>	2024	2023
	\$	\$
<b>Non-current assets</b>		
Plant and equipment - at cost	237,449	22,892
Less: Accumulated depreciation	(17,553)	(13,736)
	<u>219,896</u>	<u>9,156</u>

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

	Plant and equipment	Total
	\$	\$
Balance at 1 July 2022	12,945	12,945
Depreciation expense	(3,789)	(3,789)
Balance at 30 June 2023	9,156	9,156
Additions	214,557	214,557
Depreciation expense	(3,817)	(3,817)
Balance at 30 June 2024	<u>219,896</u>	<u>219,896</u>

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**Note 6. Property, plant and equipment (continued)****Accounting policy for property, plant and equipment**

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

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**PLANT AND EQUIPMENT**

Plant and equipment is measured on a replacement value basis less accumulated depreciation. Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

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Plant and equipment	3-7 years
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The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date. An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the company. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

---

<b>Note 7. Grants in advance</b>	2024	2023
	\$	\$
<b>Current liabilities</b>		
Restart Investment to Sustain and Expand Grant (RISE)	–	34,159
Len Fox Award	30,000	–
Regional Access Collections Program Grant	68,111	163,722
	98,111	197,881

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**Accounting policy for grants in advance**

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Refer to note 3 for accounting policy.

<b>Note 8. Reconciliation of surplus/(deficit) to net cash from operating activities</b>	2024	2023
	\$	\$
<b>Current liabilities</b>		
Surplus/(deficit) for the year	235,533	(2,362)
Adjustments for:		
Depreciation and amortisation	3,817	3,789
Change in operating assets and liabilities:		
Increase in trade and other receivables	(13,351)	–
Decrease/(increase) in inventories	4,059	(10,100)
Decrease in trade and other payables	(9,151)	(4,215)
Increase/(decrease) in employee benefits	(4,235)	15,574
Increase/(decrease) in other operating liabilities	(99,770)	6,073
Net cash from operating activities	116,902	8,759

#### **Note 9. Related party transactions**

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

Helen Symon KC  
Mark Sheppard  
Kieren Naish  
Sarah Liversidge  
Jane Amanda Jean  
Melinda Harper  
David Hurlston  
Rye Senjen  
Simeon Kronenberg

Related party transactions for the period ending 30 June 2024 totalled \$414 (2023: \$1,430).

These transactions related to:

— a director entering into an arrangement with the board to sell items at the company's shop.

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

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

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

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**Note 10. Contingent liabilities and assets**

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

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**Note 11. Events after the reporting period**

No matter or circumstance has arisen since 30 June 2024 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial years.

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**Note 12. Registered office/principal place of business****REGISTERED OFFICE**

14 Lyttleton Street  
Castlemaine VIC 3450

**PRINCIPAL PLACE OF BUSINESS**

14 Lyttleton Street  
Castlemaine VIC 3450

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**Note 13. Members' guarantee**

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$10 towards meeting any outstanding obligations of the entity.



Artists in Conversation: Stonework public program, 2023. Left to right artists: Felix Wilson; ADB; Sally Marsland; Jenny Long, co-curator. Castlemaine Art Museum.

# Castlemaine Art Museum Directors' Declaration

In the directors' opinion:

The financial statements and notes are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and *ACNC*:

- comply with Australian Accounting Standards to the extent disclosed in Note 1 to the financial statements and the *ACNC Regulations 2012*; and
- give a true and fair view of the company's financial position as at 30 June 2024 and of its performance for the year ended on that date in accordance with the accounting policies described in the notes to the financial statements.

In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts and when they become due and payable.

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

*Helen Symon*

---

HELEN SYMON KC  
CHAIR

26 SEPTEMBER 2024



Phil Elson, *Remembering Venet at 44.5 degrees*, 2010, high fired translucent porcelain, Feldspar glazes utilising iron oxide and spodumene. Castlemaine Art Museum. Higgins Bequest Fund and support from Enid Chapman, Dennis O'Hoy and Rosemary and David James. Image: CAM.

# Independent auditor's report to the Directors of Castlemaine Art Museum

## Report on the audit of the financial statements



Andrew Frewin Stewart  
61 Bull Street Bendigo VIC 3550  
ABN: 65 684 604 390  
afs@atsbendigo.com.au  
03 5443 0344

### Opinion

We have audited the financial report of Castlemaine Art Museum (the company), which comprises:

- Statement of financial position as at 30 June 2024
- Statement of profit or loss and other comprehensive income for the year then ended
- Statement of changes in equity for the year then ended
- Statement of cash flows for the year then ended
- Notes comprising a summary of significant accounting policies and other explanatory notes
- The directors' declaration of the company.

In our opinion, the financial report of the company being a special purpose financial report, is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- i. giving a true and fair view of the company's financial position as at 30 June 2024 and of its financial performance for the year ended on that date, and
- ii. complying with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-for-profits Commission Regulations 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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Independence

We are independent of the company in accordance with the auditor independence requirements 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 (including Independence Standards)* (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.



# Independent auditor's report to the Directors of Castlemaine Art Museum

## Report on the audit of the financial statements



Andrew Frewin Stewart  
61 Bull Street Bendigo VIC 3550  
ABN: 65 684 604 390  
afs@atsbendigo.com.au  
03 5443 0344

### Basis of accounting and restriction on distribution

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

### Directors' responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

### Auditor's responsibility for the audit of the financial report

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

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.

# Independent auditor's report to the Directors of Castlemaine Art Museum

## Report on the audit of the financial statements



Andrew Frewin Stewart  
61 Bull Street Bendigo VIC 3550  
ABN: 65 684 604 390  
afs@atsbendigo.com.au  
03 5443 0344

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- 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.
- 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.

A handwritten signature in black ink, appearing to read 'Andrew Frewin Stewart', is positioned above a horizontal line.

ANDREW FREWIN STEWART  
61 Bull Street, Bendigo, 3550  
Dated this 26th day of September 2024

A handwritten signature in black ink, appearing to read 'Joshua Griffin', is positioned above a horizontal line.

JOSHUA GRIFFIN  
Lead Auditor

A truly exceptional collection of top shelf examples of Australian art. This is a very important space that punches above its weight. Visitor to Castlemaine.

COMMENTS BOX  
FEBRUARY 2024

Love the combination of Indigenous and Colonial perspectives on the history of the region—very valuable.

COMMENTS BOX, AUGUST 2024  
IN RESPONSE TO STONEMWORK EXHIBITION

Wonderful gallery and collection, keep it up, Australia needs you.

COMMENTS BOX, AUGUST 2024

Very beautiful and exquisite art museum.

GOOGLE REVIEW  
SEPTEMBER 2023

An absolute pleasure. Such thoughtful curating and a wealth of knowledge to share. Tens of thousands of stones have passed through my hands—it really meant a great deal to witness and be part of this celebration of stone. I'll be returning to see it again. Thank you.

INSTAGRAM COMMENT, SEPTEMBER 2023,  
IN RESPONSE TO STONEMWORK EXHIBITION  
OPENING & PUBLIC PROGRAM

# CAM Partners

We gratefully acknowledge the significant contributions and support from Federal, State and Local Government, Partners, and Sponsors, who share in our vision for the organisation.

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## MAJOR PARTNERS



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## MAJOR SPONSORS



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## LEGAL PARTNER



## MEDIA PARTNERS



Castlemaine Mail

JAMES MCARDLE  
PHOTOGRAPHY

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## PROGRAM PARTNERS

Australia Council for the Arts  
Bendigo Art Gallery  
Boomtown Wine  
Castlemaine Mail  
Castlemaine State Festival  
Chapman & Bailey  
Creative Australia  
Creative Victoria  
Creative Victoria through the Strategic Investment Fund  
Forêt Distilling  
Friends of Castlemaine Art Museum (FOCAM)  
Gordon Darling Foundation  
Harcourt Apples  
Haymes Paint  
Ian Hill Fine Art Printing  
Like Butter  
Love Shack Brewing Company  
Michael Rigg  
Monash University

Monash University Museum of Art  
Mount Alexander Shire Council  
Mount Alexander Shire Council Event Grants Program  
Murnong Mummas  
National Gallery of Victoria  
NETS Victoria  
Novo Resources  
PHOTO 2024  
Pidgeon Ward  
Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative  
RMIT Culture  
Significance Assessment of the Historical Collection and Preservation  
Needs Assessment of the Art Collection was supported by the Community Heritage Grants program. The Community Heritage Grants program is funded by the Australian

Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia.  
Sonntag Press  
StrangeLove  
The Water Dragon Endowment  
Tom Burrowes  
Victorian Curriculum and Assessment Authority  
Victorian Government through the Pride Events and Festivals Fund  
Victorian Health Promotion Foundation  
Womijeka Djeembana Indigenous Research Lab

# CAM Supporters

CAM Supporters enable us to continue delivering a vibrant calendar of exhibitions, artist commissions, inviting and accessible programs for the community, and care for the collection. Together, CAM Supporters uplift CAM to create a dynamic, inclusive platform for creative agency, new voices, community connection, reflection, and ideas.

## 2023/2024 Campaigns

### GRANITE GUARDIANS

CAM's Granite Guardians are an enduring and passionate group of supporters who make a minimum donation of \$1,000 annually.

The Granite Guardians are the funding bedrock for the Museum, ensuring long-lasting sustainability for generations to come. Granite Guardians play a direct role in championing our creative region and shaping the future of arts in Central Victoria.

CAM's Granite Guardians donations are recognised for 12 months from the time of donation. You're welcome to donate your support on an annual basis, with options to provide your donation as a quarterly or monthly payment.

### MONTHLY MATES

Contributing a monthly donation, CAM's Monthly Mates collectively underpin the operations of the gallery, ensuring vibrant programming all year-round. Monthly Mates become part of a community of supporters who share in the vision of the gallery – contributing support at a level that best suits participants.



CAM merchandise, 2023. Castlemaine Art Museum..

# 2023–2024 Supporters

We extend our gratitude to the following donors for their engagement and generous support of CAM, as well as those who donate anonymously through cash or tap point contributions during their visit to CAM.

A number of significant donors have made multi year commitments in recognition of CAM's relevance in the regional gallery sector, giving CAM confidence in the years ahead.

---

## Granite Guardians

Susan Allen  
Robert Baker  
Christine Bell  
Cathrine Harboe-Ree  
Brian Cutler  
Alison Inglis  
Irene Lawson  
Robyn and Frank Lewis  
Chris McAuliffe  
Christopher Menz & Peter Rose  
Paul Morgan  
Ruth Neath  
Michel Reymond  
Elizabeth Tromans  
The Water Dragon Endowment –  
A Giving Fund of the Community Impact

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## Conservation Supporters

Australiana Society  
Fran Callinan  
The Family of Kath Conn  
The Lord Glendonbrook CBE AM through  
The Glendonbrook Foundation  
Daniel McGlone  
Paul Morgan  
Gael L Newton  
Valerie Newman  
Neville Pamment  
Ken Parker  
Ron Ramsey

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## Magnificent Supporters at Myriad Levels

Alcaston Gallery  
Anonymous x 6  
Robert Baker  
Helen Bodycomb  
Dee and Graham Burge  
Tom Burrowes  
Alison Carmine  
Kerin Carr  
Castlemaine Vintage Bazaar  
Andrew Christie  
Jazmina Cininas  
Adrienne Conway  
Roger Cooper  
Louise Corben  
Mavourneen Cowen  
Marion Downe  
Diane Fischer  
WM (William) & BJ Forsyth  
Diane Frape-Linton  
Nell Frazer  
Mark Galea  
Mark Gandolfo & Greg Preece  
Rose Gilder  
Ian Gould  
Sandipa Gould  
Catherine Harboe-Ree  
Jane Hudson  
Su Jamison  
Cr Christine Henderson for  
Barbara Johnson  
Beverly Knight  
Kathy Langvogt  
Sarah Liversidge  
Peter & Fiona Lukaitis  
Trevor and Christine Lloyd  
Paul Mason & Belinda Winter-Irving

Aaron Matheson  
McDermott Commercial  
Margaret Manchee  
David McBurney  
Jenny Merkus  
Sarina Meuleman  
Rhonda Miller  
Lyn Murchison  
Angela Neal  
Elizabeth Newton  
Novo Resources Corp  
Old St Andrews  
Ken Parker  
Vivian Qui  
A and T Radford  
Michel Reymond  
Michael Rigg  
Wesley Rigg  
Anne Roberston  
Michael and Veronica Roux  
Brittany Sanford Cushing  
Jan Savage  
Malcolm Sheldrake  
Mark Sheppard  
Andrew Sisson  
Gabrielle Stokes  
Irene Sutton  
Helen Symon  
Marika Strohschnieder  
Leon Van Shaik  
Larurene Vaughan  
Rosemary Walls  
Brian Walters & Sally Polmear  
Robyn C Walton  
Geoff Williams and Melody Serena

# CAM People



Michael O'Connell, CAM Planters, c.1930-31. Castlemaine Art Museum.

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## Board

### KC CHAIR

Helen Symon

### DEPUTY CHAIR

Mark Sheppard

### HON. SECRETARY

Kieren Naish

### HON. TREASURER

Sarah Liversidge

### MEMBER

Melinda Harper

### MEMBER

(FROM NOVEMBER 2023)

David Hurlston

### MEMBER

Jane Amanda Jean

### MEMBER

(UNTIL AUGUST 2023)

Simeon Kronenberg

### MEMBER

(FROM DECEMBER 2023)

Rye Senjen

---

## Staff

### DIRECTOR

Naomi Cass

### GENERAL MANAGER

(UNTIL 29 MAY 2024)

Sarina Meuleman

### FRONT OF HOUSE & PRIZE ADMINISTRATOR

Anna Schwann

### FRONT OF HOUSE

(UNTIL 24 MARCH 2024)

Sarah Frazer

### FRONT OF HOUSE

(FROM APRIL 2024)

Yvonne Tang

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## Consultants & Contractors

### FINANCIAL SERVICES

Loralee Luckett

### CLEANER

Richard Poole

### CURATOR & HONORARY

### CURATOR

Jenny Long

### CONSERVATOR & HONORARY

### CONSERVATOR

Deb Peart

### INSTALLER

Lizzie Graham

### INSTALLER

Toni Louise

### INSTALLER

Liza Martin

### GRAPHIC DESIGNER

Jack Loel

### CONSULTANT CONSERVATOR

Ian Hill

### COLLECTION PHOTOGRAPHER

Catherine Nunn

---

## Volunteers

### GUIDES

Jill Barclay

Winifred Belmont

Libby English

Su Jamison

James McArdle

Anne Perry

Debra Petty

Margaret Rees-Jones

Barbara Wayne

Chris Wheat

### EVENTS

Russell Annear

Sharna Crosbie

Max Clarke

Zoe Dattner

Libby English

James McArdle

Teagan Niessen

Michael Nott

Debra Petty

Catherine Pilgrim

# Guiding at the Castlemaine Art Museum: 2023-24 in review

Castlemaine Art Museum guides have the unique opportunity to experience the dynamic energy of the institution firsthand and to see the dedication that goes into curating a diverse array of exhibitions, openings, and events, all made possible by the remarkable skills of our committed staff and volunteers. Being contributors in our role to this thriving culture is a privilege we cherish, as we engage with visitors in presenting rich collections of artistic expression our institution holds.



Guides participating in Sarah Frazer's Wildflowers workshop May 2024.

In familiarising ourselves with the collection we participate with colleagues in training sessions and discussions. We learnt first hand about the creative process from many local artists including Clayton Tremlett, Justin Andrews, Michael Graeve, Melinda Harper, and Phil Elson, and from entrants in the *Experimental Print Prize* and *Stonework* exhibitions, as well as from the conservationists, curators and director.

Such inside knowledge, with strategies of approach and ideas refreshed in regular dialogue with colleagues, we have applied in presenting and discussing the artworks with diverse audiences; from U3A groups to kindergarten children and students from the Castlemaine primary schools.

Further inspiration for our interactions with the public has come from guides excursions to other institutions' and galleries' exhibitions and collections where their personnel have sometimes been generous in conducting our visits. In November we visited Bendigo Art Gallery, then the Triennial at the National Gallery of Victoria in March this year, Geelong Art Gallery in April for the Clarice Beckett exhibition for which works from CAM were loaned, and in May we toured the Melbourne Athenaeum, where many of the earlier 20th century artists in the CAM collection held significant exhibitions, and courtesy of one of our number, Margaret Rees-Jones who is a member there, we lunched sumptuously at the Lyceum Club where we admired their astonishing collection of Australian modernists.



Phil Elson talks with Guides September 2023.



In such social events we enjoy the company of other guides—who are of course all lovers of art—and they sustain our collegiality and stimulate debate. Libby English generously opened her house for our end-of-year lunch; at Das Kaffeehaus we welcomed back into the fold Chris Wheat after his bereavement; and the Museum hosted us for a Christmas morning tea, and a farewell in April for Sarah Frazer who has taken up a position at our sister organisation Buda Homestead and Garden. Several guides had participated in workshops that Sarah organised to produce an artwork and display celebrating the women who founded the gallery and museum in 1913 and who by 1931 had achieved the construction of CAM's heritage-listed Art Deco edifice.

In the 2023-2024 period our numbers have been consolidated as several new recruits have put their diverse and rich professional backgrounds and their guides training into practice. In the past year, we have expanded our contributions to CAM in several key areas:

- We enhanced visitor experience in support of front-of-house operations by warmly greeting guests and orienting them to our spaces and current exhibitions.
- We supported events with our presence at exhibition openings, invigilating, serving refreshments, and engaging with attendees. A highlight was our involvement in the innovative Children's Sensorium, which demanded a tailored approach.
- We've continued to cultivate meaningful dialogue with visitors, employing our unique CAM methodology. These interactions have been mutually enriching, deepening both our understanding and that of our guests.
- We've conducted specialised guided tours for diverse groups, including local school students, visitors from our partner organisation Buda Historic Home and Garden, and groups from beyond the Castlemaine region and interstate.
- We've contributed to promoting our exhibitions and created online content through photography of installations and openings, as well as creating audio recordings of speakers.
- Our team has actively collaborated in developing material for the 'Reflections' series, adding depth to our interpretive offerings.

These expanded roles have enhanced our integration into CAM's operations, allowing us to better support the Museum's mission and engage with the community as more than information presenters; we actively bridge the gap between art, artists, and the public. Our experiences in turn deepen our appreciation of the museum's significance and reflect the enduring power of art to connect, inspire, and educate.



School visit to Museum with CAM Guide.

# Friends of Castlemaine Art Museum Inc.

Dr Gerard Condon AM  
PRESIDENT

FOCAM had a newly-elected committee at the 2023 AGM in November – myself as President, Hazel Annear Treasurer, Russell Annear Secretary, with the other committee members being Michael Rigg, Merran Macs, Jenny Merkus, Gabrielle Posetti, Suzie Jackson, Sue McCormick and Eva Miller.

I am pleased to announce that FOCAM had a very busy, successful and enjoyable year with Sunday afternoon CAM Conversations and other planned fundraising events. During the financial year we held 9 CAM Conversations with Peter Perry, Julie Goodwin, Catherine Pilgrim, Smiley Williams, Shane Pugh, Graeme Galloway, Paul Northam, Zoe Amor, Greg Wood, Joel Sorenson, James McArdle, as well as a particularly pleasant visit to “Duneira” in Mount Macedon, and the Christmas lunch at Harcourt Valley Vineyards.

Our total donation to CAM for 2023/2024 was \$12,000.00 towards exhibitions, made up of \$5,000.00, partial funding for the continuation of the *Experimental Print Prize* and \$7,000.00 for *Julie Milowick: Surrounding*.

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



Artists In Conversation, 2023 Experimental Print Prize – Objectively Speaking.

# Castlemaine Art Gallery & Historical Museum Foundation

## Review of Operations 2023/2024

George Milford and William Maltby  
TRUSTEES

A feature of the year under review has been routine close cooperation between the Foundation trustees and the staff and board of CAM Ltd. through two joint committees, viz. the Building Committee and the Collections Committee.

The Foundation has commissioned and funded:

- an asbestos audit
- upgrade of the sub-switchboard
- replacement of fluorescent tubes with LED in all back-of-house areas
- upgrade of the air-conditioning systems
- essential safety measures audit.

At the time of writing, the trustees are investigating:

- The condition of the roof and skylights
- Upgrading or replacement of the intruder detection and fire detection systems.

The progress made by the Collections Committee is encouraging. It is felt that reinstatement of this committee was a positive step towards developing relationships with potential donors to CAM. The Foundation will facilitate and fund (if necessary) the paperwork and valuation of artworks offered under the Tax Incentives for the Arts scheme. The trustees welcome the promulgation of the joint policy of the CAM Board and the CAGHM trustees in respect of Collection, Acquisition, Accession and De-accession.

The Foundation holds specific bequest funds which carry the stipulation that the funds, or the earnings therefrom, are to be used to acquire works of art, viz.: The Lois Sheldon Bequest, The Percy Leason Fund, The T. C. Stewart Bequest, the BT Sinclair Bequest, the Martyn McCabe Bequest and, prospectively, the Joan Aspinall Bequest (see below). The trustees will readily provide funds to CAM Ltd. to acquire works of art as per the CAM Ltd. Collections Strategy.

The trustees continue to look towards the implementation of the stage one Art Museum redevelopment foreshadowed in the Victorian State Budget of 2022/2023. The trustees, along with all other stakeholders, passionately desire to see Castlemaine Art Museum upgraded. We were present during the 2023 visit of the Hon. Daniel Andrews, then Premier of the State, who said he was very keen on finally achieving disabled access to the Art Museum. That component of the project is the flagship for the upgrade. Alterations to the premises that enhance visitor experience, encourage more community use, and make for more efficient operation remain on the Foundation's agenda.



Polly Hurry, *Portrait of Dr Ursula Hoff*, 1940, oil on canvas, Gift from the estate of Helen Ogilvie, 2010. Castlemaine Art Museum. Image: Ian Hill.

The trustees note the progress towards realisation of the Buda Historic Home and Garden Master Plan completed in late 2022. With the trustees' approval, the incorporated association seeks to progress its tourism infrastructure development project to investment-ready status. In the meantime, the Buda committee, with grant funds, is progressing a Significance Assessment of the Leviny Collection and renovations of the various outbuildings.

Later in 2024 the Foundation is to receive a major bequest by late CAGHM member Mrs Joan Aspinall. There are restrictive conditions attached to this bequest so that only the interest may be used to support the programs of Castlemaine Art Museum:

- To fill gaps in the art collection
- To commission art works
- To fund artist-in-residence initiatives
- To fund acquisitive art awards.

The second bequest, under the Will of late member Ralph Moran, consisted of a collection of paintings, etchings and watercolours. At the time of writing the trustees look forward to the professional assessment of the Moran collection.

The trustees noted the editorial claim made in the recent 'Arts Open' publicity to the effect that "Castlemaine and the Mount Alexander Shire now boast the highest number of artists per capita in Australia and is a vibrant community with an eclectic mix of people, and a broad range of historical, culinary, artistic and social opportunities for visitors". It is felt that both CAM and Buda are leaders in this sector, with a collection unequalled by any small regional centre. Both are venues that have provoked, encouraged and inspired the creatives that are the special feature of our community.



Julie Millowick holding her Monopod, CAM, 2024. Castlemaine Art Museum. Image: Andrew Chapman.

# CAM Financial Members

AT 30TH JUNE 2023



Hugh Ramsay, *Head study – Jessie*, c1897, (detail), charcoal on paper. Castlemaine Art Museum. Gift of the Estate of J O Wicking, 2003. Image: Ian Hill.

## HONORARY LIFE MEMBERS

Bailie Mr D & Mrs E  
Broadway OAM Mrs P  
Clague Mr G  
Franklin Mr I  
Frape-Linton Ms D  
Frye Mrs S  
James Mrs R  
Milford Mr G  
Muir Mr L  
Nesbit OAM Mr A J  
Perry Miss J  
Perry Mr P

## LIFE MEMBERS

Alder Mr D J  
Allen Ms S  
Archer K  
Ashton Bishop J & Mrs B  
Ashton Miss I  
Ashton Mr R  
Aspinall Mrs J  
Banks Mr A  
Barlow Mr J  
Blakey Ms H  
Blundell Ms D  
Bowness AO Mr W  
Brown Ms G  
Campbell-Pretty Mrs K  
Capes-Baldwin Dr C & Mrs R  
Castlemaine Secondary  
College  
Cheah Miss R  
Coillet Ms M  
Collins Mr A  
Cooper Mrs H  
Corrigan Mr P  
Cunningham Mr D & Mrs J  
Di Sciascio Mr P  
Doig Ms J  
Downe Ms M  
Dunne Mrs S  
English Ms E  
Ewing Ms J  
Fink Mr N & Mrs E  
Gardner Mr J  
Gaulton Mrs M  
Graham Mr J

Hansford Mr D & Mrs K  
Harris Mr G & Mrs G  
Hartley Mr M  
Hayes Mr P  
Hershon Mrs J  
Jeffrey Mr D  
Kay Mr M  
King Mr D & Mrs K  
Knight OAM  
Mr A & Mrs B  
Lansley Ms A  
Levecke Dr E L  
Macfarlane Mrs H  
Marlay Mr M  
Martin Ms B  
McArdle Mr J  
McAuliffe Dr C  
McCaul Mr D  
McKenzie Mrs J  
McRae Ms C  
McRae Mr I  
McRae Ms S  
McRae Ms W  
McRae Mrs W & Mr D  
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Moffatt Mr J G M  
Moran Mr R  
Morgan Ms S  
Munro Miss P  
Murphy Mr M  
Northen Mr J  
O'Connor Mr M  
Olsen Mrs E M

Owen Mr J & Mrs K  
Parker The Reverend K W  
Picot Ms S  
Purves Mr S  
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Rennie Ms L  
Rouse Mr R  
Ryles OAM KSJ  
Chev G & Mrs J  
Sargood Mrs P  
Say Mr V  
Sedgewick Mr A  
Sedgewick Mr C  
Sedgewick Mr G  
Sedgewick Mr L  
Seldon Mr G  
Sheppard Mr M  
Siggins Mr P  
Smith Ms L  
Stafford Mr V  
Stewart Mr D  
Teed Ms E  
Thomas Mr D  
Thomson Ms D  
Timpe Mr T  
Tonkin Mr T  
Toohey Ms N  
Tresidder Mr B & Mrs R  
Wheat Mr C  
Willaton Ms A  
Wilson Mr D & Mrs T  
Woodger Dr J

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Annear Ms J	Gibbeson Mr P	Lulham Mr I	Rubin Mr V
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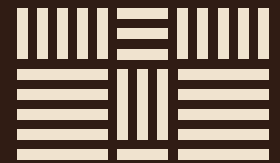
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Sunday, 12pm–4pm



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Installation image, Julie Millowick: Surrounding, 2024.  
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