



CONTENTS

Annual Report
nnna
2016
Sertrude Contemporary

Board Chair's Review	2
Artistic Director's Report	3
Director, Business & Operations' Report	4
Gertrude's Board	5
About Gertrude Contemporary	7
2016 Exhibition Program	9
200 Gertrude St, Fitzroy	11
Gertrude Glasshouse	21
Off-Site	31
2016 Studio Program	35
2016 Audience Engagement and Organisational Strategy	55
Education at Gertrude	56
Public Programs at Gertrude	57
Growing Philanthropy at Gertrude	59
Planning for Gertrude's Future Housing	62
Staff and Volunteers	63
2016 Financial Report	65
2016 Supporters	85

cover
Fayen d'Evie
[...] {...} [...] Handovers + Translations, 2016
Photo: Pippa Samaya

opposite
Justin Balmain
Close, 2013-2014
installation view in Octopus 16: Antiques Roadshow
Photo: Pippa Samaya



Board Chair's Review

2016 has been an extremely busy year both front-of-house and behind-the-scenes for Gertrude Contemporary. It is a year that has seen a major staffing restructure, the development of an exciting artistic program focused on supporting artists to build their careers, the implementation of updated Board governance guidelines and procedures, the redevelopment and launch of a multi-level annual patronage program, the confirmation of our four-year government funding arrangements and major steps toward securing a new home for the organisation ahead of the expiration of the lease at 200 Gertrude Street, Fitzroy.

A major staffing restructure has been successfully implemented. This restructure has been a strategic response to the changing sector-wide demands faced by Gertrude within the current funding and operational environment. The prevailing model of Director and Deputy Director each with shared responsibilities across the curatorial and day to day financial and organisational management of the organisation has been changed in favour of engaging two specialist directors, one solely responsible for curatorial and artistic stewardship and the other focussed on managing the business and operations of the organisation.

I am pleased to report that after nearly 12 months with Mark Feary (Artistic Director) and Christine Tipton (Director, Business and Operations) at the helm, the Board is very pleased with how well the organisation is running across all facets of operation under the new structure. The new structure puts Gertrude in a very strong position to proactively manage the challenges to be faced as the organisation transitions into a new home in June 2017.

In consultation with the Board, the Directors have developed a detailed five-year strategic plan. This strategic plan will be used to guide the annual business plan development for the studio program, exhibition program, alumni engagement, communication strategy, stakeholder engagement, operational and financial management.

After a great deal of sector-wide uncertainty and the highly competitive government operational funding application rounds, Gertrude received an increased level of operational funding from both Australia Council and Creative Victoria for the next four years. This increase is seen as a strong endorsement and validation of the important contribution Gertrude makes within the arts landscape in this country.

Gertrude is very fortunate to have a dedicated and engaged advisory Board and I would like to acknowledge and thank the Board for their support and contribution during a very active and important time for the organisation.

Kyp Bosci



Artistic Director's Report

2016 was a year of considerable breadth, diversity and ambition within the artistic program of Gertrude Contemporary. Gertrude developed a number of significant curatorial projects working in instances with local community groups and artists to offer voice to people arguably marginalised because of their ethnicity, political beliefs or sexual orientation. For the exhibition If People Powered Radio: 40 Years of 3CR, Gertrude collaborated with local community radio station 3CR to reflect upon their ongoing work offering a platform to underrepresented perspectives. With Ua numi le fau, Gertrude continued its ongoing partnership with Next Wave, working with and mentoring Léuli Eshraghi to develop a project focusing on works by Australian and international First Nation artists working with concepts of the diaspora cultural traditions with particular emphasis on gueer perspectives. For the annual *Octopus* exhibition series Gertrude presented Antiques Roadshow, a project bringing together new and recent works by leading Australian and international artists to consider the conceptual, social and material impacts of the internet and developing technologies on artistic practice artistic

Gertrude worked closely with a number of artists to develop major solo exhibitions within the program at Gertrude, including commissioning a site-responsive work by leading New Zealand-born artist Ronnie van Hout; Sydney-based performance and video artist Kate Mitchell; commissioning a new work by Melbourne-based artist and filmmaker Amy Amos Gebhardt; as well as presenting the first institutional solo exhibition by Melbourne-based artist Jamie O'Connell.

First opened in 2015, Gertrude's satellite project space Gertrude Glasshouse amplified its program and has become the principal platform for solo exhibitions of artists involved in the Gertrude Studio Program. The architecturally commended gallery continues to incubate projects of significant ambition and increasing audience reach in a stand-alone venue, and as of this year, greater financial resourcing. In 2016 Gertrude Glasshouse presented newly developed projects by Studio Artists Ross Coulter, Brooke Babington, Fayen d'Evie, Debris

Facility Pty Ltd, Hamishi Farah and Gertrude Alumni Artist Paul Yore. Curated group projects presented works by current Studio Artists in collaboration with organisations working with disadvantaged students and artists with learning or physical disabilities in the exhibition *In Concert*; the nexus of art and music in *Negative Approach*; and artists responding to the music of singer / songwriter Ben Abraham.

Beyond the vibrant and prolific program of exhibitions, talks, screenings, performances presented in our principal site at 200 Gertrude Street and our satellite project space Gertrude Glasshouse, Gertrude also developed projects that sought to further expand our audience and geographic reach. In early 2016 Tully Moore collaborated with students from Fitzroy Primary School to develop the enormously scaled public art project One Hundred Number Tens. For the dynamic hotel-based art fair Spring 1883 Gertrude developed a performance program occurring across the five days of the fair in mid August. Room 301 invited eight artists, dancers and choreographers to develop new works specifically for the context of the hotel. In October, Gertrude's Artistic Director developed a project for Sherman Contemporary Art Foundation in Sydney, taking form as the first significant survey of works by New Zealand / Samoan artist Greg Semu.

Exhibitions within the Gertrude Artistic Program led to a number of exhibiting artists having their works acquired by prominent institutional and private collections. Additionally, a number of exhibiting artists and Gertrude Studio Artists were offered gallery representation following exhibitions in the program, helping to create further opportunities and financial sustainability to the artists we work with and support.

Mark Feary



Director, Business & Operations' Report

From a business and operational perspective, 2016 was a year of foundation-building, strategy development and new beginnings for Gertrude Contemporary.

Following the implementation of the co-leadership model in March 2016, the staffing structure was reviewed and restructured to meet the artistic program and operational needs of the organisation. The new structure and staff positions enable clear and focused responsibility for core activities including: studio and exhibition management; communications and development; and gallery and administration coordination. The new staffing structure was fully implemented in August 2016, our new team of staff settled into their new positions, and the benefits of the new structure in both efficiency and effectiveness of operations demonstrated.

In response to the expiration of the current lease at 200 Gertrude Street at the end of June 2017, a detailed housing strategy was undertaken in 2016. The strategy was developed in consultation with the Board, Directors, staff, current studio artists and key stakeholders, and provides a clear strategic direction for Gertrude's short- to long-term housing needs. In addition to the overarching housing strategy, detailed spatial, functional, location and financial briefs were developed to inform decision-making for Gertrude's new premises. Guided by this work, our selection of a new property is now well underway with a public announcement anticipated to be made in the early part of 2017.

Building private philanthropy was also a key focus of 2016. The inaugural Gertrude Gala, a special annual fundraising dinner, was held in October 2016 with great success. The event was held in the beautiful Gather & Tailor warehouse in West Melbourne and featured a one-night exhibition of Gertrude alumni artists and musical performances by Renny Kodgers and Jon Campbell. It was an evening that celebrated Gertrude's impact in the sector, built philanthropic giving for our artistic program and offered our community of supporters a sumptuous evening of conviviality.

The event also launched the new Gertrude Contemporary Annual Patronage Program developed in 2016 to replace the historical Gertrude's Table. The new program provides patrons the opportunity to support Gertrude's artistic program through four levels of annual giving. Patrons are invited to see the result of their patronage first-hand through a series of unique Gertrude experiences with artists in their studios and with our exhibition program. The response to the program has exceeded expectations and, combined with the Creative Partnerships Plus1 Matching Grant Gertrude has received in support of the program's launch, the organisation is well placed to build on this in 2017.

Operational and governance structural, system and process improvement was a major area of work behindthe-scenes in 2016. Board governance structures, guidelines, reporting and sub-committee processes were reviewed and reshaped to support greater transparency, accountability and engagement. A strategic review of our Board composition was also undertaken to inform ongoing Board membership development. Simultaneously operational systems and processes were reviewed, optimised and, where required, replaced to improve levels of customer service and audience engagement, efficiency of workflows, internal controls and financial management. As part of this work, a new, focussed volunteer and internship program was also established in 2016 with a greater emphasis on focussed professional development opportunities across established operational streams.

Thank you to our Board, staff and volunteers for their enthusiasm, teamwork, expertise and successes this year. I look forward to working with you in 2017 to build on the incredible achievements of this year.

Christine Tipton

Gertrude Contemporary 2016 Annual Report

Gertrude's Board

Gertrude was established as an incorporated association in 1983. The organisation is governed by a Board of up to 10 Board Members. The organisation aims to have a diverse set of skills that supports the organisation in achieving its mission. There are up to 4 positions for artists and 6 positions for Board Members from the wider community.



Kyp Bosci **Board Chair**

As the Managing Director of Kalex, a Melbourne-based property company, Kyp Bosci brings essential expertise and networks in the areas of re-housing, complimented by her knowledge business development and building management.



Fiona Hindmarsh Deputy Chair and Secretary

Currently the Client Director for the Myer Family Company, Fiona Hindmarsh's strong business and corporate networks are and skills in fundraising and strategic marketing.



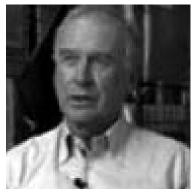
Amanda Bond Treasurer (Term Ended 23 December 2016)

Amanda Bond is a Partner at KPMG, Private Enterprise, and brings a vital range of skills in financial and risk management, in addition to extensive corporate connections.



Doug Hall **Board Member**

Doug Hall AM is currently Associate Professor and Honorary Principal Fellow, Australian Institute of Art History, University of property development delivers Melbourne and the former Director of the Queensland Art Gallery GOMA 1987-2007, and brings an expansive range of skills and contacts in the areas of government relations, fundraising and arts management and strategy.



Michael Buxton **Board Member**

As the Executive Director of MAB Corporation, Michael Buxton's background in extensive knowledge and contacts for the organisation's re-housing and business development objectives.



Jane Hayman Board Member



Kathy Temin Board Member (Artist Representative) (Term Ended 24 October 2016)



Jon Campbell Board Member (Artist Representative)

Jane Hayman is a Director of both Hayman Design and STATION Gallery, Melbourne and brings her extensive experience in events management and development, and strong networks in the contemporary art sector. Kathy Temin is an artist and Associate Professor at Monash University, and brings extensive knowledge and expertise of the sector along with strong fundraising skills. As an artist, Gertrude studio artist alumni, and academic at the Victorian College of the Arts at the University of Melbourne, Jon Campbell has extensive knowledge of, expertise and networks in the sector.



Brooke Babington Board Member (Studio Artist Representative)



Nik Pantzopoulous Board Member (Studio Artist Representative)

As a current Gertrude studio artist, Brooke provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the visual arts sector. As a current Gertrude studio artist, Nik provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the visual arts sector.

ertrude Contemporary 2016 Annual Report

About Gertrude Contemporary

Gertrude has been building the careers of Australia's artists for over 30 years.

Since our establishment in 1985, Gertrude has played an essential role in the visual arts sector, shaping the careers for many of Australia's most celebrated artists.

We are an incubator and launching pad for early-practice and mid-career artists. Our artistic program – including our studio and exhibition program – is unique in its equal emphasis on the production and presentation of contemporary art. This enables us to support artists to explore new ideas and present risk-taking work at pivotal points in their careers.

Gertrude's alumni distinguish themselves in major Australian and international exhibitions and collections, for example, 17 of the 20 artists representing Australia at the Venice Biennale since 1995 have been Gertrude studio or exhibiting artists.

Gertrude gives audiences unique insight into the creative development of artists. Our audiences engage with risk-taking, formative moments that define artist careers.

2016 Overview

134 Artists showcased in our exhibition program 142 New works of art commissioned for exhibition

48 Female artists
7 Aboriginal and Torres Strait Islander artists
44 early practice artists
supported through our artistic program

16 Local artists supported to develop risk-taking new work through our studio program

33,903 Visitors attended our exhibitions 766 Visitors participated in 31 engaging public programs 984 Students and teachers participated in 45 education programs

45,663 Visitors to our website with 128,656 page views 10,601 Likes on Facebook 16,000 Followers on Instagram 1,991 Followers on Twitter

2016 Exhibition Program



ertriide Contemporary 2016 Annual Report

200 Gertrude Street, Fitzroy Exhibition Program

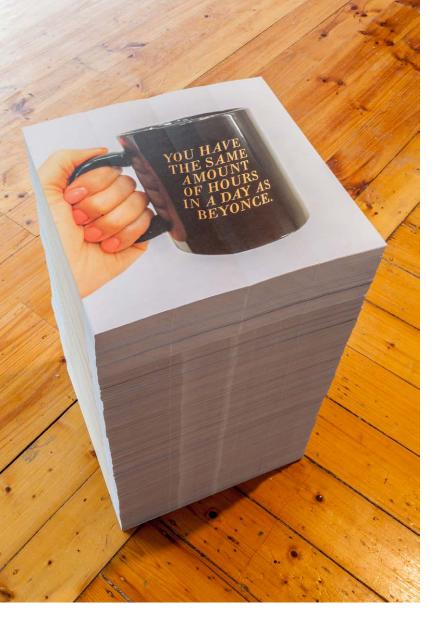


Gertrude's major exhibition program is held in our main gallery spaces at 200 Gertrude St, Fitzroy. In 2016 six exhibitions were programmed, consisting of four curated group shows and two paired solo artist exhibitions. With the notable exception of the annual Gertrude Studios 16 exhibition, our major exhibitions provide a platform for exciting Australian emerging and mid-career artists who are not current participants of our local studio program. Special commissions of risk-taking contemporary art practice and contextualisation of Australia art practice amongst the work of international peers were key focuses of the 2016 program.

Looking inside the gallery wall, quite literally highlighting Gertrude's rich history through the layers of paint present on the wall, 2016.

Image courtesy of Gertrude.

page 10 Kate Mitchell What Looking at Art Looks Like, 2016 installation view Photo: Daniel Gabardeazabal



More Day than Beyonce

Artist: Jamie O'Connell

Exhibition Dates: 5 February – 5 March Front Gallery

More Day than Beyonce was part of an ongoing project that set out to describe three different public actions, articulated through a perverse form of archaeology and semiology. These actions explicitly examine the visibility of time, work, leisure and occupation. The first of these events took place on Gertrude Street: a measure of bodies, ushered in by the recent appearance of motivational coffee mugs, bearing the slogan: You have the same amount of hours in a day as Beyonce.

O'Connell's work explores complex ideas around temporalities, relating to such themes as uncharted territories, geography and astrology, among others. Incorporating elements of the common vernacular and pop culture, and using linguistic word play as a conceptual impulse, O'Connell's work reflects on the experience of time and physical space within the context of late capitalism.

Jamie O'Connell *More Day than Beyonce*, 2016, installation view. Photo: Christo Crocker

'There Are No Others'

Artist: Amy Gebhardt

Exhibition Dates: 5 February – 5 March Main Gallery

There Are No Others was a newly commissioned multi-screen work that explored the nature of "being" through a series of portraits of people living comfortably outside of traditional gender binaries. Captured in extreme slow motion, rising into the firmament and floating against clouds, Gebhardt's subjects are united by their unique nakedness. The body is seen as a fluid form free from the constraints of gender normativity, reflected in the endless and ever-changing expanse of sky.

Known for astonishing poetic imagery, Gebhardt's cinematic works explore the raw articulation of humanness in the natural world whilst traversing multiple art forms including dance, documentary and performance. The exultant approach to the human form seen in *There Are No Others* can be located within the rich historical canon of nude portraiture. Gebhardt's portraits can be viewed as an interrogation within this tradition through their dissolution of dominant gender paradigms, and their celebration of diversity and the fluid nature of being.





Key Statistics:

- 4,011 Visitors
- First Major Solo Exhibition By Emerging Melbourne-Based Artist Jamie O'Connell

Amy Gebhardt

There Are No Others, 2016, installation view.

Photos: Christo Crocker





<u>Key Statistics:</u>

- 5,223 Visitors
- 18 Artists Supported
- 4 Indigenous And Torres Strait Islander Artists Supported
- 7 New Works Of Art Commissioned

If People Powered Radio: 40 Years of 3CR, 2016, installation view.
Photos: Christo Crocker

'If People Powered Radio: 40 Years of 3CR'

Curators: Spiros Panigirakis and Helen Hughes

Exhibition Partners: 3CR, Liquid Architecture, City of Yarra, Lesbian & Gay Archives of Australia

Exhibition Dates: 18 March – 23 April

Front and Main Galleries

If People Powered Radio: 40 Years of 3CR was a celebration of 3CR history as Fitzroy's oldest community radio station. Celebrating 40 years of 3CR, the exhibition explored the station's history of radical broadcasting and its endeavour to foreground the often unheard voices of Aboriginal people, women, workers, people with disabilities, ethnic and GLBTIQ communities, environmentalists, artists and musicians. The exhibition presented an opportunity for visitors to explore and engage with the politics of broadcasting and listening, and the different material and aesthetic supports that facilitate 3CR's engagement with its diverse and progressive publics.

The exhibition presented a combination of recordings, technological hardware, photographic and textual documents from the station's vast historical archive, as well as newly commissioned artworks by local artists will that interpreted the station's history of radical broadcasting.

Over four Friday evenings throughout the exhibition a series of live broadcasts were undertaken in the gallery space featuring current affairs and local musicians, including one curated by sound art organisation, Liquid Architecture, and a Saturday evening live broadcast of 3CR's experimental music program, Let Your Freak Flag Fly.

'Ua numi le fau: The string tying the decoy lupe pigeon prized in Samoa is entangled (the affair is complicated and difficult)'

Curator: Léuli Eshraghi, Next Wave Emerging Curators Program

Artists: Yuki Kihara, Carlos Motta, Dale Harding, Frédéric Nauczyciel, Atong Atem

Exhibition Partners: Victorian Government through Creative Victoria, the City of Melbourne, the Curatorial Practice program at Monash University Art Design and Architecture (MADA), the City of Yarra, the Embassy of France in Australia, Creative France, the Victorian College of the Arts (VCA), and the Alliance Française de Melbourne.

Exhibition Dates: 6 May – 18 June 2016 Front and Main Galleries

Ua numi le fau was developed through Gertrude's ongoing collaboration with Next Wave Festival for the Emerging Curators Program. The exhibition considered bodies and kinships through sexuality, spirituality and ecology. Articulated in multiple languages and mediums, the project framed material presence and politics in art, performance and text from Wurundjeri territory to the world beyond. Drawing on ancestral memory in asserting sovereign futures, the works are grounded in resurgent First Nations and diasporic knowledge's. The sexual, ethnic, spiritual and kinship practices of the significant Indigenous and Queer histories of Fitzroy, Collingwood and Abbotsford neighbourhoods in Wurundjeri territory are not reducible in a straightforward way.

Léuli Eshraghi is a Samoan and Persian artist, curator and PhD candidate at Monash University Art Design and Architecture (MADA). His practice is centred on indigeneity, language, body, sovereignty, and queer possibility. He has exhibited in Australia, Aotearoa New Zealand and the United States.



Key Statistics:

- 8 Artists Supported
- 4 Female Artists Supported
- 3 International Artists Supported
- 3 Indigenous Artists Supported
- 5,550 Visitors
- 7 Public Programs Held At 3 Partner Organisations

Frédéric Nauczyciel A Baroque Ball [Shade] (film still), 2014. Image courtesy of the artist.



Octopus 16: Antiques Roadshow

Curated by Mark Feary, Artistic Director, Gertrude Contemporary.

Artists: Justin Balmain (Sydney); Petra Cortright (Los Angeles); Simon Denny (Berlin); Heath Franco (Sydney); Greatest Hits (Gavin Bell, Jarrah de Kuijer & Simon McGlinn / Melbourne); Ying Miao (Beijing); Amalia Ulman (Los Angeles / London / Gijón); Michael Stanjac (Melbourne)

Exhibition Sponsor: Proclaim

Exhibition Dates: 5 February – 5 March Front and Main Galleries

The Octopus series of exhibitions is one of Gertrude Contemporary's flagship annual exhibitions, initiated in 2001. The 16th edition titled, *Antiques Roadshow*, assembled a selection of Australian and International artists whose work focuses on the phenomena, the integration, and the ramifications of developing technologies, ranging from their use as a pervasive tool for surveillance, as far as their potential in creating and expanding social networks and extending to a nostalgia for recent obsolescent technologies.

This exhibition adopted its title from the long-running BBC television series of the same name as a means to consider how value and historical importance might be considered within the present moment, but also references the popular term used within the 1990s to refer to early digital communications, the Information Superhighway.

Key Statistics:

- 5,812 Visitors
- 16th Edition of Octopus
- 4 Early Practice Artists Supported

Amalia Ulman *Excellences & Perfections*, 2014, installation view. Photo: Daniel Gardeazabal



You!

Artist: Ronnie van Hout

Exhibition Dates: 9 September–15 October Front Gallery

YOU! was a solo project presented by Ronnie van Hout created specifically for the street-facing front gallery of Gertrude Contemporary. Clad in pyjamas, van Hout's sculptural figure stood in the centre of the room, pointing back at the viewer and the street with an almost accusatory menace. Turning the tide on what it might mean to be stared upon, visitors and passers-by were implicated in the narrative; indeed, they were somehow at fault and were being singled out for this reason. Through this van Hout performed a tangential shift within self-portraiture to cast the viewer as the subject, reprimanding the viewer for looking and returning power to the lone figure in the gallery.

As a leading figure in the Australasian art landscape for over two decades, van Hout has consistently brought into focus the presence of the artist within his practice. Frequently presenting himself within his extensive body of work, van Hout positions himself as the unwitting subject pervasively reappearing as a provocation to the artistic figure. The complexity of van Hout's particular subversion of self-representation gains traction not through his own immortalisation, but rather, through the artist's capacity to render himself as almost universal – the everyman inadvertently co-opted as icon.

Ronnie van Hout You!, 2016 Photo: Christo Crocker





Hypnotised Into Being

Artist: Kate Mitchell

Exhibition Dates: 9 September–15 October Main Gallery

Hypnotised Into Being was a solo project formed around a recent work of the same title by Sydney-based artist Kate Mitchell. For this work, Mitchell enlisted a hypnotist to induce her into a subconscious state and prompt her to respond to a selection of statements that she had earlier provided. In the work, Mitchell physically enacts various prompts related to art history, critical discourse and her own practice, as if playing a game of charades in a slumberous state.

Other works in this exhibition similarly responded to how a concept of art or its affect might manifest as a physical form, such as the neon works *What Thinking About Art Looks Like* (2015) and *What The Realisation That This Thought Is An Artwork Looks Like* (2015), which replicate brain waves. Consistently imbued with humour, Mitchell's practice draws attention to the perseverance required to maintain an artistic practice, as well as the repetitious monotony of life more broadly, as succinctly rendered in her work *Getting Through It* (2012), which was exhibited in Studio 12.

Key Statistics:

- 3,903 Visitors
- 2 Significant New Artwork Commissions

Kate Mitchell

Hypnotised Into Being, 2016

Image courtesy of the artist and Anna Schwartz Gallery,
Melbourne and Chalk Horse, Sydney



Gertrude Studios 2016

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

Exhibition Dates: 28 October – 10 December Front and Main Galleries

Gertrude Studios 2016 group exhibition featured new works and projects by all sixteen of our current Gertrude Studio Artists.

Initiated in 1988, the annual Gertrude
Studios exhibitions present a selective snapshot
of contemporary art practice and research being
generated in Melbourne. Conceived as providing
an overview into the work being produced within
our studio program, the exhibition is not intended
as a thematic exploration of a particular idea, but
rather, presents singular works and discrete projects
from a range of artists to emphasise the diversity
of practices supported within the Studio Program.
For Gertrude Studios 2016, artists presented works
in a broad range of media including, sculpture,
film, photography, painting and site-responsive
installations.

During the course of Gertrude Studios 2016, Gertrude hosted an Open Studios Day that invited visitors to wander through the entire building, be introduced to our current studio artists and explore the contexts within which they work.

Key Statistics

- 3,903 Visitors
- 20 New Works of Art by Gertrude's 16 Local Studio Artists

Noriko Nakamura *We weren't aware that you have been here all this time*, 2016 Photo: Christo Crocker



Gertrude Glasshouse Exhibition Program



Gertrude Glasshouse at 44 Glasshouse Rd, Collingwood is our satellite exhibition space, generously supported by long-term patrons Michael Schwarz and David Clouston. Gertrude Glasshouse was designed by award-winning architects at Sibling. Sibling received a commendation for Gertrude Glasshouse at the Victorian Architecture Awards in the Small Project Architecture category.

In 2016, nine exhibitions were programmed, notably including the commencement of Gertrude's Studio Artist Solo Exhibition Program which provides our local studio artists with the opportunity to undertake an ambitious, risk-taking exhibition in a state-of theart exhibition gallery during their tenure with us.

Søren Dahlgaard Dough Portraits at Fitzroy Primary School, Grade 5–6, 2016 installation view in In Concert Photo: Christo Crocker

page 20
Negative Approach, 2016
installation view
Photo: Daniel Gabardeazaba



In Concert

Artists: Sean Bailey, Fergus Binns, David Brazier, Søren Dahlgaard, Hamishi Farah, Kelda Free, Minna Gilligan, Claire Lambe, Tully Moore, Charlie Sofo.

Partners: Scope, Fitzroy Primary School, Collingwood English Language School, St Johns Primary School, Clifton Hill, Arts Project Australia.

Exhibition Dates: 5 March - 10 April

In Concert was a collaborative project resulting from nine collaborative projects between Gertrude Studio Artists and key arts and local organisations.

Taking place at Gertrude Glasshouse, *In Concert* charted the boundaries of collaboration, to examine the shifting and dynamic nature of processes across practices, mediums and locations. The widely divergent outcomes of these relationships — ranging from turf paintings, public soccer matches, rap videos, workshops, photo shoots, and individual artworks— reflected the diversity of collaborators and shifted the work beyond the traditional confines of the gallery and art making.

Tully Moore with Fitzroy Primary School One Hundred Number Tens, 2016 Photo: Christo Crocker

Negative Approach

Curated by Dan Price and Shae Nagorcka.

Artists: Colleen Ahern, Lane Cormick, Pat Foster & Jen Berean, Marco Fusinato, Tony Garifalakis, Jason Greig, David Mutch, Dan Price and Jensen Tjhung.

Exhibition Dates: 21 May – 11 July

This project took its name from the foundational American Hardcore Punk band, *Negative Approach* and examined how the intent and aesthetic residue of Heavy Metal and Punk has continued to manifest in art and culture as a methodological approach to making and art. Ten artists were brought together to explore sub-cultural influence and material focus across both practice and medium.



Tony Garafilakis Vieled Threat #2, 2011 Image courtesy of the artist



Positions

Artist: Ross Coulter

Exhibition Dates: 18 June – 9 July 2016

Positions, was a photographic series presented by recent Gertrude Studio Artist, Ross Coulter. Produced in 2013, Positions explored representations of sexuality and the body through a series of six large-format prints depicting pornographic videos projected onto the naked figure of the artist.

The hyper-saturation of these prints conveyed a similar quality to Sittings, a series of 1970s nude portraits of men and women in garish colours and interior settings by Greece-born American photographer, Lucas Samaras.

Coulter describes Samaras' work as having a conflicting affect upon the viewer. He said, 'I feel a strange attraction and repulsion to these photographs of Samaras. The artist is literally lurking in the shadows of his work, looking at me as I look at the nude subjects in his photographs.' In Coulter's Positions, the figure was abstracted, with both the figure and the space behind the figure being flattened, as if to be collaged, screened out and shut off.

Ross Coulter

Positions #3, 2013

Image courtesy of the artist



Endolith Morphology

Artist: Debris Facility Pty Ltd

Exhibition Dates: 16 July – 6 August

Endolith Morphology, was presented at Glasshouse by Gertrude Studio Artist Debris Facility Pty Ltd and included two public programs and performances. In the words of the artist:

"With Endolith Morphology, the Debris Facility Pty Ltd will be Entangling itself in the Showroom surrounds of Gertrude Glasshouse. The public appearance and Inhabitation will utilise Processes of Digestion to obtain Newtrition from materials of Speculative Nourishment. With an attenuated focus on the particular Physical Qualities of mineral samples, we will burrow into them, to further the scope of the Body Corporate. Through Professional Partnerships with other Practitioners, the Scope of Operations has increased, with Video, Performance, Audio offered up as part of a Diverse portfolio of Site Responsive Installation Services. The Architectural scope of the Gallery will be Amplified through *Incursions of chrome scaffolding structures, which* act as Framing Devices for plastic membranes; Reactive to Movements, Light and Temperature. The activity from within the gallery allows for the Transport and Logistics of operations to be brought in, Processed, and to Continue on within the care of other Agential Forces. The Facility will be Going Though the Motions within Glasshouse during some Gallery hours, and outside of Public Access viewing times, to Accumulate and Corrode the works and context over the Exhibition Period."

> Debris Facility Pty Ltd *Entangling with conjovi*, 2016 Photo: Christo Crocker



Sirens (I heard voices in the night)

Artists: David Booth, Anne Davidson, Thomas Gibbs, Andy Hatton, Lee Hodson, Camille Javal, Kat Kallady, Laith McGregor, Rob McHaffe, Nell, Celeste Potter, Kate Shaw, Justin Williams.

Exhibition Partners: Creative Victoria, VACS, Australia Council

Exhibition Dates: 13 August – 3 September

Sirens (I heard voices in the night) was a collaborative project initiated by Ben Abraham for Gertrude Glasshouse. Singer and songwriter Ben Abraham brought together 14 Australian artists including Gertrude Alumni, Laith McGregor and Rob McHaffie, to respond to songs from his debut album Sirens. Each artist created a new work for this project that visually articulated a song from his new album. The selected artists included a number of Abraham's long-time friends and collaborators. The album Sirens was presented alongside corresponding artworks via an app specifically developed for the exhibition.

Ben Abraham is a Melbourne-based singer and songwriter, distinctive for his cinematic-folk musical style. Abraham's background in screenwriting is a key influence in his work, which is underscored by a constant pursuit of narrative and storytelling.

Nell you AND me, 2015 Photo: Christo Crocker

<u>Hamishi</u>

Artist: Hamishi Farah

Exhibition Dates: 10 September – 1 October

Hamishi was a self-titled solo project presented by Gertrude Studio Artist, Hamishi Farah at Gertrude Glasshouse. In the words of the artist:

"After painful participation Hamishi Farah retires from Australian Art

b.1991

Hamishi Farah is a Nigga born in Australia, practicing painting and other media. Upcoming exhibitions at Julie Stoschek Collection, Düsseldorf; Chateau Shatto, Los Angeles; Arcadia Missa, London."

At the opening event for the exhibition, the artist stood outside of the locked gallery space in protest for artist superannuation and fees, stating that the exhibition would only open once \$500 was raised. The exhibition was never opened to the public.





Hamishi, 2016 Image courtesy of the artist



[...] {...} [...] HANDOVERS + TRANSLATIONS

Artists: Fayen d'Evie, Troy McConnell, Sophie Takách and Prue Lang; with Bryan Philips, Terry Foley, Louella Hogan, Benjamin Hancock and Harrison Ritchie-Jone

Exhibition Partner: Scope Disability

Exhibition Dates: 21-29 October

This project was initiated by Gertrude Studio Artist Fayen d'Evie in collaboration with Troy McConnell, Sophie Takách and Prue Lang. Throughout the exhibition Glasshouse was a site for a series of trans-sensory and inter-materiatranslations, accumulating as an evolving haptic exhibition. Foregrounding blindness as a radical critical position the work was centred around tactile vocabulary and embodied listening to re-orient Forsythe's theory of choreographic objects through blindness.'

The framing of the project by the artists:

//audio-description transfigured as generative, vibrational practice / movement improvisations / hide(s) / work -- works -- work sites / articulated armatures / materials under tension / skin(s) / boundaries of encounters / resistance / responsiveness / contraction and release / transmission from body to material, from material to body, from material to material, from body to body / scores for encounters between bodies and material histories / taxonomies of touch / imprints of contact / distributed authorship activation / elasticity / vibrational silence / private handovers / public handovers / removal / retreat / return / repeat //

Fayen d'Evie [...] {...] Handovers + Translations, 2016 Photo: Pippa Samaya



Affidavit Vito Acconci

Artists: Brook Babington, Lauren Burrrow, Rebecca Joseph, Spencer Lai, Pip Wallis, Ross Walace.

Exhibition Dates: 5 – 19 November

AFFIDAVIT VITO ACCONCI, was a project initiated by Gertrude Studio Artist Brooke Babington at Gertrude Glasshouse. The exhibition presented new work by Babington, alongside work by Lauren Burrow, Rebecca Joseph, Spencer Lai, Pip Wallis and Ross Wallace in a loosely 'group' curated 'solo show' proposed to test the elasticity of the increasingly present artist-curator role in contemporary art.

Building on Babington's June exhibition *Wet eyed sissies* at Bus Projects, in which Babington featured work by Burrow and Joseph, *AFFIDAVIT VITO ACCONCI* emerges obliquely from the theme of 'female/queer delinquency' to reconsider the radical potential of gendered bravado as an active rebellion against the structural apparatuses that motivate good citizenry and that reproduce normative power relations.

Brooke Babington Weed bed, 2016 Photo: Christo Crocker



Gertrude Editions (2002–2016)

Artists: Paul Yore, Jess Johnson, Anne-Marie May, Jon Campbell, Richard Lewer, Michelle Ussher, John Meade, Benjamin Armstrong, David Rosetzky, Nicholas Mangan, Robert Owen, David Noonan, Emily Floyd, Kate Beynon, Ricky Swallow.

Exhibition Dates: 26 November – 17 December

The *Gertrude Editions* are a series of specially commissioned, limited edition works by a Gertrude Alumni Artist. The Editions are an annual initiative established in 2002 to support Gertrude's artistic program and to promote the connection between our Studio Program and our celebrated alumni.

In recognition of the broad range of works that have been produced over this 13 year period, an example of all of the Editions were presented as an exhibition, and provided the occasion upon which the 2016 Gertrude Edition will be launched. This was the first time the Editions were presented together within an exhibition context.

For 2016's Edition, Paul Yore created 52 unique works on fabric – one for every upper and lower case letter of the alphabet – each representing a fear or phobia. Yore approached this edition with an emphasis on individuality and the handmade, creating all 52 works without any mechanical reproduction. Yore draws the representation of phobias from a distortion of the traditional educational word association of alphabetical charts.

Gertrude Editions (2002–2016) exhibition installation Photo: Christo Crocker

trude Contemporary 2016 Annual Report

2016 Off-Site Exhibition Program

Gertrude enhances its exhibition programming with special off-site exhibitions, broadening audience reach and offering new opportunities for artistic exploration and collaboration. In 2016, two special off-site exhibitions were programmed.





Room 301, Spring 1883

Artists: Deanne Butterworth, Atlanta Eke, Rebecca Jensen, Bridie Lunney, Renny Kodgers, The Telepathy Project.

Exhibition Partner: Spring 1883 Exhibition Dates: 17 – 21 August

Gertrude participated in Spring 1883 the annual hotel-based art fair alternating between Melbourne and Sydney each year. Conceived by Artistic Director Mark Feary, Room 301 presented an evolving program of encounters within the hotel suite as a series of private moments rendered public with performances transplanted from the gallery, theatre and dance studio. The project brought to attention the work of artists, dancers and choreographers working with movement, the body and participation-oriented practices. The work developed in response to the unique context of a hotel room in which the public could freely enter or leave, Room 301 was both a site and framework for considering the intimacies, tensions, liberties and displacement that the hotel plays host to every day.

Key Statistics:

- 1,500 Visitors
- 6 New Works Commissioned
- 8 Artists Supported
- 6 Female Artists Supported

Renny Kodgers

Room 301, Spring 1883, 2016.

Image courtesy of Gertrude

The Telepathy Project

Room 301, Spring 1883, 2016

Image courtesy of Gertrude Contemporary

Collection + Greg Semu

Artists: Greg Semu

Exhibition Partner: Sherman Contemporary Exhibition Dates: 7 October – 10 December

Collection + Greg Semu was an exhibition curated by Artistic Director Mark Feary as part of Sherman Contemporary's sixth and final iteration in the Collection + series. For this exhibition, work was selected that spanned the past two decades of Semu's practice and was contextualized within the broader understanding of collecting.

Excerpt from *Greg Semu: On Nobility and Mobility* by Mark Feary:

"The exhibition is presented with a cloak of wallpaper depicting the personal notes, working drawings, sketches and reference points that inform the artist's cognitive process and provide insight into the creative methodology of developing and producing the work. It also draws on and extracts elements from the Tyrrell Collection, a significant photographic collection of ethnographic works held within a public research-based institution, the Museum of Applied Arts and Sciences in Sydney. These photographic reproductions present part of the public record of initial contact between Samoan society and early European explorers, settlers, merchants and missionaries to offer perspective on the specific lens through which Samoans were depicted, represented and objectified through the Western gaze."





Key Statistics:

- 2,000 Visitors

Greg Semu, 'Collection +: Greg Semu' Sherman Contemporary Art Foundation, Sydney, installation view Photo: Silversalt Photography



2016 Studio Program



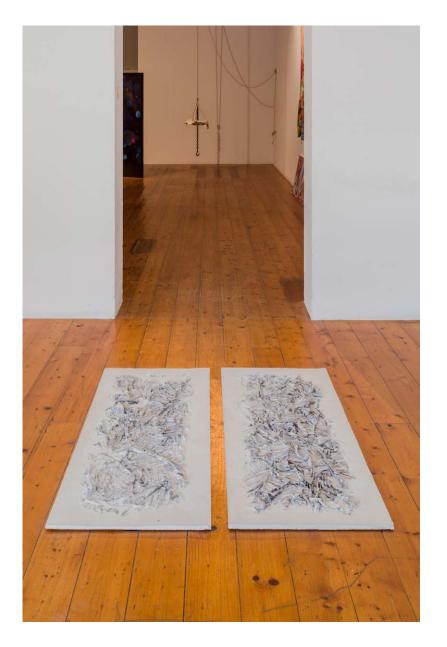
Local Studio Program

The studio complex at Gertrude Contemporary encompasses sixteen large, subsidised, non-residential studios that are available to early-practice and midcareer artists for a period of two years. Studio Artists benefit from working within a supported and collegiate environment, and have the opportunity to exhibit their work in the annual Gertrude Studios exhibition as well as a solo artist exhibition in Gertrude Glasshouse. The Local Studio Artist Program is a highly coveted opportunity and as a result is subject to rigorous and competitive selection process involving a selection panel of both Gertrude staff and external advisors.

Explore our sixteen 2016 Studio Artist practices over the next pages featuring their work as presented in our *Gertrude Studios 2016* exhibition.

Residential Studio Program

Located on the top floor of the studio complex at Gertrude Contemporary is Studio 18, our residential studio for visiting international and interstate artists and curators. The visiting artists and curators in 2016 are representative of Gertrude Contemporary's ongoing commitment to cultural exchange between artists, and to the establishment of partnerships with colleague institutions internationally. In 2016, Studio 18 visitors included: Yuki Kihara (New Zealand); Dale Harding (Bidjara, Ghungalu and Garingbal artist from Central Queensland); Frédéric Nauczyciel (France); Mark Hilton (New York based Australian artist); Christy Gast (USA); Chari Larsson (Queensland); Anne-James Chaton (France); Kate Mitchell (NSW); Ramesh Mario Nithiyendran (NSW).

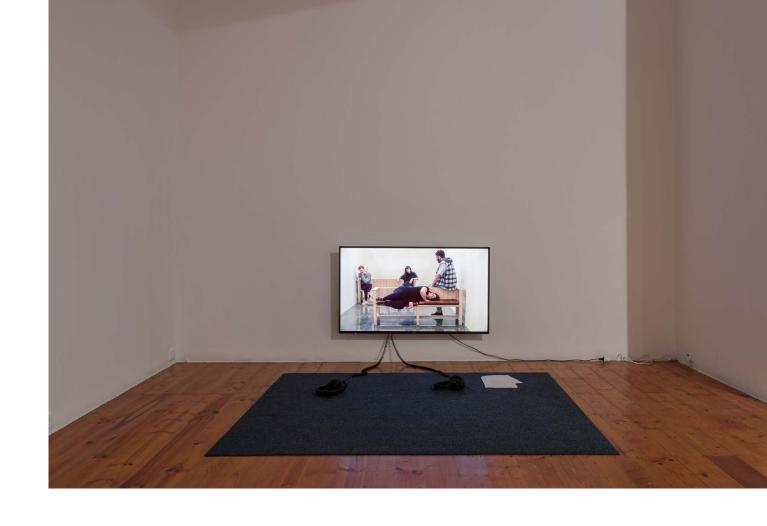


Adam John Cullen is a Melbourne based visual artist, largely working with sculpture. Cullen completed his Honours in Fine Art at Monash University in 2008. Since graduating, Adam has curated and exhibited in various group exhibitions, been in several prizes and held various solo exhibitions including: Bapaume Street, Alaska Projects, Sydney (2016); Burnout at Alaska Projects, Sydney (2015); Settle, TCB Art Inc. (2014); Lumped Together, West Space (2013). Adam was a finalist in the 2015 Sidney Myer Australian Ceramic Award held at Shepparton Art Museum (SAM). In 2012 he undertook an artist residency at KUNCI Cultural Studies Centre in Yogyakarta, Indonesia. In 2016 Cullen is a current board member of TCB Art Inc and travelled to Montpellier, France to participate in the TCB board exchange with Gallery Aperto. Cullen has works in various collections across Australia and Canada.

Adam John Cullen

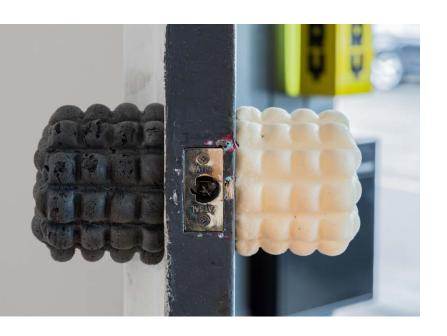
A Painted View (No. 2), 2016

Photo: Christo Crocker



Adelle Mills (born 1987, Melbourne) is an Australian artist working with score based video performance, writing and choreography. Recent exhibitions include Primavera 2016, Museum of Contemporary Art, Sydney; Family is a score, TCB, Melbourne; Transmissions: Legacies of the Television Age, National Gallery of Victoria; Adelle Mills: 3 Day Exhibition, Laurel Doody, Los Angeles; NEW15, Australian Centre for Contemporary Art, Melbourne; Loosely Speaking, Gertrude Contemporary, Melbourne; and Steam Engine, Gloria Knight, Auckland. Adelle has received the Marten Bequest Scholarship as well as grants from NAVA and the Australia Council for the Arts. In 2017 Adelle will undertake a Bundanon Trust residency in Nowra NSW.

Adelle Mills Family is a score, 2016 Photo: Christo Crocker



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 (2015); This is Where you Fold Like a Cheap Suit, TCB Art Inc. (2012) and Working Holiday, Rear View (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 *The* Knock-off Show (with Liang Luscombe), Slopes (2013); Thin Air, Slopes (2014); Take No Lay Down (with Pip Wallis), Slopes (2014); Between Being and Doing (with Melissa Loughnan), Utopian Slumps (2013); Navel Gazing (with Melissa Loughnan), Utopian Slumps (2013) and Why Not Walk Backward? (with Liang Luscombe), Gertrude Contemporary (2014). 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.

Brooke Babington Stress test, regress, 2016 Photo: Christo Crocker



"The Debris Facility Pty Ltd undertook a Corporate Takeover of the former practice of Dan Bell in 2015 as a means to Amplify Processes of Resource Re-purposing, Affective labour exchanges, De-materialisation of Value, and Mutations through transport and logistics. The Facility utilises a haptic program of Alterations to objects and contexts, with Public Occurrences existing in States of Flux. 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."

Debris Facility Pty Ltd resource and reading room, 2016 onwards Photo: Christo Crocker



Eric Demetriou is a visual artist working with kinetic sound-based sculpture. Demetriou completed a Masters of Fine Art at the Victorian College of the Arts in 2013 and was the winner of the 2014 Linden Art Prize. He has shown at galleries around Australia, including Federation Square, Linden Centre for Contemporary Arts, West Space, Contemporary Art Space Tasmania (CAST), Sawtooth ARI, Bus Projects, Blindside, Gertrude Contemporary, and The Substation. As a performer, he has performed in venues and events such as The MCA Art Bar, Melbourne Art Centre, The Avoca Project, West Space, The International Noise Conference, Boogie Festival, and The University of Melbourne Car-Park. In 2016 he was awarded the Copyright Agency | Viscopy John Fries Award.

Eric Demetriou,

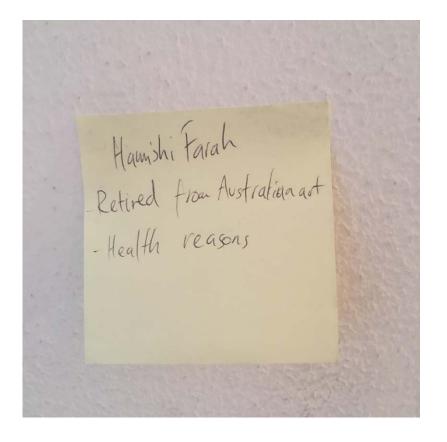
Round Base, 2016 (a series of live and recorded performances arranged for round base microphone stand).

Photo: Christo Crocker



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. Fayen is based in rural Victoria, and is a current studio artist at Gertrude Contemporary, Melbourne, and a Phd candidate in Curatorial Practice at Monash University. d'Evie graduated from the Victoria College of the Arts (Painting) in 2011. Recent exhibitions include: (2016) Human Commonalities, V.A.C. Foundation and the State Museum of Vadim Sidur, Moscow; Endless Circulation: TarraWarra Biennial, Healesville; The Gravity, the Levity, Kadist Art Foundation, San Francisco; Habits and Customs..., Kadist Art Foundation, Paris; (2015) 3rd Ural Industrial Biennial, Yekatarinburg; The Material Turn, Margaret Lawrence Gallery, Melbourne; Not All Treasure is Silver and Gold, Mate..., West Space, Melbourne; Just as Money is the Paper, the Gallery is the Room, Osage Art Foundation, Shanghai. Fayen d'Evie also recently collaborated with Sophie Takách, Troy McConnell and Prue Lang for [...] [...] at Gertrude Glasshouse (21–29 October 2016).

Fayen d'Evie & Sophie Takách (For R. Hooke) [working title], 2016 Photo: Christo Crocker



Hamishi Farah is an Australian artist who was born in 1991. Hamishi Farah has had several gallery and museum exhibitions, including at the Arcadia Missa and at the Julia Stoschek Collection. In the words of the artist: "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."

Hamishi Farah Statement of non-participation, 2016 Image courtesy of Gertrude



Holly Childs is an artist, writer, editor and curator. Her work explores digital networks within contemporary culture. She is currently co-editing Next Wave's online publication Worm Hole. Recent exhibitions include: Adam Linder's choreographic work Some Proximity, Sydney Biennale, 2016; LA2015 Sydney and Capitalist Surrealism curated by Liquid Architecture, 2015; and Quake II (curator), Arcadia Missa, London, 2014. In 2014 she published two acclaimed novels: Danklands, published by Arcadia Missa, London; and No Limit, published by Hologram, Melbourne.

Holly Childs Imagine a text written by Hélène Cixous on the subject of Brain Fog, 2016 Image courtesy of the artist



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

Josey Kidd-Crowe

Supine and Generative, 2016

Photo: Christo Crocker

Minna Gilligan has a Bachelor of Fine Arts (First Class Honours) from the Victorian College of the Arts. She has held solo exhibitions at Daine Singer, Melbourne Art Fair, Spring 1883, West Space, TCB Art Inc, Rear View and Dudspace and participated in group exhibitions including Melbourne Now at the National Gallery of Victoria and at Ontario College of Art and Design, Canada; Space 15 Twenty, Los Angeles; PICA, Perth; Papermill ARI, Sydney; Knight Street Art Space; TCB Art Inc; George Paton Gallery and Gilligan Grant Gallery, Melbourne. 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.

Minna Gilligan

High Hopes, 2016

Image courtesy the artist and

Daine Singer, Melbourne





Nik Pantazopoulos completed a Bachelor of Fine Arts Photography at the Victorian College of the Arts, Melbourne in 1998, Honours Sculpture RMIT, Masters of Fine Art at Goldsmiths University, London and a PhD in Art, Design and Architecture at Monash University in 2013. 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, Westspace, Melbourne (2014); Australian Tapestry Workshop residency, Melbourne, 2014; Fucking in Solidarity, National Gallery of Victoria, Catalogue Essay, 'When This you See Remember Me,' David McDiarmid Retrospective, Melbourne (2014);The Spirit and Spark of David McDiarmid Symposium, National Gallery of Victoria, 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).

Nik Pantazopoulos *Metallic Blau (Performance screen*), 2016 Photo: Christo Crocker



Noriko Nakamura experiments with the transformational potential of materials in order to explore the relationship that exists between humans and the material world. She completed a Fine Art Foundation Diploma at 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 in 2012. She has presented solo exhibitions at West Space, Melbourne and TCB Art Inc., Melbourne. Her work has been exhibited at XYZ Collective, Tokyo; Aperto, France; RM Gallery, Auckland; Dog Park Art Project Space, Christchurch; Murray White Room, Melbourne; National Gallery of Victoria Studio, Melbourne and Sutton Projects, Melbourne. She received an Australia Council ArtStart grant in 2012.

Noriko Nakamura We weren't aware that you have been here all this time, 2016 Photo: Christo Crocker



Rosie Isaac graduated from a Bachelor of Fine Art (Sculpture) from MADA Monash University in 2014. Recent solo exhibitions include: Through flooding: A silent choral reading, brainlina event for Next Wave Festival, 2016; No, I couldn't agree with you more (with Briony Galligan), TCB Art Inc., 2015; Speaking in the abstract, Runt Gallery 2014; A Dialogue between the Flat Screen TV and the Electricity Socket, Runt Gallery, 2013. Recent group exhibitions include: ?!, Performance Festival, The Pipe Factory, Glasgow 2014; Pardon me, but our position has been struck by lightning, The Substation, 2014; Coming Soon, West Space 2014; Hatched, National Graduate Show, PICA, Perth, 2014; Try Again in the Morning (with Sheena Colquhoun), Auntie Flo, 2013; 37 Separate Names for a Group Show, Garage Space, Glasgow, 2012. Her publication history includes: *Script for a silent* choral reading: A disagreement between Truth and Security, un Magazine 9.2, 2015 and Pardon me, but our position has been struck by lightning (with Phoebe Amis, Jack Saunders and Isabelle Sully), exhibition publication, The Substation, 2014.

Rosie Issac *Slow roasted lamb, wet blanket*, 2016 Photo: Christo Crocker



Ry Haskings has been included in various group exhibitions including *In the Cut*, ACCA (2013); *Melbourne Now – Drawing Now*, NGV (2014); *Self-conscious: Contemporary Portraiture*, MUMA (2012); *Ménage à Trois*, Enjoy Gallery Wellington New Zealand (2012). Selected solo exhibitions include *Thamasat Fuel Fabrication*, Sutton Project Space (2014); *Unpacked bucket Llama Chute*, Shepparton Art Museum (2010); *Burros Ballot*, TCB Art Inc. (2010); *Backtrack AKA (Catchfire)*, Utopian Slumps (2009). Haskings has undertaken a PhD at Monash University and is a recipient of the Australia Council Residency for Barcelona in 2016.

Ry Haskings Free pamphlet, 2016 Photo: Christo Crocker



Sam Martin graduated from a Bachelor of Fine Arts (Painting) at Monash University in 2008, and Honours in 2009. Recent solo exhibitions include We We Kojo, Tristan Koenig Gallery (2015); Windows for Sheets, Caves Gallery (2015); and For the Problem is No Longer, Arc One Gallery (2014). Selected group exhibitions include: Churchie Emerging Art Award, Griffith University Art Gallery (2015); Incidents Above a Bar, Alderman Gallery (2014); Mike Brown - BLOOP or HYPERTENSION CAN BE FUN!!!!!!, Charles Nodrum Gallery (2013). In 2009 he was awarded the Tolarno Hotel Painting Prize and the Arc One Gallery/Monash Prize.

Sam Martin Heliocentric Worlds, 2016 Photo: Christo Crocker

opposite

Ua numi le fau: The string tying the decoy lupe pigeon prized in Samoa is entangled (the affair is complicated and difficult)', 2016 installation view Image courtesy of Gertrude





Gertrude Contemporary 2016 Annual Report

2016 Audience Engagement and Organisational Strategy

Education at Gertrude

Key Statistics:

- 973 Students Visited Gertrude Contemporary
- 41 Education Programs Coordinated
- 3 Regional Outreach Professional Development Programs Delivered

Gertrude actively seeks to build relationships with schools and universities in Melbourne and beyond. Our education tours include discussion about the current exhibition as well as a brief overview of the history of Gertrude and its role in Melbourne's art ecology. An optional, but highly sought after, visit with a current Gertrude Studio Artist in their studio to speak about their art practice forms the second half of the tour. Our education tours focus on curriculum-related topics as well as encouraging the development of students' observational and analytical skills.

In addition to our ongoing education tours, Gertrude collaborated in three special partnership initiatives:





Tully Moore & Fitzroy Primary School

One hundred Number tens, site-specific public
program
Image courtesy of Gertrude
Noriko Nakamura

Contemporary Art on the Road, Education Program
at Latrobe Regional Gallery
Image courtesy of Gertrude

Fitzroy Primary School **Education Partnership**

Education Program

<u>FAST</u> — <u>Fitzroy Art Spaces Tours</u> - Education Program

Dates: 24, November; 29 November; and 6 December

Contemporary Art on the Road

Gertrude also has a longterm partnership with Fitzroy Primary School and 2016 saw the development of two exciting collaborations between Gertrude studio artists Tully Moore and Noriko Nakamura, with students of Fitzroy Primary School. 'One Hundred Number Tens' was a public art project created by the students at Fitzroy Primary School and Studio Alumni Artist Tully Moore. Noriko Nakamura, worked with Fitzroy Primary School in a workshop to create small, individual limestone carvings of fossils.

In 2016, Gertrude continued its three-year Contemporary Art on the Road education program targeting professional development and students of VCE Studio Arts. for teachers from regional communities around Victoria.

Participants from three regional locations; Shepparton, Gippsland and Horsham, were offered direct engagement with contemporary artists and gallery professionals to learn about different approaches to teaching contemporary art in the classroom. These discussions were complimented by a hands-on practical workshop with a Gertrude interviews with artists and staff, Studio Artists and online teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the day. For these programs: Minna Gilligan engaged teachers in a contemporary collage workshop at Shepparton Art Museum; Noriko Nakamura worked with teacher to create limestone sculptures at Latrobe Regional Gallery; and Nik Pantazopoulos facilitated an Assemblage.

The Contemporary Art on the Road program was developed in consultation with Monash University Museum of Art (MUMA) and the Victorian Curriculum and Assessment Authority (VCAA) with the support from he Department of Education and Training Strategic Partnerships Program funding (SPP).

Gertrude is a partner organisation in Fitzroy Art Spaces Tour (FAST), an education initiative for teachers The program offers a new pathway to explore the art industry in Fitzroy. A number of FAST walking tours happened throughout the year to complement FAST online resources, which enabled students to engage with professionals behind the scenes at Gertrude Contemporary, as well as Centre for Contemporary Photography, Seventh Gallery and Sutton Gallery. The FAST online resources include along with information about the arts industry that ties in with VCE curriculum requirements.

Public Programs at Gertrude

Key Statistics:

- 825 Visitors Participated in a Public Program
- 17 Public Engagement Programs Presented





Gertrude Contemporary offers a range of programs aimed at increasing access to and discussion about contemporary art. Gertrude programs are carefully considered to be thoughtful, provocative and designed to enable audiences to critically engage with contemporary art. These programs include forums, artist talks, performances, film screenings and floor talks.

In addition to our ongoing exhibition-focussed public programs, Gertrude collaborated in a special public programming initiative in 2016:

Discipline Lecture Series Public Program

2016 saw Gertrude partner again with Melbournebased art journal Discipline to continue the successful Gertrude Contemporary - Discipline Contemporary Art Lecture Series. Programmed by Gertrude staff and Discipline editors Helen Hughes, Nicholas Croggon and David Homewood, the series presented five diverse public programs as part of the 2016 Tarra Warra Biennale: Endless Circulation. Guest lecturers spoke from the perspective of a variety of different disciplines, including art history, curatorial practice and art criticism. Held regularly at Gertrude Contemporary and at the venues of partner organisations, each lecture was highly anticipated and attracted audiences of 100 to 140 people. The incredible success of this program is testament to the wide interest in critical discourse amongst Gertrude Contemporary's audience and the need for programs of this type, which contribute to the dialogue of contemporary art.

{...}{...} Handover + Translations, Public Program Photo: Pippa Samaya

Haskings and Cormicj, Tape Launch
Image courtesy of Gertrude

Gertrude Contemporary 2016 Annual Report

Growing Philanthropy at Gertrude

Re-invigorating and growing Gertrude's annual fundraising activities for private philanthropy were a priority for 2016. Key focuses are articulated on the following pages.

<u>Gertrude Contemporary Annual</u> <u>Patronage Program</u>

The new Gertrude Contemporary Annual Patronage Program was developed and launched in 2016 to grow private philanthropy for the organisation. The program is structured to provide flexibility in philanthropic giving, offering several tiers of annual support, each with a corresponding level of benefits of membership. The Annual Patronage Program directly supports Gertrude's artistic program and is focused on developing strong long-term relationships with patrons. Patrons are invited to see the result of their patronage first-hand through a series of unique Gertrude experiences with artists in their studios and with our exhibition program.







Gertrude Gala

The Gertrude Gala was held with great success on Saturday the 15th of October 2016. The Gala was a special ticketed fundraising event held at the Gather and Tailor Warehouse in Footscray. The event launched the new Gertrude Contemporary Annual Patronage Program, which was in turn the fundraising focus of the evening. A special one-night exhibition featuring works by Jake & Dinos Chapman, Fiona Hall, Andrew Liversidge, Nicholas Mangan and Tully Moore was featured as were special performances by Renny Kodgers and Jon Campbell. Guests were invited to enjoy a night of eating and drinking in celebration of the launch of our new Program that enables a deeper engagement between Gertrude and its community of supporters.

Gertrude Edition

The *Gertrude Editions* are a series of specially commissioned, limited edition works by a Gertrude Alumni Artist. The Editions are an annual initiative established in 2002 to support Gertrude's artistic program and to promote the connection between our Studio Program and our celebrated alumni.

Gertrude Contemporary was pleased to commission Paul Yore as the 2016 Gertrude Edition artist, who held a studio at Gertrude from 2011–2013.

For the 2016 Edition, Paul Yore created 52 unique works on fabric – one for every upper and lower case letter of the alphabet – each representing a fear or phobia. Yore approached this Edition with an emphasis on individuality and the handmade, creating all 52 works without any mechanical reproduction. Yore drew the representation of phobias from a distortion of the traditional educational word association of alphabetical charts.

'I have used alphabets in my previous works, which, taking the form of textiles, lend themselves easily to the vernacular of cheery nursery-room pedagogical charts ('A' is for apple, and so on). These devices, designed to stimulate the earliest stages of language acquisition, fascinate me. But I find something menacing about the rigid categorisation of the world that involves pinning something down with a name, and therefore 'knowing' it. The way we perceive reality is so heavily informed by these earliest childhood encounters. I decided to try and imbue my alphabet series with some dark Freudian notion of neurosis and perversities that have their root in the nascent years, and came up with an index of fears and aversions to correspond to each letter. So instead of 'A' is for apple, for example, I have 'A' is for ailurophobia (an extreme dislike of cats).'



Frigophobia, 2016 Photo: Christo Crocker

Planning for Gertrude's Future Housing





Exhibition Opening at 200 Gertrude St, Fitzroy Image courtesy of Gertrude Exhibition Opening Gertrude Glasshouse Image courtesy of Gertrude

Gertrude currently manages operations across two sites:

- 200 Gertrude St, Fitzroy, which has since 1985 housed our main exhibition, studio and office spaces and
- Gertrude Glasshouse, 44 Glasshouse Rd, Collingwood, our satellite exhibition space opened in 2015 and home of our Studio Artist Solo Exhibition Program.

Gertrude was originally housed at 200 Gertrude St, Fitzroy, in 1985 as a result of a partnership with the landlord of the premises. However, over the last thirty years the original landlord has since changed, the building sold to new owners and the area of Fitzroy has changed significantly. The organisation's lease at these premises expires on 30 June 2017 without the option to renew.

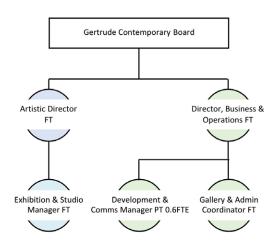
Given the time imperative of this deadline, a detailed housing strategy enabling the smooth transition of Gertrude' primary operations to a new location with minimal interruption to our artistic program was undertaken in 2016. The strategy was developed in consultation with the Board, Directors, staff, current studio artists and key stakeholders, and provides a clear strategic direction for Gertrude's short- to long-term housing needs. In addition to the overarching housing strategy, detailed spatial, functional, location and financial briefs were developed to inform decision-making for Gertrude's new premises.

Guided by this work, our selection of a new property and preparatory planning for the transition is now well underway with a public announcement anticipated to be made in the early part of 2017.

2016 Staff and Volunteers

Organisational Chart

In 2016, the Gertrude organisational structure was restructured to provide the expertise, resourcing and capacity required to deliver Gertrude's strategic artistic and operational vision.



Volunteer and Internship Program

Gertrude Contemporary has a highly respected volunteer program that provides excellent workplace training and professional experience. Volunteers assist staff in the organisation and its programs, and also contribute to the preparation of exhibition spaces, research, and other special projects and events.

The contributions of the following volunteers equating to approximately 384 hours throughout 2016 is gratefully acknowledged:
Britt d'Argaville, Natalie Mather, Chloe Tizzard, Jordan Gogos, David Borg, Alex Lawrence, Fiona Cassar, Lilith Silva, Annie Song, Yusi Zang, Alexis Cook, Sally Winter, Daniel Gardeazabal (Photography volunteer), Phoebe Windridge (Graphic Design volunteer), Siobhan Sloper (Publication Project Intern).

2016 Gertrude Staff

Mark Feary, Artistic Director

Christine Tipton

Director, Business and Operations

Shae Nagorcka

Exhibition and Studio Manager

Laura De Neefe

Development and Communications Manager

Jacqueline Hanlin

Gallery and Administration Coordinator



sertrude Contemporary 2016 Annual Report

2016 Financial Report

Gertrude Contemporary Art Spaces Inc

Contents

independent Auditors Report	O
Board Report	70
Income Statement and Other Comprehensive Income	73
Statement of Financial Position	7
Statement of Changes in Equity	7
Statement of Cash Flows	70
Notes to the Financial Statements	7
Certificate By Members of the Committee	85

ertrude Contemporary 2016 Annual Repor

GERTRUDE CONTEMPORARY ART SPACES INC ABN 38 060 569 289

AUDITOR'S INDEPENDENCE DECLARATION

I declare that to the best of my knowledge and belief, during the year ended 31 December 2016 there have been no contraventions of :

- the auditor's independence requirements as set out in the Australian Charities and Not-for-Profits Commission Act 2012, and the Associations Incorporation Reform Act 2012, in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

Geoffrey Charles Perry

Dated: G C Perry & Co 768 High Street Thornbury Vic 3071 27 TH MARCH 2017

Gertrude Contemporary Art Spaces Inc ABN 38 060 569 289

INDEPENDENT AUDITOR'S REPORT To The Members Gertrude Contemporary Art Spaces Inc.

Report on the financial report

Opinion

I have audited the accompanying financial report of Gertrude Contemporary Art Spaces Inc., which comprises the statement of financial position as at 31st December 2016, the income statement and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the board members declaration.

In my opinion, the financial report of Gertrude Contemporary Art Spaces Inc., has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act* 2012, including:

- a) giving a true and fair view of the registered entity's financial position as at 31st December 2016 and of its financial performance and cash flows for the year ended on that date; and
- b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. I am independent of the registered entity in accordance with the auditor independence requirements of the *Corporations Act* 2001 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I confirm that the independence declaration required by the *Corporations Act* 2001, which has been given to the board members of the responsible entities, would be in the same terms if given to the board members as at the time of this auditor's report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsible entities' responsibility for the financial report

The responsible entities of the registered entity are responsible for the preparation of the financial report, that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act* 2012 (ACNC Act) and for such internal control as the responsible entities determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible entities are responsible for assessing the registered entity'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 registered entity or to cease operations, or have no realistic alternative but to do so.

Fertriide Contemporary 2016 Annual Report

Gertrude Contemporary Art Spaces Inc ABN 38 060 569 289

INDEPENDENT AUDITOR'S REPORT To The Members Gertrude Contemporary Art Spaces Inc

Auditor's responsibility for the audit of the financial report

My 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 my 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. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

Geoff Perry CPA		
28th March 2017	***************************************	
768 High Street		,
Thornbury Vic 3071		

Board Report

<u>Gertrude Contemporary Art Spaces Inc</u> <u>For the year ended 31 December 2016</u>

Committee's Report

Your board members submit the financial report of Gertrude Contemporary Art Spaces Inc for the financial year ended 31 December 2016.

Committee Members

The names of committee members throughout the year and at the date of this report are:

Committee Member	Position	Date Started	End Date (Where Applicable)
Kyp Bosci	Board Chair	28 April 2014	
Fiona Hindmarsh	Deputy Chair / Secretary	28 April 2014	
Amanda Bond	Treasurer	2 February 2015	23 December 2016
Michael Buxton	Board Member	19 August 2013	
Doug Hall	Board Member	21 October 2013	
Jane Hayman	Board Member	1 August 2016	
Kathy Temin	Board Member - Artist Representative	19 August 2013	24 October 2016
Jon Campbell	Board Member - Artist Representative	26 April 2016	
Helen Johnson	Board Member - Artist Representative	24 April 2016	1 February 2016
Brooke Babington	Board Member - Studio Artist Representative	26 April 2016	
Nikos Pantazopoulos	Board Member - Studio Artist Representative	26 April 2016	

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Meetings of Board Members

During the financial year, a number of board meetings were held. Attendances by each of committee member during the year were as follows:

Committee Members Name	Number Eligible to Attend	Number Attended
Kyp Bosc	6	6
Fiona Hindmarsh	6	5
Amanda Bond	6	3
Michael Buxton	6	5
Doug Hall	6	5
Jane Hayman	3	3
Kathy Temin	5	3
Jon Campbell	5	5
Helen Johnson	1	1
Brooke Babington	5	4
Nikos Pantazopoulos	5	4

Principal Activities

Established in 1985 as a not-for-profit contemporary art complex of gallery spaces and studio facilities, Gertrude Contemporary provides professional support to contemporary artists through exhibition, studio and public programs which address the relationship between contemporary art practices and current critical debate.

Significant Changes

No significant change in the nature of these activities occurred during the year.

Operating Result

The operating surplus for the financial year amounted to, as per below: \$3,464 (2015: \$123,235).

Subsequent Events

Following the end of its current lease at 200 Gertrude St Fitzroy at the end of June 2017, Gertrude Contemporary will be relocating its primary gallery, studio and office location.

Statement by Members of the Board

The Board has determined that the Association is not a reporting entity. In the opinion of the Board, the Income Statement and Other Comprehensive income, Statement of Financial Position and Statement of Cashflows, Statement of Changes in Equity and Notes to the Financial Statements:

- 1 Presents a true and fair view of the financial position of Gertrude Contemporary Art Spaces Inc as at 31 December 2016 and its performance for the year ended on that date.
- 2 At the date of this statement there are reasonable grounds to believe that Gertrude Contemporary Art Spaces Inc will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution on the Board and is signed for and on behalf of the Board by:

Kyp Bosci (Board Chair)

Date: 3rd April 2017

ertrude Contemporary 2016 Annual Report

Income Statement and Other Comprehensive Income

Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2016

	2016	2015
Income		
Australia Council for the Arts	238,092	176,028
Creative Victoria Creative Victoria	190,000	190,000
Other Grants & Funding	87,500	287,609
Donations	122,085	154,345
Fundraising & Sponsorship	87,513	51,127
Rental Income	44,160	48,663
Other Income	16,357	-
Total Income	785,707	907,772
Gross Surplus	785,707	907,772
Other Income	2 414	9.240
Interest Income	3,414	2,340
Total Other Income	3,414	2,340
Expenditure		
Program Costs	104,552	111,572
Administration Costs	86,024	66,761
Occupancy	269,145	259,765
Fundraising Costs	37,536	38,301
Depreciation	317	3,122
Travel and Accommodation	7,332	66,604
Employment	280,753	240,752
Total Expenditure	785,657	786,878
Current Year Surplus/(Deficit)Before Income Tax	3,464	123,235
Net Current Year Surplus After Income Tax	3,464	123,235

Statement of Financial Position

<u>Gertrude Contemporary Art Spaces Inc</u> <u>As at 31 December 2016</u>

	NOTES	31 DEC 2016	31 DEC 2015
Assets			
Current Assets			
Cash & Cash Equivalents	4	378,069	317,356
Trade and Other Receivables	5	141,181	2,151
Prepayments		28,246	13,422
GST Receivable		-	179
Total Current Assets		547,496	333,108
Non-Current Assets			
Property, Plant and Equipment	6	1,979	-
Total Non-Current Assets		1,979	-
Total Assets		549,475	333,108
<u>Liabilities</u>			
Current Liabilities			
Trade and Other Payables	7	45,273	14,054
GST Payable		25,038	-
Deferred Income	8	229,140	59,573
Provisions	9	9,940	8,240
Employee Entitlements	10	24,432	19,054
Total Current Liabilities		333,823	100,921
Non-Current Liabilities		-	20,000
Total Liabilities		333,823	120,921
N			
NetAssets Trade and Other Payables		215 652	919 100
Trade and Other Payables		215,652	212,188
Member'sFunds			
Reserves		215,652	212,188
Total Member's Funds		215,652	212,188

Statement of Changes in Equity

<u>Gertrude Contemporary Art Spaces Inc</u> <u>For the year ended 31 December 2016</u>

	2016	2015
Equity		
Opening Balance	212,188	88,953
Increases		
Surplus for the Period	3,464	123,235
Total Increases	3,464	123,235
Total Equity	215,652	212,188

Statement of Cash Flows

<u>Gertrude Contemporary Art Spaces Inc</u> <u>For the year ended 31 December 2016</u>

	NOTES	31 DEC 2016	31 DEC 2015
Cash flows from Operating Activities			
Grants Received		376,562	665,770
Other Receipts		439,682	330,943
Interest Received		3,414	2,340
Payments to Employees		-275,375	-254,928
Payments to Suppliers		-481,276	-626,203
Total Cash flows from Operating Activities	11	63,008	117,922
Cash flows from Investing Activities			
Other cash items from investing activities		-2,295	665,770
Total Cash flows from Investing Activities		-2,295	117,922
Net increase/(decrease) in cash held		60,713	117,922
<u>Cash Balances</u>			
Cash and Cash Equivalents at beginning of period		317,356	199,434
Cash and Cash Equivalents at end of period	4	378,069	317,356

Notes to the Financial Statements

Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2016

1. Reporting entity

This financial report covers Gertrude Contemporary Art Spaces Inc ("the Association") as an individual entity. In the opinion of Board, the Association is not a reporting entity. The financial report of the Association has therefore been drawn up as a special purpose financial report for distribution to members, for the financial year ended 31 December 2016. The Association is a not-for-profit entity.

2. Basis of preparation

a) Statement of compliance

The special purpose financial report has been prepared in accordance with the recognition and measurement aspects of all applicable Australian Accounting Standards ("AASBs") and interpretations adopted by the Australian Accounting Standards Board ("AASB"), the Charities and Not-for-profits Commission Act 2012 (ACNC Act), and the Associations Incorporation Reform Act 2012.

The financial report does not include the disclosure requirements of all AASBs except for the following minimum requirements:

AASB 101 Presentation of Financial Statements

AASB 107 Cash Flow Statements

AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors

AASB 1048 Interpretation and Application of Standards

The financial report was authorised for issue by the Board of the Association on 03 April 2016.

b) Basis of measurement

The financial report is prepared on the historical cost basis.

c) Function and presentation currency

These financial statements are presented in Australian dollars which is the Association's functional currency.

3. Significant Accounting Policies

The accounting policies set out on the following pages have been applied consistently to all periods presented in these financial statements.

Certain comparative amounts have been reclassified to conform with the current year's presentation.

Cash on Hand

Cash and cash equivalents comprise cash balances and call deposits with original maturities of three months or less.

Revenue and Other Income

Income is recognised when it is probable that the economic benefits associated with the transaction will flow to the Association and the amount of the revenue can be measured reliably.

Donation revenue is recognised when the entity obtains control of the funds, which is typically at the time of receipt.

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

Deferred Income

If conditions are attached to grant income that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

Income Tax

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

Property, Plant and Equipment (PPE)

Plant and Equipment are carried at cost less where applicable accumulated depreciation.

The depreciable amount of all plant and equipment is depreciated over the useful lives of the assets to the Association commencing from the time the asset is held ready for use.

Accounts Receivable and Other Debtors

Receivables comprise trade and other receivables. Trade and other receivables are stated at their amortised cost less any impairment losses.

Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period.

Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

Accounts Payable and Other Payables

Trade and other payables are stated at their amortised cost. Trade payables are non-interest bearing and are normally settled on 30-60 day terms.

Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

Financial Instruments

Non-derivative

Non-derivative financial instruments comprise loans and receivables, cash and cash equivalents and trade and other payables.

A financial instrument is recognised if the Association becomes a party to the contractual provisions of the instrument. Financial assets are derecognised if the Association's contractual rights to the cash flows from the financial assets expire or if the Association transfers the financial asset to another party without retaining control or substantially all risks and rewards of the asset.

Financial liabilities are derecognised if the Association's obligations specified in the contract expire or are discharged or cancelled.

Non-derivative financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these financial instruments are measured as described below.

Loans and receivables are financial assets with fixed or determinable payments that are not quoted in an active market. Such assets are recognised initially at fair value plus any directly attributable transaction costs. Subsequent to initial recognition loans and receivables are measured at amortised cost using the effective interest method,less any impairment losses.

Receivables comprise trade and other receivables.

Cash and cash equivalents comprise cash balances and call deposits with original maturities of three months or less. Other non-derivative financial instruments are measured at amortised cost using the effective interest method, less any impairment losses.

Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

New standards and interpretations not yet adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2016, and have not been applied in preparing these financial statements. Those which may be relevant to the Association are set out below. The Association does not plan to adopt these standards early.

AASB 9: Financial Instruments which becomes mandatory for the Association's 2018 financial statements and could change the classification and measurement of financial assets.

AASB 15: Revenue for contracts with customers, which becomes mandatory for the Association's 2018 financial statements and could change the classification and recognition method of revenue.

AASB 116: Leases requires most operating leases to be brought on balance sheet from 2019. Associations with operating leases will appear asset rich but more heavily indebted. AASB is effective for the Associations 2019 financial statements.

The Association does not plan to adopt these standards early and the extent of the impact has not been determined.

	2016	2015
4. Cash on Hand		
Bank accounts/(overdraft)		
Trading Account	37,577	34,609
Business Savings Account	135,745	171,535
Public Fund Account	91,251	-
Bond Account	9,946	10,359
Term Deposit	103,551	100,673
Total Bank accounts/(overdraft)	378,069	317,176
Cash and cash equivalents		
Petty Cash	-	180
Total Cash and cash equivalents	-	180
Total Cash on Hand	378,069	317,356
	2016	2015
5. Trade and Other Receivables		
<u>Trade Receivables</u>		
Accounts Receivable	141,181	2,151
Total Trade Receivables	141,181	2,151
	2016	2015
6. Property, Plant and Equipment Plant and equipment		
	2,295	16,677
Plant and equipment at cost Accumulated depreciation of plant and equipment		-16,677
Accumulated depreciation of plant and equipment Total Plant & Equipment	(317)	-10,077
Total Plant & Equipment	1,979	-
Total Property, Plant & Equipment	1,979	-

	2016	2015
7. Trade and Other Payables		
<u>Trade Payables</u>		
ANZ CC	6,328	4,711
Trade Creditors	5,612	9,343
Sundry Creditors	33,333	-
Rounding & Adjustments	0	1
Total Trade Payables	45,273	14,054
Other Payables		
Non-Current Trade Creditors	-	20,000
Total Other Payables	-	20,000
Total Trade & Other Payables	45,273	34,054
	2016	2015
8. Deferred Income		
Grants in Advance	216,250	57,500
Other Income in Advance	12,890	2,073
Total Deferred Income	229,140	59,573
	2016	2015
9. Provisions		
Tenant's Bonds	9,940	8,240
<u>Total Provisions</u>	9,940	8,240
	2016	2015
10. Employee Entitlements		
Employee entitlements (wages, annual leave, etc)		
Staff Reimbursements	-12	-
Wages Payable	-	1,395
PAYGW Payable	3,914	-
Superannuation payable	1,952	-
Provision for Annual Leave and LL	18,577	14,816
Provision for Long Service Leave	-	2,842
Total Employee entitlements (wages, annual leave, etc)	24,432	19,054
Total Employee Entitlements	24,432	19,054

	2016	2015
11. Reconciliation of Operating Profit to Cash provided by Operating Activities		
Operating Profit	3,464	123,235
Add: Depreciation Expense	317	3,122
(Increase) / decrease in trade debtors	-139,030	86,558
(Increase) / decrease in prepayments	-14,824	7,025
Increase / (decrease) in trade creditors	11,219	2,352
Increase / (decrease) in sundry creditors	26,917	-95,450
Increase / (decrease) in income in advance	169,567	2,382
Increase / (decrease) in employee entitlements	5,378	-11,302
Cash flows from Operations	63,008	117,922

<u>Certificate By Members of the Committee</u>

<u>Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2016</u>

- I, Kyp Bosci of 200 Gertrude St, Fitzroy, VIC, Australia, 3065 certify that:
- 1. I attended the annual general meeting of the association held on 03/04/2017.
- 2. The financial statements for the year ended 31 December 2016 were submitted to the members of the association at its annual general meeting.

Dated: 3rd April 2017



2016 Supporters

Gertrude would like to acknowledge and thank our generous supporters and exhibition and programming partners, whose support enables us to continue building the careers of Australia's exciting new generations of early-practice and midcareer artists.

Government Funding Agencies

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.



THE VISUAL ARTS AND CRAFT STRATEGY

Shelley Lasica Room 301, Spring 1883, 2016 Image courtesy of Gertrude

Government Project Funding

The Gertrude Contemporary Annual Patronage Program 2016–2017 is supported by Creative Partnerships Australia through its Plus 1 funding program.

ereative partnerships australia

Gertrude Contemporary's Contemporary Art on the Road education program (2015-2017) is supported by the Department of Education and Training Strategic Partnerships Program funding (SPP).



Philanthropic Foundations

The 2016 Gertrude Studio Program was generously supported by The Danielle and Daniel Besen Foundation.

Gertrude Contemporary Annual Patronage Program

Gertrude patrons are part of a community that directly contributes to the development of artists' careers. As a valued member of this community, our patrons are invited to see the result of their patronage first-hand through a series of unique Gertrude experiences with artists in their studios and with our exhibition program.

Our generous 2016 patrons include:

<u>Supernova</u>

Michael Schwarz and David Clouston Joyce Nissan Eleanor and Chris Langford

<u>Aurora</u>

Kyp and Luisa Bosci
Michael and Janet Buxton
Antje and Andrew Géczy
Andy Dinan and Mario Lo Giudice
Jane and Stephen Hains
Jane and Simon Hayman
Janet Holt
Bruce Parncutt AO
The George and Freda Castan
Families Charitable Foundation

Comet

Anonymous
Jonathan and Libby Altson
Wendy Brown
Abby and Andrew Cox
Nick Holuigue and Fiona
Richardson
Rossie and Ben James
Helen Seales

Firework

Anonymous
Anonymous
Anonymous
Robbie Aitken
Amy Carter
Adam Francis
Lucinda Francis
Sophie Gannon
Tracey Lester
Roz Martin
Chris McAuliffe
Kalli Rolfe
Kerstin Thompson

Sponsors

Proclaim have been a sponsor of Gertrude Contemporary's flagship *Octopus* exhibition since 2004. In 2016, their support for this key exhibition in our major exhibitions program continued, enabling the showcasing of post-Internet art in *Octopus 16: Antiques Roadshow* as curated by Artistic Director, Mark Feary.

Proclaim

Temple Brewing Company became Gertrude's official beer sponsor in 2016. Temple generously became a primary sponsor for the public openings of Gertrude's three cornerstone exhibitions including: Octopus 16: Antiques Roadshow, Gertrude Studios 2016, and Gertrude Editions (2002–2016). Gertrude also collaboratively worked with Temple to pilot a new multicultural education program to support career development opportunities for tertiary fine art students.

TEMPLE BREWING CO.

Blackhearts and Sparrows became Gertrude's official wine sponsor in 2016. The generous team at Blackhearts and Sparrows will support all of our public openings and events with an excellent selection of wines for our audience and artists to enjoy.

BLACKHEARTS & SPARROWS

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000. In 2016, he generously designed Gertrude exhibition catalogue publications including: *Ua numi le fau*, and *Gertrude Studios 2016*, in addition to providing key operational graphic design advice.

The 2016 Gertrude Gala was made possible due to the generous support of the following sponsors:



Exhibition and Programming Partners

'<u>If People Powered Radio:</u>
40 Years of 3CR'



Liquid Architecture



Room 301, Spring 1883



Collection + Greg Semu





Octopus 16:
Antiques Roadshow



'Ua numi le fau: The string tying the decoy lupe pigeon prized in Samoa is entangled (the affair is complicated and difficult)'





















In Concert







ARTS PROJECT AUSTRALIA

Collingwood English Language School

FAST — Fitzroy Art

Spaces Tours — Education

Program



SEVENT-

sutton gallery

<u>Fitzroy Primary School</u> <u>Education Partnership</u>



Contemporary Art on the Road Education Program













<u>Discipline Lecture Series</u> <u>Public Program</u>



[...] {...} [...] Handovers + Translations



GERTRUDE CONTEMPORARY