

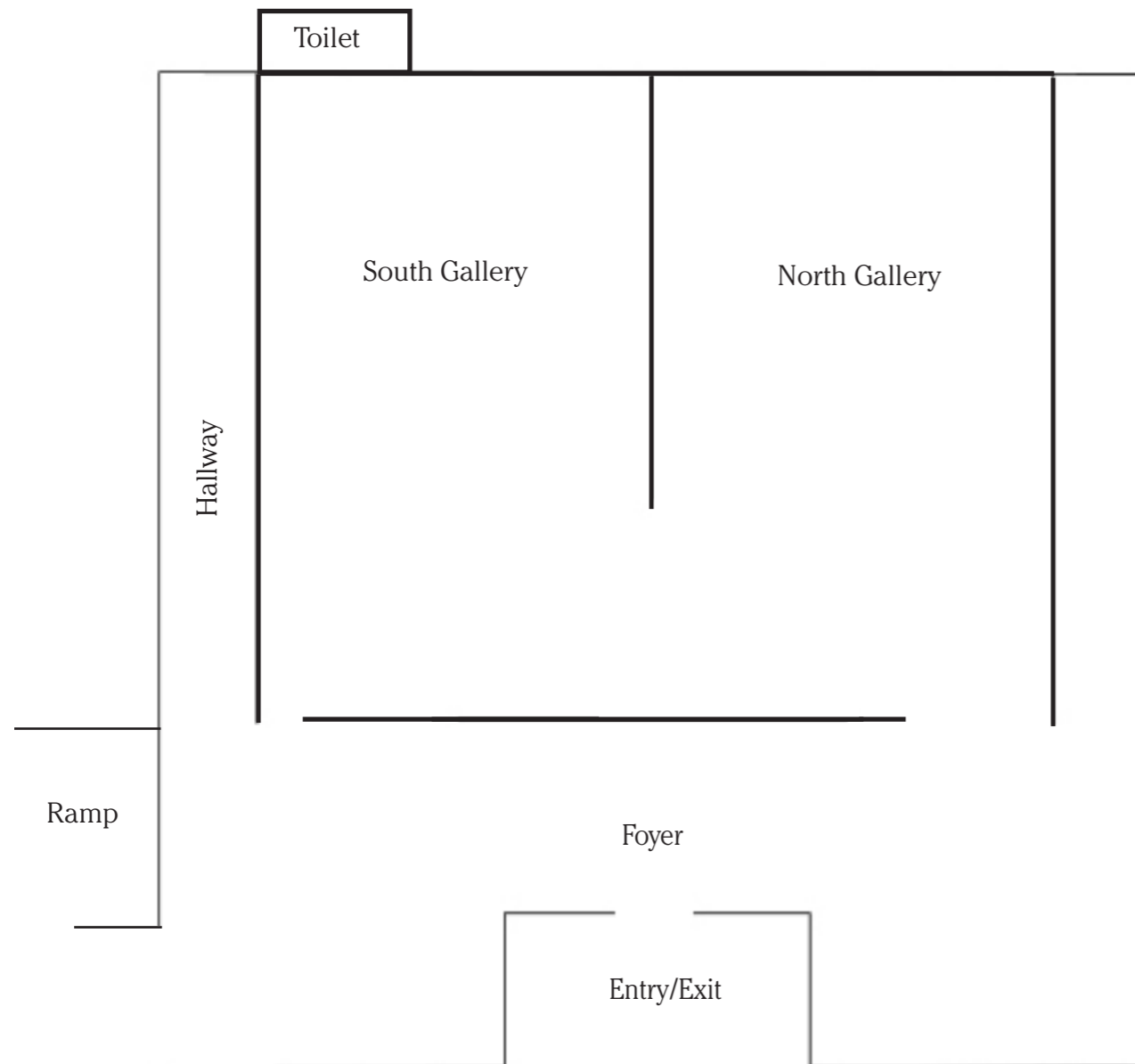
River Capital Commission 2020

Stage Fright

Natalie Thomas

26 November 2020 - 21 January 2021

Closed 21 December 2020 – 6 January 2021



Gertrude Contemporary is pleased to open the second River Capital Commission, an annual commissioning initiative developed in partnership with and through the generous support of River Capital. This partnership enables Gertrude to work with leading artists to commission a major new project to be presented as a flagship exhibition within our artistic program. For the River Capital Commission 2020, Gertrude is honoured to have worked with Melbourne-based artist Natalie Thomas to present *Stage Fright*. This exhibition is the first solo artist project 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 acknowledges the amplified apprehension of the present moment and the near future. Yet it also signifies the apprehensive moment of the return, 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.

Selected solo exhibitions include: *The Audition*, Caves, Melbourne (2019); *Finding the Field*, True Estate, Melbourne (2019); *Let's Go Clubbing*, Ankles, Sydney (2018); *Project Space Life*, West Space (2013); *Yesterday's News*, Centre for Contemporary Photography, Melbourne and Canberra Contemporary Art Space (2012); *For what it's worth*, Hell Gallery, Melbourne (2009); and *Not only but also*, Institute of Modern Art, Brisbane (2004). Selected group exhibitions include: *The National 2019*, Carriageworks, Sydney; *Unfinished Business: Perspectives on art and feminism*, Australian Centre for Contemporary Art, Melbourne (2017); *The End of Time. The Beginning of Time*, Gertrude Contemporary, Melbourne (2017); *The Joke*, Neon Parc and Bus Projects, Melbourne (2016); *Deadpan*, Goulburn Regional Gallery (2015); and *The Financial Report*, Artspace, Sydney (2013).

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

River Capital

Gertrude Contemporary is supported by the generosity of a community of private donors via our Annual Patronage Program and by:



Gertrude Contemporary acknowledges the Wurundjeri people as the traditional owners and custodians of this land and pays respect to their Elders past and present.

List of Artworks

(Left to right, front to back)

Ramp Area

Posters:

Stage Fright, 2020

Portrait of a Leftist, 2020

Thanks Carrie Fisher (1956-2016), 2020

Teddy does a business deal, 2020

Cooperate, 2020

Moving Day, 2020

Lady Liberty, 2020

Plywood, light, smoke machine

Toilet

My misspent youth as a teenage model, 2020

Modeling portfolio photos (circa 1983-84)

Foyer

Stage Fright (installation), 2020

Smoke machine, disco lights

Private Dancer, 2020

Bike wheel, stool

Fabrication: Morgan Fayle

Hallway

Posters:

(From toilet, left to right)

Destination: Disaster Tourist, 2020

The Shock Doctrine, 2020

Pixel Penis (green), 2020

Drawing Karen, 2020

Pixel Penis (pink), 2020

I wonder who the new neighbours are!, 2020

Working with family isn't always easy, 2020

Pablo Picasso was a selfish lover, 2020

Proposal for the Stimulus of the Creative Economy, 2020

Get Well Soon, 2020

Corporate, 2020

Pixel Penis (grey), 2020

Untitled (bears moving), 2020

Daddy, 2020

Teddies, Meeting, 2020

Stage Fright, 2020

Kardashians, ranked by net worth, 2020

Dictation, Dictate, Dictator, 2020

Thanks Polystyrene, 2020

'Australian' Treasurers 1901-2020, 2020

Fashion is Dead, 2020

Disaster Tourism, 2020

Steel, enamel paint

54.5 x 40 x 15.5 cm

Fabrication: Simone Tops

South Gallery

Stage Fright, 2020

Pre-loved teddy bears, salvaged milk crates, sound, theatre lighting

Dimensions variable

Sound design: Dean Collett

North Gallery

Capitalism, 2020

Powder coated metal, string, carrot

170 x 110 x 193 cm

Marcel Duchamp as a Stay at Home Dad, 2004

(pink rim with spokey dokeys)

Bike wheel, stool, spokey dokeys

Fabrication: Natalie Thomas

oBike Wheel, 2020 (yellow rim)

Bike wheel, graffiti, stool

Marcel Duchamp Loves Hard Rubbish, 2020

(blue rim)

Bike wheel, stool

Fabrication: Morgan Fayle

Marcel Duchamp as a Rich Step Daddy, 2020

(black rim)

Carbon fibre bike wheel, stool

Fabrication: Simone Tops

Marcel Duchamp as a Design Fetishist, 2020

(black rim with 3 spokes)

Carbon fibre bike wheel, stool

Fabrication: Simone Tops

Posters:

(left to right)

Killing Time, 2020

'Bachelor in Paradise', I'm in, 2020

Drawing Ken, 2020

Know my Name, 2020

Marcel Duchamp as a Stay at Home Dad, 2020

Mebourne Laneways, 2020

Map of Poverty (after Charles Booth 1889), 2020

Stage Fright, 2020

Auditing the Super Rich, 2020

All posters gouache and acrylic on paper
78 x 63 cm

All works courtesy of the artist

Natalie Thomas wishes to thank Morgan and Maxine Fayle, Mark Feary, Simone Tops, Matthew Harris, Dean Collett, Robbie Rowlands and Adam Cruickshank for their support, and River Capital for funding this commission.

Stage Fright transforms to an abandoned disco from 8:30-12pm nightly.

Gertrude would like to sincerely thank Suzi Carp and Josh Ackman and the team at River Capital.