

Gertrude Studios 2016



Front Cover:

Rosie Isaac

Slow roasted lamb, wet blanket, 2016

installation view, Gertrude Contemporary, Melbourne

photo credit: Christo Crocker

Back Cover:

Noriko Nakamura

We weren't aware that you have been here all this time, 2016

installation view, Gertrude Contemporary, Melbourne

photo credit: Christo Crocker

Gertrude Studios 2016
Gertrude Contemporary
28 October – 10 December

GERTRUDE CONTEMPORARY

Gertrude Contemporary is a not-for-profit gallery and studio complex that has been supporting contemporary artists for over thirty years. Our artistic program is unique in its equal emphasis on the production and presentation of contemporary art through the studios and exhibition program. Central to all of Gertrude's activities is the goal to support the development of Australian artists. We support artists to explore new ideas and present risk-taking work at pivotal points in their careers. Gertrude builds the careers of great artists through subsidised studio space, exhibitions, mentorships, network development, artist residencies and international exchange.

Gertrude is an important meeting place where artists, curators, students and the wider public come together to encounter and deepen their understanding of contemporary art. Gertrude gives our audience a unique insight into the creative development of artists. Our audience is a strong community of people from diverse backgrounds, who explore and engage with risk-taking art and ideas at Gertrude. We deepen our audience's experience of the exhibition program and offer insights into the creative process through artist and curator talks, lectures, symposia, publications, film screenings, workshops, performances, education programs and touring exhibitions.

GERTRUDE STUDIOS 2016

Brooke Babington
Holly Childs
Adam John Cullen
Eric Demetriou
Fayen d'Evie
Debris Facility Pty Ltd
Hamishi Farah
Minna Gilligan
Ry Haskings
Rosie Isaac
Josey Kidd-Crowe
Sam Martin
Adelle Mills
Noriko Nakamura
Nik Pantazopoulos



Gertrude Studios 2016

A foreword to a further forward

There are many distinct differences in how audiences relate to their experience visiting Gertrude Contemporary in comparison to the artists involved in our long-standing studio program, even for the most avid and regular of visitors. While the sixteen studios located above our current Fitzroy premises are not residential, the artists occupying them spend, in many instances, more time in their studios than they do at their own homes or places of work. For the two-year period of their studio residencies, that valued piece of real estate – a working space invariably larger than they have ever occupied previously or that they are likely to inhabit in the future – is their domain. It is certainly theirs for that period of time, but they also share that voluminous space with the ghosts of all of the former studio artists who have preceded them. Traces remain from each occupant who has temporarily ruled over that realm before them. Far from neutral spaces, the studios themselves hold the history of the organisation in every surface. Each drop of paint, nail in the wall and incision in the floor is part of the residue of the artistic production that has occurred in the space since Gertrude was founded over three decades ago.

The importance of the annual *Gertrude Studios* exhibition is to reinforce the circularity of how the organisation operates as both a site for production as well as presentation. For this exhibition, ideas generated into works upstairs migrate downstairs, transferring the often private processes of artistic production in the studios into the public context of the exhibition spaces below. This selection of works from artists participating in the Gertrude Studio Program is not intended as an exercise in coherence, for this is not an exhibition assembled around a core theme or medium. Instead, the annual exhibition

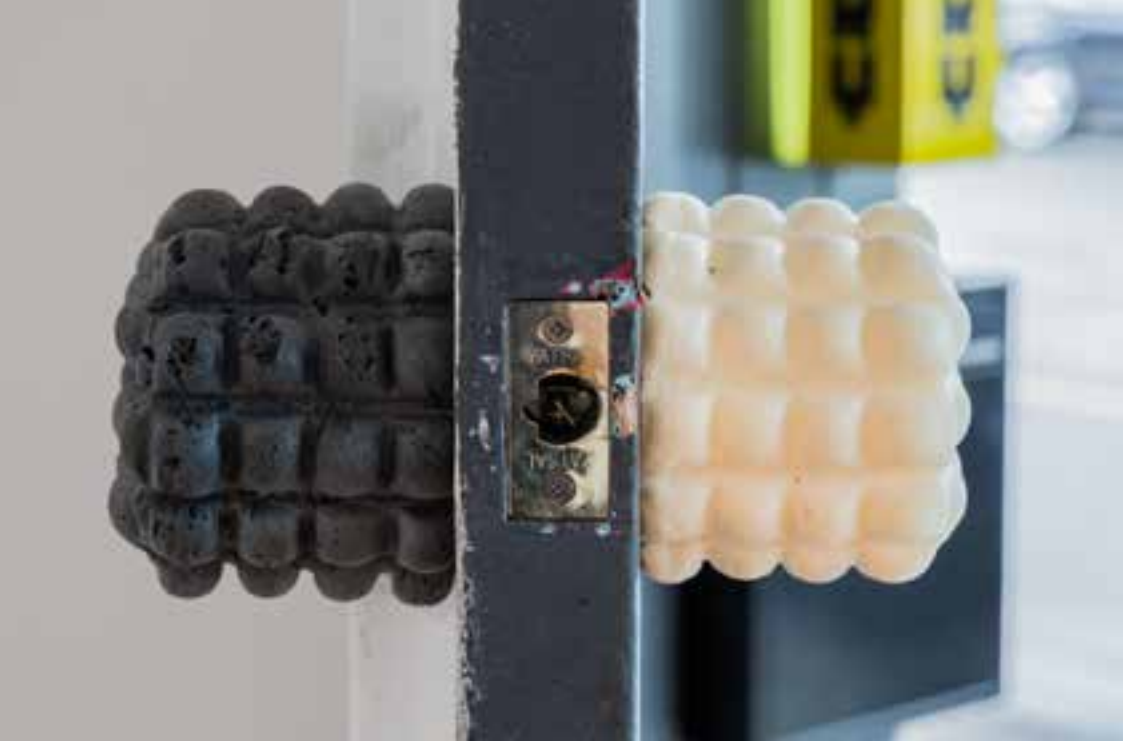
serves as something of a chronicle of artistic production in Melbourne at a given time, which in certain instances might only make sense when considered in retrospect. And so it will for *Gertrude Studios 2016*, as the organisation readies itself to depart from the location it has occupied since its founding in 1983. Next year will see the organisation transition into the next phase of its ongoing evolution, to take on a new architecturally designed building in a new neighbourhood that the organisation will invariably dynamise as it has done to Gertrude Street over many decades.

Gertrude has always been more than the site that it occupies: it is an ever-expanding network of artists, curators, writers, collectors and as always, an ever-broadening public curious for new ideas and perspectives. So while being the final *Studio Artists* exhibition at our current premises at 200 Gertrude Street, it is merely the final of such chapters in the current phase of the organisation. As we prepare to reposition Gertrude for a further thirty years of cultural contribution, bringing with us the loyal community that is so much a part of the organisation's history and ongoing vitality, we will leave behind nostalgia and take with us the optimism that has always been intrinsic to how Gertrude defines its role. We will leave behind many of the paint drops, nails and incisions, only to mark a new architecture with the same evolving residue, tracing and layering of creative production.

Mark Feary
Artistic Director
Gertrude Contemporary







Brooke Babington

Stress test, regress, 2016
semi visco-elastic 'Memory' foam, squid ink, cast against found
anti-vandal security cage
dimensions variable
installation view, Gertrude Contemporary, Melbourne

Holly Childs

Imagine a text written by H  l  ne Cixous on the subject of Brain Fog (film still), 2016
digital video
7 minutes 9 seconds

Gondwana down the sleeves in bone type
A twin
A travel partner
Do everything together to split the costs and not be in your own head
And everything cute
And learning for two
And resources, their bookshelf, your bookshelf
Teams of people working for you
To get fresh
Really hungry for attention or validation
Their wedding, like his grad show, had far too many components
New plan: Make one video per week through the spring and summer
Use footage and text from that week
& upload at peak
You'll adapt to your surroundings but it's worth keeping track of what you actually enjoy
Effortless connection
Construct nice rituals for yourself but try to make sure they're not too depressing
Bath bomb
Haircut
A treasure map
Template
Key the sides
What's actually worth it?



Adam John Cullen

Forever stuff (detail), 2015

plaster, hydrostone, oxides, fabric, lino

dimensions variable

installation view, Shepparton Art Museum, Victoria

photo credit: Christian Capurro

A painted view (No. 1), 2016

silk, hydrostone

dimensions variable

installation view, Alaska Projects, Sydney

photo credit: Robin Hearfield

Works courtesy of the artist and Alaska Projects, Sydney

Growing up, I spent most of my spare time engaged in nerdy activities: candle making, breeding tropical fish, gardening, looking after the chickens and rollerblading around the suburban streets of Western Belconnen with my border collie pulling me along.

These activities were undertaken with a lot of dedication and a simple trial and error attitude. Now, I make work in the same way. I am a terrible writer (maybe because I'm dyslexic, or maybe not), so I've always made work as a way to try and express my half-baked notions of the way the world works.

What interests me most is the life cycle of materials and objects. Like sand into glass, glass into ocean, glass into sand kind of thing. One (entirely unresearched) notion I have is that there is a set number of atoms on the earth at any given time, momentarily forming together to make an object, either man-made or natural, but eventually breaking apart to become new materials or objects. If you take one of these formed objects and focus on it, it speaks of the society that it is located within at that time.

Since moving into Gertrude, I've made a large new body of work. It is too early for me to put concisely into words, but my practice is shifting – it's becoming more self-reflective. The work I've made for recent shows and for this studio artist show, is an attempt to represent personal places or events through sculptural installations. My practice is starting to turn around and in on itself. In my previous work, I tended to use objects and materials to speak more broadly about societal structures. Now, the objects, materials and process speak of isolated places or events. Not much has changed personally, however, I still spend most of my time looking at chickens, making work by trial and error and walking around suburban streets with a border collie.





Eric Demetriou

Round Base, 2016

(a series of live and recorded performances arranged for round
base microphone stand)
microphone, round base microphone stand, mixing desk, amplifier
dimensions variable
installation view, Gertrude Contemporary, Melbourne

Fayen d'Evie

Troy McConnell, Terry Foley, Bryan Phillips, Sophie Takách and Fayen d'Evie
[...] [...] [...] (work in progress), 2016
shared action involving objects / press / grounding/ sounding
photo credit: Pippa Samaya

Troy McConnell, Terry Foley, Bryan Phillips, Sophie Takách and Fayen d'Evie
[...] [...] [...] (work in progress), 2016
shared action involving objects / unclasp / skin(s) / torsion
photo credit: Pippa Samaya

Over my two-year residency at Gertrude, I have reoriented my practice to concentrate on blindness as a radical critical position and as a generative methodological principle; one that opens terrain for artistic and curatorial practice attuned to complex embodiment, translations, haptic discourse, structural politics, perceptual enquiry, material histories, layered authorship, ephemerality, visual instability, and the invisible. This process has often taken a conversational and collaborative turn, and recent works are imprinted with contributions from Georgina Kleeege, Devon Bella, Anna Ilchenko, Irina Povolotskaya, Shelley Lasica, Troy McConnell, Prue Lang, Cecilia Vicuña, Camila Marambio, Bryan Phillips, Katie West, Tamsen Hopkinson, Sarita Gálvez, Ben Phillips and Janaleen Wolfe, among others. Of particular influence has been Sophie Takách's insistent questioning of the dynamics at work in encounters between people, places and materials, and how shifting forces can be made tangible through performative action and ephemeral installation. Together, we have experimented with casting tactile dialogues in wax and bronze, and have repurposed the accumulating sculptural objects as provocations for vibrational audio-description, and within a pedagogical 'Prologue for Handling' (a score to bring attentiveness to touch, and to expand movement vocabularies when handling artworks). We have talked of pressures, and of resistance – physical, conceptual, political, personal. Our conversations are now shifting towards responsive installations that evolve through tactile and vibrational encounters, as collaborators and public audiences navigate macro and micro exhibition structures and thresholds.





Debris Facility Pty Ltd

Endolith Morphology, 2016

Claire Lambe's polyester, rubber, plaster and wood, Distal Phalanx's steel tube and fixtures, Charlie Sofó's acrylic dome, Jeff Neale's UV neon tubes, recovered Bianca Hester sculpture unreturned from Gertrude Contemporary, Helen Grogan's black plastic sheeting and glass, John Gosper's plastic tubing, Steven Leslie's acrylic discs, Kt Spit's drop sheets, Lauraunt bakery's bread, Leilani Turner's textiles, Javed de Costa's pumice and iron filing sand timer, Sarah CrowEST's coffee ground bliss ball sculpture, Bridie Lunney's ceramic tiles, Alex Cuffe's chrome hemi/spheres, Anna Kristensen's minerals, Andrea Simmon's silverware, Isadora Vaughan's clay and ink, Hamisi Farah's product display stand, Oliver van der Lught's black acrylic sheet, Gian Manik's golden curtain, anonymous Gertrude Studio Artist's wood panels and wheels, wrapping paper, PVA glue, thermochromatic pigment, chameleon refractive pigment, magnets, sea sponge, aerosol paints, USB-powered salt crystal lamp, bathmat, glass ice cubes, ink, plastic, pewter, rope, irrigation panels, gap filler, cornflour, activated charcoal, found Chanel perfume, water, spittle, cling wrap, coconut oil, turmeric, salt, headlight tint adhesive, water filtration plastic, found projection screen and lycra, occasional performance and spatial re-orientation, light, electricity, scent, evaporation, bergamot oil, bismuth, polyurethane resin, finger grease, tyvek print, paid and unpaid labour, sweat and clenching, etc., 2015–2020
installation view, Gertrude Glasshouse, Melbourne

Hamishi Farah

Statement of non-participation, 2016

post-it note, pencil

7.6 cm x 7.6 cm

installation view, Gertrude Contemporary, Melbourne

photo credit: Gertrude Contemporary

Hamishi Farah
- Retired from Australian art
- Health reasons



Minna Gilligan

High Hopes, 2016

acrylic and spray paint on canvas

46 cm x 56 cm

image courtesy the artist and Daine Singer, Melbourne

Ry Haskings

Free pamphlet, 2016

acrylic on canvas and steel

240 cm x 240 cm

installation view, Gertrude Contemporary, Melbourne





Rosie Isaac

Slow roasted lamb, wet blanket, 2016
 felted raw wool (IC & C Graziers, Arnold, Victoria and Woodend, Victoria), soap, water
 dimensions variable
 installation view, Gertrude Contemporary, Melbourne
erotic body plus cunnilingus, 2016; *cunnilingus over innocent lamb*, 2016
 installation view (detail), Gertrude Contemporary, Melbourne
 photo credit: Gertrude Contemporary

I find slow-roasted lamb overwhelming. Mythically rich. Too far removed from its beginnings as flesh and no longer carrying the moral weight of innocence, it isn't worth ingesting, or once swallowed, isn't well tolerated.

Excerpt from *Figure (reclining)*, 2016. Reading performed to accompany *Slow roasted lamb, wet blanket*.

Josey Kidd-Crowe

Von. Bamberger, 2016

oil, plastic leaves, cracker, wood and shoelace on canvas
101 cm x 76 cm

Wrigley's Idea: Autumn Relief, 2015–2016

oil, plastic leaves and shoelace on jute
115 cm x 90 cm

works courtesy of the artist and Neon Parc, Melbourne





Sam Martin

Heliocentric Worlds, 2016
oil, synthetic polymer and glitter on jute
154 cm x 102 cm
photo credit: Annie MacInnes

Adelle Mills

Family is a score, 2016

HD video, sound

13 minutes 24 seconds

installation view, TCB Art Inc., Melbourne

Actors: Eloise Mignon, Anna McCarthy, Jimmy Nuttall,

Peter Paltos. Voice: Tamara Saulwick. Camera and editing

assistant: Olivia Koh

'I will, at some point, need a cigarette, but for now I am a baby'.

In *Scenery for catharsis* (2016) the speech, mood and body languages of the artist's immediate family are described by use of a script. A series of short lines have been allocated to each 'family member' to be performed by four actors who rotate their lines using the script as a score. The actors were directed by the artist to move through family characters in an arrangement of dialogue and movement duplications from scene 1 through to scene 4. The artist's memory finds – in part – its physical base in relation to her family, who like all bodies move with their own specificities. In speech the family is also distinct. *When listening to these lines we read along the actors' faces. Looking outward we see and hear in proximity to others – the character that is different is also the same.* Extracting this family from 'the scene' we listen to a voice in relation to these movements. The Narrator, 'a voice' speaks to the outside – she replicates with contrivance and ease. Using a script to develop choreography that is repeated within the score or play the artist has allocated individual movements to each family member and it is the actors' task to repeat and regulate these phases in determining the score.





Noriko Nakamura

Motherland, 2016
limestone
dimensions variable
installation view, Sutton Projects, Melbourne
photo credit: Matthew Stanton

Animism is the belief that the boundary between the physical and spiritual is not absolute, but can be transgressed. According to this idea a spiritual force resides in all things: animals, objects, even landscapes. My work uses stone carving and organic elements to make installations, drawing on ideas of animism and ritualistic practices.

Through my recent exhibition *Motherland* at Sutton Projects, Melbourne, I reconnected with my Japanese heritage.

The exhibition consisted of large-scale carved limestone sculptures, including one of Izanami, the goddess of both creation and death. Izanami gave birth to the islands of the Japanese archipelago. This show represented my personal response to Japanese mythology and history, and how these narrative structures define our relationship with our culture.

This work experiments with imagery and narrative in order to communicate the ambiguous boundary between nature and culture. I seek to show how perception and understanding of material can transform, in an effort to temporarily transgress boundaries that are set up by systems of categorisation.

Nik Pantazopoulos

Metallic Blau (performance screen), 2016
stained black Victorian Ash, stainless steel hinges, plexiglass,
diabond, inkjet print, platine rag paper
300 cm x 100 cm x 180 cm
installation view, Gertrude Contemporary, Melbourne
photo credit: Nik Pantazopoulos
LIGHT-BASED SCORE 2A, 2016
photo credit: Nik Pantazopoulos



Brooke Babington

Brooke Babington is an artist, writer and curator. Exploring power and social dynamics, her work engages with ideas of ideology, the mythology of the artist and language. Recent solo exhibitions include: *No Nuisance*, The Alderman, Melbourne (2015); *This is where you fold like a cheap suit*, TCB Art Inc., Melbourne (2012); and *Working Holiday*, Rear View, Melbourne (2011). From 2013 – 2014, Babington was the Director of Slopes, a twelve-month, not-for-profit project space in Melbourne with Melissa Loughnan and Helen Hughes. Her curatorial projects have included *Why Not Walk Backward?* (with Liang Luscombe), Gertrude Contemporary, Melbourne (2014); *Thin Air*, Slopes (2014); *Take No Lay Down* (with Pip Wallis), Slopes (2014); *The Knock-off Show* (with Liang Luscombe), Slopes (2013); *Between Being and Doing* (with Melissa Loughnan), Utopian Slumps, Melbourne (2013); and *Navel Gazing* (with Melissa Loughnan), Utopian Slumps (2013). Babington completed a Bachelor of Fine Arts in Painting from the Victorian College of the Arts in 2010 and also holds a Bachelor of Arts (Art History and Curatorship, Honours) from the Australian National University.

Holly Childs

Holly Childs is a writer and editor. Her work explores the use of digital networks in contemporary culture. She is the author of two books: *Danklands*, published by Arcadia Missa, London and *No Limit*, published by Hologram, Melbourne. Recent presentations of her work include: as art writer within Adam Linder's choreographic service *Some Proximity* at the Museum of Contemporary Art, Biennale of Sydney (2016); *Danklands [Swamped in 3 voices]* for *Capitalist Surrealism*, National Gallery of Victoria, Melbourne (2015); as curator of *Quake II*, Arcadia Missa, London (2014); and *waterfalls.biz* at Slopes, Melbourne (2014). She is a founding editor of Next Wave's online publication *Worm Hole* (2016) and was an Associate Producer at Next Wave (2015-16 cycle).

Adam John Cullen

Adam John Cullen is a Melbourne-based visual artist, largely working with sculpture. Cullen completed Honours in Fine Art at Monash University in 2008. Since graduating, Cullen has curated and exhibited in various group exhibitions, been in several prizes and held various solo exhibitions including: *Bapaume Street*, Alaska Projects, Sydney (2016); *Burnout*, Alaska Projects, Sydney (2015); *Settle*, TCB Art Inc., Melbourne (2014); *Lumped Together*, West Space, Melbourne (2013). Adam was a finalist in the 2015 Sidney Myer Australian Ceramic Award held at Shepparton Art Museum.

In 2016 Cullen is a current Board member of TCB Art Inc., and travelled to Montpellier, France to participate in the TCB Art Inc., Board Exchange with Gallery Aperto, Montpellier. In 2012 he undertook an artist residency at KUNCI Cultural Studies Centre in Yogyakarta, Indonesia. Cullen's work is held in various collections across Australia and Canada.

Eric Demetriou

Eric Demetriou completed a Masters of Fine Art at the Victorian College of the Arts in 2013. His work has been exhibited in various public galleries and artist-run initiatives including Contemporary Art Space Tasmania (CAST), Hobart; Gertrude Contemporary, Melbourne; Bus Projects, Melbourne; and The Substation, Melbourne. Recent exhibitions include *Trolley Pole*, Sawtooth ARI, Hobart (2014); *Palimpsest #9*, Mildura (2013); *Beez in the trap*, Bus Projects, Melbourne (2012); and *Knuckle Song*, BLINDSIDE, Melbourne (2012). As a performer he has toured to perform in venues and events such as the MCA Artbar, Sydney; The Arts Centre, Melbourne; The Avoca Project, Avoca; West Space, Melbourne; Boogie Festival, Tallarook; The International Noise Conference, Miami; and The University of Melbourne Car Park. In 2016 Demetriou was awarded the Copyright Agency | Viscopy John Fries Award.

Fayen d'Evie

Fayen d'Evie explores blindness as a radical critical position and as a generative methodological principle, which agitates ocularcentric norms of exhibition-making, opening terrain for artistic and curatorial practice attuned to complex embodiment, translation, haptic discourse, structural politics, perceptual enquiry, ephemerality, and the perpetually invisible. d'Evie is also the founder of 3-ply, which investigates artist-led publishing as an experimental site for the creation, mutation, dispersal and archiving of texts. d'Evie is based in rural Victoria and is a PhD candidate in Curatorial Practice at Monash University. d'Evie graduated from the Victoria College of the Arts with a Bachelor of Arts (Painting) in 2011. Recent exhibitions include: [...] [...] [...], Gertrude Glasshouse, Melbourne (2016); *Human Commonalities*, V.A.C. Foundation and the State Museum of Vadim Sidur, Moscow (2016); *Endless Circulation: TarraWarra Biennial*, Healesville (2016); *The Gravity, the Levity*, Kadist Art Foundation, San Francisco (2016); *Habits and Customs...*, Kadist Art Foundation, Paris (2016); *3rd Ural Industrial Biennial*, Yekaterinburg (2015); *The Material Turn*, Margaret Lawrence Gallery, Melbourne (2015); *Not All Treasure is Silver and Gold, Mate...*, West Space, Melbourne (2015); *Just as Money is the Paper, the Gallery is the Room*, Osage Art Foundation, Shanghai (2015).

Debris Facility Pty Ltd

The Debris Facility Pty Ltd undertook a Parasitic Corporate Takeover of some flesh and Neurons in 2015. Through processes to Amplify Processes of Resource Re-purposing, Affective labour exchanges, De-materialisation of Value, and Mutations through Transport and Logistics, we hope to Ease journey through Time and Space. The Facility utilises a Haptic program of Alterations to objects and contexts, to hold open spaces for Speculative being and Discourse. The Facility staff aim to provide High Quality services to its Stakeholders in Any Means Engaged. Standards of Excellence will be weaponised to Address any and all Situations The Facility will Encounter: the Adsorption and Parasitic Methods generate a Sumptuous Platter to Feast on.

Hamishi Farah

Redacted is the world leader in digital security, with 2014 annual revenues of EUR 2.5 billion and blue-chip customers in over 180 countries. Redacted helps people trust one another in an increasingly connected digital world. Billions of people want better lifestyles, smarter living environments, and the freedom to communicate, shop, travel, bank, entertain and work – anytime, everywhere – in ways that are enjoyable and safe. In this fast moving mobile and digital environment, they enable companies and administrations to offer a wide range of trusted and convenient services by securing financial transactions, mobile services, public and private clouds, eHealthcare systems, access to eGovernment services, the Internet and internet-of-things and transport ticketing systems. Redacted's unique technology portfolio – from advanced cryptographic software embedded in a variety of familiar objects, to highly robust and scalable back-office platforms for authentication, encryption and digital credential management – is delivered by their world-class service teams. Their 14,000 employees operate out of 99 offices, 34 personalization and data centers, and 24 research and software development centers located in 46 countries.

Minna Gilligan

Minna Gilligan has a Bachelor of Fine Arts (First Class Honours) from the Victorian College of the Arts. She has been exhibited in various group and solo exhibitions in Australia and internationally. Recent solo exhibitions include *Let Love Shine*, Daine Singer, Melbourne (2016); *Almost Forever*, Spring 1883, Melbourne (2014); *Memory Hotel*, TCB Art Inc., Melbourne (2014); *Holiday Inn*, West Space, Melbourne (2013); and *Not In Kansas Anymore*, Dudspace, Melbourne (2012). Recent group exhibitions include *Dancing Umbrellas*, Heide Museum of Modern Art, Melbourne (2016); *Take Me Home Tonight*, Alt Space, New York, (2015); *Faux Museum*, C3, Melbourne (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); and *PICA Salon*, Perth Institute of Contemporary Art, (2013). Her work is in the collection of the National Gallery of Australia. Gilligan has published three books, *Time After Time*, (2015) published by Hardie Grant Australia/ Rizzoli New York; *Poems, Prayers and Promises*, (2015) commissioned by the National Gallery of Victoria; and *So Far* (2016) published by Bywater Bros. Editions.

Ry Haskings

Ry Haskings has been included in various group exhibitions including *Melbourne Now – Drawing Now*, National Gallery of Victoria, Melbourne (2014); *In the Cut*, Australian Centre for Contemporary Art, Melbourne (2013); *Self-conscious: Contemporary Portraiture*, Monash University Museum of Art, Melbourne (2012); *Ménage à Trois*, Enjoy Gallery, Wellington (2012). Selected solo exhibitions include *Thamasat Fuel Fabrication*, Sutton Projects, Melbourne (2014); *Unpacked bucket Llama Chute*, Shepparton Art Museum, Victoria (2010); *Burros Ballot*, TCB Art Inc., Melbourne (2010); *Backtrack AKA (Catchfire)*, Utopian Slumps, Melbourne (2009). Haskings is a TCB Art Inc., Board member. In 2016 he travelled to Montpellier, France to participate in the TCB Art Inc., Board Exchange with Gallery Aperto, Montpellier. Haskings has undertaken a PhD at Monash University and was a recipient of the Australia Council for the Arts Residency in Barcelona in 2016.

Rosie Isaac

Rosie Isaac graduated with a Bachelor Fine Arts (Honours) from Monash University Art, Design & Architecture (MADA) in 2014. She completed a year of her undergraduate degree at the Glasgow School of Art in 2011–12. Recent exhibitions include *Through Flooding: A silent choral reading* (part of brainlinea program *Through love: five feminist perspectives*), Next Wave Festival, Melbourne (2016); *No, I couldn't agree with you more* (two-person solo show with Briony Galligan), TCB Art Inc., Melbourne (2015); *Pardon me, but our position has been struck by lightning*, The Substation, Melbourne (2014); *?! Performance Festival*, The Pipe Factory Glasgow (2014); and *Coming Soon*, West Space, Melbourne (2014). She is the recipient of a number of grants and awards including Signal EOI funding 2016 (with Saskia Doherty) and an Australia Council for the Arts ArtStart Grant in 2015. Isaac undertook a residency at Hospitalfield Arts, Scotland in 2015.

Josey Kidd-Crowe

Josey Kidd-Crowe graduated with a Bachelor of Fine Arts from Latrobe University in 2009. His recent solo exhibitions and projects include *as a weasel sucks eggs*, Robert Heald Gallery, Wellington (2016); *Stupor Hiatus*, Neon Parc, Melbourne (2015); *Office Ideals*, Upper Canon, Melbourne (2014); *Tribute Night with Martin Kippenberger*, Meyers Place, Melbourne (2014); *Noble Sofa*, Neon Parc, Melbourne (2013); and *Das Boot Fair* (with Scott McCulloch), Next Wave Festival, Melbourne (2013). Recent group exhibitions include Centre for Style's *Atrophy Amphitheatre* exhibit in *Lurid Beauty*, National Gallery of Victoria, Melbourne (2015); *A Sinking Feeling*, Punk Café, Melbourne (2015); *Casual Conversations*, Minerva, Sydney (2015); and *Sifting Through Plastic Gods*, Margaret Lawrence Gallery, Melbourne (2013).

Sam Martin

Sam Martin's current paintings explore the tenuous lines between art and craft, as well as painting and sculpture. Embracing elements of weaving and decorative design in his work, Martin adopts a repetitive craftsmanship akin to laborious folk art practices. Within the painting process the surface is built by weaving together various types of hessian, granting it a physicality that plays on the traditional idea of the canvas as mere support. In some instances, each individual fibre of the substrate is then meticulously painted using miniscule polychromatic brushstrokes to reveal a painstaking display of labour. Martin holds a Bachelor of Fine Arts (Honours) in Painting from Monash University. Recent solo exhibitions include *We We Kojo*, Tristan Koenig Gallery, Melbourne (2015); *Windows for Sheets*, Caves Gallery, Melbourne (2015); and *For the Problem is No Longer*, Arc One Gallery, Melbourne (2014). Selected group exhibitions include *Churchie Emerging Art Award*, Griffith University Art Gallery, Brisbane (2015); *Incidents Above a Bar*, Alderman Gallery, Melbourne (2014); *Mike Brown - BLOOP or HYPERTENSION CAN BE FUN!!!!!!*, Charles Nodrum Gallery, Melbourne (2013). In 2009 he was awarded the Tolarno Hotel Painting Prize and the Arc One Gallery/Monash Prize.

Adelle Mills

Adelle Mills is an Australian artist working with score-based video performance, writing and choreography. Recent exhibitions include *Primavera 2016*, Museum of Contemporary Art, Sydney (2016); *Family is a score*, TCB Art Inc., Melbourne (2016); *Transmissions: Legacies of the Television Age*, National Gallery of Victoria, Melbourne (2015); *Adelle Mills: 3 Day Exhibition*, Laurel Doody, Los Angeles (2015); *NEW15*, Australian Centre for Contemporary Art, Melbourne; *Loosely Speaking*, Gertrude Contemporary, Melbourne (2013); and *Steam Engine*, Gloria Knight, Auckland (2014). Mills has received the Marten Bequest Scholarship as well as grants from NAVA and the Australia Council for the Arts. In 2017 Mills will undertake a Bundanon Trust residency in Nowra, NSW.

Noriko Nakamura

Noriko Nakamura completed a Fine Art Foundation Diploma at Central Saint Martins College of Arts and Design University of the Arts London, before receiving a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts, Melbourne in 2012. She has presented solo exhibitions at Sutton Projects, Melbourne; West Space, Melbourne; and TCB Art Inc., Melbourne. Her work has been exhibited at Aperto, Montpellier, France; XYZ Collective, Tokyo; RM gallery, Auckland; Dog Park Art Project Space, Christchurch and at the National Gallery of Victoria Studio, Melbourne. She received an Australia Council for the Arts Art Start grant in 2012.

Nik Pantazopoulos

Nik Pantazopoulos completed his PhD in Art, Design and Architecture at Monash University in 2013. He also holds a Bachelor of Fine Arts Photography from the Victorian College of the Arts, Melbourne; Honours in Sculpture from RMIT, Melbourne; and a Masters of Fine Art from Goldsmiths University, London. Pantazopoulos' practice is a study in the materiality of photography, sculpture and spatial practice. Recent projects include: *These Economies*, Sydney Contemporary, Sydney (2015); *Boutique Politics*, Bus Projects, Melbourne (2015); *Wearing*, West Space, Melbourne (2014); Australian Tapestry Workshop residency, Melbourne, (2014); *The Purple Onion*, TCB Art Inc., Melbourne (2014); *Re-building*, The Substation, Melbourne (2014); *Private View and Occasional Performance*, Dudspace, Melbourne (2014); *Decisions*, RMIT Project Space, Melbourne (2013); *Dark Rooms*, RMIT Project Space Melbourne (2013); *Octopus 10*, Gertrude Contemporary, Melbourne (2010); *A Monument to toilets; An Exhibition and Procession*, White Cubicle Toilet Gallery, London (2010). Pantazopoulos wrote the catalogue essay 'Fucking in Solidarity' for the exhibition *David McDiarmid: When This You See Remember Me* at the National Gallery of Victoria, Melbourne (2014) and spoke at an associated symposium, The Spirit and Spark of David McDiarmid at the National Gallery of Victoria, Melbourne (2014).

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The Gertrude Contemporary Studio Program is generously supported by the Danielle and Daniel Besen Foundation.

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Yusi Zang
Sally Winter
Daniel Gardeazabal (Photography volunteer)
Phoebe Windridge (Graphic Design volunteer)
Siobhan Sloper (Publication Project Intern)

Gertrude Studios 2016
28 October – 10 December 2016

Catalogue design: Yanni Florence
Print production: Adams Print
All works courtesy of the artists unless otherwise stated
Photography by Christo Crocker, unless otherwise stated
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Gertrude Contemporary Staff

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Christine Tipton, Director of Business & Operations
Laura De Neefe, Development & Communications Manager
Shae Nagorcka, Exhibitions & Studios Manager
Jacqueline Hanlin, Gallery & Administration Coordinator
Chiara Scafidi, Gallery Assistant

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John Campbell
Doug Hall
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Kathy Temin
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Nik Pantazopoulos (Studio Artist Representative)

200 Gertrude Street, Fitzroy VIC Australia 3065
T: +61 3 9414 3406
E: info@gertrude.org.au
www.gertrude.org.au

Gertrude Contemporary is supported by the Victorian Government through Creative Victoria; the Australia Council, the Federal Government's arts funding and advisory body; and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

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THE VISUAL ARTS AND CRAFT STRATEGY

P. 5

Works L-R: Josey Kidd-Crowe, *Supine and Generative*, 2016, courtesy of the artist and Neon Parc, Melbourne; Noriko Nakamura, *We weren't aware that you have been here all this time*, 2016, installation view, Gertrude Contemporary, Melbourne, photo credit: Christo Crocker

P. 7 & 8

Works L-R: Ry Haskings, *Free pamphlet*, 2016; Eric Demetriou, *Round Base*, 2016; Sam Martin, *Birth Speed Merging Suite*, 2016; Sam Martin, *Heliocentric Worlds*, 2016; Nik Pantazopoulos, *Metallic Blau (Performance screen)*, 2016, installation view, Gertrude Contemporary, Melbourne, photo credit: Christo Crocker



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