



Gertrude Contemporary
2018 Annual Report



Gertrude Contemporary 2018 Annual Report

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cover
Helen Hughes, *splitting open the surface
on which it is inscribed*, 2018
3 channel video and sonic recording
(14:50 min), installation view at
Gertrude Contemporary.
Photo: Daniel Gardeazabal

opposite
Gertrude patrons at the opening of *It's like
that*, 2018 by Sangeeta Sandrasegar.
Photo: Daniel Gardeazabal

Board Chair's Review

Kyp Bosci



2018 was a year of consolidation for Gertrude Contemporary. Audience numbers across the board were consistently up and provide strong endorsement of both the organisation's new location and the quality program delivered by Artistic Director Mark Feary and his team.

After a nationwide search Tracy Burgess was appointed to replace Christine Tipton as Director of Business and Operations. Tracy moved from Sydney to take up the role where she previously held roles at Artspace and the Biennale of Sydney before spending time in the commercial sector working as the General Manager of a multi-store retail business.

Gertrude Glasshouse, Gertrude's satellite project space in Collingwood, also had a strong year in terms of program and visitation. Offering Gertrude studio artists the opportunity to create ambitiously scaled exhibitions as a key component of their two-year residency with curatorial, production and financial support of the organisation. This combination of scale, ambition and opportunity to experiment continue to be key guiding principles of the organisation.

2018 saw some exciting developments in the organisations' patron program with the creation of the River Capital Commission. This multi-year philanthropic partnership will support a selected exhibition in both the 2019 and 2020 programs and provides increased resourcing to the artists to enable more ambitious production. The River Capital Commission is seen as a template for future philanthropic engagement at Gertrude. In addition to multi-year operating grants from the Australia Council for the Arts and Creative Victoria, Gertrude also received a number of program and project grants placing the organisation in a strong position for the year ahead.

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.

Artistic Director's Report

Mark Feary



Following the momentous transition of Gertrude Contemporary from Fitzroy to Preston South mid-2017, this year pronounced the first full year of operating in our new premises. Seeking to firmly embed our artistic activities within our new galleries, Gertrude embarked on a prolific exhibition program, presenting 6 new solo exhibitions, 3 new curatorial projects and a group exhibition, while additionally presenting a further 9 new solo and collaborative projects at our project space Gertrude Glasshouse as well as an off-site project. Affirming our commitment to working with leading Australian and international artists, Gertrude remains focused on supporting artists directly to develop ambitious and challenging projects and to create an exhibiting and studio environment that supports rigour, engagement, intellect and discourse between artists and audiences.

Supporting artist-driven projects, Gertrude continued its focus on presenting paired solo exhibitions, retaining autonomy for each artist, yet connecting their works so that conceptual, political, material or social points of synergy may emerge.

Inaugurating the year, Gertrude presented two solo exhibitions by revered artists from both sides of the Tasman, leading Aboriginal activist and provocateur Richard Bell alongside Maori artist Shane Cotton to consider issues of indigenous sovereignty and strategies for empowerment through art and politics. These concerns were also carefully and sensitively considered in *Octopus 18*, Gertrude's dedicated annual exhibition working in support of curatorial experimentation, this year curated by Kimberley Moulton; titled *Mother Tongue*, privileging work by Indigenous female artists from Australia, New Zealand and Canada. In other solo exhibitions, David Noonan's first filmic work in a decade, *a dark and quiet place* (2017), had its Australian premiere, being presented alongside a new body of work by Cologne-based Australian artist Sangeeta Sandrasegar reflecting on the passing of time, and the consideration of personal narratives, memory and optimism. Khadim Ali, an artist based between Sydney and Quetta, presented his first institutional exhibition in Melbourne, featuring intricately drawn and painted allegories of Gods and Demons referencing areas of conflict and persecution in the Middle East, exhibited alongside Melbourne-based Raafat Ishak, whose project reflected upon the global interchange of cultural and architectural influence, while maintaining ideological and political tensions.

The year was one of reprising former partnerships and establishing new relationships as the organisation maneuvers to extend its scope and

network insofar as to how it connects with broader public audiences, expands financial resources for artists' production and cooperates with colleague institutions. Gertrude continued its commitment to working with early-practice creative producers, working with Next Wave to mentor curator Zara Sigglekow toward her curatorial project *Great Movements of Feeling*. In the rejuvenated Melbourne Art Fair, Gertrude presented a performance program and exhibition titled *Anxious Bodies for Unstable Environments*, bringing our work in performance, dance and interactive practices to broad public attention. With the international group exhibition *Zzzzz: Sleep, Somnambulism, Madness* Gertrude returned to the Melbourne International Arts Festival, a major annual event in the Australian cultural calendar. In 2018, groundwork was undertaken towards the formation of a number of new partnerships that will manifest in 2019 through a new artist commissioning initiative, The River Capital Commission, and an exhibition co-production to be presented at Murray Albury Museum of Art in 2019.

At Gertrude Glasshouse, the year began with the first of an ongoing series of annual international residency outcomes from the Chenaud, France-based Glasshouse-Stonehouse Residency, in its inaugural year hosting Adam Lee. Thereafter, Glasshouse presented 8 new solo exhibitions by artists in Gertrude's studio program, each expanding the artists' practices and pushing the parameters of the gallery's architecture, while collectively spearheading experimentation in

contemporary practice. In 2018, Gertrude exhibited ambitious new solo and collaborative projects by André Piguet, Gavin Bell, Jarrah de Kuijer & Simon McGlinn, Beth Caird, Deanne Butterworth, Simon Zoric, Rebecca Agnew, Mathieu Briand and Mark Shorter.

Gertrude played host to a broad range of Australian and international curators, museum directors and patron groups, introducing them to our exhibitions and activities as well as coordinating programs of studio visits with artists involved in Gertrude's 2-year studio program. Among visitors in 2018 were curators and directors from the Hayward Gallery, London; 2019 Venice Biennale; Palais de Tokyo, Paris; ACCA, Melbourne; Kochi-Muziris Biennale; Bendigo Art Gallery; and San Francisco Museum of Modern Art. The new studio facilities of Gertrude continue to shape and inform how our studio artists produce work, and engage with their artistic peers in more communally-oriented environment; while the organisation works to enhance the studio experience and professional development opportunities through more deeply embedding critical feedback sessions, gallery and patron introductions, studio visits and social activities.

During this year Gertrude bid farewell to Christine Tipton, Gertrude's Director of Business and Operations, who was crucially instrumental in leading the organisation's transition from our historic home on Gertrude Street to our new context in Preston South. Her unwavering commitment to the

organisation during this significant process of change will remain a significant legacy. From September, the organisation ushered in a new phase in its evolution, welcoming Tracy Burgess into the role, bringing a dynamic vitality and supportive enthusiasm for the contemporary art sector to co-lead the organisation upon its ascending pathway. As we reflect back upon 2018, we note its furtive underpinning of our evolution going forward, both in terms of embedding ourselves in a relatively new locational context, as well as expanding the extent of our institutional and financial support for artists.

Director, Business & Operations' Report

Tracy Burgess



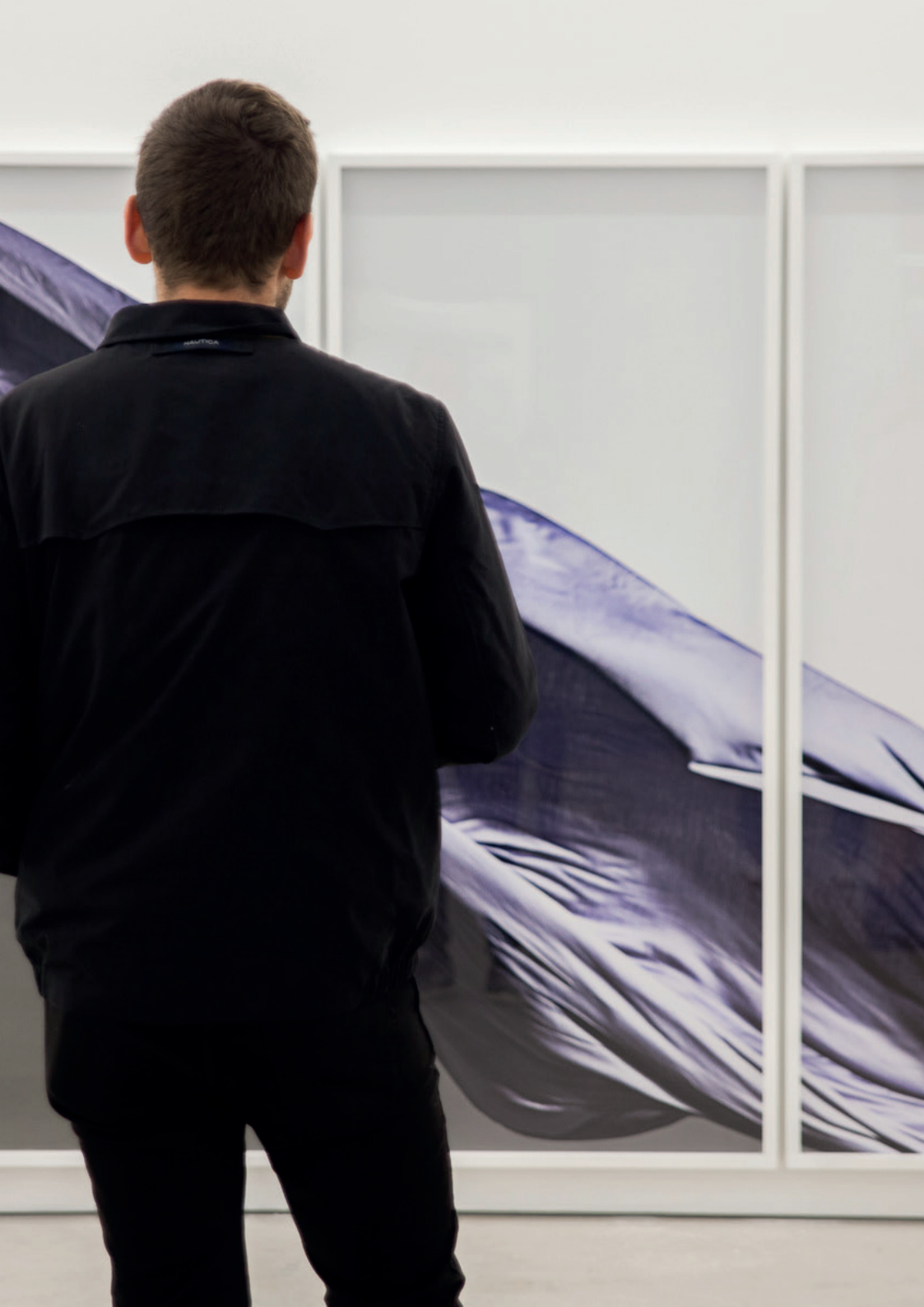
I joined Gertrude Contemporary in the role of Director, Business and Operations in September 2018 and extend a sincere thanks to my predecessor Christine Tipton whose diligence over her two and a half years in the role left a legacy of operational efficacy to which I, and the organisation, are greatly indebted. 2018 marks the first full year Gertrude Contemporary spent in our new home in Preston South. After several years of housing uncertainty, this was a year of embedding and optimism-building for the future. This stability allowed us consolidate our focus towards Gertrude's fundamental mission of supporting artists through the exhibition and studio programs. With a dedicated team of four core staff we presented a full schedule of exhibitions at Gertrude Contemporary as well as at Gertrude Glasshouse in Collingwood.

Volunteers provided invaluable support in 2018 across a range of operational areas at Gertrude including welcoming visitors at front of house, as well as helping us to host and document our events. Gertrude would also like to thank Alice Gascoyne who undertook an internship to begin the digitisation of our comprehensive slide archive.

Thanks to the Victorian Department of Education and Trainings' Strategic Partnership Program (SPP) Gertrude has been able to expand its popular Contemporary Art on the Road Professional Development Program for secondary and primary visual arts teachers in regional Victoria to include two workshops at our 'Home' venue in Preston South for metropolitan low-SES visual arts teachers. With the support of SPP these workshops along with our core education program for secondary and VCE students were presented free of charge.

Finally, we'd like to thank Gertrude's committed private supporters and donors whose advocacy and passion for the organisation have been critical in this period of transition. These relationships are fundamental to the future of Gertrude and we look forward working with and growing this committed group.

Gertrude staff and Board are excited to continue to support artists and welcome audiences to Gertrude Contemporary and Glasshouse in 2019.



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 contemporary 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 nearly 300 studio alumni distinguish themselves in major Australian and international exhibitions and collections, with more than 80% of Studio Artist Alumni from the past decade continuing to present new works in professional contexts throughout Australia and overseas.

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

Gertrude patron enjoying *to unfurl IV (A6007550)* by Nik Pantazopoulos in *Great Movements of Feeling* curated by Zara Siggelkow part of Next Wave 2018.

2018 In Brief



18 Local artists supported to develop their art practice through our studio program

14 Solo and 6 curated exhibitions of risk-taking contemporary art
presented showcasing 68 Artists and 142 New works of art

25% of Exhibiting artists were from diverse or underrepresented cultural backgrounds

50% of exhibitions at Gertrude Contemporary included indigenous artists

48,648 Visitors attended our exhibitions

6,812 Visitors participated in 41 public programs

662 Students & teachers participated in 34 education programs

24.1k followers on Instagram

11,946 followers on Facebook

2,281 followers on Twitter

34 Volunteers contributed 2,215 hours to support our programs



Gertrude patrons enjoying
Untitled 2, 2017-18 by Khadim
Ali in *Fragmented Memories*
opening event. Photo: Daniel
Gardeazabal

Gertrude Contemporary 2018 Annual Report

2018 Exhibition Program



Dredging up the past

Artist: Richard Bell

Exhibition Dates:
2 February - 10 March
Gallery 1

Installation view of Richard Bell's
Poor/Lean, 2017.
Photo: Christo Crocker

Dredging up the Past featured new and recent paintings by leading Australian artist Richard Bell. This significant body of work continues his ongoing campaign of focusing attention upon the disempowerment of Indigenous Australian peoples. Employing the visual tropes of canonical painting of the twentieth century, Bell appropriates all that is familiar within the modern Western tradition of art, yet subverts the vernacular to raise crucial issues around unceded Aboriginal sovereignty.

Many of the works within *Dredging up the Past* are imbued with the same irreverent humour Bell is renowned for, yet there is also evident a more direct sense of political urgency disentangled from his typical subversive wit. The exhibition could potentially be interpreted as more mature, indeed, more serious in its narrative delivery than other works, unhinged from satire, yet still with the same anger that is the pervasive thrust of his work both as an activist and artist. At times totemic in scale, the paintings demand our attention, and convey, in no uncertain terms, some strategies toward a more equitable cultural realignment.

Richard Bell: Dredging up the Past was presented in association with Milani Gallery, Brisbane, where it was first shown in 2017.

Key statistics

- Engaged 4 local indigenous children of Telfor family to assist in production of *Vincent and Gough (from little things good things grow)*: *Gertrude version*, 2018.



Black Hole

Artist: Shane Cotton

Exhibition Dates:
2 February - 10 March
Gallery 2

Installation view of Shane Cotton's
Black Hole, 2018, at Gertrude
Contemporary
Photo: Christo Crocker

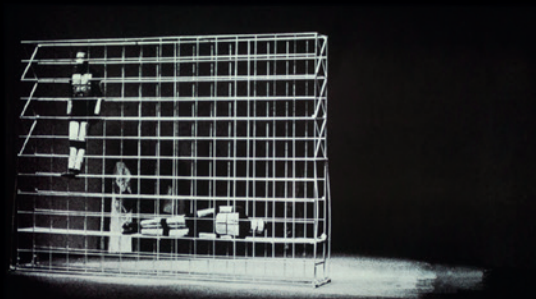
Shane Cotton is one of New Zealand's most accomplished and celebrated artists. Of Maori (Ngati Rangi, Ngati Hine, Te Uri Taniwha) and Pakeha descent, his idiosyncratic paintings incorporate iconography from Maori and European traditions to reflect upon the unique bicultural context of Aotearoa New Zealand.

Black Hole demonstrates a shift in the development of Cotton's practice, deviating, if only momentarily, from the darkly atmospheric and brooding palette of his works of the last decade. In this body of work, the images of body-less heads are depicted centrally and powerfully within the painted plane, unaccompanied by elaborate backdrops, so that the mark-making appears as even more urgent, rendered more direct through its distillation.

Shane Cotton: Black Hole is presented in association with Kronenberg Wright, Sydney, where it was first shown in 2017.

Key statistics

- First wall painting in Melbourne produced by Shane Cotton



A Dark and Quiet Place

Artist: David Noonan

Exhibition Dates:
23 March - 28 April
Gallery 1

David Noonan's *A Dark and Quiet Place*,
2017, installation view at Gertrude
Contemporary.
Photo: Christo Crocker

A Dark and Quiet Place is David Noonan's first filmic work since the early 2000s, and Gertrude was thrilled to be the context for its Australian premiere. Regarded as one of Australia's most internationally respected artists, Noonan returns to the medium of film in a way entirely different to his previous video works, taking cue and evolving out of his work in collage, image manipulation and screen printing of the past decade and a half. Retaining a basis in theatre and utilising archival imagery, the densely layered film evolves over time in manner more associative of a montage and collusion of representation and abstraction.

Key statistics

- Australian Premiere of first filmic work produced in over 10 years.
- VCA International residency partner program: Norma Redpath Studio
- Highest daily visitation rate in 2018



It's Like That

Artist: Sangeeta Sandrasegar

Exhibition Dates:
23 March - 28 April
Gallery 2

Gertrude Patron at the opening
event for *It's like that* by Sangeeta
Sandrasegar.
Photo: Daniel Gardeazabal

It's Like That is a consideration on the flexibility and relationships between the Copy, Allegory Translation, Time, Space and Thought. Dispelling the notion that the copy is not an original, 'an artefact without archeology' this new project follows the way in which the lives and afterlives of the 'original' emerges, evolves and mutates through time and space. The project tracks the artistic process through a mediation on thought and memory, taking the extracted pages of a diary and year planner as the material basis upon which time itself is both planned, allocated and spent. Through their punctuation, these pages become both a testament of the passing of time and reflect the passing of light through them as objects, simultaneously recording and erasing transcripts of thought.

Key statistic

- 53 new works exhibited
- Highest daily visitation rate in 2018



Great Movements of Feeling

Next Wave Emerging
Curator's Exhibition

Artists: Megan Cope, Nik
Pantazopoulos, Swrihana
Spong, Sue Williamson, Helen
Grogan, Stuart Ringholt
Curated by Zara Sigglekow

Exhibition Dates:
11 May - 16 June
Galleries 1, 2 and Foyer

Patrons enjoying Sue Williamson's
It's a pleasure to meet you, 2016 at the
opening of *Great Movements of Feeling*
curated by Zara Sigglekow part of Next
Wave 2018.

Photo: Daniel Gardezabal

Gertrude has partnered with Next Wave since 2002 to support and mentor early practice curators to develop projects of experimentation and ambition, and in 2018 were pleased to work with independent curator Zara Sigglekow for her project *Great Movements of Feeling*.

Great Movements of Feeling includes new commissions by Megan Cope (Quandamooka), Gertrude Studio Artist Alumni Helen Grogan (Australia), Nik Pantazopoulos (Australia) and Stuart Ringholt (Australia); Sriwhana Spong (New Zealand/ United Kingdom), Sue Williamson (South Africa), and a Medieval Flemish stained glass panel (artist(s) unknown). Curated by Zara Sigglekow as part of Next Wave Festival 2018 the exhibition considered emotion as a cognitive and bodily force that drives, circulates and sticks. With discursive and centrifugal ambitions, this exhibition observed human emotion through personal and historic lenses.

Great Movements of Feeling was accompanied by an online publication, including catalogue essay by Zara Sigglekow and text responses by writers Laura

Couttie, Ellen van Neerven, Sarah Werkmeister, and activist Roxley Foley.

Great Movements of Feeling was assisted by the Gordon Darling Foundation and the Australian Government through Australia Council, its arts funding and advisory body. With thanks to ACU University and MvS Architects.

Key Statistics

- 4 Female Artists supported
- 3 International Artists supported
- 1 Female First Nations artist supported
- 3 New artworks exhibited



Chicken River

Artist: Raafat Ishak

Exhibition Dates:
29 June - 5 August
Gallery 1

Raafat Ishak's *Chicken River*, 2018,
installation view at Gertrude
Contemporary.
Photo: Christo Crocker

Foundational within Raafat Ishak's practice is an interest in and knowledge of Arabic and Western art histories, and the evolving contemporary collisions and mutations through migration and points of conflict. Through painting, drawing and installation, Ishak has created a unique visual language that explores concepts of cultural intersectionality, recontextualising cultural motifs from the Middle East and the West to reflect upon a more porous global context, yet one still marred by ideological differences. For his project at Gertrude, Ishak continued this interest in cultural transference and the collapsing of historical temporalities, constructing a staircase through the gallery ceiling, enraptured by a suite of paintings that examine an imaging of the 19th century classical revival in Athens and mid 20th century Australian warplane industry.

Raafat Ishak is represented by Sutton Gallery, Melbourne.

Key Statistics

- 9 New artworks exhibited



Fragmented Memories

Artist: Khadim Ali

Exhibition Dates:
29 June - 5 August
Gallery 2

Gertrude Patron enjoying Khadim Ali's
Fragmented Memories at Gertrude
Contemporary.
Photo: Christo Crocker

For this new body of work, Khadim Ali interrogates the temporal linearity of past, present and future as it may pertain to the experiences of those dislocated from their cultural and geographical connection points. Drawing a parallel with the triangulation of the relationship between a mother, father and child, Ali brings attention to what may eventuate with the rupturing of linkage points between family, and indeed between connection points to time. Central to these inquiries is what might constitute home when geographically estranged, and what might constitute a past when the present is so unfamiliar. Through his intricately rendered drawings and paintings, and tapestries produced in cooperation with traditional artisans, Ali connects the present condition of diasporic peoples with historical narratives of struggle, persecution and dislocation.

Khadim Ali is represented by Milani Gallery, Brisbane.

Key Statistics

- 8 New artworks exhibited
- VCA International Residency
Partner Program: Norma
Redpath Studio



Octopus 2018: Mother Tongue

Artists: Joi Arcand, Megan Cope, Kirsten Lyttle, Vicki Couzens, Lisa Hill, Nakia Cadd
Curated by Kimberley Moulton

Exhibition Dates:
17 August – 23 September
Gallery 1, 2 and Foyer

Installation view of *Octopus 18: Mother Tongue* curated by Kimberley Moulton at Gertrude Contemporary.
Photo: Daniel Gardeazabal

Initiated in 2001, the *Octopus* series of exhibitions supports ambitious curatorial practice, through engaging an invited curator annually to develop a project that draws upon their research interests and provides a platform for new forms of exhibition making. In 2018 Gertrude was delighted to work with Kimberley Moulton, a Yorta Yorta woman, and currently the Senior Curator of South Eastern Aboriginal Collections, Melbourne Museum.

Octopus 2018: Mother Tongue featured female First Nations artists who use written and oral languages to both influence their work and shift the white paradigm of ownership in relation to land, bodies, and identity. This exhibition explored the way in which First Peoples can de-centre the western art canon through the intersection of art practice, language and cultural knowledge and highlight the significant role women play in the assertion of Sovereignty.

Participating Artists: Joi Arcand (Muskeg Lake Cree Nation, Canada), Megan Cope (Quandamooka), Kirsten Lyttle (Waikato, Tainui A Whiro, Ngaati Tahinga, NZ (Melbourne based)), Vicki Couzens (Kirrae Wurrong),

Lisa Hilli (Makurategete Vunatarai (clan) Tolai / Gunantuna people of Papua New Guinea) and Nakia Cadd.

The *Octopus* exhibition series is generously supported by Proclaim.

Key Statistics:

- 100% Female First Nations artists from Australia, New Zealand and Canada



*Zzzzz: Sleep,
Somnambulism, Madness*

Artists: Chicks on Speed (Australia/Spain, USA, Germany), Lee Hadwin (UK), Mabel Juli (Australia), Barbora Kleinhamlová & Tereza Stejskalová (Czech Republic), Kate Mitchell (Australia), Erica Spitzer Rasmussen (USA), The Telepathy Project (Australia), and Javier Tellez (Venezuela/USA).
Curated by Mark Feary

Exhibition Dates:
5 October – 3 November
Gallery 1, 2 and Foyer

Installation view of *Zzzzz: Sleep, Somnambulism, Madness* curated by Mark Feary at Gertrude Contemporary, part of Melbourne Festival 2018.
Photo: Christo Crocker

Zzzzz: Sleep, Somnambulism, Madness assembles and commissions works by a selection of Australian and international artists to explore the representation of the sleeping figure within contemporary art, and how artists attempt to explore ideas of the subconscious, delirium and altered states. Other works within the exhibition explored the politics of sleep in our rapidly evolving times to consider the impacts of work and economic pressures upon relaxation. At times serene and tender, and at others deeply disturbing, the exhibition considered what transpires during our sleeping life as a means to reflect upon the relationship between our physical being and mental processes, consciousness and subconscious.

Depictions of sleeping figures have featured heavily in the history of Western painting and sculpture, often rendered to suggest beauty, vulnerability, sexuality or fatigue. This project dismisses passive representations to cast a lens on how artists attempt to make sense of the process of dreaming, its mysteries and potentialities as a critically vital, and little-understood function helping us to make sense of the world and in the formation and suppression of memory.

Zzzzz: Sleep, Somnambulism, Madness was presented in partnership with the Melbourne International Arts Festival and Murray Albury Art Museum of Art.

Key Statistics

- 63% International Artists
- 73% Female Artists



Gertrude Studios 2018

Artists: Rebecca Agnew, Mathieu Briand, Deanne Butterworth, Beth Caird, Georgina Cue, Gavin Bell, Jarrah de Kuijer and Simon McGlinn (formerly known as Greatest Hits), Eugenia Lim (+ Kat Chan), Andrew Liversidge, Spiros Panigirakis, Steaphan Paton, Andrè Piguet, Mark Shorter, Isadora Vaughan, Esther Stewart, Jahnne Pasco-White and Simon Zoric

Exhibition Dates:
16 November – 15 December
Gallery 1, 2 and Foyer

Installation view of *Gertrude Studios 2018* featuring work by Steaphan Paton, Rebecca Agnew, Gavin Bell, Jarrah de Kuijer and Simon McGlinn, and Esther Stewart (L-R) at Gertrude Contemporary.
Photo: Christo Crocker

Gertrude concluded the year with its annual *Gertrude Studios* exhibition, presenting new and recent works and projects being produced within the 16 studios of the organisation. The exhibition enables a collective snapshot of the practices supported within the program, offering the opportunity to experience a broad diversity of works from leading arts practitioners in Melbourne.

Key Statistics

- 19 artists engaged
- 10 new works exhibited



2018 Gertrude Glasshouse Exhibition Program

Gertrude Glasshouse at 44 Glasshouse Road, Collingwood is our satellite exhibition space, generously provided to Gertrude by long-term patrons Michael Schwarz and David Clouston.

Gertrude Glasshouse is the home for the Gertrude Studio Artist solo exhibition program. During their two-year residency at Gertrude, every artist in the Studio Program is invited to develop an ambitious, new project that extends upon their work in the studios.

Gertrude Glasshouse is also used to present select exhibitions, performances or lectures that align with our commitment to supporting the production of new projects and discourse.

In 2018, 8 solo exhibitions and 1 curated exhibition of exciting new contemporary art practice was presented at Gertrude Glasshouse.

Patrons enjoying themselves at Gertrude Glasshouse.

Photo: Qiqi Xui



Monolith

Artist: Adam Lee

Exhibition dates:
18 January – 3 March

Adam Lee's *Monolith*, Glasshouse-
Stonehouse residency exhibition
outcome, installation view at Gertrude
Glasshouse.
Photo: Christo Crocker

Gertrude Contemporary is proud to be the presenting partner of the private Glasshouse/Stonehouse Residency.

This newly established studio residency is organised by private benefactors and long-term Gertrude supporters Michael Schwarz and David Clouston and Antje and Andrew Géczy. The residency provides the opportunity for Australian and New Zealand Artists to live and work for a period in Chenaud, France, and opens avenues for the experience of working within a European context in order to develop new work to be exhibited in Australia.

Adam Lee was the inaugural artist selected for the residency and spent six weeks living and working in Chenaud. This exhibition presents a selection of works made by the artist during this residency. *Monolith* draws upon the experience of remoteness within the rural landscape of Southern France, seeking to mine aspects of local folklore and religious mythologies interweaved with fragments of the personal and the autobiographic.

Lee is represented by STATION, Melbourne and BEERS, London.

A small catalogue and an essay by Kent Wilson accompanied *Monolith*.

Key Statistic

- Inaugural Glasshouse/Stonehouse Residency Exhibition
- 8 New works exhibited



kemp roth comb filter

Artist: André Piguet

Exhibition Dates:
8 February – 10 March

André Piguet's *K.R. Kemp roth comb filter* installation view at Gertrude Glasshouse.
Photo: André Piguet

kemp roth comb filter presents a body of new works that sees Piguet experiment with 3D printing. Each object was individually hand coloured and architecturally installed within the gallery space.

A text by Deirdre Cannon accompanied *kemp roth comb filter*

Key Statistic:

- 8 New works exhibited



Entertainment is like friendship

Artists: Gavin Bell, Jarrah de Kuijer
and Simon McGlinn

Exhibition Dates:
15 March – 21 April

Gavin Bell, Simon McGlinn and
Jarrah De Kuijer, *Entertainment is like
friendship*, 2018 installation view at
Gertrude Glasshouse.
Photo: Christo Crocker

We need to look beyond the
information age and into an
agile age.

Excerpt from accompanying text by
Patrice Sharkey:

“The title of this exhibition,
Entertainment is like friendship,
is appropriated / adapted from
Netflix’s public statement regarding
their employee culture. Netflix
is a streaming service that, in
2013, expanded into film and
television production. Paying for
a Netflix account and then using
it has engendered a new way of
consuming TV as entertainment.
Rather than the fixed programming
of free-to-air television, a Netflix
user accesses tailored content.
What’s more, Netflix employs
sophisticated algorithms to deliver
(apparently) personally relevant
content and personalised visuals.
In this way it creates a habit-form-
ing feedback loop, both skewing
and limiting images, perspective
and experience. Considering
this, what Netflix demonstrates
/ represents is a contemporary
instance of power and control in a
sublimated form.”

Melbourne based artists Gavin
Bell, Jarrah de Kuijer and
Simon McGlinn have been
in collaboration since 2008,
previously under the name of
Greatest Hits.

Key Statistic

- 11 New works exhibited



There is a pain - so utter

Artists: Hana Pera Aoake (Tainui, Ngati Raukawa, Aotearoa/NZ), Beth Collar (UK), Erin Crouch (AU), Brian Fuata (AU), J*, Spencer Lai (AU), Claudia Pharés (AU), Alice McIntosh (AU), Ander Rennick (AU), current Gertrude Studio Artist Isadora Vaughan (AU), Faith Wilson (Aotearoa/NZ and Canada), and Grace Wood (UK).

Curated by Beth Caird

There is a pain – so utter, curated by Beth Caird, installation view at Gertrude Glasshouse.
Photo: Christo Crocker

Exhibition Dates:
26 April – 26 May

Taking its name from the title and first line of an Emily Dickinson poem *There is a pain - so utter* takes as a fluid and amorphic genesis, ideas of doubt, retreat, openness, transparency and dialogue. Instigated by current Gertrude Studio Artist Beth Caird, the selection of artists reflects her research into strategies of withdrawal and reluctance to pose questions around what it is to create work, what it is to be an artist and not create work, what it is to be human and what it may be to be human together. Referencing Lee Lozano's iconic work / anti-work *Dropout Piece* (1969-1972), in which the artist committed to a period of time of not making art and consciously withdrawing from the art world, the artists in *There is a pain - so utter* individually and collectively considered what it might be to absent one's own voice, and to reflect vulnerability and transformation as an artistic gesture and to work as a strategy to disrupt the proclivity toward constant making and participation.

J* cannot be identified as they are currently completing a sentence at a Victorian correctional centre.

Key Statistic

- 9 new works exhibited
- Highest visitation at Glasshouse in 2018
- 34% International Artists
- 67% Female artists



Remaking Dubbing

Artist: Deanne Butterworth

Performed by Kara Burdack, Daniel Newell, Deanne Butterworth. Sound by Michael Munson and video by James Wright.

Exhibition Dates:
31 May – 30 June

Deanne Butterworth, *Remaking Dubbing*, 2018, performed by Kara Burdack, Daniel Newell and Deanne Butterworth at Gertrude Glasshouse.
Photo: Gregory Lorenzutti

Remaking Dubbing is a work for three dancers working with the premise of re-enacting a yet unmade work, so in the process of re-enacting it the actual work is created. It plays with seen and unseen scenarios, a doubling of bodies, and performers who work with one another as well as with invisible forces. It uses movement, sound, recorded image, light, and codes. The action is situated in a room with three people, housing their circulating energies, thoughts, insecurities, and memories. The bodies mostly appear to look outward, apparently disconnected from one another, sometimes bored with themselves, ascending and descending, becoming for a moment monumental, as they search for something greater than what is physically closest to them.

The development of *Remaking Dubbing* has been supported by Creative Victoria.

Key Statistic:

- 15 Performances totalling 43 hours of dance



Pig in a Poke

Artist: Simon Zoric

Exhibition Dates:
5 July – 4 August

Simon Zoric, *Pig in a Poke*, 2018,
installation view at Gertrude
Glasshouse.
Photo: Christo Crocker

Excerpt from text by
Anastasia Klose:

“I keep thinking about the essay
Simon wants me to write. I’d rather
think of that than do this stupid
drawing. I don’t know Simon really.
I’ve met him twice. The first time
was at a West Space fundraiser.
I was drunk and walked into the
toilets and Simon was in there
leaning against the basin. He said
hello first I think. We started talking
and I don’t think we stopped for
an hour. It felt like fate. He was my
soulmate – how could I have not
known? We talked and talked and
knowing me it was probably just a
giant whinge to a sympathetic ear
yet it felt important, or fortuitous, at
least to me. He said we better leave
the bathrooms at one point. And
then we left and I didn’t see him
again for two years.”

Key Statistic

- 3 new works exhibited



I like the way you like

Artist: Rebecca Agnew

Exhibition Dates:
9 August - 8 September

Rebecca Agnew, *I like the way you like*, 2018, installation view at Gertrude Glasshouse.
Photo: Christo Crocker

I like the way you Like is a three-channel installation exploring the variety of social and physical worlds connected by the supply chain of mobile phones. It traces the entanglement where the mining of conflict (blood) minerals, the state of technological industry and the everyday use of mobile phones coexist.

Channel 1

Deep in the jungle, humanoid workers play out an endless cycle of conflict and struggle. When Cam the Minor Miner becomes ill from exposure to toxic minerals, they entrust a healer to find for a cure. In the meantime a machete-wielding worker fights off a Hydra of serpent birds of paradise.

Channel 2

Set in a disco a disenfranchised man reflects on life before the rapid globalisation of the cultural economy.

Channel 3

An armless woman sits on her bed speaking seductively of her love of technology, implication of her 'click farm' or 'like factory' that allows her this status.

I like the way you Like constructs a world from recycled old phones—

reanimating their normally hidden mechanisms—that questions relationships of status, addiction, ownership and production. With the ubiquity of mobile phone use comes increased demands for raw materials and an explosion of resulting e-waste. Market competition and consumer demand has extensive material impacts: social, environmental and psychological.

Additional funding for this project has been enabled through *The Big Idea*, an annual initiative supporting the production of her work at Gertrude Glasshouse.

Key Statistic

- First recipient of *The Big Idea*



Androyx

Artist: Mathieu Briand

Exhibition Dates:
13 September – 13 October

Mathieu Briand, *Androyx*, 2018,
installation view at Gertrude
Glasshouse.
Photo: Christo Crocker

For the last two years, Mathieu Briand has been working on a project called *Androyx*, based mainly on three concepts: *unheimlich*, *uncanny valley* and *wabi-sabi*.

Androyx have the appearance of human body parts the size of a child. They are autonomous. They behave more like a cat than a dog. You can't control them. They evolve at will in the space they occupy. They can be considered residents. *Androyx* are not about the identical reproduction of the human, the perfect likeness or the impeccable imitation for maximum servitude and functionality, but rather about a psychological interaction. It is no longer a question of making 'more human than human' but of making 'the human more human'.

Mathieu Briand is represented by MARS Gallery, Melbourne.



The Lonesome Receiver

Artist: Mark Shorter

Exhibition Dates:
18 October – 17 November

Mark Shorter, *The Lonesome Receiver*,
2018, performance still featuring Renny
Kodgers at Gertrude Glasshouse.
Photo: Mimesis

The Lonesome Receiver continues Mark Shorter's depiction and construction of male identity through the persona of Renny Kodgers. This work is the sequel to *Hello Stranger*; recently presented at Campbelltown Art Centre, which enacted a classic road movie mise-en-scene to rethink cinematic space and time. For this project, the artist looks at the communication channels and emotional connections of CB radio, favoured by long distance truck drivers. This project will form connection points from Gertrude Glasshouse to Gertrude Contemporary via CB radio, as well as connecting the project to the broader airwaves around Melbourne.

Key Statistics

- 2 performances – one a special midnight performance conducted 11pm-1am



Offsite Projects

Anxious Bodies for Unstable Environments

Artists: Mathieu Briand, Deanne Butterworth, Kate Daw, Kuba Dorabialski, Jason Maling and Renny Kodgers.
Curated by Mark Feary

Melbourne Art Fair,
2-5 August 2018

Presenting new, recent and context specific works of sculpture, performance, video and robotics, *Anxious Bodies for Unstable Environments* created an animated and dynamic environment that offers both an embodiment of anxiety, but also strategies for its alleviation. Instead of focusing on the issues that may be the cause of our fears and apprehensions, *Anxious Bodies for Unstable Environments* casts a lens on the effects – physical, mental and emotional – of these volatile times on the individual and collective psyche.

This project has been generously supported by the Melbourne Art Foundation and Creative Victoria.

Gertrude Director, Business and Operations, Tracy Burgess participating in performance with Renny Kodgers at Melbourne Art Fair.

Photo: courtesy Melbourne Art Fair



Inside Esther Stewart's Studio (14)
at Gertrude Contemporary.

2018
Studio
Program



Local Studio Program

The studio complex at Gertrude Contemporary encompasses sixteen large, subsidised, non-residential studios that are available to Melbourne-based 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 2018 Studio Artist practices over the next pages.

Jahnne Pasco-White's Studio (13)
at Gertrude Contemporary.

Rebecca Agnew was born in Dunedin, New Zealand, Aotearoa, in 1982. In 2004 she completed at Bachelor of Fine Art, University of Otago, Dunedin, before relocating to Australia and completing a Master of Fine Arts, Victorian College of the Arts, University of Melbourne, Melbourne in 2012. Recent exhibitions include *Pink Frost*, Tinning Street; *Gertrude Studio 2017*, Gertrude Contemporary; *Melbourne*

International Animation Festival; Waaw Gallery, Saint Louis, Senegal; *Immaterial*, Articulate Project Space, Sydney; *Interior 2.1 (TRAMA Centro)*, Guadalajara, Mexico and *Video Arte Australia Nueva Zelanda*, M100, Santiago, Chile. Agnew's work is represented in the collections of the University of Otago, Dunedin; Artbank and private collection in Australia and New Zealand.

Rebecca Agnew, *You Devil*, 2018, Gouache on watercolour paper. Photo: Christo Crocker



Gavin Bell, Jarrah de Kuijer and Simon McGlinn
Bird feeder (Trough), 2018 Stainless steel, bronze, window; and *Bird feeder (Ritalin I)*, 2018, Polystyrene foam, filler, polyurethane coating, automotive paint, window
Photo: Christo Crocker

Gavin Bell, Jarrah de Kuijer and Simon McGlinn (Greatest Hits) have been in collaboration since 2008. They have recent exhibited at Gertrude Contemporary, Monash University Museum of Art, National Gallery of Victoria, La Casa Encendida, Te Tuhi Center, Wellington City Gallery, Tristan

Koenig, ACL partners, Brennan and Griffin, 2014; MES 56, Monash University of Modern Art and XYZ Collective. Their works are represented in the collections of the National Gallery of Victoria, the Monash University Museum of Art, and various private collections.



Mathieu Briand, *A/XYZ\15*, 2018, 3D print, PLA printed plastic, leather, hitech servomotors, hi-tech electronics, bed, installation view at Gertrude Contemporary.
Photo: Christo Crocker

Mathieu Briand born in Marseille, France is a project based artist who adopts a multitude of mediums allowing installation, performance and audience participation. He has exhibited nationally and internationally, including at Palais de Tokyo, Museum of Contemporary Art, Lyon; REDCAT, Tate Modern, Centre for Contemporary Photography,

Melbourne; ACMI, Murray White Room, Spring 1883 Melbourne and Sydney; Arndt, Carriageworks, and MONA. He has created a number of permanent installations including *Eternal Garden*, Back to Zhong Guo, Fools Move Mountains, Nanling, China, and *SYS*017. ReR*06/PiG-EqN\15*25*, 21st Century Contemporary Art Museum, Kanazawa, Japan.

Deanne Butterworth is a dancer and choreographer and a graduate of the Western Australia Academy of Performing Arts. In a career spanning over twenty years, she has worked in dance as a performer, choreographer and teacher globally. Recent choreographic and research works have taken place at Boyd

Studio Southbank, Art Gallery of New South Wales, and Slopes, Melbourne. Recent collaborative works and work with other artists have been at Bus Projects, Heide Museum of Modern Art, Dance Massive, and at Australian Centre for Contemporary Art.

Deanne Butterworth, *FURNITURE*, 2018, performance still from Gertrude Studio opening event at Gertrude Contemporary.
Photo: Daniel Gardezabal



Beth Caird graduated with a Bachelor of Fine Art Honours from the Victorian College of the Arts in 2014. She has exhibited in multiple solo and group exhibitions, including at West Space, Brunswick Sculpture Centre, Fort Delta and Kings ARI. As a writer and editor, her work has appeared in various publications including: *un Magazine* 9.2, sub-editor with Aodhan Madden for *un Magazine* 9.1 and 9.2 *Selected Stories*, and *Dissect Journal*.

Beth Caird, *Hey Daddy Hat Review*, 2016, HD Video, 3:09 mins, installation view at Gertrude Contemporary.
Photo: Christo Crocker



Georgina Cue, *Two figures with a portrait* (detail), 2018.
Image courtesy of the artist.

Georgina Cue completed a Bachelor of Fine Arts in Painting in 2008, and Honours in 2011 at the Victorian College of the Arts, Melbourne. Selected solo and group exhibitions include *Stages*, TCB Art Inc., Melbourne, 2017; *Misshaped Head*, Neon Parc Brunswick, Melbourne, 2017; *9 x 5*, Margaret Lawrence Gallery, Melbourne, 2017; *Tricking the Eye*, Geelong Art Gallery, Geelong, 2016; *Living Room*, Bus Projects, Melbourne, 2016; *Melbourne Now*, National Gallery of Victoria, Melbourne. In 2017 she was a finalist

in the Redlands Konica *Minolta Art Prize* held at the National Art School, Sydney, the *Ramsay Art Prize* held at the Art Gallery of South Australia, Adelaide and the *Churchie National Emerging Art Prize* held at the QUT Art Museum, Brisbane. She has been a recipient of the Australia Council Jump Mentorship program, the NAVA Foundation Travelling Fellowship and the Sainsbury Sculpture Grant. Her work is held in the collections of the National Gallery of Victoria and Artbank.



Eugenia Lim (with Kat Chan), *Elephant*, 2018, cardboard, photocopy, paint.
Photo: Christo Crocker

Eugenia Lim works across video, performance and installation to explore nationalism and stereotypes with a critical but humorous eye. Lim invents personas to explore alienation and belonging in a globalised world. Her work has been exhibited, screened and performed at the TATE Modern, Dark MOFO, Melbourne Festival, Next Wave, GOMA, ACMI, Asia TOPA, firstdraft, Arterial Gallery, FACT Liverpool and EXiS Seoul. She has been artist-in-

residence with the Experimental Television Centre NY, Bundanon Trust, 4A Beijing Studio and the Robin Boyd Foundation.

In addition to her solo practice, collaboration and community are important to Lim's work. Lim co-founded Channels Festival, was the founding editor (and current editor-at-large) of *Assemble Papers* and co-founded temporal art collective Tape Projects (2007–2013).

Andrew Liversidge completed a Master of Fine Arts at Victorian College of the Arts, The University of Melbourne in 2010 and a Bachelor of Fine Arts at The College of Fine Arts, U.N.S.W in 2001. Recent exhibitions include: *DEATH*, The Commercial Gallery, Sydney (2017); *THINGS THAT ARE THE SAME ARE THE SAME EVERYWHERE*, TCB art inc., Melbourne (2014); *ALL THAT FALL (red yellow blue)* at The Commercial Gallery, Sydney (2013); *Reinventing the Wheel: The Readymade Century*, curated by Max Delany, Charlotte Day, Francis E. Parker and Patrice Sharkey, Monash University Museum of Art, Melbourne (2013); *The Financial Report*, curated by Mark Feary at Artspace, Sydney (2013);

Margaret Seaworthy Gothic, curated by Matthew Shannon at Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne (2011), *Everything's Alright*, curated by Amanda Rowell at Roslyn Oxley9 Gallery, Sydney (2010); *IN MY MIND I KNOW WHAT I THINK BUT THAT'S ONLY BASED ON MY EXPERIENCE* at TCB art inc., Melbourne (2009). In 2009, he was the recipient of the Athenaeum Club Visual Arts Award for the winning entry of Master of Fine Arts exhibition at Victorian College of the Arts. In 2011, he undertook an Australia Council for the Arts Skills and Development Residency at the Cité Internationale des Arts, Paris.

Andrew Liversidge, *THOSE SO-CALLED INFINITE HORIZONS*, 2018, installation view at Gertrude Contemporary.
Photo: Christo Crocker



Spiros Panigirakis is interested in how presentational devices, furniture and organisational frameworks influence the construction of meaning, form and sociability. He often works with groups in both a curatorial and collaborative capacity to address the sited conditions of art. He was part of the founding committee of the artist-run initiative CLUBSproject. Recent projects include *Opening* (2016) for Support Materials, Soft Furnishings at RMIT Project Space; *Scarecrow* (2015) for Treatment at the Western Treatment Plant; *Moorabbin* (2014) for the Melbourne Prize for Urban Sculpture; *Australian Studies* (2014) with Fiona Macdonald

for Cross Arts Projects, Sydney; *Garden States* (2013) for Melbourne Now at the NGV. He recently curated *If people powered radio: 40 years of 3CR* (2016) with Helen Hughes at Gertrude Contemporary and *raft* (2013) at Craft Victoria. He has written for UN magazine, Enjoy journal and the practices of Shannon Lyons, Andrew Atchison, Fiona Macdonald, Fiona Abicare and Bianca Hester. Panigirakis is the coordinator of the Visual Arts program at MADA - the Faculty of Art Design and Architecture, Monash University. Spiros is represented by Sarah Scout presents, Melbourne.

Spiros Panigirakis, *Yoke*, 2018, Marquee folding padded chairs and cotton, installation view at Gertrude Contemporary.
Photo: Christo Crocker



Jahanne Pasco-White, *Being here is everything*, 2018, installation view at Gertrude Contemporary.
Photo: Christo Crocker

Jahanne Pasco-White's expanded painting practice considers the intersections between temporality and materiality. Jahanne has held solo exhibitions in: Sydney (Daine Singer at Spring 1883); Auckland (Artspace); and Melbourne (Daine Singer, Testing Grounds, Bus Projects). She has participated in group shows in: New York (Pulse Art Fair, Honey Space Gallery); Leipzig, Germany (Westpol A.I.R. Space, LIA, Werkshau, Spinnerei); Auckland (Artspace); and in Melbourne (The Honeymoon Suite, Assembly Point,

Town Hall Gallery, Incinerator Gallery, Slopes, Brunswick Sculpture Centre). Jahanne was a recipient of an 2018 Art Gallery of New South Wales' Moya Dyring Memorial Studio scholarship at the Cité Internationale des Arts in Paris and was awarded a Martin Bequest Travelling Scholarship for 2018-20. She has completed residencies in Germany, Italy, Iceland, New Zealand, and Australia.

Jahanne Pasco-White is represented by Daine Singer.



Steaphan Paton, *MV*, 2018
Photo: Christo Crocker

Steaphan Paton is a Melbourne-based artist, member of the Gunai and Monero Nations, he grew up in rural Victoria. His work explores colonialism, tradition, concepts of race and conflict. Influenced by his home country, 'Gippsland' and his experiences Paton uses painting, sculpture, installation and video to articulate his worldview. Paton's work has been exhibited at major Australian art institutions including; *Sovereignty* at Australian Centre for Contemporary Art (2016), *Murruwaygu* at the Art Gallery of NSW (2015), *Moving Backwards into the Future* at National Gallery of Victoria Australia (2015), *Melbourne NOW* at NGV International (2013). Paton is an alumnus of *Primavera* at the Museum of Contemporary Art (2015), *Next Wave Festival* (2014) and received a City of

Melbourne Laneways Commission in (2011). Paton was also an artist on the Forever NOW project which projected works via signals into Deep Space through Cape Canaveral in Florida US. Solo exhibitions include; *Muraskin* at Tristian Koenig Gallery (2017), *Contrecoup* at COMA Gallery (2017), *Doublethink* at RMIT Gallery (2016) and *Come in* at Alaska Projects (2016). Paton's work is represented in the collection at the National Gallery of Australia, National Gallery of Victoria and Museums Victoria, City of Darebin, Yarra City Council, Wellington Shire Council and the Brooklyn Library in New York. Paton's work is also held in private collections in both Australia and internationally.

André Piguet is a New Zealand-born artist based in Melbourne. He holds a Bachelor of Fine Art (Drawing) from RMIT, Melbourne. Recent solo exhibitions have been held at Station; Sydney Gallery; 467 Swanston St (with Black Art Projects; Hekla, Belgium; and West Space. Recent group exhibitions include *2000*, Sydney, Sydney (2016); *Casual Conversation*, Minerva, Sydney (2015); *Pestilent Unground; Epidemic Openness*, Station, Melbourne (2015); *Infinite Variation*, Utopian Slumps (2014); *Quake II*, Arcadia Missa, London, UK (2014).

Piguet is represented by STATION, Melbourne.

André Piguet, *K.R. comb filter*, 2018, pencil, acrylic, lightening gel on PLA printed plastic, ink on paper; *HOUSE*, 2018, oil, pigment, expoy resin gallium on cast acrylic, heat treated steel, RPG die; and *Port Duckula 3*, 2018, mixed media on paper mounted to aluminium, installation view at Gertrude Contemporary.
Photo: Christo Crocker





Mark Shorter,
Waterwalker, 2017,
installation view at Gertrude Contemporary
Photo: Christo Crocker

Mark Shorter is an artist and Head of Sculpture and Spatial Practice at the Victoria College of the Arts. Shorter works across sculpture, painting and performance. He studied at the National Art School, Sydney and the Sydney College of the Arts where he completed a PhD in Visual Arts. Recent exhibitions and performances have taken place at

Artspace, Counihan Gallery, Physics Room, Museum of Old and New Art, EIDEA House, Obscure Presence, Boxcopy Gallery, and Tasmanian Museum and Art Gallery. His practice has been critically explored in the publications, *Mapping La Mancha*, *What is Performance Art?* and *Quixotic Visions*, Lismore Regional Gallery.

Esther Stewart holds a Master of Arts and Cultural Management from the University of Melbourne and a Bachelor of Fine Arts in Sculpture and Spatial Practice from the Victorian College of the Arts. Esther has had recent solo exhibitions at Heide Museum of Modern Art, Sarah Cottier Gallery, Firstdraft, Station, and at Utopian Slumps. Recent group exhibitions at Australian Centre of Contemporary Art, Spring 1883, Sarah Cottier Gallery, Art Gallery of New South Wales, Station, Tristian Koenig, Art Copenhagen, Víctor Lope Arte Contemporáneo, and at Roslyn Oxley9 Gallery. In 2016 she was the recipient of the Sir John Sulman Prize. Stewart is represented by Sarah Cottier Gallery, Sydney.

Esther Stewart
Crop and Rub, 2018, wool.
Photo: Christo Crocker

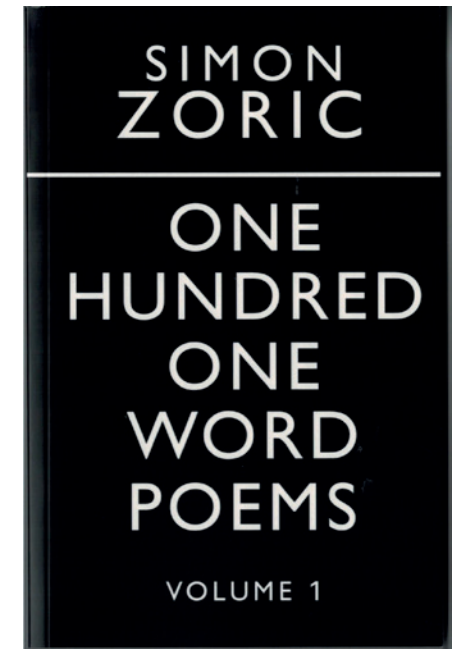


Isadora Vaughan is a Melbourne based artist working in sculpture. Her practice unpacks and experiments with material as geological, temporal, associative and emotional. Her works manifest out of a chaotic exploratory process into basic states of matter and a desire to personalise, dislocate, and disrupt traditional material hierarchies.

She has had solo exhibitions at Westspace, TCB, The Honeymoon Suite and Station Gallery. She has worked collaboratively to produce exhibitions and participated in group shows locally and internationally, attending residencies in Australia, New Zealand, America and Sweden.

Isadora Vaughan is represented by STATION, Melbourne.

Isadora Vaughan
Airborne, 2018
petroleum grease, installation view at
Gertrude Contemporary.
Photo: Christo Crocker



Simon Zoric
One Hundred One Word Poems, 2018 paperback book
Image courtesy of the artist and Zatezalo Press.

Simon Zoric completed a Master of Fine Art at the Victorian College of the Arts in 2014 and a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2009. He has exhibited at TCB Art Inc, West Space, Neon Parc, Deakin Gallery Burwood, The Centre for Contemporary Photography and Orgy Park in New York. He has undertaken residencies in Woodside, California and Reykjavik, Iceland.



Patrons enjoying themselves
at the opening of Gertrude
Studios 2018. Photo: Daniel
Gardeazabal

2018 Strategic Programs

Gertrude-VCA International Residency Partnership

The Victorian College of the Arts (VCA) and Gertrude Contemporary are thrilled to have continued their international residency partnership based at the VCA's Norma Redpath Studio in Carlton.

Australian sculptor Norma Redpath's house and adjoining studio were generously bequeathed to the University of Melbourne by the artist's family, with the intention that they be made available to artists and academics. The studio has been managed by the Victorian College of the Arts since 2015.

In 2018, participants in the partnership program were Gertrude Studio Artist Alumni David Noonan, who has been working in London the last 10 years, and Khadim Ali who shares his time across studios in Afghanistan and Sydney.



Khadim Ali in conversation with Mark Feary at the preview of *Fragmented Memories* at Gertrude Contemporary.
Photo: Daniel Gardeazabal.

Education Programs at Gertrude

In 2018, 662 Students & teachers participated in 34 education programs at Gertrude.

As a combined gallery and studio complex, Gertrude also offers a unique insight into the public presentation and behind-the-scenes production of art. 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. This is followed by a visit with a current Gertrude Studio Artist in their studio to speak about their art practice. Our education tours focus on curriculum-related topics as well as encouraging the development of students' observational and analytical skills.

In 2018, Gertrude was successful in securing funds to fully subsidise the cost of our education visits for schools within the City of Darebin and Low Socio-Economic Sector schools in Metropolitan Melbourne, thanks to the support of the City of Darebin and The Department of Education and Training through their Strategic Partnerships Program, respectively.

In addition to our ongoing education tours, in 2018 Gertrude lead and collaborated in three special partnership initiatives:

Teachers limestone carving with Noriko Nakamura at the Darebin Teachers Professional Development Day.



Darebin Teachers Professional Development Day

In April 2018, Gertrude presented a Professional Development day for Primary and Secondary school teachers in the City of Darebin. This professional development program was designed to bring a Gertrude Studio Artist, Staff and local teachers together to exchange ideas, share creative experiences and explore contemporary art. This program enabled a deeper understanding of Gertrude Contemporary, contemporary arts, arts practices and exhibitions. This was a great way to bring local teachers into the gallery to promote our core education programs and grow our local audience.

Contemporary Art on the Road Education Program

Contemporary Art on the Road + Home (CAOTR+H) is a unique program that provides teachers access to artists and art experts from some of Melbourne's leading art institutions. This Professional Development program was initiated and developed in 2015 by Gertrude Contemporary in partnership with Monash University Museum of Art and the Victorian Curriculum and Assessment Authority, as well as several regional Victorian Galleries.

In 2018, Contemporary Art on the Road presented workshops at Shepparton art Museum, Latrobe Regional Gallery, Horsham Regional Art Gallery and was successful in securing funds to

add an additional two workshops for Low Socio-Economic Sector schools in Metropolitan Melbourne, hosted at Gertrude Contemporary.

Participants 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 Studio Artists and online teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the day. For these programs: Esther Stewart engaged teachers in a model making workshop at Shepparton Art Museum, Rebecca Agnew facilitated the development of stop-animations at Horsham Regional Art Gallery, Georgina Cue engaged teachers in set-building exercise at Horsham Regional Art Gallery, and at Gertrude Contemporary Mark Shorter led a writing and performance workshop and Spiros Panigirakis lead a workshop in producing conceptual diagrammatic posters.

CAOTR+H is supported by the Department of Education and Training Strategic Partnerships Program (SPP).

Fitzroy Art Spaces Tours Education Program

Gertrude is a partner organisation in Fitzroy Art Spaces Tour (FAST), an education initiative for teachers and students of VCE Studio Arts. The program offers a new pathway to explore the art industry in Fitzroy. A number of FAST walking tours happened throughout the year enabling students to engage with professionals behind the scenes at Gertrude Contemporary, as well as Centre for Contemporary Photography, Seventh Gallery and Dianne Tanzer + This is No Fantasy.



Teachers choosing inspiration images and objects for building sets with Georgina Cue at Horsham Regional Art Gallery.

Public Programs at Gertrude

In 2018, 6,812 Visitors participated in 41 public programs.

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. In 2018, these programs include forums, artist talks, curator talks, performances, Studio open days, exhibition previews, pop up exhibitions.

In 2018, Gertrude Contemporary partnered with National Gallery of Victoria to present workshops led by Gertrude Studio Artists Deanne Butterworth and Rebecca Agnew for *NGV Triennial Extra*; with Bus Projects to present *Departed Acts* with Gertrude Studio Artist Alumni

Debris Facility Pty Ltd and Kiron Robertson; and Gertrude Gallery Coordinator, Siobhan Sloper presented at ACMI for Creative Victoria's *Creative Exchange* on Gertrude's small budget Social Media strategy.

Gertrude Gallery Coordinator, Siobhan Sloper speaking at Creative Victoria's Creative Exchange on Gertrude's small budget social media strategy. Photo: Lana Epshteyn and Bridget Forbes, courtesy of Museums Australia (Victoria).



Growing Philanthropy at Gertrude

Gertrude undertakes an annual program of fundraising activates to grow and steward private philanthropy. Supporter engagement with Gertrude and its activates is an ongoing area of focus for the organisation.



Young Gertrude supporter engaging with Eugenia Lim's *Calder Woodburn Rest Stop dance*, 2018 at the opening of *Gertrude Studios 2018*.
Photo: Daniel Gardeazabal

Gertrude Contemporary Patrons and Supporters

Gertrude patrons and supporters are a community of generous private benefactors who directly contribute to the development of artists' careers by supporting our artistic program. All private giving directly supports Gertrude's artistic program and is focused on developing strong long-term relationships with patrons. Supporters 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.

2018 Gertrude Edition: Mira Gojak *Cutting through #1-50*

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 was pleased to commission Mira Gojak as the 2018 Gertrude Edition artist, who held a studio at

Gertrude from 2004-2005. For the 2018 Gertrude Edition, Mira Gojak's unique series of 50 works, *Cutting through #1-50* (2018), presents photographs of the desert sky that have been variously perforated and folded. Shot at a single moment in time, each work captures the gradation of the blue sky. Slicing through each image, the artist disrupts the monochromatic ground, creating shapes and forms by folding the underside of the photographic paper through to the surface.

2018 Gertrude Series: Kate Daw *Voice (Muriel Spark 1963)*, 2018

This limited-edition artwork by Kate Daw was specially produced for Gertrude Contemporary and hand printed by Stewart Russell of Spaceraft Australia. The text in the work, quoting Muriel Spark, is referenced by Daw as a reflection on interviews she conducted with young women artists for *Unfinished Business: Perspective on arts and feminism* at ACCA in 2018.



Gertrude Board members Nick Edwards and Jon Campbell, with wife Annie, enjoying themselves at the opening of *Gertrude Studios 2018*.
Photo: Daniel Gardeazabal

Gertrude Contemporary 2018 Annual Report

Gertrude's People and Community of Supporters

Gertrude's Board

Gertrude was established as an incorporated association in 1983. A voluntary board of up to 10 members governs the organisation. The organisation aims to have a diverse set of skills that provides support in achieving its mission. There are up to 4 positions for artists and 6 positions for Board Members from the wider community.

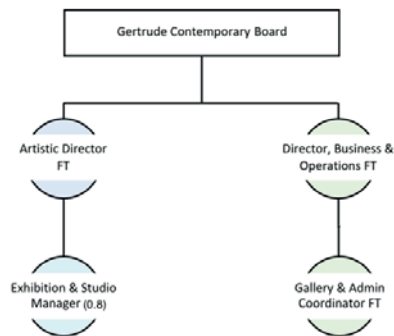


Kyp Bosci Board Chair	As the Managing Director of Kalex, a Melbourne-based property company, Kyp Bosci brings his expertise and networks in the areas of housing, business development and building management.
Jane Hayman Deputy Chair of the Board	Jane Hayman is a Director for both Hayman Design and STATION Gallery, Melbourne and brings her extensive experience in events management and development, and strong networks in the contemporary art sector.
Gordon Thomson Treasurer and Secretary of the Board	Gordon Thomson is a partner in PwC's Capital Markets and Accounting Advisory Group, specialising in working with clients from a range of industries. He contributes with his strong background in corporate governance, financial controls, audit and a passion for the arts.
Doug Hall Board Member (Ended term 2/05/2018)	Doug Hall AM the former Director of the Queensland Art Gallery GOMA 1987-2007, he brings an expansive range of skills and contacts in the areas of government relations, fundraising and arts management and strategy.
Nick Edwards Board Member	Nick Edwards has 35 years of experience in the Australian financial and capital markets, working primarily with Macquarie Bank. With an extensive collection of works by young emerging and contemporary Melbourne painters, he demonstrates himself as a strong supporter and advocate for the art community in Melbourne.
Kate Daw Board Member	Kate Daw is a Melbourne-based artist and is currently Head of Painting of the Victorian College of the Arts, University of Melbourne. She brings her knowledge of, and expertise and networks in the sector.
Jon Campbell Board Member	As an artist, Gertrude Studio Artist alumni, and academic, Jon Campbell has extensive knowledge of, and expertise and networks in the sector.
Esther Stewart - Studio Artist Representative (Commenced 01/01/2018)	As a current Gertrude studio artist, Esther provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.
Mark Shorter- Studio Artist Representative (Ended term 17/09/2018)	As a current Gertrude studio artist, and lecturer at The University of Melbourne (VCA) Mark provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.
Spiros Panigirakis - Studio Artist Representative Commenced 26/11/2018)	As a current Gertrude studio artist and coordinator of the Visual Arts program at MADA - the Faculty of Art Design and Architecture, Monash University, Spiros provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.

2018 Staff and Volunteers

Organisational Chart

The Gertrude staffing model is structured to provide the expertise, resourcing and capacity required to deliver Gertrude’s strategic artistic and operational vision.



2018 Gertrude Staff

- Mark Feary
Artistic Director
- Tracy Burgess
Director - Business and Operations
(from 3 September 2018)
- Christine Tipton
Director - Business and Operations
(until 1 June 2018)
- Siobhan Sloper
Gallery Coordinator
- Anatol Pitt
Exhibitions and Studio Manager
- Sam Steinhauser
Gallery Assistant

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 contribute to the preparation of exhibition spaces, research, and other special projects and events.

The contributions of the following volunteers are gratefully acknowledged:
Annie Song, Lilith Silva, Kari Lee McInnery-McRae, Mary Henkel, Cristal Johnson, Mairin Angel, Liberty Pollock, Anabel Mason, Tishya Desai, Gillian Lever, Daniel Gardeazabal, Kathy Pappas, Billy Coulthurst, Joshua Edward, Karl Halliday, Ian Bunyi, Andre Franco, Alice Gascoyne, Bridget Harris, Alice Raymond, Sophie Gerhard, Benjamin Farrand, Chloe Dann, Valentina Botti, Natalia Antiqueria, David Zeleznikow-Johnston, Phebe Shields, Gabrielle Neimeyer and Louis Thompson.

2018 Supporters

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



Government Funding Agencies

Gertrude 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.

Government Project Funding



Gertrude's *Contemporary Art on the Road* and core education programs are supported by the Department of Education and Training Strategic Partnerships program funding (SPP).



Gertrude's 2017-2018 contemporary art education programs for students and teachers in Darebin are supported by the City of Darebin.

Gertrude Patrons and Donors

Gertrude patrons and donors are a community of generous private benefactors who directly contribute to the development of artists' careers through their support of our artistic program. Our generous 2018 patrons and donors included (in alphabetical order):

Andrew Taylor and Rachel Griffiths
Bruce Parncutt AO
Darren Knight Gallery
Eleanor & Chris Langford
Fiona Sweet
Gordon and Emma Thomson
Helen Seales
Irene Sutton
Jan van Schaik
Janet Holt
Joyce Nissan
Kyp and Luisa Bosci
Melissa Smith
Michael and Janet Buxton
Michael Schwarz and David Clouston
The Orloff Family Charitable Trust
River Capital Foundation
Roslyn Oxley9 Gallery
Sandra Ferman
STATION, Melbourne
Wendy Brown

We also gratefully acknowledge our patrons and donors who chose to be anonymous.



Gertrude Studio Artists: Esther Stewart, Rebecca Agnew, Mark Shorter and Spiros Panigirakis enjoying themselves at the opening of *Great Movements of Feeling*

Sponsors

Proclaim

Proclaim have been a sponsor of Gertrude Contemporary's flagship Octopus exhibition since 2004. In 2018, their support for this key exhibition in our major exhibitions program continued in *Octopus 18: Mother Tongue*, curated by Kimberley Moulton.

BLACKHEARTS & SPARROWS

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.

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000. In 2018, he generously designed Gertrude publications including: the 2017 Annual Report, *Octopus 17: Mother Tongue* publication and *Gertrude Studios 2018 publication*, in addition to providing key operational graphic design advice.

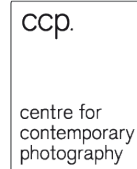
Exhibition and Programming Partners



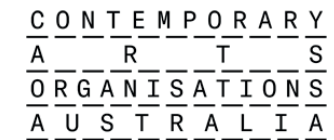
Gertrude-VCA International
Residency Partnership



Contemporary Art on the Road
Education Program



FAST — Fitzroy Art Spaces Tours –
Education Program



Gertrude Contemporary is proudly a member of Contemporary Art Organisations Australia (CAOA), a national network of fourteen public, independent, non-collecting contemporary art organisations from all Australian states and territories that advocates for the small-to-medium contemporary visual arts sector in Australia.

2018 Financial Report



Anxious Bodies for Unstable Environments,
installation view at Melbourne Art Fair.
Photo: Mark Feary

Gertrude Contemporary Art Spaces Inc

ABN 38 060 569 289

Annual Report 31 December 2018

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2018.

Board members

The following persons were board members of the incorporated association during the whole of the financial year and up to the date of this report, unless otherwise stated:

Kyp Bosci, Chair
Jane Hayman, Deputy Chair
Gordon Thomson, Treasurer / Secretary
Doug Hall AM (Ended Term 2/05/2018)
Nick Edwards
Jon Campbell
Kate Daw
Mark Shorter (Ended Term 17/09/2018)
Esther Stewart (Commenced 01/01/2018)
Spiros Panigirakis (Commenced 26/11/2018)

Principal activities

Gertrude Contemporary Art Spaces Inc. (Gertrude) was established in 1985 as a not-for-profit contemporary art complex of gallery spaces and studio facilities.

Objectives

Gertrude's primary objective is to support the artistic development of contemporary artists through: 1) Our studio program comprising sixteen two-year tenure subsidised workspaces for local artists; and 2) Our exhibition program comprising on average six major exhibitions featuring both Australian and International artists at our primary galleries and eight solo exhibitions by current participants of our studio program at our satellite Gertrude Glasshouse gallery.

Furthermore, Gertrude seeks to provide audiences unique insight into the creative development of artists through activities including education programs (studio visits and exhibition tours for school groups, artist workshops for teacher professional development), public programs (artist talks, lectures, film screenings, performances) and cultural exchange (international residencies and exhibitions).

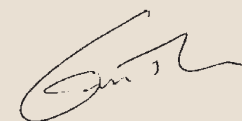
Strategy for achieving the objectives

Gertrude undertakes strategic planning activities regularly to achieve its organisational objectives through key artistic programming, public engagement, fundraising, housing strategy and operational efficiency strategic areas. The goals set within each of these key strategic areas are monitored and reported against regularly to the Board.

Performance measures

Performance measurement of Gertrude is based on a combination of quantitative and qualitative measures regularly monitored and reported to the Board. Examples of key performance indicators include: audience visitation, exhibition and studio program outcomes and outputs and financial targets

On behalf of the officers



7 March 2019

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Gertrude Contemporary Art Spaces Inc 31 December 2018

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General information

The financial statements cover Gertrude Contemporary Art Spaces Inc as an individual entity. The financial statements are presented in Australian dollars, which is Gertrude Contemporary Art Spaces Inc's functional and presentation currency.

Gertrude Contemporary Art Spaces Inc is a not-for-profit incorporated association, incorporated and domiciled in Australia. Its registered office and principal place of business is:

21-31 High Street
Preston South VIC 3072
AUSTRALIA

A description of the nature of the incorporated association's operations and its principal activities are included in the officers' report, which is not part of the financial statements.

The financial statements were authorised for issue on 7 March 2019.

Statement of profit or loss and other comprehensive income

Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2017

	Note	2018 \$	2017 \$
Revenue	3	737,930	811,605
Interest revenue calculated using the effective interest method		1,229	1,959
Expenses			
Program costs		(88,276)	(89,426)
Administration costs		(67,672)	(87,228)
Employee benefits expense		(258,964)	(330,694)
Occupancy		(235,806)	(314,512)
Depreciation and amortisation expense		(58,021)	(26,884)
Fundraising costs		(7,819)	(21,140)
Travel and accommodation		(8,938)	(10,935)
Surplus/(deficit) before income tax expense		13,663	(67,255)
Income tax expense		-	-
Surplus/(deficit) after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		13,663	(67,255)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		13,663	(67,255)

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

Statement of financial position

Gertrude Contemporary Art Spaces Inc
As at 31 December 2018

	Note	2018 \$	2017 \$
Assets			
Current assets			
Cash and cash equivalents	4	241,303	180,358
Trade and other receivables	5	10,466	118,886
Other	6	20,975	26,836
Total current assets		272,744	326,080
Non-current assets			
Property, plant and equipment	7	154,425	207,615
Other	8	46,750	46,750
Total non-current assets		201,175	254,365
Total assets		473,919	580,445
Liabilities			
Current liabilities			
Trade and other payables	9	44,224	56,647
Borrowings	10	50,000	50,000
Employee benefits	11	14,833	16,007
Other	12	191,453	242,170
Total current liabilities		300,510	364,824
Non-current liabilities			
Borrowings	13	-	50,000
Employee benefits	14	1,905	696
Other	15	9,444	16,528
Total non-current liabilities		11,349	67,224
Total liabilities		311,859	432,048
Net assets		162,060	148,397
Equity			
Retained surpluses		162,060	148,397
Total equity		162,060	148,397

Statement of changes in equity

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2018

	Retained profits \$	Total equity \$
Balance at 1 January 2017	215,652	215,652
Surplus after income tax expense for the year	(67,255)	(67,255)
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	(67,255)	(67,255)
Balance at 31 December 2017	148,397	148,397
Balance at 1 January 2018	148,397	148,397
Deficit after income tax expense for the year	13,663	13,663
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	13,663	13,663
Balance at 31 December 2018	162,060	162,060

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

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

Statement of cash flows

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2017

	Note	2018 \$	2017 \$
<u>Cash flows from operating activities</u>			
Grants received		552,357	618,610
Other receipts		241,745	218,249
Interest received		1,229	1,959
Payments to suppliers and employees		(679,555)	(857,258)
Payments for security deposits		-	(46,750)
Net cash from/(used in) operating activities	18	115,776	(65,190)
<u>Cash flows from investing activities</u>			
Payments for property, plant and equipment		(4,831)	(232,521)
Net cash used in investing activities		(4,831)	(232,521)
<u>Cash flows from financing activities</u>			
Proceeds from borrowings		-	100,000
Repayment of borrowings		(50,000)	
Net cash from financing activities		(50,000)	100,000
Net increase/(decrease) in cash and cash equivalents		60,945	(197,711)
Cash and cash equivalents at the beginning of the financial year		180,358	378,069
Cash and cash equivalents at the end of the financial year	4	241,303	180,358

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

Notes to the financial statements

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2018

Note 1. Significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

Going concern

For the year ended 31 December 2018, the Association made a net profit after tax of \$13,663 (Year Ended 31 December 2017: loss \$67,255). The Association had a negative working capital, being current liabilities less current assets, of \$27,766 (31 December 2017: net current assets of \$38,744). The total Association assets exceed the total Association liabilities by \$162,060 at 31 December 2018 (31 December 2017: net assets of \$148,397). The net increase in cash flow for the year

ended 31 December 2018 was \$60,945 (31 December 2017: decrease in cash flow \$197,711). The current liabilities includes an amount of \$184,369 (31 December 2017: \$235,087) for income received in advance that is not refundable and that will become revenue in the next 12 months. Notwithstanding the deficiency of net current assets, the financial report has been prepared on a going concern basis as the directors of the Association believe the current profitability will be maintained in 2019.

Basis of preparation

In the officers' opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012, the Fundraising Appeals Act 1998 and associated regulations. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Gertrude Contemporary Art Spaces Inc.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

Historical cost convention

The financial statements have been prepared under the historical cost convention, except for, where applicable, the revaluation of available-for-sale financial assets, financial assets and liabilities at fair value through profit or loss, investment properties, certain classes of property, plant and equipment and derivative financial instruments.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

Revenue recognition

Revenue is recognised when it is probable that the economic benefit will

flow to the incorporated association and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

Operating and grant 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.

Donations

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

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

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

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

Current and non-current classification

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

Deferred tax assets and liabilities are always classified as non-current.

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

Trade and other receivables

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Trade receivables are generally due for settlement within 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off by reducing the carrying amount directly. A provision for impairment of trade receivables is raised when there is objective evidence that the incorporated association will not be able to collect all amounts due according to the original terms of the receivables.

Other receivables are recognised at amortised cost, less any provision for impairment.

Property, plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

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

Plant and equipment	3-5 years
Leasehold improvements	4 years

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss. Any revaluation surplus reserve relating to the item disposed of is transferred directly to retained profits.

Trade and other payables

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

Borrowings

Loans and borrowings are initially recognised at the fair value of the consideration received, net of transaction costs. They are subsequently measured at amortised cost using the effective interest method.

Where there is an unconditional right to defer settlement of the liability for at least 12 months after the reporting date, the loans or borrowings are classified as non-current.

Employee benefits

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the

amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Goods and Services Tax ('GST') and other similar taxes

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the tax authority. In this case it is recognised as part of the cost of the acquisition of the asset or as part of the expense.

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 tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing

activities which are recoverable from, or payable to the tax authority, are presented as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the tax authority.

New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2017. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

Note 2. Critical accounting judgements, estimates and assumptions

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

Estimation of useful lives of assets

The incorporated association determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Note 3. Revenue

	2018 \$	2017 \$
Australia Council for the Arts	288,402	346,460
Creative Victoria	199,500	199,500
Other grants & funding	64,455	72,650
Donations	87,773	97,166
Fundraising & sponsorship	48,873	52,456
Rental income	47,627	40,963
	736,630	809,195
Other revenue		
Other revenue	1,300	2,410
Revenue	737,930	813,564

Note 4. Current assets - cash and cash equivalents

	2018 \$	2017 \$
Cash at bank	241,303	180,358

Note 5. Current assets - trade and other receivables

	2017 \$	2016 \$
Trade receivables	11,276	121,886
Less: Provision for impairment of receivables	(810)	(3,000)
	10,466	118,886

Note 6. Current assets - other

	2018 \$	2017 \$
Prepayments	20,975	26,836

Note 7. Non-current assets - property, plant and equipment

	2018 \$	2017 \$
Leasehold improvements - at cost	197,005	197,005
Less: Accumulated depreciation	(71,430)	(22,178)
	125,575	174,827
Plant and equipment - at cost	42,642	37,810
Less: Accumulated depreciation	(13,792)	(5,022)
	28,850	32,788
	154,425	207,615

Note 8. Non-current assets - other

	2018 \$	2017 \$
Security deposits	46,750	46,750

Note 9. Current liabilities - trade and other payables

	2018 \$	2017 \$
Trade payables	5,463	4,612
Tenant's bonds	10,080	9,520
BAS payable	14,777	19,870
Other payables	13,904	22,645
	44,224	56,647

Note 10. Current liabilities - borrowings

	2018 \$	2017 \$
Bank loans	50,000	50,000

Note 11. Current liabilities - employee benefits

	2018 \$	2017 \$
Annual leave	14,833	16,007

Note 12. Current liabilities - other

	2018 \$	2017 \$
Rental incentive	7,083	7,083
Deferred revenue	184,370	235,087
	191,453	242,170

Note 13. Non-current liabilities - borrowings

	2018 \$	2017 \$
Bank loans	-	50,000

Note 14. Non-current liabilities - employee benefits

	2018 \$	2017 \$
Long service leave	1,905	696

Note 15. Non-current liabilities - other

	2018 \$	2017 \$
Rental incentive	9,444	16,528

Note 16. Commitments

	2018 \$	2017 \$
Lease commitments - operating		
Committed at the reporting date but not recognised as liabilities, payable:		
Within one year	203,602	173,400
One to five years	295,881	424,483
	499,483	597,883

Note 17. Events after the reporting period

No matter or circumstance has arisen since 31 December 2018 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

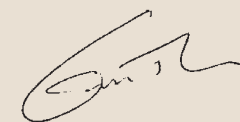
Note 18. Reconciliation of surplus/(deficit)
after income tax to net cash from/(used in)
operating activities

	2018 \$	2017 \$
Surplus/(deficit) after income tax expense for the year	13,663	(67,255)
Adjustments for:		
Depreciation and amortisation	58,021	26,884
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	108,420	22,307
Decrease/(increase) in prepayments	5,861	1,410
Increase in other operating assets	-	(46,750)
Increase/(decrease) in trade and other payables	(12,423)	(29,470)
Increase/(decrease) in employee benefits	35	(1,874)
Increase in other operating liabilities	(57,801)	29,558
Net cash from/(used in) operating activities	115,776	(65,190)

In the officers' opinion:

On behalf of the officers

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012, the Fundraising Appeals Act 1998 and associated regulations;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.



22 March 2018

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF
GERTRUDE CONTEMPORARY ART SPACES INC.**

Opinion

We have audited the financial report of Gertrude Contemporary Art Spaces Inc. (the Association), which comprises the statement of financial position as at 31 December 2018, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the officer's declaration.

In our opinion, the accompanying financial report of Gertrude Contemporary Art Spaces Inc. is in all material aspects, in accordance with the *Associations Incorporation Reform Act 2012* and with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)*, including:

- a) giving a true and fair view of the Association's financial position as at 31 December 2018 and of its financial performance and cash flows for the year then ended on that dated and;
- b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013* and Victorian legislation; the *Association Incorporated Reform Act 2012* and associated regulation's,

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with 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 our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter-Basis of Accounting and Restriction on Distribution and Use

Without modifying our conclusion, we draw attention to Note 1 to the financial statements, which describe the basis of accounting. The financial statements are prepared to assist Gertrude Contemporary Art Spaces Inc. to comply with the financial reporting of the *Associations Incorporation Reform Act 2012* and *Australian Charities and the Not-for-profits Commission Act 2012*. As a result, the financial statements may not be suitable for another purpose. Our report is intended solely for Gertrude Contemporary Art Spaces Inc. and should not be distributed to or used by parties other than Gertrude Contemporary Art Spaces Inc.

Responsibilities of Officers' for the Financial Report

The officers of the association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and needs of the members. The officers' responsibility also includes such internal control as the officers 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, officers are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Association or have no realistic alternative to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. 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.


As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the officers.
- Conclude on the appropriateness of the officers' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the officers regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



LOREN DATT
Registered Company Auditor
Registration: 339204
Date: 8 March 2019



Gertrude Patron engaging with Kirsten Lyttle's *Tangata Whenua/Not Tangata Whenua* series, 2018 in *Octopus 18: Mother Tongue* curated by Kimberley Moulton.



Gertrude Contemporary 2018 Annual Report

**GERTRUDE
CONTEMPORARY**