

## 1961

Foundation Vice-Chancellor 1960–76, Sir James Adam  
Louis Matheson

Chair, Art Purchasing Committee 1961, Professor Alan John (Jock) Marshall (Dean of Science)

Monash University officially opens to its first 347 students at Clayton. The inaugural Vice-Chancellor Louis Matheson makes a 'modest sum' of £500 available annually for the acquisition of contemporary Australian art. The idea to commission murals and embellish the buildings and grounds of the new campus with art is sparked by Dean of Science and Foundation Professor of Zoology and Comparative Physiology, Jock Marshall.

An Art Purchasing Committee forms comprising Professors Marshall, Donald Cochrane (Dean of Economics and Politics), Dr Tim Ealey (Professor of Zoology) and student representative Ken Gooding. Interestingly, the first acquisition to the Collection is not by an Australian but by Spanish artist Pablo Picasso, *Grey Jug with Engraved Face*, 1954–61 (chosen by the Vice-Chancellor). Clifton Pugh's *Two Foxes*, 1961, is the first work to be acquired based on Committee recommendations.



Clifton Pugh, *Two Foxes* 1961

## 1962

Chair, Art Purchasing Committee 1962, Professor Donald Cochrane (Dean of Economics and Politics)

Chair, Art Purchasing Committee 1963, Professor Solomon Rufus Davis (Politics)

The first Monash public artwork is commissioned for the new Lawrence Hargrave Library of Science and Technology (today's Hargrave-Andrew Library), funded from the building's construction budget. With its apocalyptic subject matter, John Perceval's ceramic sculpture, *Homage to Lawrence Hargrave*, 1962, remains one of the most commented upon works of art in the Collection.



John Perceval, *Homage to Lawrence Hargrave* 1962

## 1965

Chair, Art Purchasing/Advisory Committee 1964–66, Professor Richard Roderick (Rod) Andrew (Dean of Medicine)

The Art Purchasing Committee is renamed the Art Advisory Committee under its Chair, Professor Rod Andrew, and reaffirms its goal to only purchase original works of art. Paul Partos's *Mer Black and Grey*, 1964, enters the Collection and forecasts its future direction—an emphasis on paintings by younger or emerging artists and new developments in art.

Chair, Art Advisory Committee 1967–68, Professor Joseph Ezra Isaac (Economics and Politics)

## 1967

Monash receives its first major bequest, the Burnell Collection. Captain John Gurner Burnell, a mechanical engineer and friend of Vice-Chancellor Louis Matheson, gifts a collection of prints by nineteenth-century British and French Revivalists and ‘Old Masters’ such as Rembrandt and Van Dyke. Prior to this, a number of corporate, institutional and individual entities including the State Electricity Commission and Dunlop Rubber Australia have donated works of art, such as Lloyd Rees’s *Fields of Gerringong*, 1954 (gifted by Dunlop Rubber in 1960). Professors Joe Isaac and Rod Andrew advocate for a percent for art scheme attached to the capital works budget.

## 1968

Patrick McCaughey, a teaching fellow in the English Department and art critic at *The Age*, becomes the first professional art adviser to the Collection. John Waterhouse is appointed Monash’s first part-time curator. McCaughey steers the Art Advisory Committee towards the purchase of not only contemporary but ‘avant-garde’ art, with the intention of building a public art collection. Robert Hunter’s all white, *Untitled Painting No. 11*, 1968, is acquired along with a painting by Robert Jacks. Both Hunter and Jacks are included in *The Field*, a landmark exhibition held this year at the National Gallery of Victoria (NGV).



Robert Jacks, *Mr Bloom with His Stick Gently Vexed, No. 2* 1965

## 1970

Chair, Art Advisory Committee 1969–71, Professor Alan George Lewers Shaw (Modern History)

Clive Murray-White’s *Domes*, 1969–70, is Monash’s first outdoor commission. A readymade created from aluminium telecommunication discs, it challenges established notions of public sculpture. *Domes* is later remade as *Retrospective*, 1993—a more resilient work than the original, consisting of a mound of earth with an aluminium top and flat circle of concrete.



Science courtyard with Clive Murray-White’s sculpture, *Domes* 1969–70. Monash University Archives, IN7067. Photo: David Taft

## 1971

Chair, Art Advisory Committee 1972–75, Professor Alan Marne McBriar (History)

Leonard French’s monumental stained glass window, *Alpha and Omega*, 1969–70, is unveiled with the opening of Robert Blackwood Hall, designed by architect Roy Grounds. A gift of Sir Lindesay Clark, it is installed in the west wall of the Hall, overlooking the Forum.



Leonard French, *Alpha and Omega* 1969–70

## 1975

Monash's newly formed Department of Visual Arts opens in the Menzies building on Clayton campus. The Collection is now managed through the Department, whose foundation professor Patrick McCaughey includes a dedicated gallery on the seventh floor of the building and appoints Grazia Gunn its first full-time curator. The Exhibitions Gallery is one of only a few public galleries in Melbourne and opens with an exhibition of selected paintings from the Collection by artists such as Peter Booth, Dale Hickey and Robert Rooney.



Clipping from *Monash Reporter*, no. 37, 4 March 1975

## 1976

Vice-Chancellor  
1976–77, Professor  
William Alexander  
Gowdie Scott

Chair, Art Advisory  
Committee 1976–  
77, James Austin  
Copland (Jamie)  
Mackie (Centre of  
Southeast Asian  
Studies)

The Art Advisory Committee undertakes a review of procedures and introduces a formal set of guidelines that empower the curator to select works for the Committee's consideration— 'broadly representative of the main trends in Australian (principally Melbourne) painting since the founding of Monash'. Drafted by Professor McCaughey, the Art Acquisition Policy notes that the Collection 'already has a reputation within and far beyond Melbourne as a forward-looking and adventurous one in a University that has a pronounced interest in current Australian art'. Two-thirds of the annual budget is directed to the purchase of 'major works by emerging artists'.



Jenny Watson, *Yellow Painting: John* 1974

## 1977

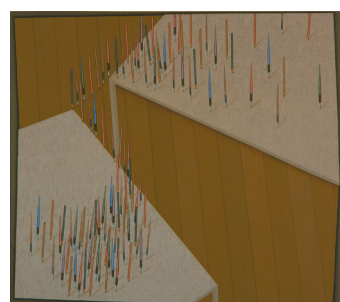
Vice-Chancellor  
1977–87, Professor  
Raymond Leslie  
Martin

The Gallery continues to present a program of both public-orientated and teaching exhibitions. Younger artists from Melbourne and Sydney are showcased alongside contemporary art from leading public and private collections, including the University of Melbourne and the Eva and Marc Besen Collection. Architecture increasingly features in the program, reflecting the department's teaching of art and architectural history. This inclusion forecasts architectural exhibitions such as *Visions and Perceptions of a City* (1978), *Seven in the Seventies* (1981), *Renaissance Gardens, Italy* (1983), *New Classicism? Ten Melbourne Architects* (1986) and *Walter Burley Griffin: A Review* (1988).

## 1978

Chair, Art Advisory  
Committee 1978–  
84, Professor Jean  
Primrose Whyte  
(Graduate School of  
Librarianship)

Professor Jean Whyte advocates that the Committee direct the acquisition budget towards the purchase of one major work annually. As a result, John Brack's *Crossing*, 1978, enters the Collection.



John Brack, *Crossing* 1978

## 1980

Jenepher Duncan is appointed Curator. Grazia Gunn takes up the position of curator of International Art at the Australian National Gallery (now National Gallery of Australia).

## 1981

Professor McCaughey leaves the department to become director of the NGV. Well-known art dealer Joseph Brown receives an honorary degree from Monash in recognition of his donations to the Collection over an extended period, including historical works by Arthur Boyd, Rupert Bunny, William Dobell, Sidney Nolan, Danila Vassilieff and Napier Waller.

## 1982

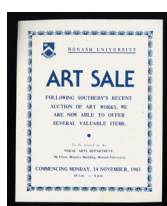
Margaret Plant is appointed Professor of Visual Arts and encourages building representation of artists already included within the Collection, along with more 'informal sculptural works'. Subsequent acquisitions include works by Lesley Dumbrell, Dale Hickey and Fiona Orr. Elaine Merkus is appointed Acting Curator while Jenepher Duncan is on extended study leave (until 1984).



Fiona Orr, *Sanctuary* 1983

## 1983

Professor Plant, with the support of Professor Andrew, Joseph Brown and Ray Marginson and further assistance from artist Peggy Perrins Shaw, advocates that the University fund a proper stand-alone gallery. The Friends of Russell Drysdale group is formed to organise an auction at the Regent Theatre, aided by Sotheby's. \$150,000 is raised in support of the new gallery and Visual Arts Department.



Poster for fundraising auction, 14 November 1983

## 1984

*Acquisitions and Alternatives: Sculpture* is the first exhibition to showcase the Collection's growing number and range of sculptural works. The following year, Professor Plant curates *Irreverent Sculpture*, an exhibition that includes the work of a number of the Sydney artists known as the Annandale Imitation Realists.

Plans for the new purpose-built gallery progress with Daryl Jackson Architects engaged to design the Multi-Discipline Centre (later renamed the Gallery Building).



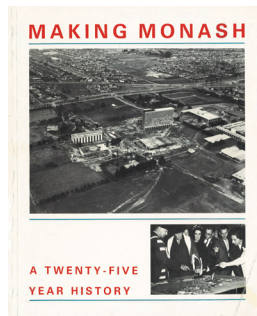
Professor Margaret Plant at *Irreverent Sculpture* walking Aleks Danko's *Log Dog*, 1985. Monash University Archives, IN3349. Photo: Tony Miller

Chair, Art Advisory Committee  
1985–86, Professor Ross Henry Day (Psychology)

Chair, Art Advisory Committee/  
Monash University Gallery Committee  
1986–96, Professor Malcolm Ian (Mal) Logan

## 1986

*Making Monash: A Twenty-Five Year Pictorial History* celebrates the silver jubilee of Monash University in both the form of an exhibition and publication.



*Making Monash: A Twenty-Five Year History*, published by the Department of Visual Arts and the Department of History, Monash University, Clayton, 1986.

## 1987

Vice-Chancellor and President 1987–96,  
Professor Malcolm Ian (Mal) Logan

Monash University Gallery moves from the Visual Arts Department in the Menzies to the completed Multi-Discipline Centre, conceived as the new gateway to the University. The Gallery is launched by the Governor of Victoria, Davis McCaughey, with the survey exhibition *Russell Drysdale*. It occupies most of the ground floor with three galleries, an art store and workshop area. The Drysdale survey is the first of what will become a significant focus on mid-career survey exhibitions presented by the Gallery (later Museum), which continues to this day.

The new Vice-Chancellor Professor Mal Logan becomes the Chair of the Monash University Gallery Committee—the first Vice-Chancellor to hold this position. He moves the Monash University Gallery from the funding base of the Faculty of Arts through the Visual Arts Department to the reporting and central funding base of the Comptroller (and later Monash General Manager) Peter Wade—also a Committee member until 1999.

## 1988

The Acquisition Policy is reviewed and a focus on purchasing contemporary works (principally produced in the previous decade) is reasserted. Guidelines prioritise ‘the representation of Melbourne artists’, including ‘various sculptural modes of the eighties’ and a ‘fair representation of Australian women artists’.

Monash University opens a city centre at 30 Collins Street. Photographic works with an urban focus by artists including Rozalind Drummond, Graeme Hare and Bill Henson are acquired for exhibition at the centre.

Arthur Boyd’s *Australian Scapegoat (Triptych)*, 1988, is exhibited in the inaugural exhibition of the Australian Pavilion at the Venice Biennale (with commissioner and curator Grazia Gunn) and will be later gifted to the collection by the Arthur Boyd Foundation.



Artist Lyn Moore with iron bark sculptures outside Monash University Gallery, 1988. Monash University Archives, IN381. Photo: Richard Crompton

## 1989

Jenepher Duncan is appointed inaugural director of the Monash University Gallery.

Forty-eight watercolours of banksia by botanical artist Celia Rosser, artist-in-residence with the Faculty of Science between 1970 and 2000, enter the Collection. Additional works from the same series are acquired in 1992 and 2000.



Celia Rosser, *Banksia robur (Swamp Banksia)* 1973

## 1990

Monash University amalgamates with the Chisholm and Gippsland Institutes. The reinstatement of a percent for art scheme as part of the expanded capital works program greatly increases the budget for acquisitions and enables retrospective purchasing of works by artists such as Ian Burn, Juan Davila, Tracey Moffatt and Susan Norrie.

Acting on his conviction that universities have a public community role to play as cultural sponsors, Vice-Chancellor Professor Logan creates long-term affiliations between Monash University and both the Playbox Theatre Company and the Australian Centre for Contemporary Art (ACCA). Monash underwrites most of the staffing costs at ACCA including the director's position (occupied by Jenepher Duncan), which is divided between ACCA and the Monash University Gallery until December 2001. Featuring over seventy artists, the major exhibition *Off the Wall / In the Air: A Seventies Selection* is presented at both Monash University Gallery and ACCA in July.



Tracey Moffatt, *Untitled* 1989

## 1992

Following another Acquisition Policy review, an increased focus on opening the Collection up to 'all media relevant to contemporary artistic concerns' is stated, including 'photography, mixed media, film and digital work'. Tim Johnson's video work *Light Event (Flying Lights)* 1971/1993 is acquired the following year.

## 1994

Professor Graeme Smith (Psychiatry) donates a number of works to the Collection by artists including Howard Arkley, Juan Davila, Linda Marrinon and Constanze Zikos.



Juan Davila, *Picasso Theft* 1991

## 1995

Vice-Chancellor Professor Logan provides support for a Monash Acquisitive Art Prize, which awards emerging artists \$8,000 and \$6,000 for first and second place respectively. The first two recipients are Mathew Jones and Callum Morton for the works *Big Painting (RIOT # 1: DEAD)* and *24 Hrs* (both 1995). Sally Mannall's *Untitled* and Maria Cruz's *Reddish* (both 1996) receive the prizes the following year. The prize concludes with Logan's departure from the Vice-Chancellor role in 1996.



Sally Mannall, *Untitled* 1996

## 1997

Vice-Chancellor and President 1997–2002, Professor David Antony Robinson

Monash University Gallery begins reporting to the Deputy Vice-Chancellor (International and Public Affairs) within a newly formed combined department of Performing and Visual Arts. The department is later expanded to become Public Affairs and then Marketing and Public Affairs.

Chair, Advisory Committee to the Vice-Chancellor, University Gallery 1997–99, Professor John Edgar Maloney (Deputy Vice-Chancellor, International and Public Affairs)

## 1998

Monash University announces its intention to cease its affiliation with, and support of, ACCA. The arrangement remains in place until the end of 2001, and an additional donation from the University of \$500,000 goes towards the building project. ACCA opens its new Southbank premises in 2002.

David Thomas is first employed as Museum Officer and remains working closely with the Collection today.

## 2000

Chair, Advisory Committee to the Vice-Chancellor, University Gallery 2000, Dr John Gregory (Visual Arts)

Professor Peter Darvall establishes a review of the Monash University Gallery, which formalises the Gallery's adherence to international museological standards. The review also results in a new name: Monash University Museum of Art (MUMA).

Chair, Advisory Committee to the Vice-Chancellor, University Gallery/ Monash University Museum of Art Committee 2001–02, Professor Peter LePoer Darvall (Deputy Vice-Chancellor, Research / Vice-Chancellor and President)

## 2001

To commemorate the opening of Monash University in Prato, Italy, twenty works from the Monash University Collection are toured to Prato for the exhibition *Our Place: Issues of Identity in Recent Art*.



Kate Beynon, *Li Ji: Warrior Girl* 2000

## 2002

Vice-Chancellor and President 2002–03, Professor Peter LePoer Darvall

The exhibition *People, Places + Ideas: Celebrating Four Decades of the Monash University Collection* marks the fortieth anniversary of the Collection. The accompanying publication, with thirty-two contributors, traces the history of the Collection through the lenses of art history and specific media including print, photography and sculpture.

Mike Parr performs *Close the Concentration Camps* at the Museum on 15 June. The endurance performance is broadcast online and is the first public webcast to be undertaken at the University. Parr donates documentation of the performance to the Collection.



Mike Parr, *Close the Concentration Camps* 2002

## 2003

Vice-Chancellor and President 2003–09, Professor Richard Graeme Larkins

Dame Elisabeth Murdoch donates funds to commission a tapestry based on Roger Kemp's painting *The Cross*, 1968, to honour Monash's foundation Vice-Chancellor, Sir Louis Matheson. Kemp's original painting had been acquired in 1968, prior to it winning the Blake Prize for Religious Art.

Chair, MUMA Committee 2003–10, Professor John Kyle Redmond (Dean of Art and Design)

MUMA enters a transitional period after the director's resignation.

## 2004

Max Delany is appointed director of MUMA. The Museum reporting line is relocated from the department of Public Affairs to the portfolio of the Vice-Chancellor, Professor Richard Larkins. In 2005, a strategic review led by Professor John Redmond recommends that MUMA move to Monash's Caulfield campus, where the Faculty of Art and Design is located.

In the following years, a range of curated exhibitions examining connections threading through the Collection are presented at MUMA and other venues, including the gallery of the Faculty of Art and Design; the Switchback Gallery at the Gippsland Centre for Art and Design; and regional touring shows.

## 2007

After a limited design competition, Kerstin Thompson Architects is selected for the museum redevelopment at Caulfield campus. Delany works closely with Thompson to design an outward-facing museum that includes a range of facilities, including a back-of-house store, and education and event spaces.

The Monash University Collection catalogue of 1,474 works is migrated to the digital collection management system Vernon. 1,053 artwork records have since been added.

## 2009

Vice-Chancellor and President 2009–14, Professor Edward Byrne

MUMA receives a major donation from the Ergas Collection, a non-profit organisation established by Professor Henry Ergas with curator Glenn Barkley to collect and support the work of artists from Australasia in the early stages of their career. Fifty-eight works by artists including Belle Bassin, Trevelyan Clay, Patrick Hartigan, Matt Hinkley, Darren McDonald, Moya McKenna, Alasdair McLuckie, Julian Martin, David Rosetzky and John Spiteri are acquired.



David Rosetzky, *Lindsey* 2008

## 2010

Chair, MUMA Committee 2010–, Professor Shane Murray (Foundation Professor of Architecture and Dean of Art, Design and Architecture)

MUMA moves to its new galleries on Caulfield campus alongside the Marc and Eva Besen Commission, Callum Morton's major public artwork, *Silverscreen*, 2010. The inaugural exhibition *Change* features works by fifty-seven artists in the Collection and recognises the principal philanthropic partners of the new museum facilities—Marc Besen AC and Eva Besen AO, Sidney Myer Fund, Helen Macpherson Smith Trust and Ian Potter Foundation. The design of the new museum and sculptural courtyard are later recognised in a number of awards from the Australian Institute of Architects.



Monash University Museum of Art, 2010. Photo: Trevor Mein

## 2012

The first Ian Potter Sculpture Commission is unveiled: *This Place Will Always Be Open* by Emily Floyd.

Two significant individual artwork donations come into the Collection: a painting by Fred Williams, *Untitled (Hillside Landscape)*, 1969, donated by Lynn Williams; and a major video installation by Angelica Mesiti, *Citizens Band*, 2012, purchased with funds donated by Peter Jopling QC after it is exhibited in *NEW12* at ACCA.



Emily Floyd, *This Place Will Always Be Open* 2012, Ian Potter Sculpture Courtyard. Photo: John Brash

## 2013

Charlotte Day is appointed director on Max Delany's departure to become Senior Curator, Contemporary Art at the NGV. Now settled into the new facilities at Caulfield, there is renewed focus on developing the education side of MUMA's activities and building international connectivity across the Museum's exhibitions and public programs.

## 2014

President and Vice-Chancellor, Professor Margaret Gardner AC (2014–)

MUMA and Monash's Buildings and Property Division launch the first Public Art Masterplan for Monash University, which has been based on an earlier Integrated Art Policy from 2011. With the inclusion of an annual budget for public art, the Masterplan catalyses a period of commissioning works for the campus, commencing with Ronnie van Hout's charismatic *Dayton*, 2014.

A partnership with the Faculty of Science is established, which enables the acquisition of fifty-nine artworks by thirty artists over the next three years. Elsewhere, MUMA facilitates the exhibition of video artworks from the Monash University Collection at Ark Galerie in Yogyakarta, Indonesia, for the exhibition *So Long as You Move*.



Ronnie van Hout, *Dayton* 2014. Photo: Zan Wimberley

## 2016

MUMA commissions new writing on artworks in the Collection from a broad range of writers, curators and artists under the umbrella of *50 Works from the Collection*. In a similar vein, *First Languages of the Monash University Collection* invites First Nations and non-English-speaking curators, artists and writers to respond to selected works in their first and/or ancestral languages with guest curator Léuli Eshrāghi (Indigenous Sāmoan and Persian Australian).

*Seeing Voices*, an exhibition featuring artworks from the Collection presented by MUMA with NETS Victoria, begins its two-year regional tour.



Exhibition catalogue for *Seeing Voices*, featuring *Michael Cook, Majority Rule (Senate)* 2014

## 2018

MUMA continues to commission writing on works from the Collection, engaging another fifty authors. Dedicated offsite storage is secured for the first time in the Collection's history at a Mount Waverley facility located in close proximity to Clayton campus with a purpose-built fit-out.

A new partnership with the Monash Business School enables the acquisition of forty-three artworks by fifteen artists over two years.



Monash University Collection store, Mount Waverley

## 2019

The Monash University Collection Acquisitions Policy is updated again—this time to proactively address gaps identified in the Collection with respect to diversity in gender, culture, art form and ideas.



Yhonnie Scarce, *Only a Mother Could Love Them* 2016

## 2020

A new MUMA website is launched on 18 May to coincide with International Museum Day. Designed by Studio Round and including an enhanced Collection search function, the website is winner of the Institution Website category in the 2020 MAPDAs (Museums Australasia Multimedia & Publication Design Awards).

## 2021

Numerous collection exhibitions across Monash campuses celebrate sixty years of the Collection, including the three-part *Connecting the World through Sculpture* at MUMA.

A major donation of limited edition prints by twentieth-century British and European artists is gifted to the collection by Dr Doug Kagi. This new print study collection includes works by R.B. Kitaj, Eduardo Paolozzi and Elizabeth Peyton.



Collection and gallery curators, gallery assistants, administrators, education officers, communication officers, public program officers, museum officers, installation crew and photographers who have been part of MUMA's history:

Kate Barber, Geraldine Barlow, Melissa Bedford, Catherine Bennetts-Cash, Angela Brophy, Michael Bullock, Natasha Bullock, Veronica Casetta, Kieran Champion, Sebastiona Chia, Jennifer Colbert, Sam Collins, Samantha Comte, Renee Cosgrave, Trent Crawford, Hugh Crole, Ben Crowley, Mary Dancuk, Isabella Darcy, Avni Dauti, Michael Davison, Charlotte Day, Max Delany, Nick Devlin, Daniel du Bern, Gosia Duda-Nicholson, Jenepher Duncan, Janelle Dunstan, Judy Dyson, George Egerton-Warburton, Sandra Ellemore, Kerry Elrich, Beau Emmett, Hope Elston, Juliana Engberg, Kelly Fliedner, Rosemary Forde, Will Foster, Claudia Funder, Mark Galea, Felix Garner-Davis, Lyn Gash, Merryn Gates, Michelle Gearon, Stephanie Goetze-Theis, Leon Goh, Trish Gonzalez, Phillippa Griffin, Matlok Griffiths, Grazia Gunn, Karen Hall, Louise Hall, Kirrily Hammond, Memory Holloway, Helen Hughes, Rosie Isaac, Raafat Ishak, Susan Jacobs, Jess Johnson, David Jolly, Tahlia Jolly, Gemma Jones, Rosalie Jordan, Maggie Judd, Sara Kelly, Melissa Keys, Alkira Kinchela, Natalie King, Wyatt Knowles, Danny Lacy, Katia Lallo, Cathy Leahy, Alexis Lee, Helen Light, Caitlin Littlewood, Malcolm Lloyd, Merryn Lloyd, John Loane, Lian Low, James Lynch, Patrick McCaughey, Simon McGlenn, Kyla McFarlane, Shelley McSpedden, Corey Mahar, Simon Maidment, Gian Manik, Jordan Marani, Hannah Mathews, Fiona Maxwell, Elaine Merkus, Linda Michael, Melissa Miles, Emma Miller, Rohan Mills, Alister Morley, Sarah Morris, Grainne Murphy, Emma Neale, Ned Needham, Dave Nelson, Jimmy Nuttall, Liam O'Brien, Will O'Donnell, Patrick Pantano, Francis E. Parker, Katarina Paseto, Lachlan Petras, Margaret Plant, Barbara Poliness, Helen Puckey, Lisa Radford, Melissa Ratliff, Alicia Renew, William Riley, Denise Robinson, Julie Robinson, Emily Rose, Cathryn Ross, Elise Routledge, Brad Rusbridge, Rachel Schenberg, Chris Sciuto, Patrice Sharkey, Susie Shears, Bevan Smith, Christopher Smith, Eli Smith, Warisa Somsuphangsri, Zara Stanhope, Anastasia Starzynski, Tim Sterling, Michele Stockley, Hayden Stuart, Nicola Suur, Sophie Takách, David H. Thomas, Simone Tops, Aneta Trajkoski, Julie Traitsis, Meredith Turnbull, Nicola Vance, Liza Vasiliou, Rebecca Vaughan, Samantha Vawdrey, Peter Walsh, Michael Wardell, Rachael Watts, Wendy West, Jill Winfield, Daniel Withers, Anna Zagala.

A big thank you to the many interns, volunteers, installers, conservators, designers, photographers and others who have worked with us over the years!

### **Monash University Museum of Art**

Ground Floor, Building F  
Monash University  
Caulfield Campus  
900 Dandenong Road  
Caulfield East VIC 3145  
Australia  
+61 3 9905 4217  
muma@monash.edu  
monash.edu/muma

### **Opening Hours**

Tue–Fri: 10am–5pm  
Sat: 12–5pm  
Closed Sun  
Mon by appointment  
Entry is always free

We acknowledge and pay respect to the Traditional Owners and Elders— past, present and emerging— of the lands on which Monash University operates. We acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years.