



GERTRUDE

GERTRUDE CONTEMPORARY

Gertrude Contemporary  
2019 Annual Report



Gertrude Contemporary 2019 Annual Report

## CONTENTS

Board Chair's Report	3
Artistic Director's Report	4
Director, Business and Operations' Report	6
About Gertrude Contemporary	7
2019 in Brief	8
2019 Exhibition Program	
Gertrude Contemporary Exhibition Program	9
Gertrude Glasshouse Exhibition Program	20
Offsite Exhibitions	30
2019 Gertrude Studio Program	31
2019 Strategic Programs	41
Gertrude Residency Program	42
Education Programs	43
Public Programs	45
Open Day	46
Growing Philanthropy	47
Gertrude's People and Community of Supporters	48
2019 Financial Report	54

cover

Open Day at Gertrude Contemporary.

Photo: Charles Lai

opposite

Visitors enjoying Dale Harding's exhibition,

*The Golden Mile* at Gertrude Contemporary

Photo: Daniel Gardeazabal



*Acknowledgement of country*

*Gertrude Contemporary would like to acknowledge the Wurundjeri people as the traditional owners of the land on which we operate. We pay our respects to the Wurundjeri people of the Kulin Nation and their elders - past, present and future.*

*Board Chair's Report*

Kyp Bosci



Gertrude Contemporary has gone from strength to strength in 2019. For the first time in several years it has been business as usual without major distractions or non-core challenges to be overcome. Audience numbers across the board continue to grow, and provide strong endorsement of the quality program delivered by Artistic Director Mark Feary and his team.

Gertrude Glasshouse, Gertrude's satellite project space in Collingwood, had another strong year in terms of visitation and continues to offer Gertrude Studio Artists the opportunity to create ambitiously scaled exhibitions as a key component of their two year residency with the curatorial, production and financial support of the organisation.

Business and Operations Director Tracy Burgess has fitted seamlessly into her role, after commencing in late 2018, and quickly become indispensable behind the scenes.

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



In its second full year of operating in Preston South, having garnered the accolade in the previous year from influential international travel resource Condé Nast Traveller as being one of the three must-do attractions of Melbourne, continued to evolve dynamically and prolifically. Committed to creating an ecosystem working in support of being an incubator of production and a presentation vehicle for the experimental parameters of contemporary practice and ideas, Gertrude remains one of the most important gallery and studio institutions in the region.

Introducing the exhibition program at Gertrude were two new solo projects by Ali McCann and Atlanta Eke, confirming our commitment to supporting artist-driven projects by dynamic Australian creative practitioners. McCann's *Oi veoi* and Eke's *The Tennis Project* were programmed alongside one another to represent the breadth of how female artists are working at this moment. Both projects, while vastly different in material and experiential form, made allusions to the past, be that recent,

as in the 1970s-era aesthetic nostalgia at play in McCann's work, or the more historical in Eke's project, with narrative connection points to a critical event preceding the French Revolution.

Continuing with new solo commissions, Gertrude presented Brisbane-based Dale Harding (Bidjara, Ghungalu and Garingbal peoples, Central Queensland) and Sydney-based Jamie North. Harding's *The Golden Mile* and North's *Slag Studies* reflected upon ideas of entropy, the potential for rejuvenation, and the embodiment of histories contained within materials and gestures. Both projects drew directly upon the landscape and the complex histories of connections to it, with Harding's work connecting to and continuing his ancestors' embedded relationship to country, acknowledging extended periods of living in relative peace ruptured by the trauma of colonisation. While North's body of work took cue from the continuing extraction of natural resources from this land, with reference to historical modes of industrialisation, and in particular, the by-products produced through processes of refinement.

The *Octopus* platform, a dedicated annual project intent on supporting experimental curatorial practice, was this year contributed by Joel Stern. *Octopus 19: Ventriloquy* assembled a selection of artists working in response to ideas of how the voice, a voice, a perspective, might emanate from a different body, from an obfuscated context. *Ventriloquy* elaborated itself beyond an exhibition, incorporating a prolific armature of public programs

and performances satelliting between and interconnecting multiple sites across Melbourne, including West Space and the Meat Market, produced in association with Liquid Architecture.

For the inaugural River Capital Commission, we were delighted to work with Sydney-based artists Consuello Cavaniglia and Brendan Van Hek collaborating to produce an exhibition that fused their individual practices and gave rise to new works specifically for and in response to the architecture of Gertrude. This major exhibition, *an unreliable narrator*, transformed the gallery spaces into an atmospheric and transformative rumination on authorship, spatiality and sensorial perception. Gertrude is grateful to the generous commitment offered by River Capital in supporting this new initiative that seeks to create significant new opportunities to Australian artists.

In partnership with the Melbourne International Arts Festival, and in association with the Margaret Lawrence Gallery at the Victorian College of the Arts, Gertrude presented the dual site international group exhibition *Hope Dies Last: Art at the End of Optimism*. Now, in the emerging and rapidly escalating early stages of the global pandemic of COVID-19, the project seems an eerily prescient sentinel of the evaporation of hope.

Concluding the year, Gertrude presented the longstanding *Gertrude Studios* exhibition, assembling new works and gestures by the 16 artists in the Studio Program. With this exhibition, the dynamism of the

studios, and the exhibition program of the galleries conduit to offer a fulsome overview of the space as both a site of production and presentation. Coinciding with the exhibition, in partnership with Darebin City Council, the Gertrude Open Day offered visitors the opportunity to tour around the studios, meet with and hear from artists about their practices.

Mid-year at the recently renovated Murray Art Museum Albury, working with our close colleagues there, Gertrude presented the second iteration of *Zzzzz: Sleep, Somnambulism, Madness*, developed in partnership with the Melbourne International Arts Festival, and first presented in our Preston South galleries in 2018. Taking focus on how artists seek to understand, conjure and interrogate what transpires in our sleeping state, the politics of sleep and how we might communicate with ourselves and others through dreaming, *Zzzzz* awakened audiences to the mystery and mayhem of sleep.

In our exhibition program at Gertrude Glasshouse, we continued platforming new solo presentations by artists in the Gertrude Studio Program. Initiating the year with the exhibition outcome of the Stonehouse Glasshouse Residency, studio alumni artists André Piquet and Jackson Slattery presented works produced in and emanating from their six-week residency in the village of Chenaud in the province of Bordeaux. Thereafter, the Glasshouse exhibition program unfolded experimental research and projects reflecting the broad parameters of contemporary practice.

Esther Stewart's *The Space Has Been Created For Something to Happen; 1:2* took form as a suspended, fabric scale model of the artist's home produced to span the dimensions of the gallery space, elevated so as to enable visitors to walk through the various rooms of the transported domestic space.

Steaphan Paton's *The Australian Inquisition* utilised heavyweight steel piping, of the kind used in major water or oil distribution, as sculptural armatures from which patternised shield-like elements have been extracted, to reflect upon how traditional customs might be employed in an altered and colonised environment.

Isadora Vaughan's *Bilirubin Bezoar* transformed the gallery into an organic laboratory in which alchemical experiments grafted with bodily matter to create new forms of anatomical interpretations.

Spiros Panigirakis' *Apparent Acquittal* converted the gallery space into a working studio in which the artist undertook to create a queen size mattress, modeled upon the bed of his parents, reflecting on the personal and biographical, and the demarcation of studio and gallery.

James Nguyen, working in collaboration with Ciaran Begley, presented *Hell is Other People*, a project taking focus upon the Nissen Hut, a structure prevalent throughout the twentieth century, used within times of war, and for temporary housing in its migratory aftermath, to reflect

upon the mechanisms of empire and colonialisation.

Andrew Liversidge's *PROOF OF WORK* expanded his interest in currency as a material and conceptual form, with five formal cubes made from smelted one-dollar coins ascending in scale, volumetrically increasing in thousand dollar increments.

Eugenia Lim's *On Demand* compelled gallery visitors to interact with her installation in order for it to be activated, with the momentum of the two bike stations powering a 4 channel video work critiquing the economic precariousness of the gig economy.

And concluding the year, Jahnne Pasco-White's *becoming with* took form as an enveloping environment comprised of large-scale, cascading, unframed canvases with abstracted compositions rendered with a combination of human-made and organic pigments.

In all, Gertrude presented eleven solo exhibitions, two collaborative exhibitions, three curatorial projects, one group exhibition, and two off-site projects over the course of the year. Ever prolific, Gertrude evolves at a dynamic pace, committed to supporting artists to experiment, research and produce new projects and bodies of work, and for these to be presented for audiences in our galleries in Preston South and Collingwood, as well as at galleries and other institutions in Melbourne, across Australia and internationally. As an organisation, Gertrude acknowledges all of the artists, staff and Board who

contribute so generously to what we do, our valued supporters, institutional colleagues, and funding agencies who enable the financial scaffolding for Gertrude's activities, and our audiences and community who connect and engage with and contribute to what we are.

## Director, Business & Operations' Report

Tracy Burgess



As always, 2019 was a busy year for Gertrude Contemporary both in our public spaces and behind the scenes. Now settled in our Preston South venue we started thinking about, imagining and planning for the future. An exercise that cumulated in a new Strategic Plan covering the 2020 -2024 period which was completed in November.

Over the course of 2019 our team of four core staff worked together to present 19 exhibitions featuring the work of 94 artists across our Preston South and Collingwood venues. Alongside this we supported 26 artists through our local studio program. This monumental task would not have been possible without our committed team of volunteers who supported Gertrude by engaging with visitors at front of house, making our events run seamlessly, assisting with the installation of exhibitions, and documenting our public programs and openings. The Gertrude Contemporary Board of Directors also provided valuable guidance, expertise and advocacy for the organisation.

I'd like to acknowledge Gertrude's government partners the Australian Council for the Arts and Creative Victoria for their continued core funding support. Additional government support for Gertrude's education programs was provided through the Victorian Department of Education and Trainings' Strategic Partnership Program. Support for the Glasshouse exhibition program provided by the City of Yarra's Annual Grants Program and the expanded Gertrude Open Day was made possible with support from the City of Darebin through a Darebin Arts Key Cultural Organisations Three Year Partnership Grant.

A special thank you Gertrude's private supporters and donors for their commitment to and enthusiasm for the organisation. A highlight of the 2019 program was the inaugural River Capital Commission that enabled the ambitious production of Consuelo Cavaniglia and Brendan Van Hek's exhibition *an unreliable narrator*. I'd

also like to take this opportunity to acknowledge the ongoing generosity of Michael Schwarz and David Clouston as the principal patrons of Gertrude Glasshouse and champions of Gertrude Studio Artists past and present.

Of course, we know now that 2020 was not a year anyone could plan for and one that will reshape our future approach to engaging with artists and audiences. For now, the challenges ahead are for the most part unknown, but I look forward to working alongside the Gertrude team in continuing to support artists to realise and share ideas through this next phase.



## 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 of 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 programs – 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 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 artists careers.

Gertrude visitors at the opening of *Gertrude Studios 2019*, featuring work by Mikala Dwyer at Gertrude Contemporary  
Photo: Machiko Abe

2019 In Brief



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

19 Exhibitions presented showcasing 94 Artists and 129 New works of art

57% of Exhibiting artists were from diverse or underrepresented cultural backgrounds

29% of Exhibitions at Gertrude Contemporary included First Nations artists

51,096 Visitors attended our exhibitions

2,074 Visitors participated in 38 public programs

690 Students & teachers participated in 27 education programs

26.1k followers on Instagram with 0.9% Engagement rate

12,981 followers on Facebook and 12,335 Likes on Facebook with 4.48% Engagement rate

2,305 followers on Twitter

31 Volunteers contributed over 1,000 hours to support our programs





Installation view of Consuelo  
Cavaniglia and Brendan Van  
Hek, *an unreliable narrator*, at  
Gertrude Contemporary  
Photo: Christo Crocker

Gertrude Contemporary 2018 Annual Report

# 2019 Exhibition Program



### ***Oi véoi***

Ali McCann

Opening:  
8 February, 6-8pm

Exhibition Dates:  
9 February - 23 March

Gallery 1

Installation view of Ali McCann,  
*Oi véoi* at Gertrude Contemporary  
Photo: Christo Crocker

*Oi véoi*, a Greek term meaning 'the youth', was a new body of photographic and sculptural work by Melbourne-based artist Ali McCann, expanding upon her exploration of experiential learning, visual perception, and the aesthetics of pedagogy. Through the deconstruction, modification, and assembly of found artworks and teaching materials, her still-life tableaux explored Modernist pictorial strategies and 20<sup>th</sup> century philosophies of education. This accumulation of figures, geometric forms, and studio detritus function as an imagined archive, the falsified evidence of the artistic processes of a fictitious group of adolescents.

### **Key statistic**

- 14 New works  
produced and exhibited



### *The Tennis Piece*

Atlanta Eke

Opening:  
8 February, 6-8pm

Exhibition Dates:  
9 February - 23 March

Gallery 2

Performance of Atlanta Eke's *The Tennis Piece* at Gertrude Contemporary  
Photo: Daniel Gardezabal

Taking form as a tennis court and partial clubhouse, Atlanta Eke's project performed as both an installation and platform for a series of choreographed activations. Initially appearing to riff off the southern hemisphere summer and the fervent interest in the Australian Open, the work instead draws upon a historical moment in the evolution of democratic society. Collapsing time and geographical context, *The Tennis Piece* revisits the 20<sup>th</sup> June 1789, when members of the French Third Estate (*Tiers État*) congregated in the city of Versailles and took the Tennis Court Oath (*Serment du Jeu de Paume*), a moment that would become a pivotal event toward the French Revolution. With the integrated performances taking cue from Renaissance dance and the collapsing of organised court dances and courting rituals, the (tennis) court became a site of adversarial competition wherein the players jostled for domination on both physical and psychological planes, against inferred competitors and literal projectiles.

*The Tennis Piece* was performed during the opening event and additional performances presented at Gertrude on: 9 February and 2, 9 & 23 March, 2pm

*Real Tennis Lessons* (public program): 16 & 23 February, 11am

Atlanta Eke's project was assisted by the Australian Government through the Australia Council for the Arts.

*The Tennis Piece* began at Gertrude Contemporary, exhibited as an installation and a series of choreographed activations before being presented by Dancehouse as a feature length performance at Collingwood Town Hall as a part of Dance Massive from 19 - 21 March 2019.

### **Key statistic**

- 6 Hours and 15 minutes of performances throughout the exhibition





### *Slag Studies*

Jamie North

Opening:  
5 April, 6-8pm

Exhibition Dates:  
6 April - 18 May

Gallery 1

Installation view of Jamie North, *Slag Studies*, at Gertrude Contemporary  
Image courtesy of the artist

Working with arcane methods of mineral and resource extraction, Jamie North has gained critical attention for his ruinous appearing sculptures made from hand-produced concrete. Treating a traditionally mass-produced process with artisanal care, North creates formal structures that appear to have been weathered and deteriorated by the elements, while fostering and supporting emerging plant-life. *Slag Studies* unpacked the modes of production for which the artist is renowned.

In a suite of photographic works, North depicts the industrial process of extracting iron, rendered moodily dark and foreboding, with machinery moving to tip molten slag into a churned landscape. In each, the slag pot appears as a fierce and luminous embodiment of energy, not dissimilar to the sun. This circular motif echoes throughout the sculptural works through the coring of slag rocks resulting in cylindrical tunnels. Some of these are filled with water, while in others lithophytes nestle in the cavities, bringing the carboniferous process full cycle. Each sculpture alludes to the various studio processes the artist employs in the making

of his sculptural work, with the slag that has been used primarily as a material component in previous works essentialised and taking centre stage.

Jamie North joined us at Gertrude on residency with the Victorian College of the Arts, Norma Redpath Studio - made possible by the Centre of Visual Art (COVA) at the University of Melbourne with additional support from the Copyright Agency Limited.

### Key statistic

- 9 New works produced and exhibited







### *The Golden Mile*

Dale Harding

Opening:  
5 April, 6-8pm

Exhibition Dates:  
6 April - 18 May

Gallery 2

Installation view of Dale Harding, *The Golden Mile*, at Gertrude Contemporary  
Photo: Christo Crocker

*The Golden Mile* was Dale Harding's first solo exhibition in Melbourne, and expanded upon a central mode of practice developed over recent years by the artist, working with members of family and connecting to and embedding an ancestral lineage in his storytelling. Working within a reductionist palette of natural yellow ochre using dry pigments mixed with natural binders, Harding and familial collaborators worked on a series of canvases in Brisbane where the artist is based. In this form the works were transported to Melbourne and sequentially installed upon the gallery walls. Thereafter, all discernible images were obliterated, culminating in the eradication of the works utilising the white paint of the gallery. Through this, the paintings remain merely as a trace of the performative enactment of their erasure, as if to be residual rectangular stencils of an act unseen. Repositioned in the gallery as whitewashed paintings, these erased works remained as echoes of an act that is not one of violence or censor, but rather, a respectful acknowledgement of the artist presenting work in a place, on country, that he does not have direct connection to.

Dale Harding joined us at Gertrude on residency with the Victorian College of the Arts, Norma Redpath Studio - made possible by the Centre of Visual Art (COVA) at the University of Melbourne with additional support from the Copyright Agency Limited.

#### Key statistic

- *The Golden Mile* was reimagined for *Surface Tension* a group exhibition held at the Sharjah Foundation, United Arab Emirates, 6 July – 7 September 2019.





### *Octopus 19: Ventriloquy*

Curated by Joel Stern

Opening:  
31 May, 6pm - 8pm

Exhibition Dates:  
31 May - 20 July

Galleries 1, 2 and Foyer

Installation view of *Octopus 19: Ventriloquy*, at Gertrude Contemporary  
Photo: Christo Crocker

Exhibiting Artists: Ceri Hann; Danielle Freakley; Eric Demetriou; Gabriella D'Costa; Jacqui Shelton (with Alice Heyward and Megan Payne); Jake Moore; Makiko Yamamoto; Mel Deerson and Briony Galligan; MP Hopkins; Simon Zoric; Steven Rhall

Performances by: Ash Kilmartin; James Rushford and Rachel Yezbick; Jacqui Shelton, Alice Heyward and Megan Payne; Jake Moore, Kate Brown; Mel Deerson (with Briony Galligan); Melody Paloma; MP Hopkins; Sonia Leber and David Chesworth

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 2019 Gertrude was delighted to work with Joel Stern.

*Octopus 19: Ventriloquy* was accompanied by a series of performance programs presented in partnership with Liquid Architecture at various venues in Melbourne:

*Anachronism Effects* - 1 June, 2pm at Gertrude Contemporary.

*Lifenessless* - 17 June 2019, 6pm-8pm at West Space.

*Self by Proxy* - 9 July, 7 - 10pm at the Meat Market, North Melbourne.

*The Puppets of Freedom* - 20 July, 2-4pm at Gertrude Contemporary.

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

### Key Statistics

- 34 New artworks or performances presented
- 31 Artists engaged
- 10 hours of performances presented across 3 venues

## Proclaim



## River Capital Commission 2019

### *an unreliable narrator*

Consuelo Cavaniglia and  
Brendan Van Hek

Opening:  
2 August, 6-8pm

Exhibition Dates:  
3 August - 21 September

Gallery 1, 2 and Foyer

Consuelo Cavaniglia and Brendan  
Van Hek, *an unreliable narrator*, at  
Gertrude Contemporary  
Photo: Christo Crocker

In 2019, Gertrude Contemporary was pleased to announce the River Capital Commission, a new annual commissioning initiative, developed in partnership with and through the generous support of River Capital. This new partnership enables Gertrude to work with leading artists or collaboratives to commission a major new project to be presented as a flagship exhibition within our artistic program.

For the inaugural River Capital Commission, Gertrude was honoured to work with Consuelo Cavaniglia and Brendan Van Hek, working in collaboration to produce and present *an unreliable narrator*.

*an unreliable narrator* was the most substantial institutional exhibition to date by Sydney-based artists Consuelo Cavaniglia and Brendan Van Hek, and their first major collaboration together. The exhibition held the task of working in collaboration as a key conceptual anchor, exploring the nature of duality from both a spatial perspective in terms of the gallery architecture at Gertrude, but also, and importantly, the alignment of two intellectual perspectives, two approaches to the development

of narrative, and two distinct artistic practices. It was from this process of attempting to synergise these perspectives, or rather, to concede their differing viewpoints and embrace such pluralism, that the exhibition adopted its title, *an unreliable narrator*. Working across the two gallery spaces and expansive atrium of Gertrude, the exhibition was conceived as a single work, and unfolded as a series of repeated scenarios, like versions of the same story, told and retold from slightly divergent perspectives. Each of these scenarios presented variations to the narrative – be it through form, material or scale – so as to set forth a collection of propositions without necessitating a delineation of hierarchy or authority.

While Cavaniglia's practice holds concerns for the perception and understanding of space – personal, psychological, architectural and environmental – and how we both exist, and appear to exist within spatial environments, Van Hek's practice is embedded within and informed by personal narratives, cultural politics and the proposition of and dismantlement of fictions. Both artists share an astute attention to refined production, material austerity and the cognitive



Gertrude Contemporary 2019 Annual Report

and perceptual effects of colour and light, respectively explored principally through sculpture and installation. *an unreliable narrator* enveloped all of the public spaces at Gertrude, creating an immersive environment that amplifies and calls into question the architecture of the building and collapses the delineation between the internal realm of the gallery spaces and the external public environment.

The River Capital Commission is a new initiative developed in partnership with River Capital, a Melbourne-based investment firm with a commitment to investor and community success.

Consuelo Cavaniglia and Brendan Van Hek joined us at Gertrude on residency with the Victorian College of the Arts, Norma Redpath Studio - made possible by the Centre of Visual Art (COVA) at the University of Melbourne with additional support from The Copyright Agency limited.

#### Key Statistic

- Inaugural River Capital Commission



## River Capital

Installation view of Consuelo Cavaniglia and Brendan Van Hek, *an unreliable narrator*, at Gertrude Contemporary  
Photo: Christo Crocker





*Hope Dies Last: Art at the End of Optimism*

Curated by Mark Feary

Presented in partnership with Melbourne International Arts Festival and Margaret Lawrence Gallery, Victorian College of the Arts, The University of Melbourne.

above:  
Installation view of *Hope Dies Last: Art at the End of Optimism*, part 1 at Gertrude Contemporary  
Photo: Christo Crocker

opposite:  
Installation view of *Hope Dies Last: Art at the End of Optimism*, part 2 at the Margaret Lawrence Gallery  
Photo: Christo Crocker



Gertrude Contemporary  
Gallery 1, 2 and Foyer

Opening:  
4 October, 6-8pm

Exhibition Dates:  
5 October - 9 November 2019

Artists: Vernon Ah Kee, Tony Garifalakis, Eric Jong, Escape from Woomera, Andrew Liversidge, Todd McMillan, Tracey Moffatt, Nell, Sanja Pahoki, Alex Seton, Grant Stevens and Myuran Sukumaran

Margaret Lawrence  
Gallery

Opening:  
17 October, 5.30-7.30pm

Exhibition Dates:  
18 October -16 November 2019

Artists: Mutlu Çerkez, Chicks on Speed, Jake and Dinos Chapman, Tony Garifalakis, Nell, Walid Raad / The Atlas Group, Araya Rasdjarmrearnsook and Myuran Sukumaran



Gertrude Contemporary 2019 Annual Report

*Hope Dies Last: Art at the End of Optimism* was a curated exhibition of Australian and international contemporary art presented across two sites, Gertrude Contemporary and the Margaret Lawrence Gallery at the Victorian College of the Arts. The project focused on how artists consider the depletion of optimism, how they might envisage the end of days, and how they make sense of these tumultuous times. Exploring themes of mortality, fatalism, extinction, pain (both emotional and physical), failure and downfall, the works largely focused on the specific moment when hope evaporates for the final time. Explored with compassion, humour, sadness and resignation, *Hope Dies Last* confronted our individual and collective anxieties around death, reminding us of the certainty of this fate, yet recognising this conclusionary moment as one we will experience alone. *Hope Dies Last* was one of the most depressing events of the year, an exhibition that riddled us with sadness, and likely left us more pessimistic than we had ever been before.

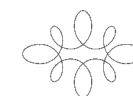
Installation view of *Hope Dies Last: Art at the End of Optimism*, featuring works by Andrew Liversidge and Todd McMillan at Gertrude Contemporary. Photo: Christo Crocker

*Hope dies last* was accompanied by *On Optimism and Death*, a panel discussion held at Gertrude Contemporary, 19 October, 2pm.

#### Key Statistics

- 17 Artists presented across two venues
- Melbourne International Arts Festival partnership exhibition

### MELBOURNE International Arts FESTIVAL



Margaret Lawrence  
bequest



### Gertrude Studios 2019

Artists: Kay Abude, Andrew Atchison, James Nguyen, Andrew Liversidge, Steaphan Paton, Jahnne Pasco White, Mikala Dwyer, Isadora Vaughan, Eugenia Lim, Joseph L. Griffiths, Spiros Panigirakis, Georgina Cue, Sam George + Lisa Radford, Georgia Banks, Ann Debono and Jason Phu

Opening:  
22 November, 6-8pm

Exhibition Dates:  
23 November - 14 December

Gallery 1, 2 and Foyer

Installation view of *Gertrude Studios 2019*, at Gertrude Contemporary  
Photo: Christo Crocker

Gertrude concluded the year with the annual *Gertrude Studios* exhibition, presenting new and recent works and projects produced within the 16 studios of the organisation. The exhibition enabled 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.

The *Gertrude Studio 2019* exhibition was accompanied by the annual Gertrude Open Day.

The *Gertrude Studios 2019* and Gertrude Open Day were supported by Darebin Arts.

### Key Statistic

- 20 New works of art presented – all produced within the studios at Gertrude Contemporary





## 2019 Gertrude Glasshouse Exhibition Program

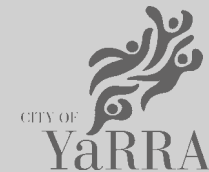
Gertrude Glasshouse at 44 Glasshouse Road, Collingwood is our satellite exhibition space, generously provided to Gertrude by long-term patrons Michael Schwarz and David Clouston.

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 external exhibitions, performances or lectures that align with our commitment to supporting the production of new projects and discourse.

In 2019, 7 solo exhibitions and 2 collaborative exhibitions of exciting new contemporary art practice were presented at Gertrude Glasshouse.

The 2019 Gertrude Glasshouse exhibition program was supported by the City of Yarra.



Detail of Esther Stewart's installation *This space has been created for something to happen; 1:2*

Photo: Christo Crocker





*Stonehouse Glasshouse  
Residency: La Dronne*

André Piguet and Jackson Slattery

Opening:

31 January, 6-8pm

Exhibition Dates:

1 February - 2 March

Installation of *La Dronne*, the 2019  
Stonehouse Glasshouse Residency:  
André Piguet and Jackson Slattery, at  
Gertrude Glasshouse  
Image courtesy of the artists

Organised by arts advocates, benefactors and long-term Gertrude supporters Michael Schwarz and David Clouston, and Antje and Andrew Géczy, the *Stonehouse Glasshouse* invitational studio residency program 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.

André Piguet and Jackson Slattery were selected for the second iteration of this residency and spent six weeks living and working in Chenaud from June - July 2018. The exhibition presented a selection of works made by the artist during this time or emanating from the experience. *La Dronne* drew upon the experience of the rural region where the residency is located.

**Key Statistics**

- Second Stonehouse Glasshouse Residency
- 15 New works exhibited



*The space has been created for something to happen; 1:2*

Esther Stewart

Opening:  
7 March, 6-8pm

Exhibition dates:  
8 March – 6 April

Installation view of Esther Stewart, *The space has been created for something to happen; 1:2*, at Gertrude Glasshouse  
Photo: Christo Crocker

Developing from an ongoing project that focuses on the representation of fictional and non-fictional architectures, Esther Stewart presented a 1:2 scaled fabric model of her home. From inside the model, interior spaces were punctuated by openings that recontextualised a domestic space within a gallery environment. Windows and doors appeared to frame the sight lines of the work, altering both the scale and materiality of the architecture upon which it is based, while also collapsing distinctions between interior volumes and exterior façade.

Stewart creates paintings and installations that examine the possibilities offered through the visual languages of architecture, design and geometry. In her practice, the axioms of Euclidean geometry unfold in new and utopian interiors that are at once enticing and impenetrable. Stewart's practice makes use of paintings, textiles, flags, screens and sculptures in her construction of architectural experiences, establishing a space between form and function, art and design.

**Key Statistic**

- *The space has been created for something to happen; 1:2* was connected to an accompanying work commissioned for, and presented as part of the inaugural exhibition at the new Lyon Housemuseum.



### *The Australian Inquisition*

Steaphan Paton

Opening:  
11 April, 6-8pm

Exhibition dates:  
12 April – 18 May

Installation view of Steaphan  
Paton, *The Australian Inquisition*, at  
Gertrude Glasshouse  
Photo: Tobiaz Titz

Steaphan Paton's practice has garnered much critical attention in recent years for his interrogation of governmental forms of control that entrench and amplify the impacts of colonialism, as well as his interest in resurging traditional modes and practices of cultural production. For his solo presentation at Glasshouse, Paton continued his practice of entwining media to create environments that offer glimpse of the journey between process and outcome, presenting through an environment of sculpture and multi-channel video. *The Australian Inquisition* utilised heavyweight steel piping, of the kind used in major water or oil distribution as sculptural armatures from which patternised shield-like elements were extracted. Removed of their functionality to transport resources, the pipes mimic the forms of barks traditionally used in the production of shields, while also resembling some kind of foreign body archeologically excavated and presented as an obscure object of indiscernible origin and function. Looking upon these metallic barks or recently

unearthed apparatus, a cinematic journey though landscape unfolded, offering both a visualistic sense of flow and momentum, as well as a contextual cue of historical cultural trajectory.

### **Key Statistic**

- *The Australian Inquisition* was foundational to work presented in *Nullius in Verba* at STATION, 10-31 August, 2019



### *Bilirubin Bezoar*

Isadora Vaughan

Opening:  
23 May, 6-8pm

Exhibition Dates:  
23 May – 22 June

Installation of Isadora  
Vaughan, *Bilirubin Bezoar*, at  
Gertrude Glasshouse  
Photo: Christo Crocker

The title of Isadora Vaughan's solo presentation at Gertrude Glasshouse co-joined the names bilirubin – a chemical compound formed by the breakdown of dead blood cells in the body, inherent in the yellow colourisation of bruises – and bezoar – a small stony concretion formed in the stomachs of certain animals, and historically used as an antidote to particular poisons. *Bilirubin Bezoar* extended Vaughan's interest in expanded material experimentation and elaborating a visceral interpretation of anatomical surface, composition and transformation. In this installation, the artist blanketed the surface of the floor to create an environment that formed a skin, upon which audiences navigated a pathway through. Appearing as an environment akin to a forest floor, yet one that also connotes an infestation or infection of a bodily surface, the installation took form like an alchemist's manufacture of a new form of anatomy. Departing purposefully from the physical representation of the human form, Vaughan instead presented a setting of unnerving viscosity, metamorphosis and decay that suggests a conduit between and a collapsing of the body and the environment.

Additional funding for this project was enabled through *The Big Idea*, an annual initiative supporting the production of new work at Gertrude Glasshouse and the City of Yarra Small Project Grant.

The presentation of *Bilirubin Bezoar* at Gertrude Glasshouse coincided with a major new solo project by the artist, *Gaia Not The Goddess*, at Heide Museum of Modern Art.

### Key Statistic

- *Bilirubin Bezoar* will be reimagined for the biennial Macfarlane Commissions at the Australian Centre for Contemporary Art, 2020







### *Apparent Acquittal*

Spiros Panigirakis

Closing event:  
27 July, 3-5pm

Exhibition dates:  
28 June - 27 July

Installation view of Spiros  
Panigirakis, *Apparent Acquittal*, at  
Gertrude Glasshouse  
Photo: Christo Crocker

Spiros Panigirakis' project at Gertrude Glasshouse staged studio production across the time of the exhibition and the artist's residency at Gertrude Contemporary. The project had a closing reception, after which point it moved and continued to his studio Gertrude Contemporary.

The project's starting point was the studio space of Titorelli, the fictional painter in Franz Kafka's *The Trial*. A bed dominates the space of Titorelli's studio and interrupts the thoroughfare to the adjoining court offices. Whilst the paintings encountered by the central protagonist and middle-manager Josef K in the studio represent portraits of judges and institutional allegories, underneath the painter's bed is a series of near-identical landscape pictures.

### **Key Statistic**

*Apparent Acquittal* continued in Panigirakis' Studio at Gertrude Contemporary, until the conclusion of his residency period in February 2020



### *Hell is Other People*

Ciaran Begley and  
James Nguyen

Opening:  
1 August, 6-8pm

Exhibition Dates:  
2 August – 31 August

Installation view of Ciaran Begley &  
James Nguyen, *Hell is Other People*, at  
Gertrude Glasshouse  
Photo: Christo Crocker

Ciaran Begley and James Nguyen presented some outcomes from an ongoing dialogue.

*Hell is Other People* was a collaboration that utilised the Nissen Hut - a ubiquitous example of military flatpack design - to process personal histories affected by successive policies of confinement that continue to define the Australian project.

Visualising the interminable hell of Jean-Paul Satre's *No Exit*, the Nissen Hut, as a set-piece with convict sandstock footings temporarily repeats the structural cycles of violence, incarceration, internment, and detention enforced on 'Other People'.

Additional funding for this project was provided by a City of Yarra Small Project Grant.

### Key Statistic

- *Hell is Other People* included an online component, *Nissen Huts* commissioned and produced by Prototype ([www.yourarttherototype.art](http://www.yourarttherototype.art)), August 2019





### *PROOF OF WORK*

Andrew Liversidge

Opening:  
6 September 6-8pm

Exhibition dates:  
7 September – 5 October

Andrew Liversidge, *PROOF OF WORK*,  
at Gertrude Glasshouse  
Photo: Christo Crocker

In an exhibition titled *PROOF OF WORK* at Gertrude Glasshouse in Melbourne, Australia, the artist Andrew Liversidge produced five objects for display.

Five metal cubes.

The cubes appear more or less the same with the only difference being an incremental shift in scale.

The cubes were produced by melting Australian one dollar coins into a molten liquid that was then cast into moulds. A thousand dollar coins were melted to produce the first cube. Two thousand dollar coins were melted to produce the second. Three thousand for the third, four thousand for the forth and five thousand for the fifth. The resulting sculptures range in dimension from 11.4cm<sup>3</sup> to 19.4cm<sup>3</sup>. All of them are somewhere between bronze-ish and dirty gold in colour and the flat, geometric surfaces are stippled with various imperfections.

The cubes were presented in a straight line, in the middle of the gallery floor. They are titled 1, 2, 3, 4, and 5 respectively.

This is the art people came to see in the exhibition *PROOF OF WORK*.

*PROOF OF WORK* was accompanied by this text by Rob McLeish, 2019

Additional funding for this project was provided by a City of Yarra Small Project grant.

### Key Statistic

- The work appropriated 150 kilograms of Australian \$1 coins





### ON DEMAND

Eugenia Lim

Opening:  
10 October, 6-8pm

Exhibition Dates:  
11 October – 9 November

Patrons engaging with Eugenia Lim,  
*ON DEMAND*, at Gertrude Glasshouse  
Photo: Christo Crocker

Made in collaboration with workers from the gig economy, *ON DEMAND* was a pedal-powered video work that considered work, labour, solidarity and movement (political and physical) in the neoliberal present. Living and working in the 21st century brings precarity, competition and mobility – both for independent artists and ‘independent contractors’ of the gig economy. Self-exploitation, low wages and zero-hour contracts are shared terrain for many workers across both the cultural and service sectors.

*ON DEMAND* was originally commissioned by Campbelltown Arts Centre (C-A-C).

Director, writer, editor,  
worker–performer Eugenia Lim  
Cinematographer Alex Cardy  
Choreography Nat Cursio  
Composer Becky Sui Zhen  
Worker–performers Cher Tan,  
Alberto Vescance, Benjamin Pitt,  
Wasay and Darren Tan  
Gaffer Hannah Palmer  
Camera assistant Bonita Carzino  
Colour grade Chris Tomkins  
Production advisor Alex George  
Design/production assistant  
(Glasshouse) Jackie Miller  
Install support (Glasshouse)  
Steven Smith, Jackie Miller  
Voiceover Eugenia Lim  
Studio angel Roslyn Helper

### Key Statistic

- Based on an average cycling speed of 15km/h participants pedalled 3.5km while viewing the 14 minute work





*becoming with*

Jahnne Pasco-White

Opening:  
14 November, 6-8pm

Exhibition Dates:  
15 November – 14 December

Gertrude patron enjoying Jahnne Pasco-White, *becoming with*, at Gertrude Glasshouse  
Photo: Guy Grabowski

To think and act ecologically implies an interconnectedness, in one form or another. Donna Haraway maps the implications of such interconnectedness as 'becoming-with', such that human-nature separation is refashioned as a myriad of bodily connections. Timothy Morton prefers 'the mesh'. More concretely, the late Deborah Bird Rose emphasised instead 'embodied knots of multispecies time', which usefully gets us closer to ecological processes of decay and renewal.

Within the confines of a painting and drawing practice, the question of 'becoming-with' becomes not simply one of (re)presentation but of active exclusion and inclusion. Incorporating organic materials within the paintings, the traditional medium of acrylic paint is employed alongside pigments drawn from matter such as avocado skins, spices and grasses. The exhibition *becoming with* was conceived as an interconnected system, with each surface playing out over different material and temporal scales. How each painting transforms is not predetermined, however, but conditional, and thereby agential.

*becoming with* was accompanied by a text by Amelia Wallin, Director, West Space, Melbourne.

This project has been generously supported by the Marten Bequest, Australia Council for the Arts and a City of Yarra Small Project Grant.

**Key Statistic**

- *becoming with* coincided with our first Contemporary Art on the Road teacher professional development held at Gertrude Glasshouse, where Jahnne led a workshop in natural dyes and salt rubbing





## Offsite Exhibition

### *Zzzzz: Sleep, Somnambulism, Madness*

Curated by Mark Feary

Murray Art Museum Albury

Exhibition Dates:  
7 June - 18 August

Installation view of *Zzzzz: Sleep, Somnambulism, Madness*, at Murray Art Museum Albury.  
Photo: Jules Boag.

#### Artists:

Andy Warhol (USA)

Chicks on Speed (Australia/Spain)

Lee Hadwin (UK)

Mabel Juli (Australia)

Barbora Kleinhamlová and  
Tereza Stejskalová (Czech Republic)

Kate Mitchell (Australia)

Erica Spitzer Rasmussen (USA)

The Telepathy Project (Australia)

Javier Téllez (Venezuela/USA)

Ronnie van Hout (New Zealand/  
Australia)

*Zzzzz: Sleep, Somnambulism, Madness* assembled and commissioned works by a selection of contemporary Australian and international artists that explored the realm of sleep and its representation in art.

From the grand foyer entry to the main gallery upstairs, visitors saw installations, video work, drawing, painting, and sculpture that explored ideas of the subconscious, delirium and altered states; that examined the way the sleeping figure is represented in contemporary art; and that questioned the impact of work and economic pressures on relaxation.

*Zzzzz* was presented in a theatrical and immersive environment, as if one was walking into a series of darkened bedrooms, yet no one appeared to be asleep.

Rather than view sleep as a moment of fatigue, weakness or vulnerability, this collection of works reflected upon the relationship between our physical being, and our mental processes, consciousness and subconscious. At times serene and tender, and at others deeply disturbing, this exhibition cast a lens on how artists attempt to make sense of the process of dreaming, its mysteries, its potentialities, and its vital function in helping us form memories and make sense of the world.

This exhibition was developed by Gertrude Contemporary in partnership with Murray Art Museum Albury and the Melbourne International Arts Festival.

**MELBOURNE**  
International Arts  
**FESTIVAL**

**MAMA**  
MURRAY ART MUSEUM ALBURY



Joseph L. Giffiths studio at Gertrude Contemporary



Gertrude Contemporary 2019 Annual Report

# 2019 Studio Program





## Gertrude 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 Gertrude 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.

Georgina Cue's studio at  
Gertrude Contemporary  
Photo: Machiko Abe



Kay Abude is an artist living and working in Melbourne, Australia. Her creative practice engages many different forms of making, including sculpture, large-scale installation, performance, photography and silk-screen printing. Abude is fascinated with the nature of labour, with its economic, repetitive and somatic properties, and how work connects and separates us, taking so much of our time that it comes to define our lives.

Kay Abude completed a Master of Fine Art (by research) at the Victorian College of the Arts and Music, The University of Melbourne in 2010. She has received numerous awards and grants including a 2018 Vic Arts Grant from Creative Victoria and a 2018 HUME Arts Award. Recent exhibitions include the inaugural *Megalo International Print Prize 2019*, the *Castlemaine State Festival 2019*, *Projects 2018* at the *2018 Auckland Art Fair* and *State of the Union* at the Ian Potter Museum of Art, The University of Melbourne.

Kay Abude, *Be Creative Remain Precarious*, 2019, hand silk screen on various textiles (working prints)



Andrew Atchison, *Figure in the round* (shaped by a vision always structured through his own multiple horizons of experience), 2019, stained glass, lead, mixed media, five elements

Andrew Atchison is an artist, educator and writer currently based in Melbourne/Narm. He completed a Master of Fine Arts (research) at MADA, Monash University in 2018 which focused upon queering figurative sculpture in the round. He has exhibited extensively, including at Testing Grounds, Greenwood Street Projects, Light Projects, First Draft, West Space, Kings ARI, Seventh, First Site Gallery, and Next

Wave and Midsumma Festivals. He has completed several artworks for public space, including a public art commission for the City of Melbourne and recently commenced the Studio Artist Program at Gertrude Contemporary. In 2019 curated the exhibition *...illegible...* at MADA Faculty Gallery, and hold a solo exhibition at Incinerator Gallery.



Georgia Banks, *She's Beauty, She's Grace*, 2019, performance document and gold look foil backdrop

Georgia Banks' works begin with an invitation and a provocation. Sometimes they are met with an overwhelming response, sometimes no one answers at all. She does not value either of these outcomes over the other. In recent years she has been banned from tinder, sued by the estate of Hannah Wilke, and has been told to stop making fun of men. She would like to go viral,

become a reality TV star, a beauty queen, and be inaugurated into the Guinness World Record Hall of Fame. She has never had a filling nor broken a bone, although she has been crucified, and once was convinced she had accidentally sliced away a part of her labia during a performance (she hadn't).

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.

Georgina Cue *Under the Sun*, 2019 and *Salome*, 2019, archival inkjet prints



Ann Debono is a painter living and working in Melbourne. She graduated from VCA Honours in Fine Art in 2015. Ann's paintings attempt to image imaging. She uses her own photographs and found images as sources for her collage-like paintings. In her work, the tangible, present, 'real' world is always opening upon a spectral field of absence: the past and the future. For the artist, the material world, touched and seen, is a palimpsest of temporalities that are all showing through one another. Her paintings pose questions like: Can the eye be said to be in contact with the objects it apprehends in

the same way that the hand can contact? And *which* sort of contact with the world does the referring of imaging imitate?

Ann recently completed a residency at The British School at Rome as the inaugural recipient of the Cranbourne Fellowship. Ann's solo presentations include *Awled*, Sutton Projects, Melbourne, 2017; *Dehiscence*, KINGS ARI, Melbourne, 2016; *Upaithric*, CAVES Gallery, Melbourne, 2015. Ann is represented by Sutton Gallery, Melbourne.

Installation view of works by Ann Debono, acrylic and oil on canvas



Mikala Dwyer, *Thought Forms*, 2019, wood, chalkboard paint, chalk

Mikala Dwyer's compounds invite open-ended interaction and take the viewer across boundaries of time, space and geography. While playful and exuberant on the surface, they almost always impel us to imagine something darker beneath—or above. Ordinary and familiar materials draw us in, transformed so as to bring attention to the unseen or occult or what society banishes from view. Emerging from a deep and disobedient engagement with modernist form and space, Dwyer's works have an eye on the future and relationship at their heart—they have been described as 'profoundly sociable'.





Joseph L. Griffiths, *Panta Rhei* (*Everything Flows*): 23.7.2019, 5:33pm, 109 x 156 x 5.5cm; *Panta Rhei* (*Everything Flows*): 8.9.2019, 1:21pm, 65 x 42 x 5.5cm; *Panta Rhei* (*Everything Flows*): 17.9.2019, 10:42am, 65 x 42 x 5.5cm; *Panta Rhei* (*Everything Flows*): 4.11.2019, 1:16pm, 75.5 x 102 x 5.5cm and *Panta Rhei* (*Everything Flows*): 4.11.2019, 2:27pm, 151 x 102 x 5.5cm, 2019 - ongoing, water and ink on paper, acrylic and aluminium fixtures

Joseph L. Griffiths traces the patterns and systems of urban civilisation from archaeological sites to the suburbs, attempting to read the built environment as an index of deeper cultural and ideological positions. His projects involve sculpture, fieldwork, research, drawing, video and temporary interventions in public space. His recent works have utilised the historical form of the fountain to map the circulation of water through human systems, hydraulic infrastructure and urban ecologies. Joseph completed a Master of Fine Art at Monash University Faculty of Art Design and Architecture, under the supervision of Callum Morton and Nicholas Mangan. He graduated from the

Victorian College of the Arts in 2007, and has exhibited nationally and internationally including MACRO Testaccio (Rome 2016), Villa Medicis (Rome), Centrum (Berlin 2016), The British School at Rome (Rome 2016), Accademia di Romania (Rome 2016), 19th Biennale of Sydney (2014), Station Gallery (Melbourne 2014), Esbjerg Kunstmuseum (Denmark 2013), DDessin13 Contemporary Drawing Fair (Paris 2013), and Next Wave Festival (Melbourne (2012). He has undertaken residencies in Sydney, Rome, Copenhagen, Paris, Mauritius, and regional France. Griffiths' works are held in private collections in Australia and France and by Esbjerg Kunstmuseum in Denmark. He currently lives and works in Melbourne.

Working together since 2008, Sam George and Lisa Radford, use conversation and oral histories to produce works that refer to documentary processes, shared narratives and coded language. The nature of their collaboration means their performative work has, in the past, taken the form of beer coasters, a very large knotted-flag, a normal sized flag printed with an unreadable collection of emails, an award winning painting rejected by ANL but decoded by a visiting ex-navy general and, videos of spliced and cut responses to an abstracted de-contextualized questions spoken and mimed.

Sam George & Lisa Radford, *Title Page* (*The Master of the Scrovegni Choir presents Kylie White's Manifesto of an Electronic Relationship*), 2019, plaster of paris, lapis and 24 carot gold on linen





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, Arterreal 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).

Eugenia Lim, *Fulfillment I*, 2019  
and *Fulfillment II*, 2019, reflective ink  
screen print onto reflective fabric



Andrew Liversidge, *The Infinite Conversation*, 2019, slides, socks, pants, shirt, space blanket, polyurethane expanding foam

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.



James Nguyen, *Colour Field*, 2019, APPLARO foldable stool legs, FSC certified renewable timber

James Nguyen works with documentary, installation and performance. Often collaborating with family and friends, together they create work that examines the politics of art, self-representation and how these decolonising strategies can contribute to diasporic dialogues.

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 co-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. He is represented by Sarah Scout presents, Melbourne.

Spiros Panigirakis, *Assortment*, 2019, pine, MDF, castor wheels, fasteners, various assorted chocolates





Jahnne Pasco-White, *The animal is in the world like water in water*, 2019, natural dyes (olives, beetroot, turmeric, paprika, avocado skins, carrot) grasses, Lilly Pilly berries, olives, various plant matter, acrylic, paper, canvas, pencil, crayon, oil pastel, pigment, raw pigment, fabric dye, cement oxide, limestone, sand, bamboo fibres, rice glue, oil stick, cotton, paper, linen, mandarin skins, on canvas, linen and cotton

Jahnne Pasco-White's expanded painting practice considers the intersections between temporality and materiality. Her work is characterised by the labouring of delicate supports. Specifically, she is interested in the layers of authorship that are variously evidenced and concealed by the artist's mark-making, as well as their continual processes of decay and renewal. Jahnne 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).

Jahnne is 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. Jahnne Pasco-White is represented by Daine Singer.

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), *NextWave* 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, U.S.A.

Paton's work is also held in private collections in both Australia and internationally.

Steaphan Paton, *Safe as Windows*, 2019, found object, synthetic cloth, silicone, synthetic ribbon





Jason Phu's work is like a blood orange. Someone will slice it open and be like "oh why is this orange red," and then someone else will say "that is a blood orange you idiot," and then there will be someone else nearby who says "ahh no I can't see the juice squirted in my eyes and now I'm blind," and then while this whole commotion is going on another person has taken a slice to enjoy on the sand by the ocean.

Jason Phu, *if you eat all the food that is good, if you fart that is bad*, 2019, ceiling paint and texta



Isadora Vaughan, *Mesh, Bodice, Horn*, 2018/9, stainless steel, cheese cloth, palm fronds, earthenware tiles, oxidised coins, casuarina seeds, polyurethane cast horn, ceramic rubbed with oxide

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 West Space, 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.





*On Optimism and Death* panel discussion chaired by Mark Feary, Gertrude Artistic Director, for *Hope Dies Last: Art at the End of Optimism* at Gertrude Contemporary  
Photo: Guy Grabowski

2019  
Strategic  
Programs

## Gertrude Studio Residency Program

The Gertrude Contemporary Studio Residency Program is organised in conjunction with the Norma Redpath Studio, which is facilitated by the Centre of Visual Art (CoVA), The University of Melbourne.

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 2019, participants in the partnership program were interstate exhibiting artists Dale Harding and Jamie North; and Consuelo Cavaniglia and Brendan Van Hek who presented *an unreliable narrator* for the inaugural River Capital Commission.



Norma Redpath Studio. Image courtesy of The University of Melbourne



## Education Programs at Gertrude

In 2019, 690 Students and teachers participated in 27 education programs.

As a combined gallery and studio complex, Gertrude offers a unique insight into the public presentation and behind-the-scenes production of art. Our ARTNOW education program includes 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. ARTNOW focus on curriculum-related topics as well as encouraging the development of students' observational and analytical skills.

In 2019, continued to the second year of triennial funding from the Strategic Partnerships Program, ensuring ARTNOW programs are fully subsidised for Low-Socio Economic schools in Metropolitan Melbourne.

In addition to our ARTNOW program, in 2019 Gertrude leads and collaborated in two special partnership initiatives:

Andrew Atchison, Melissa Bedford and Kathy Hendy-Eckers with teachers at Horsham Regional Art Gallery and sculptures inspired by Atchison's practice  
Photo: Siobhan Sloper



### 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 2019, Contemporary Art on the Road presented workshops at Castlemaine Art Museum, Horsham Regional Art Gallery and two workshops at our home locations Gertrude Contemporary and Gertrude Glasshouse for Low Socio-Economic Sector schools in Metropolitan Melbourne.

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 teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the

day. For these programs: Andrew Atchison engaged teachers in a model making workshop at Horsham Regional Art Gallery and Castlemaine Art Museum, Jahnne Pasco-White engaged teachers in natural dyes and pigments workshop at Gertrude Glasshouse, and at Gertrude Contemporary, Isadora Vaughan showed teachers how to experiment with materials such as clay and beeswax.

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

#### Fitzroy Art Spaces Tours Education Program

Gertrude is a partner organisation with 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. Eight FAST walking tours happened throughout 2019 enabling students to engage with artists and arts professionals behind the scenes at Gertrude Contemporary, as well as Centre for Contemporary Photography, Seventh Gallery and Sutton Gallery.



opposite:  
Jahnne Pasco-White and Siobhan Sloper with teachers at Contemporary Art on the Road, at Gertrude Glasshouse

above:  
Students enjoying Steaphan Paton's *The Australian Inquisition* at Gertrude Glasshouse  
Photo: Melissa Bedford



## Public Programs at Gertrude

In 2019, 2,867 Visitors participated in 38 public programs.

Gertrude Contemporary offers a range of programs aimed at increasing access to and discussion about contemporary art. Gertrude's public programs are carefully

considered to be thoughtful, provocative and designed to enable audiences to critically engage with contemporary art. In 2019, these programs include forums, artist talks, curator talks, performances, tours, exhibition previews, pop up exhibitions and programs.

In 2019, Gertrude Contemporary partnered with Writing and Concepts for a talk by Tessa Laird on *Rewilding the Alphabestiary: (Un) learning Animal Language*; with the Abbotsford Convent to present *Slide Night* with Richard Bell, reflecting on his *We Don't*

*Really Need This* and *EMBASSY* projects held in Venice during the 58<sup>th</sup> Venice Biennale; and hosted Victorian Arts Minister Martin Foley to announce the successful Creative Victoria grant recipients.



Gertrude Directors Tracy Burgess and Mark Feary with Victorian Arts Minister Martin Foley enjoy *Gertrude Studios 2019* at Gertrude Contemporary  
Photo: Siobhan Sloper

## Open Day

The Gertrude Studio Open Day, held the second weekend of the *Gertrude Studios 2019* exhibition, saw Gertrude Studio Artists opened their studios to the public, giving them an exclusive opportunity to explore the building and its studios, meet the artists, view works in progress and explore the context in which Gertrude Studio Artists work. The day included artist talks with Ann Debono, Georgia Banks, Spiros Panigirakis, Joseph L Griffiths and James Nguyen; a drop in kids' calligraphy workshop facilitated by Jason Phu; a sausage sizzle hosted by Sam George and Lisa Radford; and ping pong tournament organised by Kay Abude.

The Gertrude Open Day was generously supported by Darebin Arts through a Key Cultural Organisations Three Year Partnership Grant.



Young Gertrude visitors enjoy calligraphy workshop with Gertrude Studio Artist Jason Phu; Gertrude visitors exploring the studios; Gertrude Studio Artist Ann Debono giving an artist talk; Jahnne Pasco White's studio; Jason Phu's studio; Gertrude Studio Artist Georgia Banks giving an artist talk. Photos: Machiko Abe





## Growing Philanthropy at Gertrude

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



A young Gertrude Patron enjoying work by Andrew Atchison, in *Gertrude Studios 2019* at Gertrude Contemporary  
Photo: Machiko Abe

## 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.

## 2019 Gertrude Edition: Renee So, *Bellarmino*

The Gertrude Editions are a series of specially commissioned, limited edition works by Gertrude Alumni Artists. 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 Renee So as the 2019 Gertrude Edition artist, who held a studio at Gertrude Contemporary from 2001-2003.

The 2019 Gertrude Edition is emblematic of London-based Renee So's long-standing exploration and repetition of the *Bellarmino*, a domestic vessel depicting a bearded man with origins in Rhineland during the 16<sup>th</sup> and 17<sup>th</sup> century. Created especially for Gertrude Contemporary, this sculptural edition of 50 has been individually hand-cast in black Jesmonite from a clay master.





# Gertrude's People and Community of Supporters

Gertrude Gallery Coordinator  
Siobhan Sloper, Jahnne  
Pasco-White and her family  
at the opening of her solo  
exhibition, *becoming with*,  
at Gertrude Glasshouse



## 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.

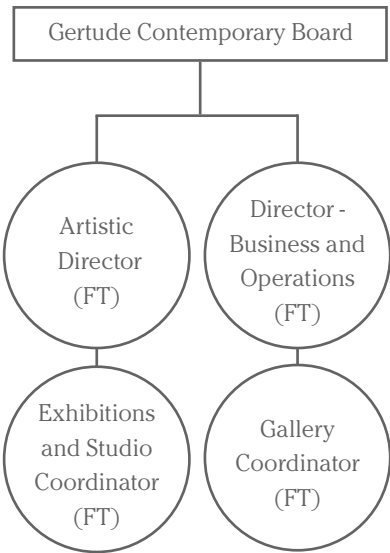


Kyp Bosci Board Chair	As the Managing Director of Kalex, a Melbourne-based property company, Kyp Bosci brings his expertise and networks in the areas of housing, business development and building management.
Jane Hayman Deputy Chair of the Board	Jane Hayman is a Director for both Hayman Design and STATION 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.
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 Art 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 art, and expertise and networks in the sector.
Esther Stewart - Studio Artist Representative (Ended Term 31/3/2019)	As a Gertrude studio artist, Esther provided important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.
Eugenia Lim Board Member - Studio Artist Representative (Commenced Term 1/4/2019)	As a Gertrude studio artist, and working across video, performance and installation to explore nationalism and stereotypes, Eugenia explores alienation and belonging in a globalised world. She brought important insights and perspectives to the board.
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 provided important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.

## 2019 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.



### 2019 Gertrude Staff

- Mark Feary  
Artistic Director
- Tracy Burgess  
Director - Business and Operations
- Siobhan Sloper  
Gallery Coordinator
- Steven Stewart  
Exhibitions and Studio Coordinator  
(from March, 2019)

### Volunteer 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:
- Daniel Gardezabal, Kathy Pappas, Eli Webb, Gabrielle Bergman, Kelly Semmler, Ariana Luca, Jessica Dunn, Isobel Lake, Sebastian Kainey, Selby Dalton, Eliza Burton, Nina Rokvic, Machiko Abe, Bella Donoghue, Lauren Hatfield, Hetty Munn, Abbey Gould, David Zeleznikow-Johnston, Alice Freeman, Janelle De Gabriele, Phebe Shields, Alice Raymond, Carmen Lai, Sophie Gerhard, Ian Bunji, Andre Franco, Paul Coleman, James Grant, Alice Gascoyne, Guy Grabowski and Valentina Botti

## 2019 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).



### Local Government Funding



## 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 2019 patrons and donors included (in alphabetical order):

Adam and Lucinda Francis  
Ann Bennett  
Darren Knight Gallery  
Eleanor and Chris Langford  
Gordon and Emma Thomson  
Helen Seales  
Irene Sutton  
Joyce Nissan  
Kyp and Luisa Bosci  
Macquarie Group Foundation  
Michael and Janet Buxton  
Michael Schwarz and  
David Clouston  
Proclaim  
River Capital Foundation  
Samantha Barrow and  
John Ricciotti  
Sarah and Ted Watts  
Sarah Cottier Gallery  
STATION  
Sue Dodd  
Wendy Brown

We also gratefully acknowledge our patrons and donors who choose to be anonymous, as well as those who supported our programs through the purchase of a Gertrude Edition.



Gertrude Contemporary 2019 Annual Report

Visitors at the preview of Esther Stewart, *The Space Has Been Created For Something to Happen; 1:2* at Gertrude Glasshouse  
Photo: Siobhan Sloper



## Sponsors

### **Proclaim**

Proclaim have been a sponsor of Gertrude Contemporary's flagship *Octopus* exhibition since 2004. In 2019, their support for this key exhibition in our major exhibitions program continued in *Octopus 19: Ventriloquy*, curated by Joel Stern.

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000. In 2019, he generously designed Gertrude publications including: the 2018 Annual Report, *Octopus 19: Ventriloquy* publication and *Gertrude Studios 2019* publication, in addition to providing key operational graphic design advice.

## Foundations

In 2019 Gertrude Contemporary received a Gordon Darling Domestic Travel Grant



## Exhibition and Programming Partners



**MELBOURNE**  
International Arts  
**FESTIVAL**



Exhibition Partners



Gertrude Residency Partnership



*Contemporary Art on the Road*  
Education Program



**SEVENTH**

**THIS IS NO FANTASY**  
dianne tanzer + nicola stein

*FAST — Fitzroy Art Spaces Tours*  
Education Program

**CONTEMPORARY**  
**A R T S**  
**ORGANISATIONS**  
**A U S T R A L I A**

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.

# 2019 Financial Report



Installation detail of Ciaran Beglaey  
and James Nguyen's *Hell is Other People*  
at Gertrude Glasshouse  
Photo: Christo Crocker

# Gertrude Contemporary Art Spaces Inc

ABN 38 060 569 289

## Annual Report 31 December 2019

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2019.

### 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  
Nick Edwards  
Jon Campbell  
Kate Daw  
Esther Stewart  
(Ended Term 31 March 2019)  
Spiros Panigiarakis  
Eugenia Lim  
(Commenced term 1 April 2019)

### 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).

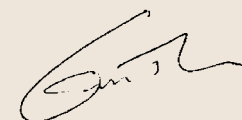
### Strategy for achieving the objectives

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



Gordon Thomson  
Treasurer  
13 March 2020

## Contents

### Gertrude Contemporary Art Spaces Inc 31 December 2019

Statement of profit or loss and other comprehensive income	56
Statement of financial position	57
Statement of changes in equity	57
Statement of cash flows	58
Notes to the financial statements	58
Officers' declaration	63
Independent auditor's report to the members of Gertrude Contemporary Art Spaces Inc	64

### 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 13 March 2020.

## Statement of profit or loss and other comprehensive income

### Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2019

	Note	2019 \$	2018 \$
<b>Revenue</b>	3	818,749	737,930
Interest revenue calculated using the effective interest method		1,216	1,229
<b>Expenses</b>			
Program costs		(115,800)	(88,276)
Administration costs		(44,967)	(67,672)
Employee benefits expense		(301,446)	(258,964)
Occupancy		(57,470)	(235,806)
Depreciation and amortisation expense		(254,418)	(58,021)
Fundraising costs		(7,975)	(7,819)
Travel and accommodation		(25,512)	(8,938)
Loss on disposal of assets		(525)	-
Finance costs		(19,458)	(7,917)
<b>Surplus/(deficit) before income tax expense</b>		<b>(7,606)</b>	<b>13,663</b>
Income tax expense		-	-
<b>Surplus/(deficit) after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc</b>		<b>(7,606)</b>	<b>13,663</b>
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc</b>		<b>(7,606)</b>	<b>13,663</b>

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	2019 \$	2018 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	4	237,904	241,303
Trade and other receivables	5	7,458	10,466
Other	6	15,305	20,975
Total current assets		<u>260,667</u>	<u>272,744</u>
<b>Non-current assets</b>			
Property, plant and equipment	7	124,960	154,425
Right-of-use assets	8	259,878	-
Other	9	46,750	46,750
Total non-current assets		<u>431,588</u>	<u>201,175</u>
<b>Total assets</b>		<u><b>692,255</b></u>	<u><b>473,919</b></u>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade and other payables	10	51,820	44,224
Borrowings	11	-	50,000
Lease liabilities	12	200,398	-
Employee benefits	13	21,279	14,833
Other	14	188,834	191,453
Total current liabilities		<u>462,331</u>	<u>300,510</u>
<b>Non-current liabilities</b>			
Lease liabilities	15	70,391	-
Employee benefits	16	5,079	1,905
Other	17	-	9,444
Total non-current liabilities		<u>75,470</u>	<u>11,349</u>
<b>Total liabilities</b>		<u><b>537,801</b></u>	<u><b>311,859</b></u>
<b>Net assets</b>		<u><b>154,454</b></u>	<u><b>162,060</b></u>
<b>Equity</b>			
Retained surpluses		<u>154,454</u>	<u>162,060</u>
<b>Total equity</b>		<u><b>154,454</b></u>	<u><b>162,060</b></u>

**Statement of changes in equity**  
Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2019

	Retained profits \$	Total equity \$
<b>Balance at 1 January 2018</b>	148,397	148,397
Surplus after income tax expense for the year	13,663	13,663
Other comprehensive income for the year, net of tax	-	-
<b>Total comprehensive income for the year</b>	<u>13,663</u>	<u>13,663</u>
<b>Balance at 31 December 2018</b>	162,060	162,060
<b>Balance at 1 January 2019</b>	162,060	162,060
Deficit after income tax expense for the year	(7,606)	(7,606)
Other comprehensive income for the year, net of tax	-	-
<b>Total comprehensive income for the year</b>	<u>(7,606)</u>	<u>(7,606)</u>
<b>Balance at 31 December 2019</b>	<u>154,454</u>	<u>154,454</u>

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

**Statement of cash flows**  
Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2018

	Note	2019 \$	2018 \$
<b><u>Cash flows from operating activities</u></b>			
Grants received		558,284	552,357
Other receipts		267,938	241,745
Interest received		1,216	1,229
Payments to suppliers and employees		(546,812)	(679,555)
Interest and other finance costs paid		(19,458)	-
Net cash from/(used in) operating activities	19	261,168	115,776
<b><u>Cash flows from investing activities</u></b>			
Payments for property, plant and equipment		(31,895)	(4,831)
Net cash used in investing activities		(31,895)	(4,831)
<b><u>Cash flows from financing activities</u></b>			
Repayment of borrowings		(50,000)	(50,000)
Repayment of lease liabilities		(182,672)	-
Net cash from financing activities		(232,672)	(50,000)
Net increase/(decrease) in cash and cash equivalents		(3,399)	60,945
Cash and cash equivalents at the beginning of the financial year		241,303	180,358
Cash and cash equivalents at the end of the financial year	4	237,904	241,303

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 2019

**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 2019, the Association made a net loss after tax of \$7,606 (Ended 31 December 2018: profit \$13,663). The Association had a negative working capital, being current liabilities less current assets, of \$186,500 (31 December 2018: net current assets of \$27,766). The total Association assets exceed the total Association liabilities by \$161,723 at 31 December 2019 (31 December 2018: net assets of \$162,060). The net decrease in cash flow for the year

ended 31 December 2019 was \$3,399 (31 December 2018: increase in cash flow \$60,945). The current liabilities includes an amount of \$188,834 (31 December 2018: \$184,370) 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 that the Association will have sufficient cashflows to meet debts as they fall due.

**Comparatives**

During the year certain items have been reclassified to ensure accurate disclosure. Comparative information has been reclassified to be consistent with current year disclosures

**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**

The incorporated association recognises revenue as follows:

##### *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.

#### **Right-of-use assets**

A right-of-use asset is recognised at the commencement date of a lease. The right-of-use asset is measured at cost, which comprises the initial amount of the lease liability, adjusted for, as applicable, any lease payments made at or before the commencement date net of any lease incentives received, any initial direct costs incurred, and, except where included in the cost of inventories, an estimate of costs expected to be incurred for dismantling and removing the underlying asset, and restoring the site or asset.

Right-of-use assets are depreciated on a straight-line basis over the unexpired period of the lease or the estimated useful life of the asset, whichever is the shorter. Where the incorporated association expects to obtain ownership of the leased asset at the end of the lease term, the depreciation is over its estimated useful life. Right-of-use assets are subject to impairment or adjusted for any remeasurement of lease liabilities.

The incorporated association has elected not to recognise a right-of-use asset and corresponding lease liability for short-term leases with terms of 12 months or less and leases of low-value assets. Lease payments on these assets are expensed to profit or loss as incurred.

#### **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.

#### **Lease liabilities**

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the incorporated association's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amounts expected to be paid under residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.

Lease liabilities are measured at amortised cost using the effective interest method. The carrying amounts are remeasured if there is a change in the following: future lease payments arising from a change in an index or a rate used; residual guarantee; lease term; certainty of a purchase option and termination penalties. When a lease liability is remeasured, an adjustment is made to the corresponding right-of-use asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

#### **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 2019. 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**

	2019 \$	2018 \$
Australia Council for the Arts	353,784	288,402
Creative Victoria	199,500	199,500
Other grants & funding	50,000	64,455
Donations	103,078	87,773
Fundraising & sponsorship	36,453	48,873
Rental income	47,759	47,627
	<hr/> 790,574	<hr/> 736,630
Other revenue		
Other revenue	<hr/> 28,175	<hr/> 1,300
Revenue	<hr/> 818,749	<hr/> 737,930

#### **Note 4. Current assets - cash and cash equivalents**

	2019 \$	2018 \$
Cash at bank	<hr/> 237,904	<hr/> 241,303

#### **Note 5. Current assets - trade and other receivables**

	2019 \$	2018 \$
Trade receivables	8,268	11,276
Less: Provision for impairment of receivables	(810)	(810)
	<hr/> 7,458	<hr/> 10,466

#### **Note 6. Current assets - other**

	2019 \$	2018 \$
Prepayments	<hr/> 15,305	<hr/> 20,975

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

	2018 \$	2017 \$
Leasehold improvements - at cost	218,411	197,005
Less: Accumulated depreciation	(122,043)	(71,430)
	<u>96,368</u>	<u>125,575</u>
Plant and equipment - at cost	50,925	42,642
Less: Accumulated depreciation	(22,333)	(13,792)
	<u>28,592</u>	<u>28,850</u>
	<u>124,960</u>	<u>154,425</u>

**Note 8. Non-current assets - right-of-use assets**

	2019 \$	2018 \$
Land and buildings - right-of-use	447,562	-
Less: Accumulated depreciation	(187,684)	-
	<u>259,878</u>	<u>-</u>

**Note 9. Non-current assets - other**

	2019 \$	2018 \$
Security deposits	<u>46,750</u>	<u>46,750</u>

**Note 10. Current liabilities - trade and other payables**

	2019 \$	2018 \$
Trade payables	12,134	5,463
Tenant's bonds	8,680	10,080
BAS payable	12,671	14,777
Other payables	<u>18,335</u>	<u>13,904</u>
	<u>51,820</u>	<u>44,224</u>

**Note 11. Current liabilities - borrowings**

	2019 \$	2018 \$
Bank loans	<u>-</u>	<u>50,000</u>

**Note 12. Current liabilities - lease liabilities**

	2019 \$	2018 \$
Lease liability	<u>200,398</u>	<u>-</u>

**Note 13. Current liabilities - employee benefits**

	2019 \$	2018 \$
Annual leave	<u>21,279</u>	<u>14,833</u>

**Note 14. Current liabilities - other**

	2019 \$	2018 \$
Rental incentive	-	7,083
Deferred revenue	<u>188,834</u>	<u>184,370</u>
	<u>188,834</u>	<u>191,453</u>

**Note 15. Non-current liabilities - lease liabilities**

	2019 \$	2018 \$
Lease liability	<u>70,391</u>	<u>-</u>

**Note 16. Non-current liabilities - employee benefits**

	2019 \$	2018 \$
Long service leave	<u>5,079</u>	<u>1,905</u>

**Note 17. Non-current liabilities - other**

	2018 \$	2017 \$
Rental incentive	<u>-</u>	<u>9,444</u>

**Note 18. 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.

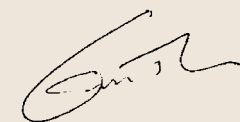
**Note 19. Reconciliation of surplus/(deficit)  
after income tax to net cash from/(used in)  
operating activities**

	2019 \$	2018 \$
Surplus/(deficit) after income tax expense for the year	(7,606)	13,663
Adjustments for:		
Depreciation and amortisation	254,418	58,021
Net loss on disposal of property, plant and equipment	525	-
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	3,008	108,420
Decrease/(increase) in prepayments	5,670	5,861
Increase/(decrease) in trade and other payables	7,596	(12,423)
Increase/(decrease) in employee benefits	9,620	35
Increase in other operating liabilities	(12,063)	(57,801)
Net cash from/(used in) operating activities	261,168	115,776

In the officers' opinion:

- 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.

On behalf of the officers



Gordon Thomson  
Treasurer  
13 March 2020

**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 2019, 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 2019 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.



Loren Datt Audit is a registered business name and division of  
 Lower Uppmann Chartered Accountants ABN 97 996 448 353  
 Liability limited by a scheme approved under Professional Standards Legislation

**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: 13 March 2020



**AUDITOR'S INDEPENDENCE DECLARATION  
FOR THE YEAR ENDED 31 December 2019**

As lead auditor for the audit of Gertrude Contemporary Art Space Inc for the year ended 31 December 2019, I declare that, to the best of my knowledge and belief, there have been:

- (a) no contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to the audit; and
- (b) no contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of Gertrude Contemporary Art Space Inc.



**LOREN DATT**

Registered Company Auditor  
Registration: 339204  
Dated: 13 March 2020



Loren Datt Audit is a registered business name and division of  
Lowe Lippmann Chartered Accountants ABN 97 996 448 353  
Liability limited by a scheme approved under Professional Standards Legislation

Photo: Christo Crocker

Gertrude Contemporary 2019 Annual Report

**GERTRUDE  
CONTEMPORARY**