



GERTRUDE

CONTEMPORARY

Gertrude

Contemporary

Gertrude Contemporary 2020 Annual Report

2020

Annual

Report



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cover

Hope in the Dark, installation view at
Gertrude Contemporary
Photo: Christian Capurro

opposite

Gertrude visitors engaging with Lewis
Fidock and Joshua Petherick, *Destiny*
2020 at Gertrude Contemporary
Photo: Machiko Abe

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



The tumultuous events and uncertainty of 2020 has served to reinforce why Gertrude is a beacon within the Australian arts ecosystem. Faced with the unprecedented challenges associated with the global response to the COVID-19 pandemic, the organisation was nimble and creative as it responded to a rapidly changing operational environment.

The Board and Directors worked proactively throughout the year to ensure that every artist who is part of the program will maintain equal exposure to the opportunities and access that a studio at Gertrude brings via the provision of financial relief and a 12 month extension to studio tenure.

Gertrude presented a modified artistic and exhibition program both virtually and via the use of the expansive street facing windows and gallery foyer. The evolving exhibition took a sometime dark, but ultimately light-hearted look at the situation we all found ourselves in, and served as a poignant reminder of the vital and underrecognized role the arts and artists play in helping society make sense of the ever changing world around us.

Gertrude is very fortunate to have a dedicated and engaged advisory Board and I would like to acknowledge and thank them for their support and contribution during a very active and challenging time for the organisation. Gertrude has emerged from 2020 stronger and ready to take on the inevitable challenges that lay ahead.

Artistic Director's Report

Mark Feary



In reflecting back on the year of 2020, it would be no small understatement to suggest that it was one of the most challenging year's imaginable for the arts sector. The year might be somewhat aptly surmised through the spectrum of titles of Gertrude projects presented preceding, during, and post lockdown, among them *Coffin Rides*, *Fatigue*, *Hope in the Dark*, *Remedy for the Doldrums*, *Captivity Report* and *Stage Fright*. In advance of the year, we had all anticipated a year abundant in riffing off the idea of perfect 20/20 vision. In reality, 2020 was a year in which we had so little opportunity to see anything.

The year ominously began with a performative and interactive project by recent studio artist Simon Zoric, *Coffin Rides*, manifesting at Gertrude Glasshouse in late January. The one night only event offered audiences the opportunity to imagine their own end through being invited to lay down in a coffin and have their image taken for posterity. Thereafter, Glasshouse hosted an exhibition of works by Sydney-based artist Karen Black and Auckland-based Virginia Leonard,

following their residency in 2019 in the French village of Chenaud as part of the annual invitational Stonehouse / Glasshouse Residency. In early March, current studio artist Joseph L. Griffiths presented an ambitious new body of work, *Panta Rhei* (*Everything Flows*), that continues his research into the visualisation of ecological forces and phenomena.

At Gertrude Contemporary, the year was inaugurated by two projects developed by collaborators, with *Weevils in the Flour* by Joshua Petherick and Lewis Fidock manifesting as a somewhat sinister form of archaeologic retrieval of the carnivalesque; while Foster & Berean's new body of work, *Fatigue*, presented silver-gilded architectural features taking reference from penitentiary facilities. It was with these two projects casting separate lenses on specific histories of objects and form, that the momentum of the world was suddenly brought into freefall.

In rapid response to the onset of lockdown measures, Gertrude developed a project within the street viewable foyer spaces of Gertrude Contemporary and in the window vitrine of Gertrude Glasshouse. Utilising the expansive window frontage of the organisation's main spaces, *Hope in the Dark* presented a number of recent projects that could offer visual form to the tumultuous confusion of the moment, the dearth and darkness of conveyed information and the realisation of the start of an event

that would forever alter the world we live in. Evolving slowly, and when possible, throughout the various stages of Melbourne's various implementations of lockdowns, *Hope in the Dark* attempted to turn Gertrude into a beacon of optimism in the vortex of the pandemic. Activated by works by numerous artists in the Studio Program and alumni, the exhibition activated a street almost bereft of activity, reminding local audiences that even in the most restrictive of circumstances, that Gertrude would offer a platform for artists.

Throughout the restrictive lockdowns, Gertrude attempted to reflect the sentiments and sentimentality exacerbated by the isolation through a number of projects disseminated digitally, drawing on our community of artists and friends. *Odes to the Absent* evolved as a series of musings reflecting on specific works missed and longed to be reunited with again; while Gertrude Talks was a series of artist discussions involving current studio artists presented in cooperation with our friends at Bus Projects and broadcast through Bus Radio. The year also saw the animation of the Gertrude Emerging Writers Program, an intermittent initiative aimed at supporting early practice writers and critics through their pairing with an established mentor and the publishing of newly commissioned texts. With a focus on the turbulence of the pandemic and in reflection of changes that might be brought to the fore and enabled

through the seismic shift brought on by the broad global closures of galleries and museums the world over, the commissioned texts cast a series of lenses forward to consider new possibilities in the visual arts. Pairing early practice writers Olivia Bennett, Adrian Fernandez, Abbra Kotlarczyk and Anador Walsh with mentors Tristen Harwood, Tara McDowell, Lisa Radford and Natalie Thomas led to the development of four new texts of intelligence and timeliness that will be published in partnership with *to Be* magazine and Art Ink in early 2021 with the valued financial support of the Copyright Agency through the Cultural Fund.

Working with the much-celebrated barometer of the lockdown, alumni artist Matthew Griffin, Gertrude commissioned a series of video works that were equal measures hilarious, captivating and confounding. *Ballads* offered the opportunity to barely make sense of a moment that was barely capable of making sense. This notion of comprehension and reflection was epitomised in the project *Captivity Report*, which presented works by all of the current Gertrude Studio Artists throughout public spaces in our local areas, Preston, Thornbury and Northcote. If the circumstances were such as to not enable our galleries to open, then the *Captivity Report* would take over public spaces as sites of expression.

Gertrude was thrilled to eventually emerge out of lockdown with the second presentation of the River Capital Commission, a partnership

with bespoke investment firm River Capital, aimed at supporting a significant Australian artist to develop a major new body of work presented across all of the gallery spaces at Gertrude Contemporary. Working closely with Melbourne-based artist Natalie Thomas, *Stage Fright* was developed in advance of and evolved throughout the course of Melbourne's lockdown to acknowledge the climate of trepidation in the resumption of the city reopening, while offering something of an optimistic reprieve to the prolonged period of social estrangement, uncertainty and upheaval. At this same time, Gertrude reopened its program at Glasshouse with a timely project titled *Remedy for the Doldrums*, instigated in advance of the lockdown, yet providing a poignant reflection on the many lost months. Curated by Siobhan Sloper and presented as part of Gertrude's Emerging Curator Program, the exhibition assembled an international selection of artists exploring ideas of play, boredom and chance.

Throughout the unfolding challenges of 2020, the provision of support and care to the artists closest to Gertrude assumed paramount concern. Understanding well the impacts instantaneously wrought upon artists within the studio program, with a number of precarious forms of employment, Gertrude took action to provide direct and foundational support through waiving studio program

participation fees until the end of 2020. Additionally, recognising that the Gertrude Studio Program is far greater than merely access to studios, and the enormous disruption caused through the lack of access to their working spaces throughout the lockdown, Gertrude offered year-long extensions to all of the artists in the two-year program. Through these gestures of support, Gertrude hopes to emphasise that artists exist at the very core of the organisation, and through leveraging support for them, we might assist them in their important contribution to the recovery and reinvigoration of the cultural industries.

With sadness, 2020 also saw the passing of recent board member Kate Daw. Kate joined the board in 2017 as a respected artist figure, one who had provided pivotal teaching and mentorship to generations of artists studying at the Victorian College of the Arts. Her contribution to Gertrude through a process of considerable transformation was marked by the sensitivity endemic within her practice, a humility to work closely with others, and a determination of the centrality of artists' practices within the organisation.

As we as a society reflect upon, piece together, forget and renew ourselves from the trauma of a year marked by anxiety, instability, isolation and a starvation of inspiration, the role of the arts has never been more vital. We have come to understand well the

limitations of the computer screen, our yearning for connections with others, the irreplaceable experience of being present with art, and the critical role that unexpected encounters between people and ideas play in enriching our lives and making sense of the world.

Executive Director's Report

Tracy Burgess



It goes without saying that 2020 was the year that no one could plan for and Gertrude was no exception to this. The impacts of COVID-19 were felt in all aspects of Gertrude's operations – most notably the extended closure of our gallery spaces to public audiences from mid-March to late-November. The Gertrude Studio community was also affected by rolling closures of the facilities in line with government health advice. Multi-year core funding, federal and state government stimulus and the continued generosity of private supporters enabled Gertrude to deliver a modified program throughout the year and continue its commitment to supporting artists and engaging audiences.

As outlined in the Artistic Director's report, Gertrude presented a number of programs and projects online in 2020. The presentation of these projects would not have been possible without the tireless commitment of Gertrude Gallery Coordinator Siobhan Sloper whose technical ability and boundless patience pushed the capacity of our

aging website to its limits. During this pause in our regular activities Gertrude was able to embark on a significant brand refresh project and long overdue website redevelopment that will launch in early 2021. While we are excited to resume our regular onsite programming, the importance and value of digital connection with artists and audiences has become a critical part of our engagement strategy – one that will offer greater access and insights to our programs moving forward.

In April, Gertrude received news of our successful application to the Australia Council for the Arts Four Year Funding for Organisations program as well as the Visual Arts and Crafts Strategy for the 2021–24 period. This surety was most welcome at a time of great uncertainty and allowed us to plan with confidence for the future. The ongoing support of the Australia Council for the Arts is critical to the sustained operation of Gertrude and the work we do with and on behalf of Australian artists.

I'd like to thank Creative Victoria for the continued provision of core funding and for their proactive response to COVID-19 which delivered additional support through the Strategic Investment Program. Additionally, I'd like to thank the Victorian Department of Education and Training Strategic Partnerships Program for their guidance and flexibility in the adaptation of our student learning and teacher professional development

programs. We are also grateful for funding received through our local government partners the City of Yarra and the City of Darebin that was used in support of digital and off-site activities with the Gertrude Studio Artists.

Gertrude is fortunate to have a strong community of private supporters and patrons whose unwavering commitment to the organisation and the artists it champions was undiminished by the irregularity of the year. In particular, my gratitude extends to Michael Schwarz and David Clouston, the principal patrons of Gertrude Glasshouse; the River Capital Foundation for enabling the second iteration of the River Capital Commission; and Jon Broome of Proclaim for his continued support of Gertrude's artistic program.

My sincere thanks to the Board of Gertrude who offered their expertise, guidance and support as we navigated the year. Especially to the Chair Kyp Bosci for his leadership, council and time through the highs and lows of the year that was. I'd also like to acknowledge Gertrude's current cohort of Studio Artists for their adaptably, understanding and good humour throughout the challenges of 2020.

We ended 2020 forever changed but with renewed energy and appreciation for the importance of creativity in times challenge and crisis. I look forward to seeing where this momentum leads in 2021.



About Gertrude Contemporary

2020 marks Gertrude's 35th year of operations.

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

We are an incubator and launching pad for contemporary artists. Our artistic program – including our studio and exhibition program – is unique

in its equal emphasis on the production and presentation of contemporary art. This enables us to support artists to explore new ideas and present risk-taking work at pivotal points in their careers.

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

Gertrude patrons at the opening of Foster & Berean: *Fatigue*, and Lewis Fidoock & Joshua Petherick: *Weevils in the Flour*

Photo: Machiko Abe

2020 In Brief



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

7 Solo or collaborative exhibitions and **3** curated exhibitions of risk-taking contemporary art presented **49** Artists showcasing **128** New Works of Art

28% of Exhibiting artists were from diverse or under-represented cultural backgrounds

20% of Exhibitions at Gertrude Contemporary included indigenous artists

7,278 Visitors attended our exhibitions

88 Students & teachers participated in **4** education programs

28.4K Followers on Instagram with **1.26%** Engagement in 2020

14,031 Followers and **12,653** Likes on Facebook with **0.89%** engagement rate in 2020

2,442 Followers on Twitter with **0.89%** engagement rate in 2020



Hope in the Dark, installation
view featuring works by
Amrita Hepi and Sarah Brasier
Photo: Christian Capurro

Gertrude Contemporary 2020 Annual Report

EVERYTHINGS
A BIT
FUCKED

**2020
Exhibition
Program**



Weevils in the Flour

Lewis Fidock &
Joshua Petherick

Opening:
7 February, 6-8pm

Exhibition Dates:
8 February - 15 March 2020

Gallery 1

Lewis Fidock & Joshua Petherick,
Weevils in the Flour, installation view
at Gertrude Contemporary
Photo: Christian Capurro

Parallel to their solo practices, Lewis Fidock and Joshua Petherick have been intermittently working collaboratively since 2016. Focussing predominantly on sculpture, the artists engage strategies of artifice, to consider and obfuscate the relationship between objects and time, archaeology and preservation, history and future. Presenting such objects within the environment of the gallery, Fidock and Petherick offered propositions and speculations that entangle the real world with the realm of alternative narratives for how objects might reflect, challenge or disrupt histories and systems, and hierarchies of cultural and economic value attribution.

A responsive essay *Objects Pertaining to the History of Lost Futures* by Jack Willet accompanied *Weevils in the Flour*. This text was supported by The Copyright Foundation, Cultural Fund.

Key statistic

- *Weevils in the Flour* and *Fatigue* were the most visited exhibitions of 2020



Lewis Fidock & Joshua Petherick,
Weevils, 2020, patinated cast metal,
hand-blown glass, B22 'flame
flickers' and wiring.
Photo: Christian Capurro

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CULTURAL FUND



Fatigue

Foster & Berean

Opening:
7 February, 6-8pm

Exhibition Dates:
8 February - 15 March 2020

Gallery 2

Foster & Berean, *Fatigue*, installation
view at Gertrude Contemporary
Photo: Christian Capurro

Pat Foster & Jen Berean have been working collaboratively since 2001. Employing a diverse and lateral array of media and processes, their work unpicks the hidden systems that make up the sites and infrastructure that surrounds us. Within such thinking, contemporary architecture is deconstructed to such a degree that it is not solely concerned with the making of functional and utilisable space, but crucially, the determination of how, and by whom, such space is used, and for what purpose.

Pat Foster was hosted by Gertrude on residency with The Norma Redpath Studio at Melbourne University, through the Centre for Visual Arts (COVA).

A responsive essay *Under Fatigue* by Mark Feary accompanied *Fatigue*. This text was supported by The Copyright Foundation, Cultural Fund

Key statistic

- *Weevils in the Flour* and *Fatigue* were the most visited exhibitions of 2020



Foster & Berean, *Fatigue (i)*, (detail)
2020, silver leaf, pigmented clay,
rabbit skin glue, wood composite
and screws
Photo: Christian Capurro.



Hope in the Dark

Artists: Sarah Brasier, Amrita Hepi, Rose Nolan, Kiron Robinson, Tina Havelock Stevens, Darren Sylvester and Simon Zoric

Exhibition Dates:
23 March – 3 November 2020

Hope in the Dark, featuring works by Simon Zoric and Darren Sylvester, installation view at Gertrude Contemporary
Photo: Christian Capurro

In response to a rapidly changing world caused by the unprecedented COVID-19 pandemic - Gertrude presented *Hope in the Dark*, a street-facing exhibition set in the windows at Gertrude Contemporary and the window vitrine at Gertrude Glasshouse. This project evolved over the weeks and months that regular programming at Gertrude was forced to remain on hold due to lockdown restrictions in the COVID-19 pandemic.

Exploring ideas of confusion, resignation and anxiety, offset with humour, hope and resilience, these gestures offered an opportunity for a bit of aesthetic and comic relief while we collectively remained isolated from friends and family and stayed at home.

Key statistic

- *Hope in the Dark* was Gertrude's longest running exhibition, taking place over eight months public gallery closure.



Hope in the Dark, installation view featuring works by Rose Nolan and Tina Havelock Stevens
Photo: Tracy Burgess



Stage Fright

Natalie Thomas

River Capital
Commission 2020

River Capital

Exhibition Dates:
26 November 2020 - 24
January 2021

Stage Fright, 2020, pre-loved teddy
bears, salvaged milk crates, sound,
theatre lighting
Photo: Christian Capurro

In 2020, Gertrude was thrilled to announce the second River Capital Commission which invited artist Natalie Thomas to present an exhibition thanks to the generous support of River Capital. This annual commissioning initiative developed in partnership with River Capital enables Gertrude to work with leading artists to commission a major new project to be presented as a flagship exhibition within our exhibition program.

Gertrude was honoured in 2020 to work with Melbourne-based artist Natalie Thomas to present *Stage Fright*. This exhibition was the first solo artist project to be presented across all of the gallery spaces at Gertrude since the organisation relocated to Preston South in 2017.

Artistically active for over two decades, Natalie Thomas is a figure committed to producing, performing for and participating in art, attempting to broaden its dissemination, while casting acute scrutiny upon the artworld itself. *Stage Fright* takes cue from this particular moment in history, with all of the separately

experienced anxieties determined by isolation, fear for our welfare and susceptibility to economic fragility. In its title, the exhibition acknowledged the amplified apprehension of 2020 and the near future. Yet it also signified the apprehensive moment of the return of normalcy, not merely for the artist, but for the spaces of art the world over, all tentatively resuming in an entirely reshaped reality. There is no business like show business, and now more than perhaps ever before, it is business as unusual.

Thomas maintains a diverse and independent practice that maintains storytelling as the basis of culture. Her work engages with the mass media and its role in how we see each other and the world. *nat&ali* (1999–2005) was a collaboration that riffed with riot grrrl strategies. *nattysolo* (one woman, one camera, no film) is an ongoing endurance performance project that manifests in equal measures as social pages and social archive, fusing gossip and innuendo with astute cultural criticism.



Key statistic

- Natalie Thomas' *Stage Fright* was the largest presentation of new works throughout the year, exhibiting 48 new works of art.

Natalie Thomas

Above: *Stage Fright*, installation view at Gertrude Contemporary

Opposite: *Private Dancer*, 2020, bike wheel, stool

Photos: Christian Capurro





2020 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 2020, there was one solo exhibition, and 3 collaborative exhibitions of exciting new contemporary art practice presented at Gertrude Glasshouse.

The 2020 Gertrude Glasshouse exhibition program was supported by the City of Yarra.

Gertrude Contemporary Artistic Director, Mark Feary activating *The Speculative Realist* by Erwin Wurm in *Remedy for the Doldrums*, curated by Siobhan Sloper
Photo: Christian Capurro





The Cook and her Driver
Stonehouse / Glasshouse
Residency

Karen Black & Virginia Leonard

Opening:
 30 January, 6-8pm

Exhibition Dates:
 31 February – 29 February 2020

Karen Black and Virginia Leonard,
The Cook and her Driver, installation
 view at Gertrude Glasshouse
 Photo: Andrew Curtis

The Cook and Her Driver was the first exhibition at Gertrude Glasshouse in 2020, and the third exhibition outcome of the Stonehouse / Glasshouse Residency, an invitational international residency opportunity in Chenaud, located in the south-west of France. Following their 6-week residency at Stonehouse in the rural area of Chenaud in mid-2019, Melbourne-based artist Karen Black and Auckland-based artist Virginia Leonard, presented new and recent works produced in or responding to the residency and the context of the historic farmhouse and the region.

Founded and generously supported by Gertrude Patrons Michael Schwarz and David Clouston and Antje Géczy in 2017, the Stonehouse / Glasshouse partnership is an invitational annual opportunity for two artists from Australia and New Zealand to undertake a 6-week residency in France, and thereafter present an exhibition at Glasshouse, followed by the production of a publication on their work and practices.

Key Statistics

- *The Cook and her Driver* was the first time either artist; Karen Black and Virginia Leonard, had exhibited with Gertrude.



Panta Rhei (Everything Flows)

Joseph L. Griffiths

Opening:
5 March, 6-8pm

Exhibition dates:
6 March – 4 April 2020

Joseph L. Griffiths, *Panta Rhei (Everything Flows)*, installation view at Gertrude Glasshouse
Photo: Christian Capurro

Panta Rhei (Everything Flows) used experimental paper-marbling techniques to visualise the hidden hydro-geological flows that shape the urban landscape. It continued Griffiths' exploration of cities, waterways and infrastructure, as historical artefacts that represent our social, cultural and ecological values. His practice incorporates drawing, sculpture, installation, artist books and site-interventions. These projects develop through fieldwork, archival research, and building personal relationships.

Joseph completed an MFA at Monash University (2018), under the supervision of Callum Morton and Nicholas Mangan and a BFA from the Victorian College of the Arts (2007). He has exhibited nationally and internationally at MACRO Testaccio (Rome), Villa Medici (Rome), Centrum (Berlin), The British School at Rome, 19th Biennale of Sydney, Station Gallery (Melbourne), Esbjerg Kunstmuseum (Denmark), Atelier Richelieu (Paris) and Next Wave Festival (Melbourne). He has undertaken residencies in Sydney, Rome, Copenhagen, Paris, Mauritius, and regional France. His works

are held in private collections in Australia, France and by Esbjerg Kunstmuseum in Denmark. Joseph is currently a studio artist at Gertrude Contemporary.

This body of work has been informed by fieldwork and research undertaken at Darebin Parklands Leachate Treatment System. The artist would like to thank Peter Wiltshire, James Nguyen, Ros Bandt and Arthur McDevitt for their help in shaping the thinking around this project. The exhibition title is borrowed from Greek philosopher Heraclitus (6th Century BC) who understood reality as a fluid process of constant change.

Key Statistic

- *Panta Rhei (Everything Flows)* was comprised of 34 pieces individual works – the largest presentation of new work at Gertrude Glasshouse in 2020.



Hope in the Dark

Artists: Grant Stevens, Sarah Brasier, and Kiron Robinson

From left to right:

Grant Stevens, *Just Dawn*, installation view at Gertrude Glasshouse

Sarah Brasier, *Everything IS a bit fucked*, installation view at Gertrude Glasshouse

Kiron Robinson, *Hello You've Made It*, installation view at Gertrude Glasshouse

Photos: Tracy Burgess

In addition to the street-facing exhibition at Gertrude Contemporary, *Hope in the Dark*, appeared in the window vitrine at Gertrude Glasshouse featuring three works by Sarah Brasier, Kiron Robertson and Grant Stevens. *Hope in the Dark*, presented a responsive exhibition, and gave artistic form to the confusion, vulnerability, isolation and potential for optimism within a period of extreme uncertainty.

Works displayed in the windows at Gertrude Glasshouse were:

Grant Stevens, *Just Dawn*, 2014, HD video, 3 minutes 15 seconds
Exhibition Dates: 20 April – 1 July

Sarah Brasier, *Everything IS a bit fucked*, 2015, acrylic on board
Exhibition Dates: 2 July – 21 November

Kiron Robinson, *Hello You've Made It*, 2015, neon
Exhibition Dates: 20 December 2020 – 1 February 2021



Remedy for the Doldrums

Emerging Curator Program
2020

Curator: Siobhan Sloper

Artists: Francis Carmody,
Simon Denny, Sophie Hyde,
Elizabeth McInnes, Ciaran
Begley and James Nguyen,
and Erwin Wurm

Exhibition Dates:
26 November - 19 December
2020

Remedy for the Doldrums, featuring
works by Simon Denny, Sophie Hyde,
Erwin Wurm, Elizabeth McInnes and
Francis Carmody, installation view at
Gertrude Glasshouse
Photo: Christian Capurro

Since the early 2000s the Gertrude Emerging Curator Program has supported early practice curators through a mentorship program to develop a new exhibition and is presented in alternate years. The program is Gertrude's mechanism to support early practice curators as a means to provide professional development and present a project within a public outcome. Over the years, many of Australia's most interesting young curators have participated in the program and gone on to forge significant careers in the arts, working in major public institutions in Australia and internationally.

In 2020, the Gertrude Emerging Curator Program exhibition was developed by Siobhan Sloper and held at Gertrude Glasshouse. Siobhan was mentored by Gertrude Contemporary's Artistic Director, Mark Feary, throughout 2019 and 2020; sharing curatorial knowledge and enabling professional development within a supportive and encouraging environment.

Remedy for the Doldrums amassed an international and intergenerational group of artists who explore characteristics and systems of play within their work. From structured gaming to the ludicrous and absurd, the artists used these languages of play to explore global, social and political concerns; and the role of play within the everyday.

Key Statistic

- *Remedy for the Doldrums* was the only exhibition in 2020 to present artworks by international artists.



Remedy for the Doldrums,
exhibition signage detail at
Gertrude Glasshouse
Photo: Christian Capurro



Offsite Exhibition

Captivity Report

Exhibition Dates:
30 November - 18 December
2020

Location:
509 High Street, Northcote, and
various sites around the City
of Darebin.

Captivity Report, installation detail
at a site within the City of Darebin,
featuring works by Justin Balmain &
Amrita Hepi
Photo: Christian Capurro

Artists: Kay Abude, Hoda Afshar,
Darcey Bella Arnold, Andrew
Atchison, Justin Balmain,
Georgia Banks, Catherine Bell,
Sarah Brasier & Matthew Harris,
Ann Debono, Mikala Dwyer, Sam
George & Lisa Radford, Joseph
L. Griffiths, Amrita Hepi, James
Nguyen, Jason Phu, and
Mia Salsjö.

Captivity Report was an off-site
exhibition in 2020, situated
against the dominant backdrop
of a world interrupted, and a
city effectively shut down for
much of the year. *Captivity
Report* highlighted the practices
of seventeen individual and
collaborative artists, who work
and produce art and research
within the studios of Gertrude.
Presented at a trepidatious time,
and emerging out of long, dark
shadows of broad, ordained
lockdown, extreme constrictions
of personal freedoms, fear of
an omnipresent contagion, and
seemingly endless solitude,
this project formed as a slow
reintroduction between the work
of artists and the public.

Staged across sites in
the public realm, *Captivity
Report* countered the broad
closure of galleries throughout

2020, reflecting upon the
curtailing of artists' access to
the sites in which their works
are produced. How does one
produce work outside of its
traditional sites of production?
What is essential work? What
are the urgencies of this
moment? Will this moment
ever end? *Captivity Report* both
confronted and evaded many
of these concerns to create a
type of collective document that
symbolised the moment.

The project presented a
reflection on art production in a
time of societal lockdown, and
generated a means of creating
artistic encounters outside of the
gallery space and not mediated
through laptops, and abstractly,
a visualised report on humanity
at this moment, living under
conditions of captivity arguably
in result of our impact upon
the environment.



above

Installation view of works by Sarah Brasier & Matthew Harris, in *Captivity Report*, at a site within the City of Darebin

Photo: Christian Capurro

opposite

Installation view of *Captivity Report*, at 509 High St, Thornbury

Photo: Christian Capurro

Digital Projects



<http://gertrude.org.au/missing-links>

Missing Links

In the uncertain times that clouded much of 2020, *Missing Links* represented Gertrude's evolving response to and reflection upon an upended world and their experiences in isolation. Incorporating an expanding series of musings contributed by exhibiting and Studio Artists at Gertrude – focused on artworks that were missed and longed for as a physical, sensorial encounter – *Odes to the Absent* evolved as an archive of love letters to artworks from which the world had been

separated. In collaboration with our friends at Bus Projects, *Missing Links* included podcasts of Gertrude Studio Artists in discussion in the series *Gertrude Talks*, which was presented live and weekly by host and current Gertrude Studio Artist Georgia Banks on Bus Radio throughout April and May 2020.



Odes to the Absent

Contributors: Darcey Bella Arnold, Andrew Atchison, Justin Balmain, Georgia Banks, Sarah Brasier, Tracy Burgess, Jon Campbell, Lara Chamas, Ann Debono, Jessica Dunn, Mark Feary, Andre Franco, Matthew Harris, Sebastian Kainey, Ged Kearney MP, Isobel Lake, Micheal Schwarz, Helen Seales, Siobhan Sloper, Jason Phu, Lisa Radford, James Nguyen, Kathy Pappas, Mia Salsjö, and Kat Theophanous MP.

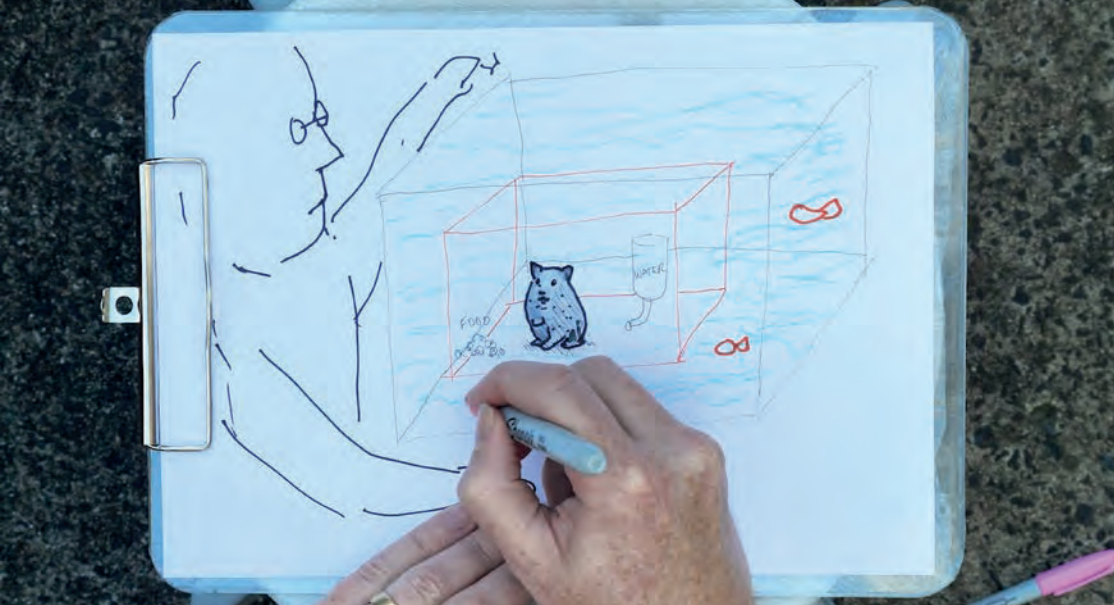
Barbara Wagner and Benjamin de Burca, *Swinguerra*, 2019, film still, For the Brazil Pavilion at the 58th Venice Biennale, 2019
Courtesy of Fundação Bienal de São Paulo

With the closure of museums and galleries worldwide in 2020, many found themselves not only estranged from one another, but also distanced from the artworks they hold dear. *Odes to the Absent* formed as an expanding collection of reflections upon and tributes to artworks that were missed and that were longed to be connected with physically and experientially; made all the more poignant by an uncertain future. Individually contributed by Gertrude Studio artists, exhibiting artists, staff and friends, these reflections were accrued as a compilation of acknowledgements of absence, infatuation and longing for a day when one could be reconnected with artworks that are cherished, and galleries and institutions that hold such objects of aesthetic, cultural and conceptual importance.

“The energy of this work, as well as the way the space allowed me to become immersed in it, was exactly what I needed. My faint and fatigued state had disappeared. I was finally brought back into my usual state of art adoration and out of my state of give-me-a-panadol-a-double-shot-of-coffee-asap.

I miss the feeling of finding an artwork that snaps you out of a tired spell. I miss racing through spaces only to stop and surprise myself by sitting in front of a work captivated and untroubled. In the most simple expression, *Swinguerra* cheered me up. I dedicate this Ode to *Swinguerra* because I look forward to more times where I can sit in a public space and have a private moment of adoration.”

– excerpt from Ode to *Swinguerra* by Gertrude Gallery and Administration Assistant, Kathy Pappas.



Ballads

In 2020, Gertrude was pleased to present, *Ballads*, a series of newly commissioned video works by Matthew Griffin. Well known for his recent reflections on the devolving quality of political leadership and responses to the health and economic crisis, Griffin offered further spin on the spin of governmental briefings. In the evolving series *Ballads*, attention was shifted from the tragic-comedic theatre of political leadership and instead toward the realities of living in and through the pandemic and the imposition, lifting and reinstatement of restrictive

Matthew Griffin, *verse-corus*, from the series *Ballads*, 2020, video still
Courtesy of the artist

lockdowns. Throughout the second Victorian lockdown of 2020, Gertrude slowly released the series of musings and meanderings on solitude, existentialism, mindfulness and madness.

Matthew Griffin lives and works in Sydney. He was born in 1976 in Bendigo, Australia, and completed his BFA at Victorian College of the Arts, Melbourne, in 1998. His work has been included in exhibitions at Monash University Museum of Art, Melbourne (2017, 2014, 2013, 2004); Artspace, Sydney (2013); Australian Centre for Contemporary Art, Melbourne (2018-19, 2013, 2009); Hayward Gallery, London (2008); and Museum of Contemporary Art, Sydney (2006).

Matthew Griffin was a Gertrude Studio Artist from 2007 – 2008

All works courtesy of the artist

Gertrude Talks

Gertrude Talks was a weekly discussion series produced by our friends at Bus Projects in partnership with Gertrude Contemporary. Each week a new theme was brought into focus and discussed by host Georgia Banks in conversation with current and recent Gertrude Studio Artists. Over April and May, *Gertrude Talks* was broadcast live every Saturday from 1–2pm through Bus Radio, or was made available on our website as a series of podcasts.

Featuring: Hoda Afshar, Andrew Atchison, Georgia Banks, Sarah Brasier, Tracy Burgess, Mark Feary, Sam George, Joseph L. Griffiths, Matthew Harris, Amrita Hepi, Eugenia Lim, James Nguyen, Spiros Panigirakis, Jason Phu, Lisa Radford, and Mia Salsjö.



Bus Projects

Other Programming



Coffin Rides

Simon Zoric

“Everything is ridiculous if
one thinks of death”

- Thomas Bernhard

“Thank-you for your participation
in *Coffin Rides*. One day last
year when I was thinking about
dying, or more specifically, being
dead, I realised that when I die
and am buried inside a coffin I
may potentially spend more time
inside that coffin than I did alive
on earth. It seemed strange to
me that I will spend all this time
inside a coffin, but I will never
know what it feels like to be
inside a coffin.

Thinking about this gave me
the idea to give people the
opportunity to spend some
time inside a coffin so they can
experience what it feels like
before they die.

Time spent inside the coffin can
be used to think about whatever
you want to think about.”

Simon Zoric and his *Coffin Rides*
installation at Gertrude Glasshouse
Photo: Mark Feary

Dear Darebin: A Mail Art Project, featuring work by: Kay Abude, Georgia Banks, Sarah Brasier, Ann Debono, and Mia Salsjö

Dear Darebin: A Mail Art Project

Dear Darebin: A Mail Art Project was a project undertaken by Gertrude in partnership with City of Darebin and Bundoora Homestead which invited Gertrude Studio Artists to submit artworks that were featured on a limited run of large format prepaid postcards. These chosen artworks were delivered to a lucky selection of Darebin addresses, and recipients were invited to enjoy the artwork or send the art postcard on to friends and family locally or interstate.

Dear Darebin: A Mail Art Project took its lead from the Mail Art movements of the 1960s and 1970s that encouraged artists to share their work through the post as a means of avoiding the hierarchies of the commercial gallery system. The aim of the project was to spark interest in analogue forms of communication and share artwork as a remedy to the effects of the pandemic to the isolated and socially distanced Victoria in 2020.

Featuring Gertrude Studio Artists: Kay Abude, Georgia Banks, Sarah Brasier, Ann Debono, and Mia Salsjö



**Darebin
Arts**





A woman wearing a flu mask during the 1918-1919 flu pandemic
 Courtesy of Topical Press Agency/
 Getty Images

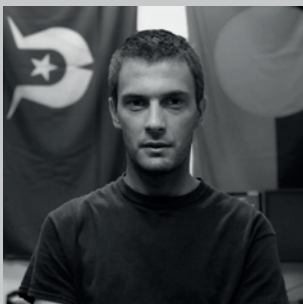
Emerging Writers Program

In 2020, Gertrude Contemporary was pleased to relaunch the Emerging Writers Program, an initiative focused on facilitating professional development for early practice arts writers committed to pursuing a career in the arena of contemporary art and criticism. First initiated in 2005, the program has connected 47 writers with 43 mentors towards the research, development and publication of new pieces of writing on artists' practices, exhibitions and contemporary arts discourse in Australia. Over the past 15 years the cast of contributing mentors to the program has represented many of the most important and influential figures of the Australian art world, including prominent institutional directors and curators, philosophers, cultural critics, journal editors, and independent writers and curators.

For the 2020 program, the emphasis shifted away from focusing on writing about

individual artists and exhibitions, and instead cast broader speculative perspectives upon the repositioning and potential futures of art in light of the current pandemic, and shifting global political landscape. Writers were connected with individual mentors and embarked on a process of researching and writing essays with the support, guidance and critical contributions of the invited 2020 mentors.

Writers were encouraged to develop new pieces of writing that reflected upon the current and future impacts of the evolving health pandemic and economic crisis on the realms of arts and culture. Essays reflected upon the impacts and envisaged changes to how art is experienced and consumed, how and for whom it is produced, what physical contexts might remain for it, and how this situation might contribute to or amplify a shift away from experiencing art in real life.



Mentor: Tristen Harwood

Tristen Harwood is an Indigenous writer, cultural critic and independent researcher, a descendent of Numbulwar where the Rose River opens onto the Gulf of Carpentaria. He lives and works in the Northern Territory and Naarm. Tristen's writing is published in Australian and international publications including *The Monthly*, *ArtReview*, *Overland Journal*, *Art Almanac*, *un Magazine*, *Metro magazine*, *Art + Australia*, amongst others.



Writer: Olivia Bennett

Olivia Bennett is a Melbourne-based arts writer and critic interested in experimental practice with bylines in *Running Dog*, *Overland Journal* and *Kill Your Darlings*. Currently working as Social Media Co-ordinator for *Senses of Cinema*, she also supports Prototype and Static Vision with digital production. Olivia is a Melbourne International Film Festival Critics Campus alum and was a feature documentary panellist for their 68½ program. She received First-Class Honours in Screen Studies from University of Melbourne and completed a Bachelor of Art History and Curating from Monash University.

Olivia was mentored by Tristen Harwood



Mentor: Tara McDowell

Tara McDowell is Associate Professor and Founding Director of Curatorial Practice at Monash University. She lectures and publishes widely, and has held curatorial appointments at the CCA Wattis Institute for Contemporary Arts in San Francisco, the San Francisco Museum of Modern Art, and the Massachusetts Museum of Contemporary Art. She received a PhD in the History of Art from the University of California, Berkeley. Her most recent book, *The Householders: Robert Duncan and Jess*, was published by MIT Press in 2019, and in 2018 *The Artist As* was published by Sternberg Press.



Writer: Abbra Kotlarczyk

Abbra Kotlarczyk (based Naarm/Melbourne) maintains a research-based practice that is articulated through modes of art making, curating and writing of criticism, poetry and prose. Her practice is hinged on sensorial and linguistic inquiries that often take place trans-historically through expanded notions of care, queerness, publication, citizenry and embodied poetics.

Her published writing has appeared in *Artlink Magazine*, *Art + Australia*, *un Magazine*, *Transgender Studies Quarterly* (Duke University Press), *Cordite Poetry Review*, *Lieu Journal* and elsewhere. She has exhibited at Bus Projects, TCB Art Inc., c3 Contemporary Artspace, Slopes Projects, Lindberg Galleries and North Projects (Aotearoa), with a forthcoming solo exhibition at BLINDSIDE (2021).

Abbra was mentored by Tara McDowell



Mentor: Lisa Radford

Lisa Radford uses conversation and correspondence as a way of exploring the shared space between images, place and people through writing, editing, exhibition making and education. More often than not she works with others, most recently with Sam George and Yhonnie Scarce but previously with TCB art inc. for some 15 years, and as a member of the collective DAMP. Currently working in the Painting Department at the Victorian College of the Arts, University of Melbourne, she shares thoughts publicly and intermittently in the *The Saturday Paper*.



Writer: Anador Walsh

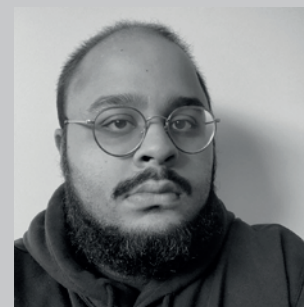
Anador Walsh is an emerging curator, writer and arts administrator who lives and works in Naarm/Melbourne. Anador is passionate about performance and conceptual art practices, and their ability to reflect our current socio-cultural condition. Central to her curatorial practice is a dialogical approach that preferences relationship building and the sharing of knowledge. Anador has held the professional positions of Marketing and Development Coordinator at Gertrude Contemporary, and Gallery Assistant at both Neon Parc and STATION Gallery, and has volunteered extensively in the not-for-profit sector, with galleries such as ALASKA Projects.

Anador will be mentored by Lisa Radford



Mentor: Natalie Thomas

Natalie Thomas is an artist and writer with a diverse and independent practice that maintains storytelling as the basis of culture. Her work engages with the mass media and its role in how we see each other and the world. *nat&ali* (1999–2005) was a collaboration that riffed with riot grrrl strategies. *nattysolo* (one woman, one camera, no film) is an ongoing endurance performance project that manifests in equal measures as social pages and social archive, fusing gossip and innuendo with astute cultural criticism.



Writer: Adrian Fernandez

Adrian Fernandez is an architectural graduate/worker whose interests lie in interrogating the many divides and biases that lie within the architectural profession, through speculative projects, writings and general rants at whoever is willing to listen. He currently works for Monash University in the Department of Art and Architecture (MADA) as a sessional Design Studio Leader and has worked for several large architectural firms in Melbourne.

He is also a member of the Architecture Lobby, an organisation in Australia and America that seeks to 'catalyse disciplinary change' within the profession, currently he is working with them to understand and analyse the systemic bias that exists both within the wider profession and within the Lobby, and ways to dismantle said bias. He has written pieces for *Caliper Journal*, *Inflection Journal* and *PLAT Journal* and for a zine he co-founded *Vomititus Dialogus*, amongst others.

Adrian was mentored by Natalie Thomas



Captivity Report, installation view at
509 High Street, Thornbury
Photo: Tracy Burgess

Gertrude Contemporary 2020 Annual Report

Local
Studio
Program

Local Studio Program

The studio complex at Gertrude Contemporary encompasses sixteen large, subsidised, non-residential studios that are available to Melbourne-based artists for a period of two years.

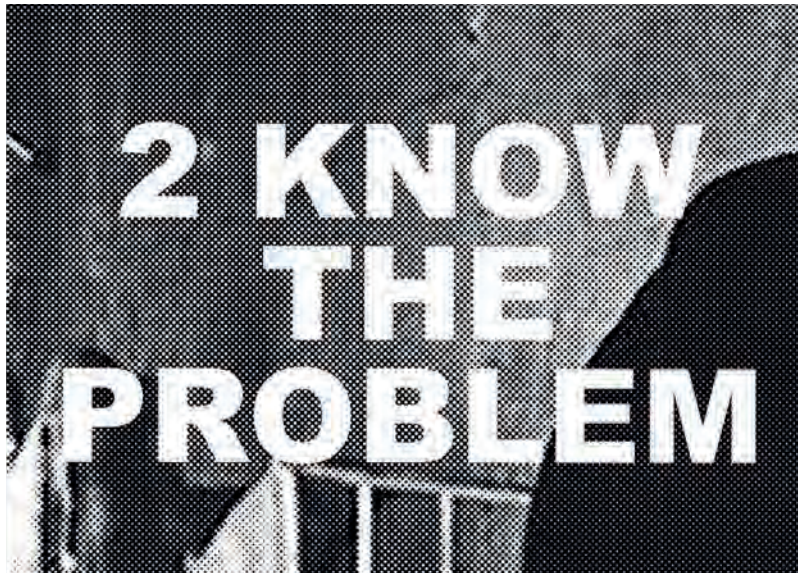
Studio Artists benefit from working within a supported and collegiate environment and have the opportunity to exhibit their work in the annual Gertrude Studios exhibition as well as a solo artist exhibition in Gertrude Glasshouse. The Local Studio Artist Program is a highly coveted opportunity and as a result is subject to rigorous and competitive selection process involving a selection panel of both Gertrude staff and external advisors.

Kay Abude
2019-2022

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 (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, *Mother Fucking Problems*
(*How to Work Better – After Fischli Weiss*), 2020, poster
Courtesy of the artist.



Darcey Bella Arnold,
errored inclusion, 2020,
acrylic canvas on board
Courtesy of the artist
and ReadingRoom
Naarm/Melbourne



Darcey Bella Arnold
2020-2023

Darcey Bella Arnold's practice considers the artist's close and unique relationship with her mother, Jennifer. Jennifer has an acquired brain injury, which has altered her use of language. As one of her carers, Arnold's work is a meditation on language, image making and familial relationships.

Using gleaned material, she has explored her mother's unique use of language and combined it with the artists' language of

image making. Through the use of diacritic marks and the misuse of the English language, the narrative is left open for interpretation intentionally, and language becomes a configuration in the creation of a compositional image.

Arnold completed a BFA, Drawing at the Victorian College of the Arts in 2007, and a BFA, Honours at Monash University in 2009.

Darcey Bella Arnold is represented by ReadingRoom, Melbourne.



Hoda Afshar, From the series *Penumbra*, 2020, digital photograph
Courtesy of the artist and Milani Gallery, Brisbane

Hoda Ashfar 2020-2022

Hoda Ashfar was born in Tehran, Iran (1983), and is now based in Melbourne, Australia. She completed a Bachelor degree in Fine Art – Photography in Tehran, and her PhD thesis in Creative Arts at Curtin University. Hoda began her career as a documentary photographer in Iran in 2005, and since 2007 she has been living in Australia where she practices as a visual artist and also lectures in photography and fine art. Ashfar is represented by Milani Gallery in Brisbane, Australia.

Through her art practice, Ashfar explores the nature and possibilities of documentary image-making. Working across photography and moving-image, she considers the representation of gender, marginality and displacement. In her work, she employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged and documentary photography.

Andrew Atchison 2019-2022

Andrew Atchison is an artist, educator and writer currently based in Melbourne/Narrm. 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. In 2019 he will curate the exhibition ... *illegible...* at MADA Faculty Gallery, and held a solo exhibition at Incinerator Gallery.

Andrew Atchison, *Disorder #1*, 2020, digital photograph
Courtesy of the artist



Justin Balmain
2020-2023

Justin Balmain's research-led approach draws on visual art, video essay and documentary disciplines to create hybrid multimedia works. The work addresses the strategies and functions of objects at the interstice of virtual and actual space, and within the collective imagination. Studio experimentation and collaboration has included cinematographers, performers, painters, writers, industrial designers, ethnographers, curators, activists and pop-musicians.



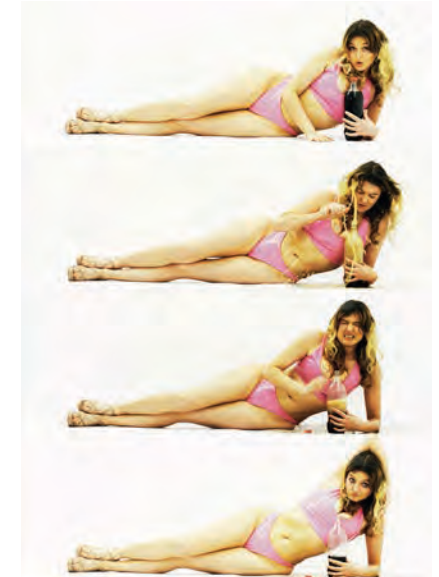
Justin Balmain, *Radical Gestures*
(Melbourne, 25 October 2020), 2020,
digital photograph
Courtesy of the artist

Balmain's artwork has been exhibited widely in Australia, Europe, the USA and New Zealand, and received support through the Australia Council for the Arts, Create NSW, Creative Victoria, City of Melbourne, National Association for Visual Arts, the Ian Potter Foundation, the Wassaic Project (New York), and received critical acclaim in the form of prizes, reviews, and is held within public and private collections. Since 2017 he has been engaged in a long-term research-driven residency with *Enough Room for Space*, Brussels, that continues through visits and discourse.

Georgia Banks
2019-2022

Georgia's 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

Georgia Banks, *I'd Like To Buy The World A Coke*, 2020, performance documentation
Courtesy of the artist



Guinness World Record's 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).



Catherine Bell, *Cul-de-sac* (Installation detail), 2020, oasis florist foam. Courtesy of the artist and Sutton Gallery, Melbourne
Photo: Andrew Curtis

Catherine Bell 2020-2023

Catherine Bell is a multi-disciplinary artist and academic based in Melbourne. Her creative-led research explores the role of the artist in the archive and healthcare setting, art on the margins, socially-engaged and relational approaches to art making, feminist and care ethics in collaborative practice and

challenging taboos surrounding death and dying. Yearlong artist residencies in the oncology ward at St Vincent's Hospital (2016-17) and Caritas Christi Hospice (2012-13) in Melbourne involved implementing sustained, communal creativity with patients and staff to promote reflective and meaningful discussion on death and the dying.

Sarah Brasier & Matthew Harris 2020-2023

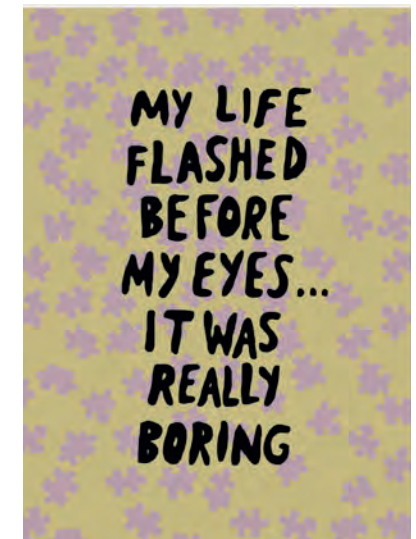
Matthew and Sarah bond over their shared tendency to sublimate personal and traumatic experiences into paintings. Both use humour and cute characters as surrogates to soften the blow of difficult content as well as ensuring accessibility to various audiences. It's an ongoing collaboration, back and forth, a consistent support network helping negate the pessimism

and inertia that creeps in while navigating the miserable fecal swamp that is life.

Alongside their studio practices, Sarah and Matthew curate shows with a similarly heart-on-sleeve approach, creating safe and all inclusive platforms to collaborate and connect with others.

Together they continue to work towards their long-term goal of world domination.

Sarah Brasier & Matthew Harris, ... (1), 2020, poster
Courtesy of the artists



Ann Debono
2019- 2022

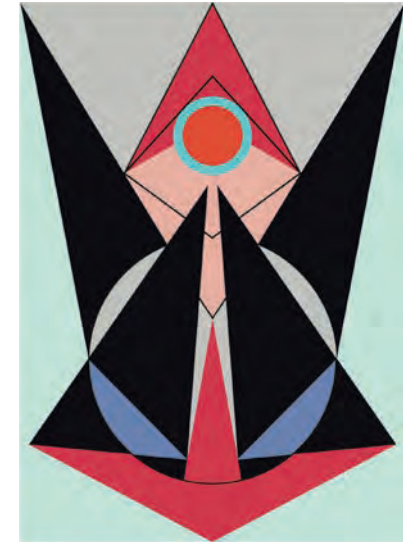
Ann's paintings attempt to image imaging. She uses her own photographs and found images as sources for her collage-like paintings. In her work, the tangible, present, 'real' world is always opening upon a spectral field of absence: the past and the future. For the artist, the material world, touched 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 is represented by Sutton Gallery, Melbourne.



Ann Debono, *The Clock of Eye Positions*, 2020, acrylic and oil on linen
Courtesy of the artist and Sutton Gallery

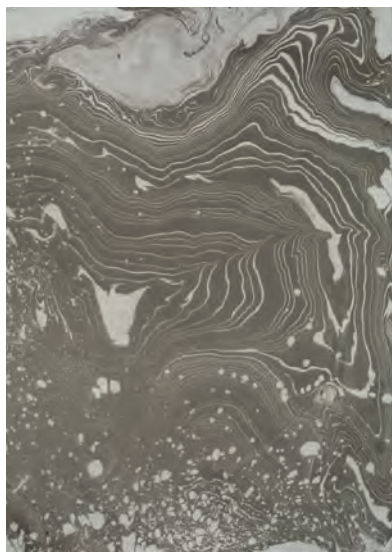


Mikala Dwyer, *Mask for Bats and Cats*, 2020, digital print
Courtesy of the artist and Anna Schwartz Gallery (Melbourne), Roslyn Oxley9 Gallery (Sydney) and Hamish McKay Gallery (Wellington)

Mikala Dwyer
2019-2022

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*, 16. 2.20, 2.23pm, 2020, ink, water and landfill leachate on paper, mounted to acrylic Courtesy of the artist

Joseph L. Griffiths 2019-2022

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. Griffiths completed a Master of Fine Art at Monash University Faculty of Art Design and Architecture. He graduated from the Victorian College of the Arts in 2007, and has exhibited nationally and internationally.

Sam George & Lisa Radford

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 question spoken and mimed.



Sam George & Lisa Radford, *DUMB COUNTRY (Talk: Freedom, Love, Narcissism)*, 2020 Courtesy of the artists



Amrita Hepi, *The Kiss*, 2020,
performance documentation
Courtesy of the artist

Amrita Hepi
2020-2023

Amrita Hepi (b. 1989, Townsville of Bundjulong/Ngapuhi territories) is an artist working with dance and choreography through video, the social function of performance spaces, installation and objects. Utilising hybridity and the extension of choreographic or performative practices, Hepi creates work that considers the body's relationship to personal histories and the archive.

Hepi is represented by Anna Schwartz Gallery, Melbourne.

James Nguyen
2018-2021

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.

James Nguyen, *Destined 4 Preston*,
2020, C-type photograph
Courtesy of the artist





Jason Phu, *I hope you have a good day*, 2020, digital drawing
Courtesy of the artist and STATION, Melbourne

Jason Phu
2019-2022

Jason'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.

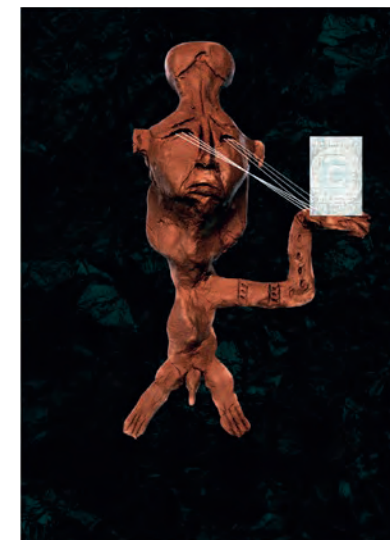
Jason is represented by STATION, Melbourne and Sydney; Chalk Horse, Sydney.

Mia Salsjö
2020-2023

Scoring and performing music compositions is one facet of Mia Salsjö's investigation of architectural forms and systems, their underlying principles of mathematics and geometry and how these representations can be traced to underlying base codes. Working from pictorial references, plan projections and meticulously plotted co-ordinates, Salsjö intersperses notational

values throughout the spaces under inquiry. The resulting outpouring includes drawings, codexes, diagrams, word association games and multi-instrumental manuscripts. These give rise to films, installations and performances with chamber and ensemble groups. Now based in Australia, Salsjö has worked for many years in Havana, Cuba and in Indonesia, where both musical and architectural traditions have influenced her work.

Mia Salsjö, *Codex Series: The Decipherment*, 2020, digital photographic composite, terracotta, foil, ink and graphite on paper
Courtesy of the artist





Gertrude Gallery
 Coordinator Siobhan Sloper
 and Gertrude Studio Artist
 Jason Phu, with teachers
 modeling their cardboard
 masks for a Contemporary
 Art on the Road workshop.

Gertrude Contemporary 2020 Annual Report

**2020
 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 2020, participants in the partnership program were international exhibiting artist Pat Foster, one half of the collaboration Foster & Berean, who presented *Fatigue* at Gertrude Contemporary in February.

Image courtesy of The University of Melbourne



Education Programs at Gertrude

In 2020, 83 Students & teachers participated in 4 education programs on site, and 518 engaged with us online through digital resources and video interviews.

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. Students are offered opportunities to engage directly with 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 2020, we took our ARTNOW programs online, offering digital resources and video interviews with Gertrude Studio Artist.

These resources proved to be a great success and diversified our education audience. In 2021 we will continue to produce and engage with our education audience through a mix of both physical, on-site education programs and video resources.

In 2020, continued into the third year of triennial funding from the Strategic Partnerships Program.

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 2020, Contemporary Art on the Road presented workshops online via Zoom, in partnership with Castlemaine Art Museum, Horsham Regional Art Gallery, Shepparton Art Museum and an additional two workshops targeting 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 Gertrude Studio Artists and teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the day. For these programs: Ann Debono led a collage workshop, James Nguyen taught the practice of Ikebana, Jason Phu led the teachers through a process of mask-making using everyday and found materials, and Kay Abude tested out the possibilities of using food products as ink for screen printing.

Uptake for this year's Contemporary Art on the Road programs was the highest participation rate the program has seen, and despite initial logistical difficulties of transitioning these

programs online, this year's programs offered a moment of respite for teachers who were at the forefront of the 2020 rollercoaster.

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

Gertrude Studio Artist Ann Debono teaching collage workshop via Zoom



Video still of interview with Gertrude Studio Artist Amrita Hepi, in FAST's 'Gertrude Contemporary (Public Gallery) – Hope in the Dark', education video resource Courtesy of Fitzroy Art Spaces Tour, and the Centre for Contemporary Photography

Fitzroy Art Spaces Tours Education Program

Gertrude is a partner organisation in Fitzroy Art Spaces Tour (FAST), an education initiative for teachers and students of VCE Studio Arts. The program offers a new pathway to explore the art industry in Fitzroy.

In 2020, FAST went digital, offering students a virtual tour through participating gallery spaces, including the exhibition *Hope in the Dark*, presented across Gertrude Contemporary and Gertrude Glasshouse.

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.

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.

Visitors at the opening
of Foster & Berean, *Fatigue* at
Gertrude Contemporary.
Photo: Machiko Abe



2020 Gertrude Edition:
Brent Harris

In 2020, the Gertrude Edition was contributed by New Zealand-born, Melbourne-based artist Brent Harris. Brent Harris was one of the first studio artists in the Gertrude Studio Program, from 1987 – 1989, and has since forged a significant career spanning three decades, methodically evolving a practice of unique distinction. Harris has gained renown for both shifting and revisiting his artistic language with prescient surety. Working principally in painting and printmaking, Harris has defined an artistic practice of idiosyncratic aesthetic trajectory that is distinct in its progression and capacity for historical reflection, combining motifs and symbolism relating to religion and mythology in his distinctive, graphically bold, yet nuanced style.

For the 2020 Gertrude Edition, the artist has worked with two master printmakers to produce two new works, each available in a limited edition of 25.

At the Door, 2020 (left) is a photopolymer gravure etching with screen-printed elements, made with master printer Trent Walter at Negative Press, Melbourne. On the work, Harris says: *She stands as avatar, at the threshold of a possible deep cosmic dimension, wanting for meaning. Yet the space is disturbed by a vertical pictorial stutter, throwing some doubt upon the seamlessness of this vision, the question of life.*

Peaks, 2020 (right) is a photopolymer gravure etching, individually hand coloured, made with master printer John Loane at Viridian Press, Benalla, Victoria. On the work, Harris says: *As in a dream, floating above a landscape, disparate elements form themselves into a large head. This emerging physiognomy might depict a developing consciousness, one in relation to a terrain that, in waking reality, must inevitably be traversed.*



Brent Harris, *Peaks*, 2020



Brent Harris, *At the Door*, 2020



Gertrude's People and Community of Supporters

Artist Natalie Thomas and friends, enjoying the opening celebrations of Foster & Berean: *Fatigue*, and Lewis Fidock & Joshua Petherick: *Weevils in the Flour*
Photo: Machiko Abe

Gertrude's Board

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

Kyp Bosci Board Chair	As the Managing Director of Kalex, a Melbourne-based property company, Kyp Bosci brings his expertise and networks in the areas of housing, business development and building management.
Jane Hayman Deputy Chair of the Board	Jane Hayman is a Director for both Hayman Design and STATION Gallery, Melbourne and brings her extensive experience in events management and development, and strong networks in the contemporary art sector.
Gordon Thomson Treasurer 2020 and Secretary of the Board (until 21 April 2020)	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.
Tracy Burgess Secretary (Commenced from 21 April 2020)	Tracy Burgess is the Executive Director at Gertrude. She has held this role since 2018.
Nick Edwards Board Member (Ended Term 10 February 2020)	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.
Ben Hart (Commenced from the 21 April 2020) (Co-oped from 4 February 2020)	Ben has over 20 years experience working across the media and communications sectors. Over that time he has led the communications functions at national government agencies such as headspace and the Australian Renewable Energy Agency and developed narratives for organisations in the energy, transport, not-for-profit and sports sectors. He has advised leaders across all three tiers of government, while maintaining a presence in the media, writing for <i>The Age</i> and <i>Sydney Morning Herald</i> , <i>ABC Life and Broadsheet</i> . After leaving the role of Chief of Staff to Melbourne Lord Mayor Sally Capp in 2018 he founded content and storytelling agency Fireside.

Kate Daw Board Member (Ended Term 1 June 2020)	Kate Daw was a Melbourne-based artist and Head of VCA Art of the Victorian College of the Arts, University of Melbourne. She brought her knowledge of, and expertise and networks in the sector. Recent exhibitions include, 2020 Adelaide Biennial, South Australia, Paris Photo, Paris, France, Pavilion of Contemporary Art, Milan, Italy, Museum of London, Ontario, Canada. Previous international shows include the National Gallery of Modern Art, New Delhi, India, 2018, 55th Venice Biennale collateral exhibition Personal Structures 2013, Venice, Galway Art Centre, Ireland 2016, Harvard Art Museum, Massachusetts 2016, Kluge-Ruhe Aboriginal Art Museum, Virginia, USA 2012.
Jon Campbell Board Member	Jon Campbell graduated with a Bachelor of Fine Arts (Painting), RMIT, 1980-82 and a Graduate Diploma, VCA, 1984-85. He was a Gertrude studio artist, 1986-87 and held his first solo exhibition there in 1986. He has exhibited extensively both nationally and internationally over the past 30 years. Recently Jon made a solo presentation at Art Basel Hong Kong, 2015 with Darren Knight Gallery and undertook the Australia Council Greene Street Studio residency, NYC 2015. He won the Basil Sellers Art Prize, 2012 and released his debut solo Vinyl LP in 2016. He has been teaching in art schools since 1987 and is currently a lecturer in the Painting Department, VCA, University of Melbourne. Jon is represented by Darren Knight Gallery, Sydney.
Yhonnie Scarce (Co-opted member from 8 September 2020)	Yhonnie Scarce belongs to the Kokatha and Nukunu peoples, South Australia. Yhonnie's interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Her work often references the on-going effects of colonisation on Aboriginal people.

Eugenia Lim Board Member - Studio Artist Representative (Ended Term 4 February 2020)	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, QAGOMA, ACMI, Asia TOPA, firstdraft, Arterreal Gallery, FACT Liverpool and EXiS Seoul. 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).
Spiros Panigirakis - Studio Artist Representative (Ended term 4 February 2020)	As a current Gertrude studio artist and coordinator of the Visual Arts program at MADA - the Faculty of Art Design and Architecture, Monash University, Spiros provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.
Kay Abude (Commenced from 21 April 2020)	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.
James Hong An Nguyen (Commenced from 21 April 2020)	James Nguyen is a Melbourne-based artist working with an interdisciplinary practice. His output ranges from drawing, installation, video 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.

Vale Kate Daw

Gertrude is deeply saddened by the passing of artist and Gertrude Board Member, Kate Daw.

Kate has been a seminal arts figure in Melbourne for many decades, as an artist, educator and advocate, but most substantially, as a friend to all who made her acquaintance. Kate's contribution to Gertrude and the cultural life in Melbourne has been significant and longstanding. As an artist committed to exploring narratives of intimacy, nostalgia, vulnerability and care, she evolved a practice attuned to and in symphony with the

verve with which she lived her fulsome life. As an educator, Kate has influenced, inspired, and supported generations of artists through her extraordinary commitment to and tenure at the Victorian College of the Arts.

Most recently, Kate served on the Gertrude board during a period of dramatic transformation for the organisation, but her involvement as an artist traces back to the early 1990s. Her intelligence, warmth, emotional insight, creative sensitivity and tireless advocacy will be sorely missed, but never forgotten. Our sincerest of sympathies go out to Kate's family and friends at this most difficult time.

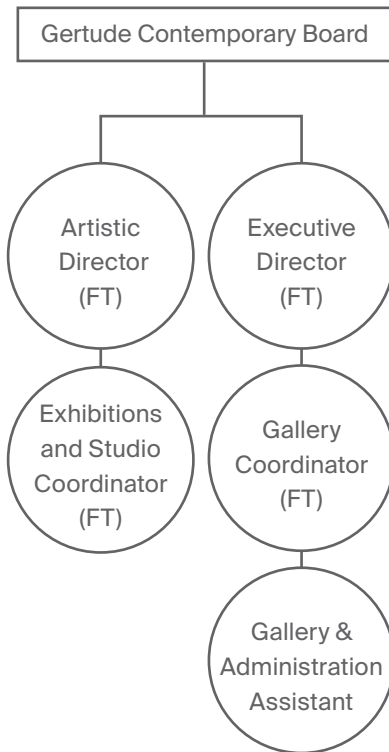


Kate Daw opening the exhibition
Fugue by David Sequeria at Gertrude
Glasshouse, December 2018
Photo by Qiqi Xu

2020 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.



2020 Gertrude Staff

Mark Feary
Artistic Director

Tracy Burgess
Executive Director

Siobhan Sloper
Gallery Coordinator

Steven Stewart
Exhibitions and Studio Coordinator

Kathy Pappas
Gallery and Administration Assistant

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.

In 2020 with the closure of both of our exhibition spaces, the Gertrude volunteer program went into a period of hibernation. We were able to engage a few volunteers through participation in our *Missing Links* project, *Odes to the Absent*. We look forward to welcoming back our enthusiastic group of volunteers in 2021.

2020 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

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



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 2020 patrons and donors included:

Joyce Nissan
Macquarie Group Foundation
Michael and Janet Buxton
Michael Schwarz and David Clouston
Proclaim
River Capital Foundation
Gordon and Emma Thomson
Helen Seales
Irene Sutton
MRC Foundation
Sarah and Ted Watts
STATION
Sue Dodd

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 and in on-site contributions.



Gertrude Contemporary 2020 Annual Report

Visitor at the opening of Joseph
L. Griffiths, *Panta Rhei*
(*Everything Flows*), at Gertrude
Glasshouse.
Photo: Machiko Abe

Sponsors

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000. In 2020, he generously designed Gertrude publications including: the 2019 Annual Report.

Proclaim have been a sponsor of Gertrude Contemporary's flagship *Octopus* exhibition since 2004.

Proclaim

Exhibition and Programming Partners

Gertrude Residency Partnership



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.

C O N T E M P O R A R Y
A R T S
O R G A N I S A T I O N S
A U S T R A L I A

Contemporary Art on the Road
Education Program



Castlemaine
Art Museum

FAST – Fitzroy Art Spaces Tours
Education Program



SEVENTH
THIS IS NO FANTASY
dianne tanzer + nicola stein

2020 Financial Report

Visitor engaging with work by Foster &
Berean, at the opening of their
exhibition *Fatigue*
Photo: Machiko Abe

Gertrude Contemporary Art Spaces Inc

ABN 38 060 569 289

Annual Report 31 December 2020

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2020.

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 until 21 April 2020)

Tracy Burgess – Secretary
(Commenced from 21 April 2020)

Nick Edwards (Ended term 10
February 2020)

Ben Hart (Commenced from 21 April
2020) (Co-opted from 4 February
2020)

Jon Campbell

Kate Daw (Ended term 1 June 2020)

Yhonnie Scarce (Co-opted member
from 8 September 2020)

Spiros Panigiarakis (Ended term 4
February 2020)

Eugenia Lim (Ended term 4 February
2020)

Kay Abude (Commenced from 21 April
2020)

James Hong An Nguyen (Commenced
from 21 April 2020)

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).

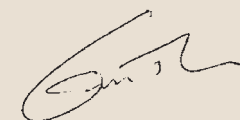
Strategy for achieving the objectives

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 2021

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Gertrude Contemporary Art Spaces Inc 31 December 2020

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General information

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

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

21-31 High Street
Preston South VIC 3072
AUSTRALIA

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

The financial statements were authorised for issue on 20 April 2021.

Statement of profit or loss and other comprehensive income

Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2020

	Note	2020 \$	2019 \$
Revenue	4	712,913	818,749
Other income	5	260,704	-
Interest revenue calculated using the effective i		905	1,216
<hr/>			
Expenses			
Program costs		(158,075)	(115,800)
Administration costs		(46,690)	(44,967)
Employee benefits expense		(359,528)	(301,446)
Occupancy		(54,998)	(57,470)
Depreciation and amortisation expense		(294,211)	(254,418)
Fundraising costs		(3,599)	(7,975)
Travel and accommodation		(7,187)	(25,512)
Loss on disposal of assets		-	(525)
Finance costs		(9,002)	-
<hr/>			
Surplus/(deficit) before income tax expense		1,477	(7,606)
<hr/>			
Income tax expense		-	-
<hr/>			
Surplus/(deficit) after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		1,477	(7,606)
<hr/>			
Other comprehensive income for the year, net of tax		-	-
<hr/>			
Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		1,477	(7,606)
<hr/>			

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

Statement of financial position
Gertrude Contemporary Art Spaces Inc
As at 31 December 2020

	Note	2020 \$	2019 \$
Assets			
Current assets			
Cash and cash equivalents	6	376,581	237,904
Trade and other receivables	7	18,912	7,458
Other	8	3,909	15,305
Total current assets		399,402	260,667
Non-current assets			
Property, plant and equipment	9	61,172	124,960
Right-of-use assets	10	655,740	259,878
Other	11	46,750	46,750
Total non-current assets		763,662	431,588
Total assets		1,163,064	692,255
Liabilities			
Current liabilities			
Trade and other payables	12	50,806	51,820
Lease liabilities	13	171,462	200,398
Employee benefits	14	29,999	21,279
Other	15	188,852	188,834
Total current liabilities		441,119	462,331
Non-current liabilities			
Lease liabilities	16	556,437	70,391
Employee benefits	17	9,577	5,079
Total non-current liabilities		566,014	75,470
Total liabilities		1,007,133	537,801
Net assets		155,931	154,454
Equity			
Retained surpluses		155,931	154,454
Total equity		155,931	154,454

Statement of changes in equity
Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2020

	Retained profits \$	Total equity \$
Balance at 1 January 2020	162,060	162,060
Surplus after income tax expense for the year	(7,606)	(7,606)
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	(7,606)	(7,606)
Balance at 31 December 2019	154,454	154,454
	Retained profits \$	Total equity \$
Balance at 1 January 2020	154,454	154,454
Deficit after income tax expense for the year	1,477	1,477
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	1,477	1,477
Balance at 31 December 2020	155,931	155,931

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

Statement of cash flows

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

	Note	2020 \$	2019 \$
<u>Cash flows from operating activities</u>			
Grants received		608,368	558,284
Other receipts		72,294	267,938
Interest received		905	1,216
Payments to suppliers and employees		(652,415)	(546,812)
Interest and other finance costs paid		(39,755)	(19,458)
Government COVID stimulus received		281,519	-
Net cash from/(used in) operating activities	19	270,916	261,168
<u>Cash flows from investing activities</u>			
Payments for property, plant and equipment		(1,390)	(31,895)
Net cash used in investing activities		(1,390)	(31,895)
<u>Cash flows from financing activities</u>			
Repayment of borrowings		(50,000)	(50,000)
Repayment of lease liabilities		(130,849)	(182,672)
Net cash from financing activities		(232,672)	(232,672)
Net increase/(decrease) in cash and cash equivalents		138,677	(3,399)
Cash and cash equivalents at the beginning of the financial year		237,904	241,303
Cash and cash equivalents at the end of the financial year	6	376,581	237,904

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 2020

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.

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 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 financial assets and liabilities at fair value through profit or loss, financial

assets at fair value through other comprehensive income, 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 allowance for expected credit losses. 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 allowance for expected credit losses.

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.

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 2020. 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. Impact of COVID 19 pandemic

In March 2020 with the onset of the pandemic, several organisational measures were taken to ensure the safety and well being of staff, on-site studio artists and the general public. This included the closure of public spaces from mid- March 2020 and the facility as whole from late-March 2020. During this initial period of uncertainty all non-essential expenditure was put on hold however no changes to staffing were required. The Executive Director began negotiation with landlords at both sites and sought assurances from core funding bodies to the continuation of grant income. Gertrude was supported by the several levels of government stimulus including - JobKeeper, Business Victoria Support Payments, PAYG cash-flow boost and additional funding through the Creative Victoria Strategic Investment Program. Programming continued with the development of a street viewable exhibition at our Preston South space and digital content was developed and shared through our website and social media with a focus on maintaining audience and artist engagement in line with our ongoing funding requirements. Access to studios facilities was intermittent though the year, however, artists in the studio program were supported through full rent waivers from April through December. Public audiences were returned to both spaces in late-November 2020.

Note 4. Revenue

	2020 \$	2019 \$
Australia Council for the Arts	358,068	353,784
Creative Victoria	199,500	199,500
Creative Victoria – Strategic Investment Package	36,275	-
Other grants & funding	50,800	50,000
Donations	45,530	103,078
Fundraising & sponsorship	9,647	36,453
Rental income	9,023	47,759
	<u>708,843</u>	<u>790,574</u>
Other revenue		
Other revenue	<u>4,070</u>	<u>28,175</u>
Revenue	<u>712,913</u>	<u>818,749</u>

Note 5. Other income

	2020 \$	2019 \$
Government COVID stimulus	260,704	-

Note 6. Current assets - cash and cash equivalents

	2020 \$	2019 \$
Cash at bank	<u>376,581</u>	<u>237,904</u>

Note 7. Current assets - trade and other receivables

	2019 \$	2019 \$
Trade receivables	3,451	8,268
Less: Allowance for expected credit losses	-	(810)
	<u>3,451</u>	<u>7,458</u>
Other receivables	<u>15,461</u>	<u>-</u>
	<u>18,912</u>	<u>7,458</u>

Note 8. Current assets - other

	2020 \$	2019 \$
Prepayments	3,909	15,305

Note 9. Non-current assets - property, plant and equipment

	2020 \$	2018 \$
Leasehold improvements - at cost	218,411	218,411
Less: Accumulated depreciation	(175,575)	(122,043)
	42,836	96,368
Plant and equipment - at cost	52,315	50,925
Less: Accumulated depreciation	(33,979)	(22,333)
	18,336	28,592
	61,172	124,960

Note 10. Non-current assets - right-of-use assets

	2020 \$	2019 \$
Land and buildings - right-of-use	1,035,521	447,562
Less: Accumulated depreciation	(379,781)	(187,684)
	655,740	259,878

Note 11. Non-current assets - other

	2020 \$	2019 \$
Security deposits	46,750	46,750

Note 12. Current liabilities - trade and other payables

	2020 \$	2019 \$
Trade payables	1,882	12,134
Tenant's bonds	7,840	8,680
BAS payable	(126)	12,671
Other payables	41,210	18,335
	50,806	51,820

Note 13. Current liabilities - lease liabilities

	2020 \$	2019 \$
Lease liability	171,462	200,398

Note 14. Current liabilities - employee benefits

	2020 \$	2019 \$
Annual leave	29,999	21,279

Note 15. Current liabilities - other

	2020 \$	2019 \$
Deferred revenue	188,852	188,834
	188,834	188,834

Note 16. Non-current liabilities - lease liabilities

	2020 \$	2019 \$
Lease liability	556,437	70,391

Note 17. Non-current liabilities - employee benefits

	2020 \$	2019 \$
Long service leave	9,577	5,079

Note 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2020 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

	2020 \$	2019 \$
Surplus/(deficit) after income tax expense for the year	1,477	(7,606)
Adjustments for:		
Depreciation and amortisation	257,275	254,418
Net loss on disposal of property, plant and equipment	-	525
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	(11,454)	3,008
Decrease/(increase) in prepayments	11,396	5,670
Increase/(decrease) in trade and other payables	(1,014)	7,596
Increase/(decrease) in employee benefits	13,218	9,620
Increase in other operating liabilities	18	(12,063)
Net cash from/(used in) operating activities	270,916	261,168

Officer's declaration

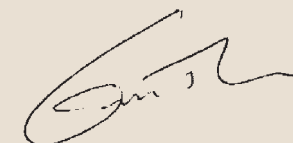
Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2020

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 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 2020 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
20 April 2021

**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 2020, 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 2020 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 regulations.

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.

Emphasis of Matter – Effects of COVID-19

We draw attention to Note 3 Impact of COVID-19 Pandemic to the financial statements, which describes the uncertainties and possible effects on the entity arising from its management of the on-going issues related to COVID. Our opinion is not modified in respect of this matter.

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.

Lowe Lippmann
Chartered Accountants
& Business Advisors

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Daniel Franck
Loren Datt



Member of the Institute of Chartered Accountants in Australia (ICAA) and the Institute of Chartered Accountants in New Zealand (ICANZ)

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.

LOWE LIPPMANN
CHARTERED ACCOUNTANTS
LEVEL 7, 616 ST KILDA ROAD
MELBOURNE, VICTORIA 3004



LOREN DATT
Audit Partner

Date: 12 March 2021

**AUDITOR'S INDEPENDENCE DECLARATION
FOR THE YEAR ENDED 31 DECEMBER 2020**

As lead auditor for the audit of Gertrude Contemporary Art Spaces Inc for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been:

- (a) no contraventions of the auditor independence requirements of Section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* 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 Spaces Inc.

LOWE LIPPMANN
CHARTERED ACCOUNTANTS
LEVEL 7, 616 ST KILDA ROAD
MELBOURNE, VICTORIA 3004



LOREN DATT
Audit Partner

Dated: 12 March 2021

Lowe Lippmann
Chartered Accountants
& Business Advisors

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approved under Professional
Standards legislation



Kiron Robinson, *Hello, you've made it*, 2015,
neon. Courtesy of the artist and Sarah Scout
Presents, Melbourne
Photo: Christian Capurro