



Gertrude Contemporary Art Spaces

*Annual Report*  
2022

GERTRUDE

# Gertrude Contemporary Art Spaces Annual Report 2022

Cover image:  
Audiences attend Gertrude Open Day in 2022.  
Photo: Machiko Abe

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## Acknowledgement of Country

Gertrude acknowledges the Wurundjeri people as the traditional owners and custodians of the land and waters on which we operate. We pay our respects to the Wurundjeri people of the Kulin Nation and their ancestors and Elders – past, present, and future.

# Executive Welcome

After two years of major operation disruptions due to lockdowns, 2022 was big year for *Gertrude and its community* as we were once again able to deliver our program in full.

An achievement that we once took for granted has now been transformed into a collective demonstration of resilience – and a testament to art’s power to reflect upon and make sense of the world around us.

None of this would be possible without the people who participate in Gertrude’s community including exhibiting artists, studio artists, writers, curators, creative industry peers, visitors, audience, volunteers, staff, and board. Each contribution, big or small, has an important impact and advances our purpose.

Gertrude is fortunate to have continued financial support from all three levels of government including multi-year core funding from the Australia Council for the Arts and Creative Victoria, which is foundational to our sustainability and allows us to leverage additional public and private support. We are grateful for the continued confidence and backing from every one of our supporters.

The 2022 Gertrude Annual Report serves as an important record of our achievements and impact throughout the year as we reflect on our continued commitment to create, present and inspire in 2023.

If you read this report as an existing partner or someone interested in our work, we thank you for your support, interest, and passion. We look forward to continuing these vital relationships, while welcoming new and curious contributors to the Gertrude community.

Callum Morton, Chair  
Tracy Burgess, Executive Director  
Mark Feary, Artistic Director



# Key Statistics and Impact

**21**

Local artists supported to develop their art practice through our Studio Program

**16**

Exhibitions including **9** solo or collaborative exhibitions and **7** curated exhibitions of risk-taking contemporary art presented

**38**

artists showcasing **179** New Works of Art

Across the artistic program **16%** were First Nations artists, **57.3%** were female or gender non-conforming and **52%** identify as culturally diverse

**22,865**

Visitors attended our onsite exhibitions

**54,503**

people experienced our offsite exhibitions

**2591**

Visitors participated in **29** Public Programs

**986**

Students and teachers participated in **45** Education Programs

**55K**

followers across social channels, with a combined reach of **669K** and over **1M** impressions

**178K**

viewers across all owned digital channels and an estimated media reach (national and international) of **17.5M**

**98**

creative workers engaged

**9**

volunteers and interns contributed to over **190** hours to support our Programs



Audiences attend Matthew Harris and Sarah Brasier's exhibition, *Spiritual Poverty*, presented at Gertrude Glasshouse 2022. Photo: Kenneth Suico

# Strategic Summary

2022 marked the fifth year of Gertrude Contemporary in its Preston South location, *an important milestone* for the organisation to reflect on the significant achievement of relocating and embedding in a *new locale and community*.

While recent years have not been without challenge, we are encouraged by the expanding social and cultural amenity surrounding the gallery. The sustained and growing support by regular and new audiences saw visitation levels reach over 88,500 across Gertrude's onsite and offsite projects – a strong rebound after Melbourne's extensive lockdowns in the 2020 and 2021 periods. Summarised here are the many ways Gertrude implemented and achieved its vision as outlined in its 2022 Business Plan and guided by the Gertrude Strategic Plan 2021-2024. Details of specific programs and their impacts are elaborated on in the body of the Annual Report.

**Over the course of the year Gertrude Contemporary** presented three major group exhibitions *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)* led by guest curator Tessa Laird; *Polyphonic Reverb* curated by Artistic Director Mark Feary; and *Gertrude Studios 2022* curated by Curator in Residence Tim Riley Walsh; solo exhibitions by Atong Atem and Vittoria Di Stefano; and the major exhibition *Dwelling (Victorian Issue)*, the first institutional solo exhibition in Victoria by Archie Moore, who has since been announced as Australia's representing artist at the 60th Venice Biennale in 2024.

**The program at Gertrude Glasshouse** in Collingwood continued to attract new audiences through the prolific programming of solo exhibitions from artists participating in the Gertrude Studio Program, including Darcey Bella Arnold, Ann Debono, Mia Salsjö and Jason Phu, as well as collaborative exhibitions from Sam George & Lisa Radford, and Matthew Harris & Sarah Brasier. The program also included curated exhibitions, *Exposure Site*, curated by Tim Riley Walsh, introducing the eight artists who joined the studio program in 2022; *Being, Human Being: UFO Photography*, curated by Mark Feary, presented as part of Photo 2022; *Empty Pockets*, curated by Sineenart Meena, as part of Gertrude's bi-annual Emerging Curators Program; and *Contact High*, comprising two evenings of performance curated by Anador Walsh, in partnership with Performance Review.

**The Gertrude Studio Program** continues to sit at the core of the organisation. The application-based residency provides artists with a two-year professional development opportunity, unique in its profile, reputation and impact within Australia. In 2022 the program welcomed new artists for the first time since 2020, with Mia Boe, Francis Carmody, Ruth Höflich, Gian Manik, Ezz Monem, Nina Sanadze, Scotty So and Lisa Waup joining the studio program. Lisa Waup was selected as the inaugural recipient of Gertrude's fully subsidised First Nations Studio. This program will continue annually, supporting increased opportunities for First Nations artists within the studio and, by extension, exhibition and public programs. Over the course of the year, 21 artists participated in the program.

## Strategic Summary

**An increased focus on public programs** was a feature throughout the year, including artist talks, panel discussions, performances and platforms for critical arts writing. After a hiatus in 2020 and 2021, the Gertrude Open Day was held on Saturday 26 March 2022, attracting more than 500 visitors to experience behind the scenes access into the work environments and practices of some of Melbourne's most dynamic artists. The day also included artist led-activities, studio tours and a free community BBQ. Public programs across the year attracted nearly 3000 visitors to our venues.

**Education activities at Gertrude** also rebounded strongly in 2022, with the participation of 986 students and teachers across our core programs ARTNOW, Contemporary Art on the Road (CAOTR), as well as Fitzroy Art Spaces Tour (FAST), presented in partnership with the Centre for Contemporary Photography (CCP). This attendance represents a near 50% increase on pre-pandemic participation. In 2022, Gertrude produced two comprehensive education resources that are freely available to teachers, students and audiences. These resources provide an evergreen window into the education potential of Gertrude's student learning offerings. Gertrude's teacher professional development program CAOTR, now it is eighth year, attached record participation across its five workshops held at Horsham Regional Art Gallery, Castlemaine Art Gallery, Shepperton Art Museum, Monash University Art Museum and Gertrude Contemporary, showing the vital demand for this program which connects regional and low-SES metropolitan teachers with contemporary art practice and to one another.

**During the year, Gertrude co-commissioned,** presented and was featured in four exciting offsite projects. These included a co-commissioning with Adelaide Contemporary Experimental (ACE) of *Fresh Hell* by Meanjin Brisbane-based artist Ryan Presley. The co-commission was presented at ACE in September, ahead of being presented at Gertrude Contemporary in early 2023. In February, Gertrude was invited to present a Project Room at Melbourne Art Fair, where we presented *Asset Class* featuring new and recent works from a selection of current and alumni studio artists that addressed ideas of financial systems and labour value in the art market. In September we presented a selection of new and historical Gertrude Editions from our 20-year archive to interstate audiences for the first time at Sydney Contemporary. Shortly thereafter, Geelong Galley presented *The Gertrude Editions* featuring a complete survey of the 20 years of this important fundraising initiative. Cumulatively these off-site activities engaged 88,500 audience members with Gertrude's programs and activities locally, as well as in regional Victoria, South Australia and New South Wales.

**Our digital reach and engagement** continued to expand in 2022 with the addition of resources from our education and public programs as well as releasing two new digital artwork commissions, *In a World Full of Angels* by Trent Crawford & Stanton Cornish Walsh, and *Earthbound* by James Barth. These works are available to view online along with works commissioned during 2020 and 2021 to complement our on-site programs and activities. The Gertrude digital archive also continued its evolution towards becoming a comprehensive and accessible record of the organisation's history in advance of our 40th anniversary in 2025. Over the year, Gertrude achieved 178,000 viewers and page views across all of our digital channels. This is further supported by social media channel followers of 55k, achieving a combined reach of 669,000 and over 1 million impressions. Our estimated media reach during the year including national and international advertising was 11.5 million impressions. These numbers bring into focus the power and importance of strong digital presence and communications.

**Our achievements in 2022** would not have been possible without the financial contribution of our public and private supporters. This year saw a 30% increase in funding to Gertrude from the Australia Council for the Arts Four Year Funding for Organisations and the Visual Arts and Crafts Strategy. Multi-year funding from Creative Victoria was also renewed for the 2022-25 period along with a one off grant from their Sustaining Creative Organisations initiative targeted to bolster our financial reserves. Gertrude also received funding from both local government areas in which we operate, Darebin City Council and the City of Yarra. Multi-year support for our education programs from the Victorian Department of Education and Training through their Strategic Partnerships Program was also awarded. All of these funding streams play an important role in delivering our strategic initiatives and supporting artists.

**Gertrude is fortunate** to have a dedicated group of private supporters many of whom have long standing relationship to the organisation. Significantly, 2022 was the 20th anniversary of Proclaim's support for our Octopus exhibition series championed by its founder and Managing Director Jon Broome's passion for supporting early career artists. We are also truly grateful for the support of Gertrude Glasshouse patrons Michael Schwarz and David Clouston whose generosity and commitment is exemplary of altruistic philanthropy. We would also like to gratefully acknowledge Suzi Carp and the River Capital Foundation for their foundational support of the Gertrude Studio Program. In 2022 we embarked on an exciting new partnership with 101 Collins Street as it reimagines and reactivates its public areas with contemporary art. 101 Collins Street has generously pledged the proceeds of the auction from

## Strategic Summary

deaccessioning the foyer collection to Gertrude, in addition to availing a dedicated space in the West Pools to exhibit works from Gertrude artists, past and present, on a rotating basis. We are excited for this relationship to unfold over future years.

**The Gertrude Edition** continues to lead as an important fundraising initiative for our artistic programs. Now in its 21st year, it has established a well-earned reputation as Australia's leading ongoing artist edition series. This recognition has been further strengthened by the generous donation of a complete collection of the Gertrude Editions to the Geelong Gallery by Robert and Gail Bett. The 2022 Gertrude Edition was made by Dr Christian Thompson AO, and was significantly, the first in the program contributed by a First Nation's artist of Gertrude's studio alumni.

**In 2022, Gertrude was invited** to participate in the Australia Council for the Arts Carbon Neutral Pilot Program. Using 2022 as our sample year we have documented the organisation's environmental impact

to gain a detailed understanding of our carbon footprint. We look forward to applying the learnings from the audit and taking action to reduce our emissions as we work towards a carbon neutral operating environment.

**Strong governance is an important factor** in achieving our vision and long-term strategic goals. In 2022, we welcomed Callum Morton as the Chair of the Gertrude Board. Callum is a highly respected artist and long-term member of the Gertrude community, whose leadership will be a key contributor towards our next phase of growth. The Board farewelled long-serving members Jon Campbell and Jane Hayman who were both critical in the organisation's relocation to Preston South in 2017. In late 2022 the Board and leadership embarked on a Strategic Planning cycle to develop a new plan for the 2024-27 period. Key features of this next phase include the important milestone of our 40th anniversary in 2025 and a focused effort to secure permanent housing for the organisation to ensure its future vitality and prosperity.



Audiences attend the opening of *Gertrude Studios 2022* presented at Gertrude Contemporary. Photo: Machiko Abe



# *Artistic Program* Gertrude Contemporary

Gertrude's major exhibition program is presented at our main gallery spaces at 21-31 High Street, Preston South. In 2022, six exhibitions were programmed, consisting of one major solo exhibition, one paired solo artist exhibition and three curated group exhibitions.

The exhibition program at Gertrude presents newly commissioned and recent projects by leading early-practice and mid-career artists from Australian and international artists. The program prioritises and supports artist-led solo projects, often being the first major institutional showing of an artist's work, or, in the case of mid-career artists, providing an institutional framework for experimental projects.

Gertrude's program also supports curatorial projects that focus on highly researched experimental exhibition-making endeavours that contextualise Australian practices with international artists.

Tina Stefanou in collaboration with Lisa Salvo, Shaun Fogarty and Joseph Franklin, *Planetary Commons*, 2022, performance documentation, *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*, Gertrude Contemporary.  
Photo: Madeleine Bishop





Installation view of Atong Atem's solo exhibition *Everything in Remission*, presented at Gertrude Contemporary 2022. Photo: Christian Capurro

## Atong Atem *Everything in Remission* 12 Feb – 27 Mar 2022

Exhibition Opening:  
Saturday 26 March 2022

*“Each of these artists grasped the colonial infrastructure of image-production as a tool for self-representation. In Atem’s photographs, the mechanics (and also the pleasures) of this self-fashioning are on display. You can see the artifice at work, constructing reality, playfully drawing out some underlying truth and giving it a face.”*

Anna Parlane, *Memo Review*

Atong Atem’s solo exhibition at Gertrude Contemporary, *Everything in Remission* centred on two large scale panoramic collage works; one in vibrant colour, the other a slightly inverted black and white copy of the first. The central pieces were 10 years in development, from the earliest incorporated photographic works to the new works made for this exhibition. Alongside these works were three portraits of Atem’s parents.

The panoramic photographs depict new, old and unseen works interlayered to create a vast, large-scale wallpaper with references to architecture, relationships, textures and found photographs. The collage work is both biographical and fantasy. It is a visual narrative presented in the style of stream of consciousness writing.

Atem made this work as a way to honour mental clarity, lucidity and depression in remission. As Atem describes, ‘I am a deeply overwhelmed and emotionally sensitive person who often forgets that there are times of stillness and calm; moments where I feel at one with whatever reasons I chose to be here in the first place.’

‘I refer to relationships and the act of creating as means for self-care. I refer to colour and grandiosity as tools for participating in life. These works embrace the effort of making, the tangibility of emotions and the three-dimensionality of the journey to feeling okay with oneself,’ says Atem.



Installation view of Vittoria di Stefano's solo exhibition, *The Palace at 4pm*, presented at Gertrude Contemporary, 2022. Photo: Christian Capurro

## Vittoria Di Stefano *The Palace at 4pm* 12 Feb – 27 Mar 2022

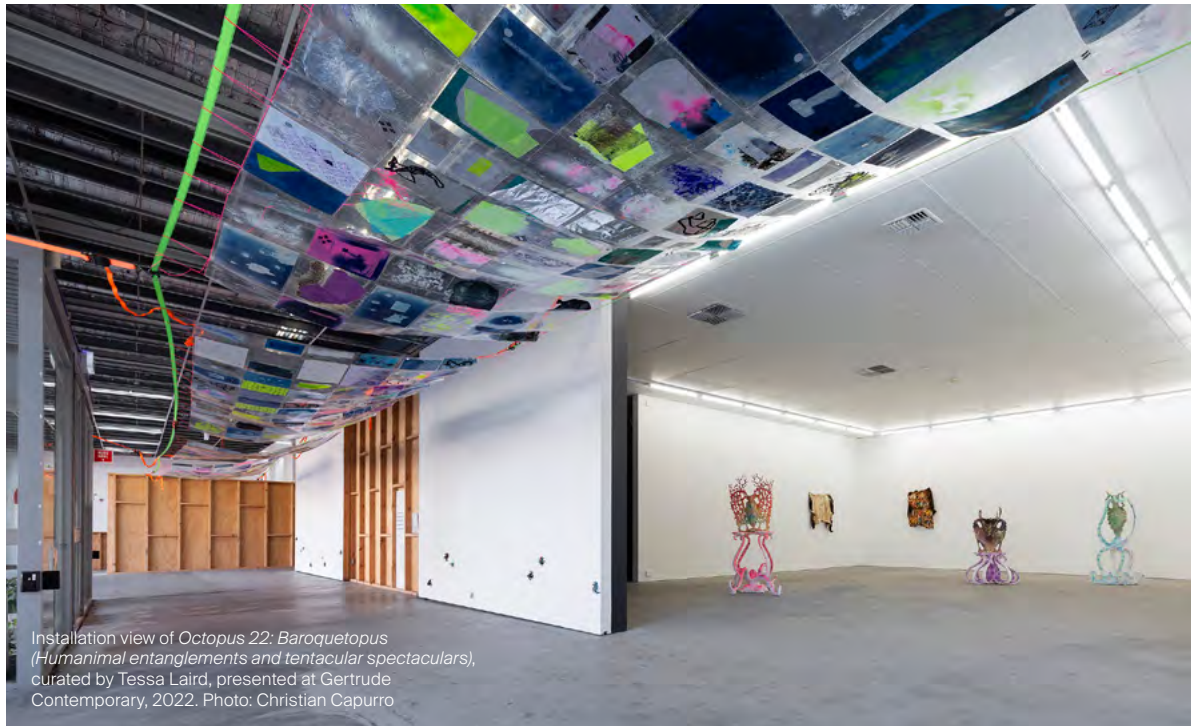
### Artist Talk:

Vittoria di Stefano in conversation  
with Dr. Fleur Summers  
Saturday 26 March 2022

*“The Palace at 4pm establishes a dreamscape assembled from domestic materials. Here, the register is firmly surrealist rather than sci-fi. A series of elegant sculptural assemblages produced from the carcasses of deconstructed retro furniture strike poses in front of a wall painting inspired by 1970s graphic and interior design. The overall effect is rather like a magazine spread of a fashion shoot and—as with fashion—the works also reward detailed inspection.”*

*The Palace at 4pm* features a series of sculptural works using salvaged pieces of mid-century modern furniture which have been disassembled and amended with inlays and appendages of bronze, resin, silk fibre and plaster. An interior wall of the gallery is painted with a mural reminiscent of 1970s interior design. The installation resembles a deconstructed domestic space in which motifs of nostalgia combine with elements of incongruous materiality. Objects of 'home' are transformed, as meanings embedded in the forms and materials converge.

For this solo exhibition, Di Stefano created new works to consider the confluence of the psychological and affective realities of domestic space. The works explore sites that hold contradictory qualities of intimacy, playfulness and pleasure as well as confusion, disorder and unpredictability. This solo exhibition explores the liminal nature of the domestic realm in which multiplicities of realities – real and imagined – shift and transform to produce states of flux and ambiguity.



Installation view of *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*, curated by Tessa Laird, presented at Gertrude Contemporary, 2022. Photo: Christian Capurro

*Octopus 22:  
Baroquetopus  
(Humanimal  
entanglements and  
tentacular spectaculars)*  
Curated by Dr. Tessa Laird  
9 Apr – 5 Jun 2022

**Exhibiting Artists:**

Gina Bundle, Ivor Cantrill, Debris Facility Pty Ltd, Lichen Kelp, Ani O'Neill, Kate Rohde, Peter Waples-Crowe and Sebastian Wiedemann

**Welcome to Country and Exhibition Opening:**

Friday 8 April 2022

**Performance and Screenings:**

Saturday 14 May 2022

**Film Screenings:**

Ivor Cantrill, Sebastian Wiedemann, Jim Trainor and Tina Stefanou

**Performances:**

Lichen Kelp, Dylan Martorell, Jason Hood, Lisa Salvo, Shaun Fogarty, Emily Bennett, Tina Stefanou and Joseph Franklin

Initiated in 2001, the *Octopus* series of exhibitions supports ambitious curatorial practice, through engaging an invited curator annually to develop a project that draws upon their research interests and provides a platform for new forms of exhibition making. *Octopus 22* was curated by Tessa Laird, artist, writer and Lecturer in Critical and Theoretical Studies at the School of Art, Victorian College of the Arts, University of Melbourne.

Laird's exhibition was playfully titled *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*. Baroquetopus is a neologism uniting human aesthetic languages with the natural world, affirming the continuum of culture in nature, and nature in culture. Just as the Baroque period was one of sensory overload, this exhibition featured artworks that activated the senses, as well as immersive visual elements that transformed the gallery and foyer spaces of Gertrude Contemporary into a vibrant ecology, fostering sensory, aesthetic, and ethical entanglements.

The *Octopus* exhibition series is generously supported by Proclaim. *Octopus 22: Baroquetopus* was supported by the City of Darebin, the Centre of Visual Art (CoVA) at the University of Melbourne, and Baluk Arts.

*"In its 21st year, Octopus 22 is guest-curated by local writer and artist Tessa Laird. Laird's show, entitled Baroquetopus, features works from a fluro octopus plinths that prop up crustacean-like vases by Kate Rohde, to a seaweed-laden creature that lurks in the shadows by artists from Mornington-based Aboriginal art centre Baluk Arts. Baroquetopus is a refreshing mix of playful sensibilities and scholarly musings on humanity and nature."*

Alana Kushnir, *Broadsheet (Melbourne)*

## Artistic Program Gertrude Contemporary



Installation view of *Polyphonic Reverb*, curated by Mark Feary, presented at Gertrude Contemporary, 2022.  
Photo: Christian Capurro

### *Polyphonic Reverb* Curated by Mark Feary 18 Jun – 14 Aug 2022

#### Exhibiting Artists:

Yuriyal Eric Bridgeman, Stevie Fieldsend, Graham Fletcher, Brian Fuata, Tamsen Hopkinson, Greg Semu and Angela Tiatia

#### Exhibition Opening:

Friday 17 June 2022

#### Panel Discussion:

Saturday 13 August 2022

#### Performances:

Brian Fuata, 16 and 19 June 2022

*Polyphonic Reverb* brought into focus practices based in Australia and Aotearoa with connections to, histories in, and ongoing resonances of the near Pacific, with emphasis on Polynesia and Melanesia. The project forms as an interconnected tapestry of new and recent projects that draw attention to Australia's most proximate geographical region. The exhibition focuses on voices that reflect diasporic and migratory influence of the Pacific, and how, in turn, their embodied identities may be in part disembodied through distance and dislocation. Of particular note are complexities of exchange and power, and the collision and convergence of specific cultural traditions with dominating western influences.

*Polyphonic Reverb* brought together works by a selection of leading artists based in Australia and Aotearoa to reflect the near Pacific, manifesting dialogue on cultural interchange, hybridity, responsibility, custodianship and colonial legacies.

*“It is a coastline. My sister painted one side of it, which is where we grew up, in Tāmaki Makaurau/ Auckland. I painted the other side which is Naarm Melbourne. It’s the Tasman Sea. I was really interested in Tongan ngatu, which is a kind of bark cloth, and is used to make huge ceremonial ngatu, which gets used for Tangis; funerals. In our culture, in Māori culture, words have dual meanings. ‘The void’ in English often has negative connotations. But for us, it’s ‘potential’. It’s both. I wanted to talk about what it meant for us to be here. And the potential of being here. But also the loss of our land and the loss of our culture through colonisation... The reason we chose to do that was to take hold of our own stories and reposition ourselves as Māori in a story where I felt that we were excluded but being talked about.”*

## Artistic Program Gertrude Contemporary



### Archie Moore *Dwelling* *(Victorian Issue)* 27 Aug – 23 Oct 2022

Welcome to Country and Exhibition Opening:  
Saturday 27 August 2022

Digital Public Program:  
Exhibition Walk-Through with Archie Moore

*“Moore excavates both institutional and individual memories, quantifying the weight and qualifying the texture of oppression.”*

Helen Hughes, *Artforum International*

Gertrude exhibited the first major solo presentation in Naarm Melbourne of Ngudooroo (Lamb Island), QLD based artist Archie Moore (b. 1970, Toowoomba, QLD. Kamilaroi/Bigambul) in 2022. *Dwelling (Victorian Issue)* was the fourth iteration of Moore's series of large-scale architectural installations which explore the artist's personal and transgenerational memories. Through the artist's detailed recreation of domestic interiors – precisely brought to life with objects of both symbolic significance and banality – Moore offers viewers an immersive, emotive, and disorienting journey through both lived and speculative experiences. The exhibition considered the porosity of memory and the transience of 'home': how spaces of safety can become dangerous or inadequate, and the often-violent erasure of the histories of place upon which these structures are built.

Moore has since been announced as Australia's representative at the 60th Venice Biennale.

*“Working with scraps, Dwelling recalls the precarity and constant threat that many live with constantly – as if, like memory, the home is fractured, mutable, fleeting.”*

Tristen Harwood, *The Saturday Paper*

## Artistic Program Gertrude Contemporary



### *Gertrude Studios 2022* Curator: Tim Riley Walsh 9 Nov – 17 Dec 2022

#### Exhibiting Artists:

Hoda Afshar, Darcey Bella Arnold, Justin Balmain, Catherine Bell, Mia Boe, Sarah Brasier, Francis Carmody, Narelle Desmond, Matthew Harris, Amrita Hepi, Ruth Höflich, Gian Manik, Ezz Monem, Mia Salsjö, Nina Sanadze, Scotty So and Lisa Waup

#### Exhibition Opening:

Friday 8 November 2022

Gertrude's annual Gertrude Studios exhibition presented new and recent works produced in the organisation's 16 studios and celebrates the site as a conduit for dialogue and making. As a collective snapshot of the practices supported within the program, the exhibition offered the opportunity to experience a broad diversity of works from leading arts practitioners in Naarm Melbourne, as well as examine material and conceptual developments in contemporary practice.

The exhibition was conceived across the year by the Gertrude Studio Artists and the Curator in Residence Tim Riley Walsh, providing a chance for the Studio Artists to experiment with divergent ideas or reflect on recent productions in new configurations, all in conversation with the work of fellow practitioners. The exhibition featured work from each of Gertrude's seventeen Studio Artists, displayed across all of the galleries at Preston South.



Installation view of *Gertrude Studios 2022*, featuring works by Matthew Harris and Mia Boe, presented at Gertrude Contemporary, 2022. Photo: Christian Capurro



Installation view of *Gertrude Studios 2022*, featuring works by Nina Sanadze, Mia Salsjö, Justin Balmain and Narelle Desmond, presented at Gertrude Contemporary, 2022. Photo: Christian Capurro



Sean Miles, *Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out, 2021/2*, performance documentation, Contact High, Gertrude Glasshouse, Melbourne. Photo: Keelan O'Hehir. Courtesy of Gertrude and Performance Review

# *Artistic Program*

## Gertrude Glasshouse

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.

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. 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 2022, there were six exhibitions of exciting new contemporary art practice presented at Glasshouse by Gertrude Studio Artists, two curated exhibitions and one group exhibition.

The 2022 Gertrude Glasshouse exhibition program was supported by the City of Yarra Annual Grants Program.





Marcus Ian McKenzie, *Solo For Smartphones*, 2021/2, performance documentation, Contact High, Gertrude Glasshouse, Melbourne. Photo: Keelan O'Hehir. Courtesy of Gertrude and Performance Review

## Gertrude and Performance Review present: *Contact High* Curated by Anador Walsh 10 – 28 Jan 2022

### Artists:

Artists: Arini Byng, Rebecca Jensen, Marcus McKenzie, Sean Miles, Alexander Powers and Ari Tampubolon

### Performance Night 1 Program:

Thursday 20 January 2022

Arini Byng in collaboration with Rebecca Jensen, Lilian Steiner and Rohan Rebeiro, *I felt it when you fell*, 2021

Alexander Powers, *The Plastic Body*, 2021

Sean Miles, *Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out*, 2021

Music by Amrita Hepi

### Performance Night 2 Program:

Thursday 27 January 2022

Marcus Ian McKenzie, *Solo For Smartphones*, 2021

Rebecca Jensen with dancers Enzo Nazario and Lydia Connolly-Hiatt, *The Effect*, 2021

Ari Tampubolon and Scanlan Wong, *Contract High Xx*, 2021

Music by Amrita Hepi

In line with Gertrude's commitment to supporting curatorial practice and the presentation of ambitious projects and public outcomes, the month of January will be dedicated to *Contact High*, a Performance Review takeover of Gertrude Glasshouse.

Coming out of a two year period where performance was primarily engaged with through the intermediaries of phone and laptop screens, *Contact High* sought to emphasise that which is lost through digital dissemination: action and dialogue, movement and sweat, laboured breath and foot falls, audiences and performers, dancers and spectators, dramaturgy and scores.

Over the course of three weeks, six Naarm based artists were in residence at Gertrude Glasshouse; rehearsing, workshopping and developing new or existing performance works. This residency culminated in the public presentation of these works across two performance nights on Thursday 20 January and Thursday 27 January.

*Contact High* is interested in the transference that occurs between performers and audiences in the gallery and is a celebration of our newly regained ability to be together, performing and spectating.

Performance Review is a platform for critical and creative engagement with performance art.

Anador Walsh is a curator and writer and the founding editor of Performance Review.

Performance Review thanks founding patrons Create Space Consultancy and MurriMatters for their support of *Contact High*.

*"Contact High is a reaction to and attempt to move away, with purpose, from the conditions that have come to define or restructure artistic practice during the COVID-19 pandemic. It is an effort to make the artistic labour inherent of performance transparent again and to separate it from digital content production. Rather than retrofitting performance to fit within gallery hours, the framework of this project aims to nurture the development and presentation of performance and to bring audiences back into the gallery in a physical encounter with artists."*

Anador Walsh, Performance Review

## Artistic Program Gertrude Glasshouse



### *Exposure Site* Curator: Tim Riley Walsh 17 Feb– 5 Mar 2022

Artists:  
Mia Boe, Francis Carmody, Ruth Höflich, Gian Manik,  
Ezz Monem, Nina Sanadze, Scotty So and Lisa Waup

*Exposure Site* was a group exhibition inaugurating the arrival of eight new artists coming into the Gertrude Studio Program in 2022. The presentation included a curated selection of recent and new work from the incoming practitioners, surveying their current material or conceptual explorations at a point of shifting presence: both professionally for the artists with the increased visibility and access offered by the program and on a broader level for audiences returning to galleries and cultural spaces after a time of separation.

Functioning as a counterpoint to the annual Gertrude Studios exhibition, which looks at works produced during the artists' time at Gertrude, *Exposure Site* profiled their practices upon their arrival – a prelude to a time of new creative development, expansion and insight.

## Artistic Program Gertrude Glasshouse

Installation view of Darcey Bella Arnold, *A Measure of Disorder*, presented at Gertrude Glasshouse, 2022.  
Photo: Christian Capurro



### Darcey Bella Arnold *A Measure of Disorder* 11 Mar – 9 Apr 2022

Exhibition Opening:  
Thursday 10 March 2022

Artist Conversation:  
Darcey Bella Arnold in conversation with Tim Riley Walsh  
Saturday 2 April 2022

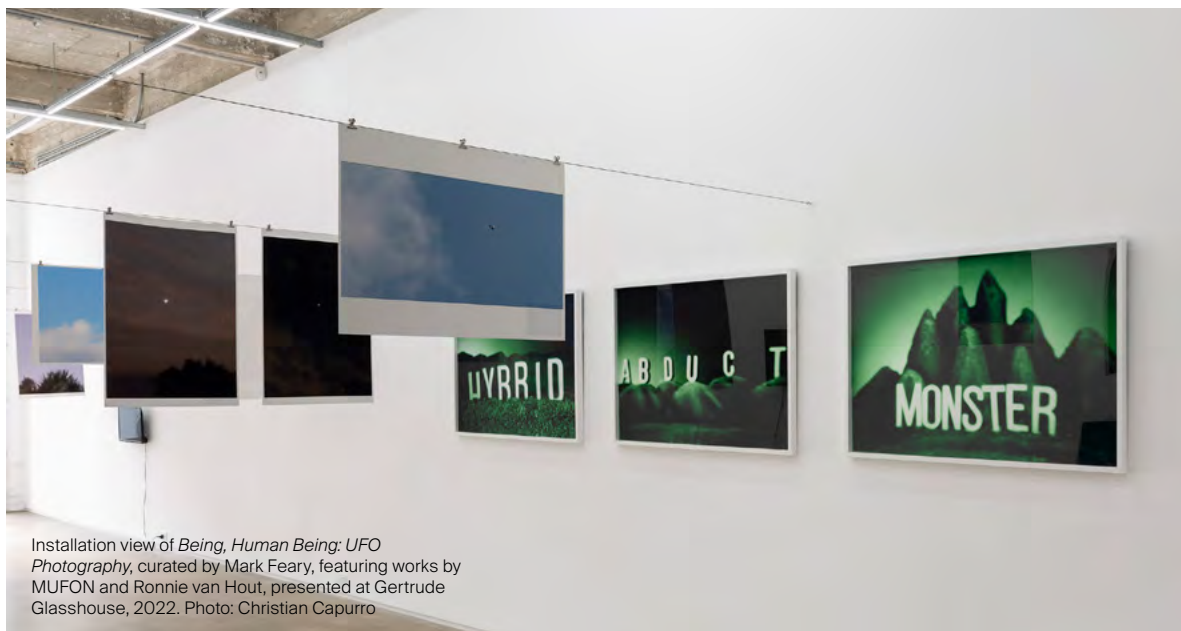
*“This exhibition feels like Arnold’s most cultivated yet – she is drawing attention to how people collectively create meanings and structures through things like language, but also colour and time. The larger text-based paintings are hung within frames reminiscent of wooden teaching boards, as if there is the optimism of learning alongside an acknowledgement of the formal structures of language, time and colour. But ultimately, Arnold is posing a question: in our overly ordered systems, what about the virtues of disorder?”*

Tiarney Miekus, *The Age*

Living with aphasia – a condition that can impact the ability to communicate – the artist’s mother Jennifer regularly uses the words *atrophy* and *entropy* as placeholder words in written and verbal conversation. Beginning in the studio with these two words, Darcey Bella Arnold tracks and drifts through family histories, artworks, and linguistics to form a body of research that arises from these terms. With touchpoints in Ferdinand de Saussure’s *Structural Linguistics of thought and sound*, the oddity of René Magritte’s image treachery, typography of Mutlu Çerkez, the orange arc of Elsworth Kelly, Louise Bourgeois’s *Sainte Sebastienne*, pedagogical visual languages (the daughter of teachers) and the elasticity of language in concrete poetry, the practice of research informs Arnold’s painting and sculptural works.

This research is a way of filling the body of the artist with the resonances that move through *atrophy* and *entropy*. The artist’s practice provides a methodology for processing these embodiments through a painting and sculptural logic that enacts a measure of disorder.

## Artistic Program Gertrude Glasshouse



Installation view of *Being, Human Being: UFO Photography*, curated by Mark Feary, featuring works by MUFON and Ronnie van Hout, presented at Gertrude Glasshouse, 2022. Photo: Christian Capurro

# *Being, Human Being: UFO Photography*

Curator: Mark Feary  
22 Apr – 21 May 2022

#### Exhibiting Artists:

Ronnie van Hout, Sean Peoples, Mutual UFO Network (MUFON)

#### Exhibition Opening:

Thursday 21 April 2022

#### Panel Discussion:

Mark Feary, Dr. Martin Plowman and Dr. Edward Colless

#### Video Lecture: Dr. Roger Stankovic

Saturday 30 April 2022

'Two possibilities exist: either we are alone in the universe or we are not. Both are equally terrifying.'

– Arthur C. Clarke

For the second iteration of the city-wide photographic festival PHOTO 2022, Gertrude presented *Being, Human Being: UFO Photography*, an exhibition that responded to and extended out of the festival's artistic theme, Being Human. Purported encounters with UFOs have long relied upon the medium of photography to offer evidence of phenomena suggesting the potential of life beyond our planet, sitting as it does within a vast and expanding universe. This project drew upon images and film submitted to and investigated by the Mutual UFO Network (MUFON), a network formed in 1969 in the USA that has since expanded globally.

The organisation, comprising individuals ranging from ex-military advisors, scientists and astrological enthusiasts, investigates UFO sightings to create an expanding record of unexplainable aerial phenomena from across the globe. The images and footage draw on research of encounters across Australia and New Zealand.

*Being, Human Being* provided an open forum consolidating unique encounters from a number of different sources to consider the potential of life beyond our understanding. Presented in a manner more akin to a laboratory than an art exhibition, the project was a space of curiosity and discovery, and a platform for open-ended discussion and the sharing of experiences, expanding our understanding of human existence.

In addition to the documentation of UFO encounters investigated by MUFON, a number of works were contributed by artists and long-time UFO enthusiasts, Ronnie van Hout and Sean Peoples.

*Being, Human Being: UFO Photography* was presented in partnership with MUFON. Gertrude gratefully acknowledges the assistance and support of Dr Roger Stankovic, National Director, MUFON Australia & New Zealand.

*Being, Human Being: UFO Photography* was presented as part of PHOTO 2022 International Festival of Photography.

## Artistic Program Gertrude Glasshouse



Sam George & Lisa Radford, *Veronica Franco v Instagram*, 2022, performance documentation, Gertrude Glasshouse, Melbourne. Photo: Ezz Monem

### Sam George and Lisa Radford *Veronica Franco v Instagram* 27 May – 25 Jun 2022

#### Performers:

Freyja Black, Sophia Derkenne, Ludomyr Kemp-Mykyta, Ivy Crago, Iris Simpson, Frazer Shepherdson, Lauren Swain, Jess Lu and Molly Mechen

#### Performance and Exhibition Opening:

Thursday 26 May 2022

*Veronica Franco v Instagram* was a duel between Veronica Franco, the 16th century Italian poet, courtesan, feminist, and philanthropist and the algorithm in search of the corporeal. Emerging from a commission presented at Buxton Contemporary, Melbourne for the exhibition THIS IS A POEM, *Veronica Franco v Instagram* was developed in conversation with a performative nut-cluster of actors who individually and collectively speak and sing a script adapted from Hannie Rayson's 1990 book *Hotel Sorrento*, in prose and protest.

The work was performed to an in-person audience and live-streamed on 26 May 2022. The performance was available to view online following the exhibition launch, with the gallery displaying the performance props throughout the exhibition period.

The project was generously supported by a City of Yarra Small Project Grant.

*“George and Radford are long-time friends and collaborators whose lineage of practice springs from their involvement in the multidisciplinary collective DAMP. Both their practices collaboratively and individually seem peripatetic: traversing arenas like painting, written prose and installation.”*

Katie Paine, *Performance Review*

## Artistic Program Gertrude Glasshouse



### Matthew Harris and Sarah Brasier *Spiritual Poverty* 1 – 30 Jul 2022

Exhibition Opening:  
Thursday 30 June 2022

Nail Art Workshop with Sarah Brasier:  
Saturday 23 July 2022

*Things are constantly happening. You don't feel an unnerving sense of impending doom? Every day I put on my silly little outfit and do my silly little tasks. I didn't ask to be born. Am I the drama? I never had a penny to my name, so I changed my name. I'm so horny even the crack of dawn ain't safe. I'm coming over u better not be a bug. I started meditating and now I'm cured. I snorted my dad. Sunday update: mushroom capsules are back in stock. I get my news from the only reliable source: cryptic symbolism in my dreams. Unbothered, moisturised, happy, in my lane, focussed, flourishing. Fitbits are just Tamagotchi except the stupid animal you're trying to keep alive is you. Live in the now because it will be gone by the time you're finished reading this. My favourite conspiracy theory is that everything is gonna be ok. Death: a once-in-a-lifetime opportunity.*

## Artistic Program Gertrude Glasshouse

Audiences attend Ann Debono's solo exhibition, *Sieve See*, presented at Gertrude Glasshouse, 2022.  
Photo: Machiko Abe



### Ann Debono *Sieve See* 5 Aug – 3 Sep 2022

Exhibition Opening:  
Thursday 4 August 2022

Public Program:  
Ann Debono in conversation with Tim Riley Walsh  
Saturday 3 September 2022

*“Down a laneway around the corner from several prominent not-for-profits, Gertrude Glasshouse, a site of Gertrude Contemporary, brings Melbourne to the cutting edge of contemporary art, and through the work of Ann Debono, shares the precision and the sense of place evoked by masterful figurative painting. This exhibition casts an eye back to the tradition of Western painting while remaining firmly placed in the present. Its thematic range shows an artist self-reflectively situating herself in relation to a tradition that takes in the eternal as well as the ephemeral.”*

Known for her meticulous consideration of image-based culture and its translation to a painterly context, this body of work both shifted Ann Debono's established methods of production and also resolved these as a series of foundational gestures that reflected the core principles of looking, parsing, reframing and depicting. Like Debono's work to date, these paintings deepen her examination of the frictions between vision and contemporary experience. The works consider what it means to see the world and desire its reproduction – and what is displaced as well as gained in this process. Expanding on the show's context, Debono describes:

*A sieve captures and loses in the act of sifting. I think imaging, including painting and photography, has this paradoxical condition of both capturing and losing its depicted contents. For this body of work, I have been sifting back through my heaped collection of photographs taken on walks and journeys which feed my painting practice. Many photos have malingered in my studio filled with aesthetic promise but resistant to being configured into my typical collage-like compositions. In turning to these remainder photos, I either concluded that they were sufficient and complete already or that they were failures. In both cases, I have painted them for this body of work.*

## Artistic Program Gertrude Glasshouse



Installation view of Mia Salsjö's exhibition *1000 Year Plan for Gertrude Glasshouse*, presented at Gertrude Glasshouse, 2022. Photo: Christian Capurro

### Mia Salsjö *1000 Year Plan for Gertrude Glasshouse* 16 Sep – 8 Oct 2022

Exhibition Opening:  
Thursday 16 September 2022

*“It is perhaps Salsjö’s uncanny ability to operate as the artistic and numerical translator between architectural space and the body that sparks such imagination in the audiences who bear witness to her work.”*

Mia Salsjö’s exhibition *1000 Year Plan for Gertrude Glasshouse* is the artist’s reworking of the ground plans of the eponymous gallery. Drawing on the original architectural layout, the work envisioned fictional architectural structures for a culture with a projected mindset of a thousand years or more. The exhibition, with its mixed media works on paper, glass sculptures, original operatic music score, and microscopic illuminations revealing the tiniest of forms that inhabit the gallery and are normally invisible to the human eye, aimed to provoke discussion about the longevity and sustainability of the project we call contemporary art, which as many in the art scene can attest is a challenge encountered on a daily basis.

Using self-devised numerical systems and coded translations, Salsjö reformulated the existing gallery as a series of pavilions and courtyards. *The Gate of Perpetual Manifesting; The Retreat of Peaceful Making; The Pavilion of Lingering Rayonism* are just some of the imagined spaces. At the same time, Salsjö translated the plans into an operatic score for baritone and contralto singers, thus evoking the 19th Century roots of Glasshouse Road as an industrial hub of the city.



## Artistic Program Gertrude Glasshouse

Installation view, Jason Phu, *the really bad day john had*, presented at Gertrude Glasshouse, 2022. Photo: Christian Capurro



### Jason Phu *the really bad day john had* 14 Oct – 12 Nov 2022

Exhibition Opening:  
Thursday 13 October 2022

Artist Talk:  
Jason Phu in conversation with Brigit Ryan  
Saturday 15 October 2022

*john has had a really bad day, he has suffered a series of misfortunes during this day. it is a terrible day, truly no other day has been more terrible. it is so bad. woe is john, what a terrible terrible day.*

*lots of bad things happened. john is very very unlucky, terribly unlucky. what other even more unfortunate event could happen? just so bad and terrible and horrible and annoying, not good.*

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

## Artistic Program Gertrude Glasshouse



Installation view of *Empty Pockets*, curated by Sineenart Meena, featuring work by Kirtika Kain, Linda Sok and James Nguyen at Gertrude Glasshouse, 2022.  
Photo: Christian Capurro

## Emerging Curator Program *Empty Pockets* Curated by Sineenart Meena 18 Nov – 17 Dec 2022

Exhibition Opening:  
Thursday 17 November 2022

Artist and Curatorial Talk:  
James Nguyen, Kay Abude, Sophia Cai and  
Sineenart Meena  
Saturday 19 November 2022

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 2022, the Gertrude Emerging Curator Program exhibition *Empty Pockets* was developed by Sineenart Meena and held at Gertrude Glasshouse.

The narrative of migrant labour identifies Australia within the image of the land of hope and dreams. Melbourne, with its deep connection to the history of Australia's labour movement, is an ideal location from which to reflect on labour tied to waves of migration historically and currently. In *Empty Pockets*, artists with migrant backgrounds living in Australia came together to contest hierarchical power, developing a conversation around how their works intertwine with histories of labour. Across various outcomes, including installation, textile and sculpture, the artists' 'work' was revisited through a new dialogue connecting personal experiences with a broader conversation and questions on labour, particularly within the art 'industry'.

The project was supported by the NSW Government through Create NSW.

## Additional Public Programs



James Nguyen, Amias Hanley and Speak Percussion  
artistic directors Eugene Ughetti and Kaylie Melville,  
*Before Nightfall #15*, performance documentation,  
Gertrude Contemporary 2022. Photo: Speak Percussion.

## WRITING & CONCEPTS *Dance Becomes Her* Performance Lecture 25 Jun 2022 Gertrude Contemporary

Artist:  
Lillian Steiner

Gertrude and WRITING & CONCEPTS presented *Dance Becomes Her*, a performance lecture by Lillian Steiner. Lillian Steiner is a dancer and choreographer from Naarm Melbourne, whose practice champions the deep intelligence of the body and its unique ability to reveal and comment on the complexities of contemporary humanity.

WRITING & CONCEPTS is a lecture and publication series exploring the relationship between language and practice in visual arts, culture and practice.

Steiner writes:

*The dancing body is not one that grows solo. It feeds off those around it, consciously and subconsciously, in a pinpoint moment in time and across expanded duration. Both through and with language, learnings accumulate within the body, within the spaces it occupies and in the archive of memory.*

*...and the dancing body is a tool acquired by Dance itself. Dance wears us, like a costume.*

## Speak Percussion *Before Nightfall #15* 21 May 2022 Gertrude Contemporary

Artists:  
James Nguyen and Amias Hanley in collaboration with Speak Percussion artistic directors Eugene Ughetti and Kaylie Melville

Speak Percussion presented *Before Nightfall #15*, a collaboration between Gertrude Studio Program alum James Nguyen and Amias Hanley.

*Before Nightfall* is Speak Percussion's ongoing collaboration with guest artists. Artists collaborate across a single day, exchanging ideas on location, and present their findings in a free performance to the public that evening.

The performance was presented onsite in Gertrude Contemporary's basement.



# *Artistic Program*

## Digital Commissions

Across 2020-2022 Gertrude launched a dedicated digital initiative involving new commissions especially for the Gertrude Digital Projects platform, which in 2022 included new commissions from Trent Crawford and Stanton Cornish-Ward, entitled *In a World Full of Angels*, and James Barth, entitled *Earthbound*.

Integral to the new Gertrude website is the increased capacity to present new forms of digital projects to keep apace with shifting modes of artistic production and distribution. Gertrude's series of digital commissions by leading Australian and international artists specifically for presentation within the digital realm included Matthew Griffin's *Ballads* (2020) and Tāmaki Makaurau based artist Natasha Matila-Smith's *A List of Things That Quicken The Heart* (2021).

## Digital Commissions



### Trent Crawford and Stanton Cornish-Ward *In A World Full of Angels*

Published Sep 2022  
Exhibited April 2023,  
Composite, Naarm  
Melbourne

Gertrude presents *In a World Full of Angels* (2022), the organisation's first Digital Commission for 2022 and the second collaborative film by artistic duo Trent Crawford and Stanton Cornish-Ward.

Referencing films such as *Hiroshima Mon Amour* (1959), and *La Rabbia* (1963), *In a World Full of Angels* presents a mosaic vision of faith amidst turbulent technological and historical developments. As a pilgrim skydiver prepares to fall to Earth, she contemplates her place in history, drawing through-lines between the world today and two notable events of "divine" aerial intervention – the Miracle of the Sun at Fatima, Portugal in 1917, and the use of atomic weapons on Hiroshima and Nagasaki in 1945. Muddled by her own temporal and cultural distance to these events, the skydiver confronts her own modernity by channeling an eschatological prophecy that attempts to grasp meaning in an otherwise groundless world.

## Digital Commissions



James Barth, *Earthbound* (still), 2022, HD video, sound, 8:57 mins, Sound: Isha Ram Das. Commissioned for Gertrude Digital Projects 2022. Courtesy of the artist and Milani Gallery, Brisbane

### James Barth *Earthbound* Published Nov 2022

Gertrude presents *Earthbound* (2022), the organisation's second Digital Commission for 2022 and the second video work by the Meanjin Brisbane based artist James Barth. The work is accompanied by a score from Naarm Melbourne based composer and sound artist Isha Ram Das.

In *Earthbound*, viewers explore a digitally rendered space where a humid, sub-tropic atmosphere permeates. Images of lush canopies are interspersed with piles of compost and rubble. Glass louvres are left half-opened, tentatively beckoning a limp breeze. Fruit or their peels are abandoned to sweat and rot. Only the flies flit busily across our vision. Contrasting forces of energy and fatigue mix. Later the cooler dusk arrives and the work's protagonist emerges to move about the environment. Though now free of the day's heat, the figure seems still burdened by a sense of ennui, listless amongst her domestic mundanity. To be earthbound is to be uninspired, grounded, stuck on or in the soil. For Barth, this state does not negate growth, but instead is a fertile site for transformation; cyclical, fecund, and where powers of both decomposition and regeneration are co-present.

Barth's unique practice reflects her intersecting interests in painting, photography, self portraiture, science fiction, and cinematic languages. The artist's work, especially her painterly practice, considers how digital space influences subjectivity and the physical, poetically reflecting on both transgender identity and representation more broadly. In her paintings, avatars that recall the artist's own image fluctuate between the tangible and ambiguous. Her compositions for paintings are created using digital 3D modelling, where avatars of the artist are formed and posed to create intricate tableau. In Barth's videos these compositions are animated, widening the frame to explore the intricate worlds that her avatars inhabit.



# *Artistic Program*

## Commissioned Writing

Gertrude has produced a number of publications alongside our exhibition and studios program to encourage critical engagement with the organisation's exhibitions. This program contributes to the growth of a rich and insightful critical culture around contemporary art. Writers are connected with contemporary artists and exhibitions to research and write critical writing or produce interviews.

Writers develop new pieces of writing that reflect upon the current year of artistic programming and provide unique insights into the exhibitions program, presentations, and new works of art.

## Artistic Program Commissioned Writing

### *Darcey Bella Arnold: If a canvas is feeling and a page is thought*

By Tim Riley Walsh

Published: 10 March 2022

*A common feature of traumatic experience is the total failure of language. People speak or write variations of I have no words or exclaim What can one say? and tell you that they are Speechless. You yourself tend to not speak. Sometimes you lose the ability entirely. Often you want to be able to express how you feel but the words are never right. In the wake of this collapse, meaning is deeply desired but entirely absent. Communication fails you and it fails those around you. The structure that once supported you is now in utter disorder.*

### *Baroquetopus: Humanimal entanglements and tentacular spectaculars*

By Tessa Laird

Published: 17 April 2022

*Baroquetopus is a portmanteau – a chimerical word made of an interspecies, trans-categoric coupling: Baroque + Octopus. What happens when you hybridise a historical European art movement with a mollusc, and why would you? Imported artistic frameworks seem irrelevant on the Countries that make up so-called Australia, and First Peoples do not draw a line between nature and culture. We need to trouble Western categorical systems, and the happy accident of Baroquetopus's partial rhyme allows for a momentary relaxation of the English language and its artificial binaries. This neologism becomes a provocation, to attend to the intersections and entanglements of the naturecultures that give us life and purpose.*

### *1990 – 2022*

By Spiros Panigirakis

Published: 26 May 2022

*I am invited over to dinner to discuss Sam George and Lisa Radford's Veronica Franco v Instagram. Sam is cooking. I had been very enthusiastic about The Dugong Sublime, the first iteration of this project, staged in THIS IS A POEM at Buxton Contemporary in 2021. I was also enthusiastic about Sam's cooking. Whilst as a studio neighbour, I had been privy to conversation in the project's development and was concerned that my writing would only add another tangent to this expanded work: the dugong, the sublime, the romantic conceptualism of Mutlu Çerkez's self-portrait and the forensic accounting of Stuart Ringholt's personal belongings; propped up as these artworks were by nipples cast in bronze.*

### *Polyphonic Reverb*

By Mark Feary

Published: 17 June 2022

*Polyphonic Reverb brings into focus practices based in Australia and Aotearoa with connections to, histories in, and ongoing resonances of the near Pacific, with emphasis on Polynesia and Melanesia. The project forms as an interconnected tapestry of new and recent projects that draw attention to Australia's most proximate geographical region. The exhibition focuses on voices that reflect diasporic and migratory influence of the Pacific, and how, in turn, their embodied identities may be in part disembodied through distance and dislocation. Of particular note are complexities of exchange and power, and the collision and convergence of specific cultural traditions with dominating western influences.*



## *Booboo, I think you need spiritual alignment more than cocaine*

**By Diego Ramírez**

Published: 30 June 2022

Spiritual Poverty by Sarah Brasier and Matthew Harris at Gertrude Glasshouse is an exhibition about lifestyle seen through a tawdry lens. It looks like Deans Art, inspired by their neighbour Gertrude in Preston, decided to expand the franchise to open a contemporary art gallery in partnership with Broadsheet (please don't). One enters Glasshouse to encounter paintings about anthropomorphic creatures by Sarah Brasier on the walls, resembling op shop rejects, and humanoid sculptures by Mathew Harris on the floor, made with materials such as "Kmart Wooden Work from Home Playset". They both handle these vernaculars with perversion, to incorporate expressions of earthly vulgarity, such as iguanas spooning in Brasier's Nang? (2022) and a troubled masturbator in Harris' Computer Love (2022).

## *Archie Moore discusses Dwelling (Victorian Issue) with Paris Lettau*

**By Archie Moore and Paris Lettau**

Published: 4 September 2022

Paris Lettau: Where are we, Archie?

Archie Moore: We are inside the memories of my childhood home. Like the objects in the home, the memories are accurate, authentic, false, vague, and absent. They're triggered in visual, auditory, haptic and olfactory ways. I have tried to place the viewer into my shoes, to experience my experience. It is impossible to know if another has the same experience as you—and this is a kind of metaphor for the failure of reconciliation... and more so personally, the failure of others to understand me. The whole show is a personal history butting up against official, Anglo-Celtic-centric history.

## *Empty Pockets*

**Curatorial essay  
by Sineenart Meena**

Published: 17 November 2022

The title of the exhibition, *Empty Pockets*, reflects on the painful history of migration, underpayment, and cheap labour experienced by many Asian migrant workers living in Australia. There are many reasons why people relocate. Some families and individuals migrate by choice, while others leave out of necessity. Geographically, Australia has become one of the most common destinations for Asian people searching for new fortunes. It casts Australia as a land of hope and dreams. Migration has become a significant contribution to Australia's economy. In 1901, the establishment of the White Australia policy was designed to control non-British migration to Australia and supported the ideal of a 'pure white nation'. This policy was overtly racist and supported cheap labour of non-white workers. In 1973 the White Australia policy was renounced and transitioned towards mechanisms of multiculturalism. Multiculturalism has shaped many political campaigns, promoting unprecedented levels of personal liberty, diversity and social equality.

## *Empty Pockets*

**Neha Kale**

Published: 17 November 2022

To be a migrant in this place we call Australia is to be an eternal worker. It's to forever embody a 'work ethic.' It's to strive faster, longer, harder. It's to submit to the silent understanding that the shiny things you were promised – a house, a job, the ground on which you stand – demand your endless labour.

That, in a settler colony that was unlawfully taken, you will pay tiny pieces of your life to ensure that you belong.



# *Artistic Program*

## Performance Review Partnership

Arini Byng in collaboration with Rebecca Jensen, Lillian Steiner and Rohan Rebeiro, *I felt it when you fell*, 2021/2, performance documentation, Contact High, Gertrude Glasshouse, Melbourne. Photo: Keelan O'Heir. Courtesy of Gertrude and Performance Review

## Artistic Program Performance Review Partnership

Performance Review is publishing an ongoing series of writing in response to Gertrude's 2022-2024 Artistic Program.

Gertrude – Performance Review is an initiative supporting the commissioning of new critical and experimental writing about performance art.

Performance Review is a platform for critical and creative engagement with performance art.

Anador Walsh is a curator and writer and the director of Performance Review.

### *6 Days*

#### **daniel ward (no more poetry)**

Conceived as a poetic response to *Contact High*, *6 Days* is authored by daniel ward (no more poetry).

*Contact High* was a Performance Review takeover of Gertrude Glasshouse. Over the course of three weeks, six Naarm based artists rehearsed, workshopped and developed new or existing performance works in the gallery. This culminated in the public presentation of these works across two performance nights on 20 and 27 January 2022.

*6 Days* conceptualises each of the six *Contact High* performances as a day. The poems appear in order of performances.

### *Swimming in the edgeless sea*

#### **Claire Summers**

Written in response to *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*, curated by Tessa Laird, *Swimming in the edgeless sea* is authored by Claire Summers and reflects on performances held at Gertrude Contemporary on Saturday 14 May 2022:

Lisa Salvo, Shaun Fogarty, Emily Bennett, Tina Stefanou and Joseph Franklin, Planetary Commons, 2022, presented as part of *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*, Gertrude Contemporary, Melbourne.

Lichen Kelp, Dylan Martorell and Jason Hood, Kelping, 2022, presented as part of *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*, Gertrude Contemporary, Melbourne.

### *Sitting at the fuzzy periphery*

#### **Katie Paine**

*Sitting at the fuzzy periphery* is the third in a series of articles published by Performance Review in conjunction with Gertrude, in response to Gertrude's 2022-23 Artistic Program.

*Sitting at the fuzzy periphery* is a response to the 26 May 2022 performances associated with Sam George and Lisa Radford's exhibition *Veronica Franco v Instagram* at Gertrude Glasshouse (27 May - 25 June 2022).



# Gertrude Studio Artists

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

Studio Artists benefit from working within a supported and collegiate environment and have the opportunity to exhibit their work in the annual Gertrude Studios exhibition as well as a solo artist exhibition in Gertrude Glasshouse.

The Gertrude Studio Program is a highly competitive opportunity and as a result is subject to a rigorous selection process involving a selection panel of both Gertrude staff and external advisors. In 2022, Gertrude received the highest volume of applications to date for entry into the 2023 Studio Program.

## Artists commencing residencies in 2022



### *Mia Boe* Gertrude Studio Artist 2022 – 2024

Mia Boe is a painter from Brisbane, with Butchulla and Burmese ancestry. The inheritance and 'disinheritance' of both of these cultures focus her work. Mia's paintings respond, sometimes obliquely, to Empire's deliberate, violent interferences with the cultural heritages of Burma and K'gari.

Mia's practice records and recovers Indigenous histories which Australia seeks to deny. This practice of recovery is urgent in contemporary Australia: the patient work of tracing historical trauma and violence can open new perspectives on the reasons for Aboriginal Australians' present suffering.

Mia Boe is represented by Sutton Gallery, Naarm Melbourne.



### *Francis Carmody* Gertrude Studio Artist 2022 – 2024

Francis Carmody's artistic practice serves as a useful alibi to reach out to people he admires across disciplines and technical capabilities to share stories and complete projects. Through tracing networks and natural structures, he would like to get to the bottom of what the hell is going on. What are all these mysteries may they be cosmic or otherwise.

This process of enquiry draws on meticulous research, cold calling, persistence and frequent rejection. Creating an ever-expanding list of Project Partners and friends including; DNA scientists, Neuroscientists, Psychics, Day-Time Television Sales Specialists, Media Managers, Border Force Agents, Computational Designers, Patent Lawyers, Cartoonists and Graphic Designers.

## Artists commencing residencies in 2022



### *Ruth Höflich* Gertrude Studio Artist 2022 – 2024

Ruth Höflich's lens-based practice is grounded in moving image and photography, often in interrelated configurations. She also regularly makes work through collaboration and expanded forms of artists' publishing. Interested in sub-visible logics of sense, her work engages processes of form-finding at different registers of scale from atmosphere to thought. Beginning with the photograph as the daily imprint of energy and information flows, it spans film, installation and occasional lecturer performances in presentation.

Ruth's work has been screened and exhibited internationally at venues such as Rotterdam International Film Festival, Images Festival, The Art Gallery of NSW, Pravo Ljudski Festival, ICA London, Kunstverein Munich, Lubov New York and TCB Inc. in Melbourne. She has participated in many publishing fairs including Printed Matter Art Book Fairs in New York and Los Angeles. Ruth holds an MFA from Bard College, New York and has taught at Monash University (Fine Art Honours), Hochschule der Künste Bern (Springtime) and Bus Project's *Concentric Curriculum*.



### *Gian Manik* Gertrude Studio Artist 2022 – 2024

Gian Manik's practice is defined by an ongoing investigation into the boundaries of representation. Previously, the artist staged reflective and malleable materials – such as tin foil – to mirror environments, which he then documents and faithfully reproduces as non-representational paintings. More recently, Manik has broadened this approach by entwining abstraction with figuration.

Continuing to work from digital photographs, Manik's paint application fluctuates between delicate and sumptuously excessive as he combines preparatory sketches with assured and adept brushwork. References from the fabric of his daily life contend with gestural passages to form a palimpsest of representation and memory. These layering techniques provide visual texture and energy to the artworks while adding depth and weight to his complex review of representation. Nostalgic, melancholic and facetious, Manik's works vibrate with emotional and compositional intensity.

Gian Manik is represented by Sutton Gallery, Naarm Melbourne.

## Artists commencing residencies in 2022



### *Ezz Monem* Gertrude Studio Artist 2022 – 2024

Ezz Monem (born Mohamed Ezzeldin M. Abdelmonem; October 23, 1985) is a photo-based artist from Egypt who lives and works in Melbourne, Australia. He graduated from the Faculty of Engineering, Cairo University in 2007, but his explorations in visual arts began years earlier. In 2003, he began to focus on photography besides his work as a software developer. His work has been shown in exhibitions in Egypt, Australia and various other countries in Europe and the Middle East where he received awards such as the Golden Award at the Emirates International Photography Competition (2009), the Golden Award from Sharjah Awards for Arab Photo (2011), the Salon Award from the 24th Youth Salon in Egypt (2013), the NOIR Darkroom Most Experimental Image at the ILFORD CCP Salon (2019), and recently, the Chin Chin award at the VCA Grad Show. He also had two recent solo shows at KINGS Artist-Run and Seventh gallery in Melbourne. Monem has recently completed a Master of Contemporary Art at the Victorian College of the Arts (VCA), University of Melbourne.

Ezz Monem is represented by THIS IS NO FANTASY, Naarm Melbourne.



### *Nina Sanadze* Gertrude Studio Artist 2022 – 2024

Nina Sanadze was born in Georgia (former USSR) in 1976 and immigrated to Australia in 1996. Nina holds a Book Design & Illustration Honours Degree from Moscow State University of Publishing (1998), and Bachelor of Fine Arts Honours Degree from the Victorian College of the Arts (2020).

Nina's art practice is dedicated to peace-building. Presenting narratives built upon personal stories from within the experience of conflict; a wall of remembering that acts as a fortification against repeating histories. Nina believes in the power of art and beauty to bring people together and that peace is achieved through proactive work, determination, negotiation, and the forging of narratives designed to unite competing ideologies.

Presenting appropriated original artefacts, blunt replicas or documentary films as witnesses and evidence, Nina seeks to re-examine our grand political narratives from a diametric personal position. Deploying any appropriate medium, Nina's work responds to the most immediate socio-economic and political global developments with urgency. Humour and beauty allow her to address often disturbing concerns, reflecting the complex paradigm of our existence, which is simultaneously sublime and horrific.

Nina Sanadze is represented by Daine Singer, Naarm Melbourne.

## Artists commencing residencies in 2022



### *Scotty So* Gertrude Studio Artist 2022 – 2024

Scotty So is a Melbourne based artist who works across media, using painting, photography, sculptures, site-responsive installation, videos and drag performance. Driven by the thrill of camp, he explores the often-contradictory relationship between humour and sincerity within lived experience. Born and raised in Hong Kong, So graduated BFA Honours at the Victorian College of the Arts with First Class Honours in Melbourne, Australia, 2019. So's work has been displayed in Hong Kong, China and Australia, including the *Triennial 2020* of the National Gallery of Victoria. Scotty So is represented by MARS Gallery in Australia.



### *Lisa Waup* Gertrude Studio Artist 2022 - 2024

Lisa Waup is a mixed-cultural First Peoples multidisciplinary artist and curator born in Naarm Melbourne. Waup's practice spans diverse media, including weaving, experimental printmaking, jewellery making, photography, sculpture, fashion and digital art. Through strong connections to symbology and materiality, her work connects her to family, Country, history and story, exploring personal experiences and a broader historical narrative. Lisa has exhibited widely both nationally and internationally and her works have been acquired into numerous institution collections.



Artists continuing residencies in 2022



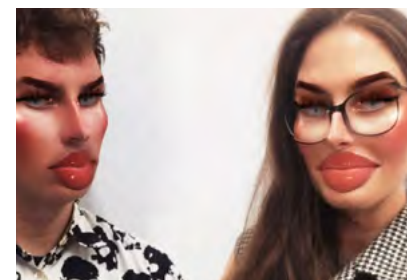
*Hoda Afshar*  
2020 - 2023



*Narelle Desmond*  
2020 - 2023



*Darcey Bella Arnold*  
2020 - 2023



*Matthew Harris  
& Sarah Brasier*  
2020 - 2023



*Justin Balmain*  
2020 - 2023



*Amrita Hepi*  
2020 - 2023



*Catherine Bell*  
2020 - 2023



*Mia Salsjö*  
2020 - 2023

Artists concluding residencies in 2022



*Kay Abude*  
2019 – 2022



*Andrew Atchison*  
2019 – 2022



*Georgia Banks*  
2019 – 2022



*Mikala Dwyer*  
2019 – 2022



*Sam George  
& Lisa Radford*  
2019 – 2022



*Joseph Griffiths*  
2019 – 2022



*Jason Phu*  
2019 – 2022

For more information on the Gertrude  
Studio Program and artists please visit  
[www.gertrude.org.au/studios](http://www.gertrude.org.au/studios)

## Gertrude Studio Artists



Audiences attend Mia Salsjö's studio on Gertrude Open Day 2022. Photo: Machiko Abe

As part of the professional development offering of the program, external curators, directors and arts industry professionals are invited to attend studio visits on site. In 2022 these opportunities with visiting representatives included:

- Aarna Hanley, Programs Curator, Carriageworks
- Charlotte Day, Director, Monash University Museum of Art
- Hannah Matthews, Senior Curator, Monash University Museum of Art
- Victoria Lynn, Director, TarraWarra Museum of Art
- Daria de Beauvais, Senior Curator, Palais de Tokyo, Paris
- Amelia Wallin, Curator, La Trobe Art Institute
- Jon Broome, Director, Proclaim
- Caitlin Pijpers, Exhibitions Manager, Fremantle Arts Centre
- Lolade Adeniyi, independent curator
- Sarah Tutton, Fiona Trigg and curatorial team, Australian Centre for the Moving Image
- Shelley McSpedden and Elyse Goldfinch, Australian Centre for Contemporary Art
- Lesley Harding and Kendrah Morgan, Heide Museum of Modern Art

Education group attends Archie Moore, *Dwelling*  
(*Victorian Issue*), presented at Gertrude Contemporary,  
2022. Photo: Machiko Abe



## *Education* & Outreach

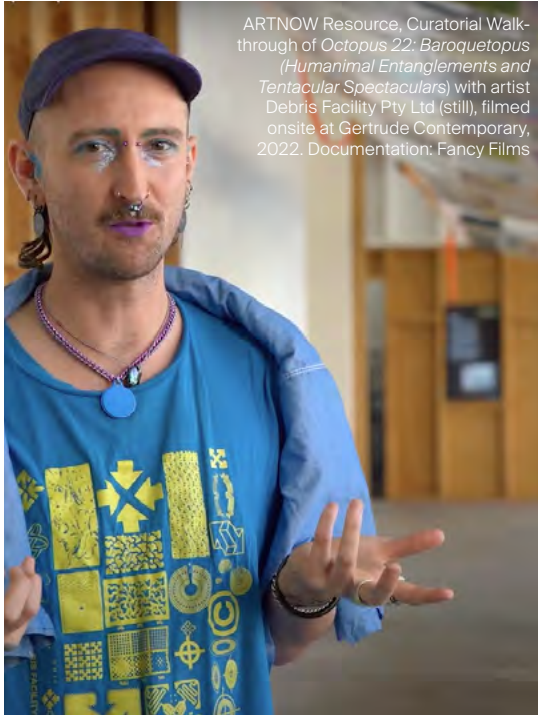
Gertrude is a place for working, creating and sharing. Reaching new and expanding current audiences is critical to our ongoing success and relevance. We're committed to learning more about our audience and striving to increase its scale. This includes enhancing our identity and amplifying awareness among new and existing audiences across Australia and the world who share curiosity about or passion for contemporary art.

Gertrude has played a significant role in supporting and developing Australian contemporary artists for nearly 40 years. The ambition and scale of our studio program and exhibition opportunities are unique in Australia. Since its first exhibition in 1985, Gertrude has presented an annual exhibition program featuring our studio artists and other leading Australian artists alongside their international peers.

Over time, the exhibition program has been supported through an expanding commitment to education, public programs and other engagement activities. This sustained commitment over nearly four decades has earned Gertrude its reputation as a place where audiences are nurtured, developed and broadened.

Gertrude takes a holistic approach committed to the presentation of a comprehensive education program, innovative public programs, community outreach, and targeted professional development and exchange programs. These streams support a depth of engagement with audiences, practitioners and the next generation of contemporary artists.

## Education & Outreach



ARTNOW Resource, Curatorial Walk-through of *Octopus 22: Baroquetopus (Humanimal Entanglements and Tentacular Spectaculars)* with artist Debris Facility Pty Ltd (still), filmed onsite at Gertrude Contemporary, 2022. Documentation: Fancy Films



Lisa Waup, *Ancestors*, 2021. Photo courtesy of the artist.

### *ARTNOW* at Gertrude – Student Learning

Gertrude's core education offering, the *ARTNOW* program is being rolled out using both face-to-face and online delivery modes in 2022. In response to the advice of the Department of Education and Training's Strategic Partnership Program, in relation to Gertrude's application for continued funding in the 2022-2023 period, Gertrude continues to offer *ARTNOW* via online and in person education programs at both Gertrude Glasshouse and Gertrude Contemporary. The intention of digital delivery is to increase access to Gertrude's programs for regional, remote and low-SES Victorian schools, including through the relationships and networks developed by our Contemporary Art on the Road program.

Gertrude developed an in-depth case study of Atem's solo exhibition and of *Octopus 22 Baroquetopus* at Gertrude Contemporary, tailored to the Victorian school curriculum as an online incursion throughout Term 1 and Term 2. The program included developing additional resources expanding on the curriculum ties of both the thematics, artistic production and curatorial approach for both exhibitions, including extended published essays and support materials.

Throughout 2022, Gertrude's *ARTNOW* program for VCE students serviced 440 students and 32 teachers.

### *Contemporary Art on the Road* – Teacher Professional Development

Gertrude was successful in its applications to the Department of Education and Training's Strategic Partnerships Program for biennial funding of both *Contemporary Art on the Road* and *ARTNOW* for the period of 2022-2023, presented with program partners Monash University Museum of Art and the Victorian Curriculum and Assessment Authority.

In 2022 *CAOTR* comprised five workshops presented in conjunction with educators from three regional galleries: Horsham Regional Art Gallery, Castlemaine Art Museum and Shepparton Art Museum. The program was also presented at Monash University Museum of Art (MUMA).

The first part of the program consisted of formal presentations by educators from Gertrude Contemporary, Monash University Museum of Art (MUMA), the Victorian Curriculum and Assessment Authority (VCAA) and host organisations. The second component of the program was led by Gertrude Studio Artists: Scotty So and Lisa Waup.

The program toured regional and metropolitan organisations from Thursday 24 November until Friday 2 December 2022.

## Education & Outreach



Audiences attend Gertrude Open Day 2022. Photo: Machiko Abe



Audiences in-studio visits with Hoda Afshar, Gertrude Open Day, 2022. Photo: Machiko Abe

### *Gertrude Open Day* Open Studios, Artist talks and Workshops 26 Mar 2022 Gertrude Contemporary

Once a year, Gertrude opens our private studios to the public, providing audiences with a special opportunity to explore the Preston spaces, meet the artists, view works in progress and experience the environment in which Gertrude Studio Artists create their work.

Gertrude's 2-year Studio Program affirms it as a hub of new artistic production in addition to being a publicly-focussed space of presentation. The Studio Program ensures that the organisation is one driven by artists, focussed on people, and builds communities around and for contemporary art.

Gertrude Open Day provides an opportunity for the local community to meet with artists, witness process in action and begin in-depth dialogue with new ways of practising.



# *Partnerships* & Strategic Programs

Gertrude is a key part of the Australian visual arts sector. In driving awareness, supporting artists, and creating a dialogue with audiences and peer organisations, Gertrude is a trusted voice.

Gertrude is committed to developing and expanding the organisation's off-site and touring programs through strategic partnerships and initiatives including cocommissioning models.

Our impact resonates through the artists we have supported, the awareness we've created about Australian contemporary artists, and our audiences, some of whom have become collectors and passionate advocates for contemporary art.

In 2022 these projects included a major co-commission, curated offsite exhibitions and a retrospective of the Gertrude Editions.

## Partnerships & Strategic Programs

### Offsite Program

#### Co-commission

## *Ryan Presley: Fresh Hell* Adelaide Contemporary Experimental (ACE), Adelaide, South Australia 3 Sep – 25 Oct 2022

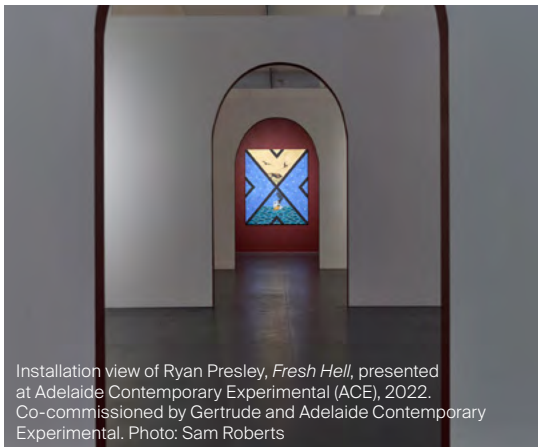
*Ryan Presley: Fresh Hell* is a co-commission by ACE and Gertrude.

*Fresh Hell* brought together a suite of paintings that Meanjin Brisbane-based artist Ryan Presley steadily developed over the past eight years, for the first time in a major solo exhibition.

Presley's practice wrestles with themes of power and dominion—in particular, how religion and economic control served colonialism and empire building over time, and the representation of its customs and edifices in our everyday lives.

*Fresh Hell* is informed by Presley's own Catholic upbringing and experience, having been baptised in a desert township; Mparntwe Alice Springs. Large-scale oil paintings are detailed and layered with meaning, often referencing the canon of Western religious works that span from the Icon schools, Middle Ages, Renaissance periods through to the current day. These historical referents are, however, re-interpreted by casting young Aboriginal people as the key protagonists in recent pasts and foreseeable futures.

This project was supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the Queensland Government through Arts Queensland.



Installation view of Ryan Presley, *Fresh Hell*, presented at Adelaide Contemporary Experimental (ACE), 2022. Co-commissioned by Gertrude and Adelaide Contemporary Experimental. Photo: Sam Roberts



Gertrude staff at Melbourne Art Fair project space, *Asset Class*, Melbourne Art Fair 2022. Photo courtesy of Melbourne Art Fair.

### Offsite Program

#### Melbourne Art Fair Project Room

## *Asset Class*

## Melbourne Art Fair, Melbourne Exhibition Centre, Victoria 17 – 20 Feb 2022

#### Artists:

Kay Abude, Natalie Thomas, The Countess Report, Jason Phu, Matthew Harris, Andrew Liversidge, Elizabeth Newman, Scotty So, Matthew Griffin

As one of Melbourne Art Fair's invitational Project Rooms, Gertrude presented *Asset Class*, an exhibition exploring artists' relationships to, and interrogation of, the financial mechanisms, structures, opportunities and challenges in being an artist at this moment. Assembling a selection of new and recent works principally by artists within or alumni of the Gertrude Studio Program, *Asset Class* offered a portal into the thinking of artists in relation to ideas of consumption, remuneration, labour, patronage and financial exchange.

Presented physically and conceptually within the context of a commercial art fair, *Asset Class* activated and responded to the environment with honesty and humour, oscillating between desire, dismay, optimism and opportunism. Various reflecting upon the relationship between artists and collectors of their work, financial support structures for artists, data and analysis on gender representation within the arts, the materiality of currencies, and resources on understanding NFTs, *Asset Class* presented the opportunity to enrich one's mind, demonstrate cultural cache and build one's investment portfolio.



## Partnerships & Strategic Programs

### Offsite Program

#### Sydney Contemporary

## *Gertrude Editions* *Archive*

### Carriageworks, New South Wales

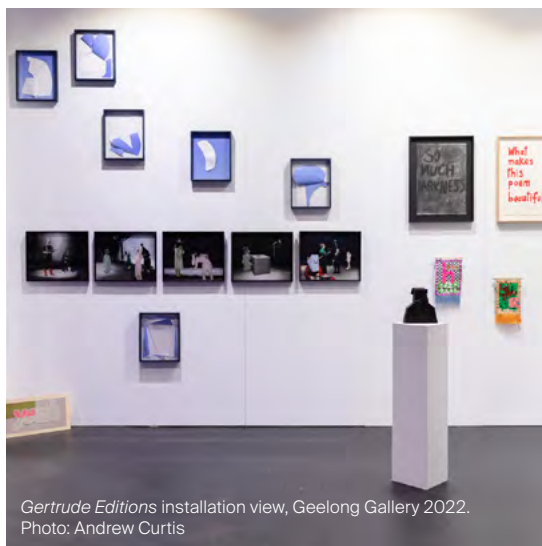
8 – 11 Sep 2022

#### Artists:

Damiano Bertoli, Jon Campbell, Mira Gojak, Brent Harris, Anne-Marie May, Elizabeth Newman, Renee So, Paul Yore

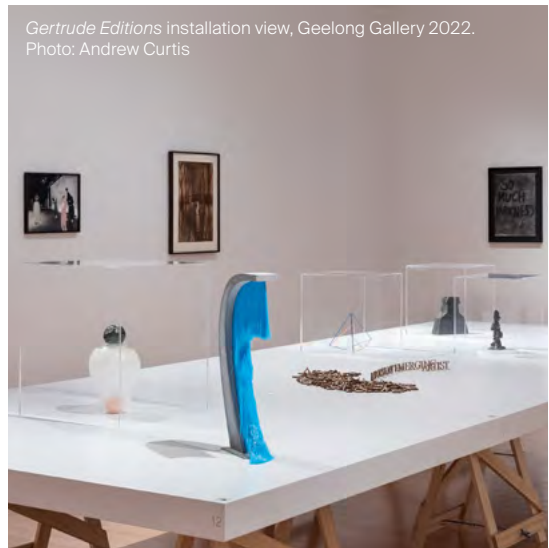
At Sydney Contemporary, Gertrude presented a curated selection of works from the organisation's series of artists' editions. Drawing from the rich, twenty-year history of the editions program, we offered a range of very limited pieces from the program's significant archive.

Established in 2002, the Gertrude Editions are an annual series of specially commissioned limited-edition works of art. The Gertrude Editions have been developed to raise funds in support of Gertrude and to promote the connection between current studio artists and previous generations of leading Australian artists who have held studios and/or exhibitions at Gertrude or contributed as a Board Member or Director.



Gertrude Editions installation view, Geelong Gallery 2022.  
Photo: Andrew Curtis

Gertrude Editions installation view, Geelong Gallery 2022.  
Photo: Andrew Curtis



### Offsite Program Geelong Gallery

## *The Gertrude Editions* Geelong Gallery, Victoria

15 Oct 2022 – 13 Mar 2023

In 2020, Geelong Gallery received the gift of fifteen Gertrude Editions from local collectors Robert and Gail Bett and family, who had collected works since the release of the first edition by Ricky Swallow. This significant gift reflects the Betts' enthusiastic collecting, and their strong commitment to contemporary artists and philanthropy. Their gift brings into the Geelong Gallery collection the work of some of the most highly regarded contemporary Australian artists working locally and abroad. It strengthens our holdings of several represented artists. *The Gertrude Editions* exhibition provides a unique and valuable overview of Australian contemporary art from 2002 to 2021 and includes works by Swallow, Kate Beynon, Emily Floyd, David Noonan, Jon Campbell, Nicholas Mangan, and Michelle Ussher, amongst others. The Betts' legacy of collecting continues with the generous donation of funds to acquire the 2020 and 2021 Gertrude Editions for the collection.

#### Public Program:

12 November 2022

Geelong Library and Heritage Centre

Geelong Gallery Senior Curator Lisa Sullivan was joined in conversation with Gertrude's Executive Director Tracy Burgess and Jon Campbell, Gertrude Board member, artist and Gertrude studio artist from 1985–87.

## Partnerships & Strategic Programs



Installation view of Noriko Nakimura, bi-annual presentation space in partnership with Gertrude onsite at 101 Collins Street, Melbourne. Photo courtesy of Gertrude.

### *Gertrude Studio Residency Program* Norma Redpath Studio

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 2022, Archie Moore undertook a two-week residency at the Norma Redpath Studio in support of his major solo exhibition at Gertrude Contemporary *Dwelling (Victorian Issue)*.

### *Art in Focus* 101 Collins Street Partnership

Gertrude is pleased to be partnering with 101 Collins Street to showcase the work of current and alumni Gertrude Studio Artists in their newly reimagined West Lounge Pools.

101 Collins' Ground Floor represents one of the most significant opportunities to exhibit and engage with art on a daily basis. Harnessing its strong visibility, 101 Collins has partnered with Gertrude to showcase a bi-annual rotation that reflects the vitality of local contemporary artists and art. Situated in the West Lounge Pools this rotating, bi-annual presentation sits in conversation with newly commissioned permanent artworks, displayed throughout Flinders and Collins Street as well as the East Garden and Pool.

Working closely with the 101 Collins team and curator Emily Cormack the first installation featured works by Studio Alumni Norkio Nakamura and launched in November 2022.

In July, 101 Collins auctioned nine deaccessioned works from their permanent collection and pledged to donate the proceeds to Gertrude.

## Partnerships & Strategic Programs

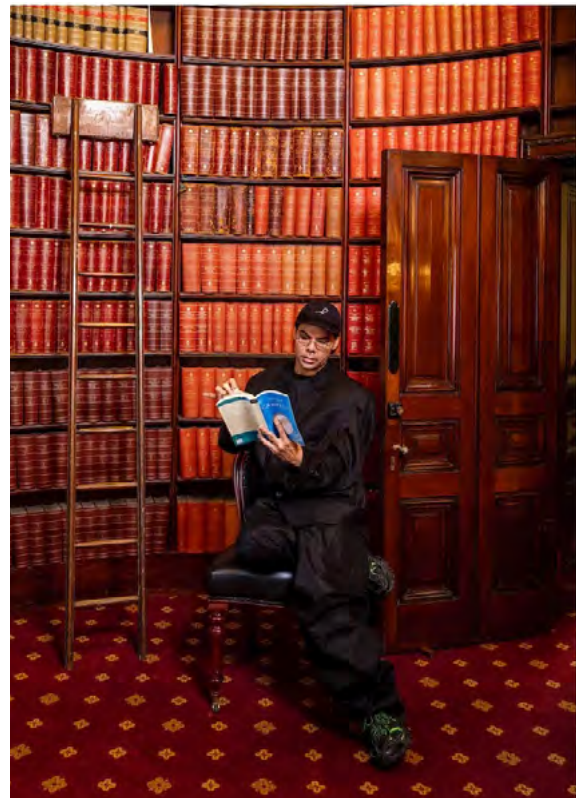


### *House of Gold* 2022 Gertrude Edition Dr Christian Thompson AO

The Gertrude Edition is the organisation's major annual fundraising activity, launched in 2002 with an edition of sculptural works by Ricky Swallow. This program was developed to raise funds in support of Gertrude and to promote the connection between current studio artists and previous generations of leading Australian artists who have been impacted by Gertrude's programs. Now in its 21st year the Gertrude Edition has a rich Each year since its launch, Gertrude has invited a past studio artist or board member to produce an edition of 50 works, the sale of which directly supports the artistic and studio program.

Inaugurating a new and evolving body of work the 2022 Gertrude Edition, *House of Gold*, draws focus on sites of colonial power and authority to consider their historic and ongoing role in structuring exclusion and maintaining dominance. Within these settings of empire, the artist is depicted as a lone figure, conscientiously absorbing, interpreting and interrogating moments in literature, bringing into question how history has been defined.

Taking its title from a Chinese proverb relating to literature, *House of Gold* positions the book as a source of power and enlightenment, while also, in the settings deliberately



selected by Thompson, connoting the pillaging of resources that led to the colonial development of Melbourne through the gold rushes across Victoria beginning in the early 1850s. Urbanised at great pace, the resource boom created vast wealth that funded the building of much of the city's civic infrastructure, exemplifying the Victorian architectural ideals of the epoch with a grandeur that replicated England of the time. It is in such sites of colonising empire that Thompson asserts his presence and defiance of the role that such structures have served in the subjugation of First Peoples' will, heritage and rights.

In these sentinel photographs of the evolving series, staged within the Parliament of Victoria, the artist presents as the learned scholar, avidly reading *Primitive Mythology* (1959), the first volume of Joseph Campbell's four volume study *The Masks of God* in one work, while in the other, reading *The Irish Kennedys: The Story of the 'Rebellious O'Kennedys'* (second edition: 2005), by Brian Patrick Kennedy. Each of these books hold relevance for the artist, as formational research with the former, and through genealogical ties with the latter. *House of Gold* presents a perspective of intellectual empowerment as a crucial tool towards the recentring of life on this stolen continent, recognising its painful recent history, yet rewriting how its future may unfold.

Christian Thompson participated in the Gertrude Studio Program from 2006 – 2008.



# *People*

Gertrude understands and appreciates its art critical audience, the value we place on the artist, including our studio artists, the contribution of our collaborative community of curators, writers, cultural and business partners, and the support of our Board, our sponsors, patrons and funding partners.

Our community of people strive to make an important contribution to Gertrude's success by helping to exceed the expectations of our audiences and stakeholder groups.

# Gertrude Board of Directors

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. The Gertrude board reflects the organisation's strategic initiative to increase representation of First Nations people at all levels of the organisation.

## **Callum Morton Chair**

Callum is an artist, Professor of Fine Art at MADA (Monash Art Design and Architecture) Melbourne and Director of Monash Art Projects. He has been exhibiting nationally and internationally since 1987. He is currently completing multiple public commissions internationally and nationally.

## **Su Baker Deputy Chair, Co-Chair May – November 2022**

Su Baker is an artist, a highly respected arts leader and cultural advocate. Long versed in the arts sector as a mentor, lecturer and for many years Head of the School of Art at the Victorian College of the Arts. Her current roles are Pro Vice Chancellor Community and Cultural Partnerships at the University of Melbourne; and Director of the Centre of Visual Arts at the VCA, which she instigated as an initiative to bring connectivity across various departments of the University of Melbourne. In addition to these roles, she is Trustee of the NGV and Chair of the Australian Tapestry Workshop.

## **Bianca Robinson Treasurer, Co-Chair May – November 2022**

Bianca is a Partner in PwC's Deals team, specialising in valuations. She works with her clients to assess the value implications of business decisions and to prepare valuations for financial statement and regulatory purposes. Bianca has more than 13 years' of corporate finance experience with PwC and has worked extensively in Australia and Switzerland. Bianca is passionate about creative expression and encouraging diversity of thought.

## **Kim Brockett**

Kim has been involved in the arts for over 15 years as a fundraiser, curator, writer and supporter. She is currently Development Manager, Melbourne Law School and the Faculty of Business and Economics, at the University of Melbourne.

## **Ben Hart**

Ben has over 20 years experience working across media, communications and politics. 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, having previously been the Chief of Staff to former State Government Minister Gavin Jennings (with responsibility for creative industries) and, more recently, Chief of Staff to Melbourne Lord Mayor Sally Capp. In 2018 he founded leading storytelling and content agency Fireside.

## **Yhonnie Scarce**

Yhonnie 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.

## **Matthew Harris Studio Artist Representative**

Matthew Harris is a Sagittarius born in Wangaratta of mixed European and Koorie descent. Matthew is based in Naarm Melbourne and a studio artist at Gertrude Contemporary until mid-2023. Matthew's work encompasses a variety media and often debases dominant and normative hierarchies using sentimentality, cuteness, queerness, irreverence, vulgarity and abjection.

## **Darcey Bella Arnold Studio Artist Representative**

Darcey Bella Arnold joined the Gertrude Studios in 2020, Darcey's practice predominantly manifests in painting, concerns for language and communication, interfamilial and intercultural relations. Well networked and respected in the visual arts community, Darcy is a committed artist, also currently working at Sutton Gallery and as a sessional educator. She is represented by ReadingRoom, Melbourne.

Gertrude would also like to thank Board Members Jon Campbell, Jane Hayman, Osman Faruqi and Kay Abude who concluded their terms in 2022.

Executive Director Tracy Burgess is the Board Secretary.

# Staff and Volunteers

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

Executive Director  
Tracy Burgess

Artistic Director  
Mark Feary

Curator in Residence  
Tim Riley Walsh

Gallery & Education Manager  
Sharon Flynn

Engagement Coordinator  
Brigit Ryan

Studios & Exhibitions Coordinator  
Ian Bunyi

Casual Front of House Staff  
Georgia Banks, Anador Walsh

Casual Install Staff  
Shannon McCulloch, Justin Balmain, Adam John Cullen

Exhibitions Photographer  
Christian Capurro

Event Photographer  
Machiko Abe

Volunteers  
Elmira Cheung, Kelly Semmler, Anna Pitchouguina,  
Mali Gordon, Georgia Milford, Yasmin Hopkins,  
Sienna Gulotti

# 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.

## Core Funding



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.

## Project Support



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



The 2022 Gertrude Glasshouse Program is supported by the City of Yarra.



Gertrude Contemporary is supported by the City of Darebin through Darebin Arts as Key Cultural Organisation

## 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 2022 patrons and donors included:

David Clouston and Michael Schwarz  
Gertrude Glasshouse Patrons

Proclaim  
Supporters of Gertrude's *Octopus* program since 2002

River Capital Foundation  
Major supporters of the Gertrude Studio Program

Michael and Janet Buxton

Professor Su Baker

Kim Brockett

Jon Campbell

Leanne de Souza

Andy Dinan and Mario Lo Giudice

Sophie Gannon Gallery

Bianca Robinson

Helen Seales

STATION

Irene Sutton

Sarah and Ted Watts

Anonymous (8)

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.

## Exhibition and Programming Partners

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

# Proclaim

### Residency partners

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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.



### Network partners

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Gertrude is a proud member of Contemporary Arts Organisations Australia. Established in 1995, CAO is 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

### Media Partner

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**The Monthly The Saturday Paper 7am**

Schwartz Media

### Production Partners

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UNITED MEASURES

MANFAX  
PAINTS

### Event Partners

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**BODRIGGY**





F4

GERTRUDE  
Naarm/Melbourne

# *Financial* Report



## Financial Report

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## Gertrude Contemporary Art Spaces Inc ABN 38 060 569 289

### 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 23 April 2023.

## Gertrude Contemporary Art Spaces Inc Officers' report 31 December 2022

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2022.

### 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:

Callum Morton – commenced May 2022, Chair from November 2022

Jon Campbell – Chair term finished May 2022

Su Baker – Co-Chair from May – November 2022, Deputy Chair from November 2022

Bianca Robinson – Treasurer, Co-Chair from May – November 2022

Jane Hayman – Deputy Chair term finished May 2022, finished December 2022

Ben Hart

Yhonnie Scarce

Kim Brockett – commenced from May 2022

Osman Faruqi – finished November 2022

Matthew Harris – commenced from May 2022, Studio Artist Representative

Darcey Bella Arnold – Studio Artist Representative

Tracy Burgess – Secretary/Ex-officio

### 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



23 April 2023

**Gertrude Contemporary Art Spaces Inc**  
**Statement of profit or loss and other comprehensive income**  
**For the year ended 31 December 2022**

	<b>Note</b>	<b>2022</b>	<b>2021</b>
		<b>\$</b>	<b>\$</b>
<b>Revenue</b>	3	1,162,373	895,538
Other income	4	-	74,489
Interest revenue calculated using the effective interest method		1,593	527
<b>Expenses</b>			
Program costs		(169,387)	(137,919)
Administration costs		(54,010)	(39,382)
Employee benefits expense		(510,796)	(397,474)
Occupancy		(50,974)	(42,034)
Depreciation and amortisation expense		(171,026)	(218,844)
Fundraising costs		(6,208)	(8,831)
Travel and accommodation		(30,888)	(8,110)
Other expenses		(23,594)	(53,219)
Finance costs		(23,738)	(31,977)
		<hr/>	<hr/>
<b>Surplus before income tax expense</b>		123,345	32,764
Income tax expense		-	-
		<hr/>	<hr/>
<b>Surplus after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc</b>		123,345	32,764
Other comprehensive income for the year, net of tax		-	-
		<hr/>	<hr/>
<b>Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc</b>		123,345	32,764
		<hr/>	<hr/>

Gertrude Contemporary Art Spaces Inc  
Statement of financial position  
As at 31 December 2022

	Note	2022 \$	2021 \$ Assets
<b>Current assets</b>			
Cash and cash equivalents	5	651,488	511,518
Trade and other receivables	6	7,279	3,854
Other	7	5,444	9,225
Total current assets		<u>664,211</u>	<u>524,597</u>
<b>Non-current assets</b>			
Property, plant and equipment	8	23,260	31,083
Right-of-use assets	9	348,444	503,308
Other	10	66,196	66,196
Total non-current assets		<u>437,900</u>	<u>600,587</u>
<b>Total assets</b>		<u>1,102,111</u>	<u>1,125,184</u>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade and other payables	11	49,340	63,037
Lease liabilities	12	171,233	159,321
Employee benefits	13	49,028	33,651
Other	14	272,163	267,465
Total current liabilities		<u>541,764</u>	<u>523,474</u>
<b>Non-current liabilities</b>			
Lease liabilities	15	231,480	402,713
Employee benefits	16	16,827	10,302
Total non-current liabilities		<u>248,307</u>	<u>413,015</u>
<b>Total liabilities</b>		<u>790,071</u>	<u>936,489</u>
<b>Net assets</b>		<u>312,040</u>	<u>188,695</u>
<b>Equity</b>			
Retained surpluses		<u>312,040</u>	<u>188,695</u>
<b>Total equity</b>		<u>312,040</u>	<u>188,695</u>

**Gertrude Contemporary Art Spaces Inc**  
**Statement of changes in equity**  
**For the year ended 31 December 2022**

	<b>Retained profits</b>	<b>Total equity</b>
	<b>\$</b>	<b>\$</b>
Balance at 1 January 2021	155,931	155,931
Surplus after income tax expense for the year	32,764	32,764
Other comprehensive income for the year, net of tax	-	-
	<hr/>	<hr/>
Total comprehensive income for the year	32,764	32,764
	<hr/>	<hr/>
Balance at 31 December 2021	188,695	188,695
	<hr/>	<hr/>
	<b>Retained profits</b>	<b>Total equity</b>
	<b>\$</b>	<b>\$</b>
Balance at 1 January 2022	188,695	188,695
Surplus after income tax expense for the year	123,345	123,345
Other comprehensive income for the year, net of tax	-	-
	<hr/>	<hr/>
Total comprehensive income for the year	123,345	123,345
	<hr/>	<hr/>
Balance at 31 December 2022	312,040	312,040
	<hr/>	<hr/>

**Gertrude Contemporary Art Spaces Inc**  
**Statement of cash flows**  
**For the year ended 31 December 2022**

	Note	2022 \$	2021 \$
<b>Cash flows from operating activities</b>			
Grants received		865,778	606,750
Other receipts		297,868	308,892
Interest received		1,593	527
Payments to suppliers and employees		(833,871)	(695,123)
Interest and other finance costs paid		(23,738)	(31,977)
Government COVID stimulus receive		-	132,749
Net cash from operating activities	18	307,630	321,818
<b>Cash flows from investing activities</b>			
Payments for property, plant and equipment		(8,339)	(15,768)
Net cash used in investing activities		(8,339)	(15,768)
<b>Cash flows from financing activities</b>			
Repayment of lease liabilities		(159,321)	(171,113)
Net cash used in financing activities		(159,321)	(171,113)
Net increase in cash and cash equivalents		139,970	134,937
Cash and cash equivalents at the beginning of the financial year		511,518	376,581
Cash and cash equivalents at the end of the financial year	5	651,488	511,518

### **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 2012. 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.

#### *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 Association recognises revenue under AASB 1058 or AASB 15 when appropriate. In cases where there is an 'enforceable' contract with a customer with 'sufficiently specific' performance obligations, the transaction is accounted for under AASB 15 where income is recognised when (or as) the performance obligations are satisfied (i.e. when it transfers control of a product or service to a customer). Revenue is measured based on the consideration to which the Association expects to be entitled in a contract with parties.

In other cases, AASB 1058 applies when a not-for-profit association enters into transactions where the consideration to acquire an asset is significantly less than the fair value of the asset principally to enable the association to further its objectives and the excess of the asset recognised (at fair value) over any 'related amounts' is recognised as income immediately.

#### *Grants*

Grants are received by the association in return for past or future delivery of contractual requirements or compliance with certain conditions relating to the operating activities of the association. Grants also include income where there are no conditions specifically relating to the operating activities of the association.

Grant Income is recognised in accordance with AASB 15 if the contract is enforceable and has sufficiently specific performance obligations. Grant income without sufficiently specific performance obligations is recognised under AASB 1058.

Grant income for enforceable contracts with sufficiently specific performance obligations is recognised over time based on input method. The association has made a decision that expense is a good indicator of performance obligations being performed over time.

The expenditure to which the grant relates is expensed as incurred if it does not meet the capitalisation criteria for costs incurred to fulfil a contract. The expenditure may not correlate to the timing of grant receipts.

#### *Donations*

The association receives part of its income from donations, either as cash or in-kind. Amounts donated can be recognised as revenue only when the association gains control, economic benefits are probable, and the amounts can be measured reliably.

**Note 1. Significant accounting policies (continued)**

*Interest*

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

*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.

**Note 1. Significant accounting policies (continued)**

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 2022.

The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.



**Note 2. Critical accounting judgements, estimates and assumptions**

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

*Estimation of useful lives of assets*

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

**Note 3. Revenue**

	2022	2021
	\$	\$
Australia Council for the Arts	513,326	366,250
Creative Victoria	296,312	199,500
Other grants & funding	59,565	41,000
Donations	70,775	88,746
Fundraising & sponsorship	86,343	89,049
Rental income	46,392	28,509
Creative Victoria – Strategic Investment Package	-	42,800
	1,072,713	855,854
<i>Other revenue</i>		
Other revenue	89,660	39,684
Revenue	1,162,373	895,538

**Note 4. Other income**

	2022	2021
	\$	\$
Government COVID stimulus	-	74,489

**Note 5. Current assets - cash and cash equivalents**

	2022	2021
	\$	\$
Cash at bank	651,488	511,518

Gertrude Contemporary Art Spaces Inc  
Notes to the financial statements  
31 December 2022

<b>Note 6. Current assets - trade and other receivables</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Trade receivables	7,054	3,854
Other receivables	225	-
	<u>7,279</u>	<u>3,854</u>
<b>Note 7. Current assets - other</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Prepayments	5,444	9,225
	<u>5,444</u>	<u>9,225</u>
<b>Note 8. Non-current assets - property, plant and equipment</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Leasehold improvements - at cost	218,411	218,411
Less: Accumulated depreciation	(211,210)	(206,929)
	<u>7,201</u>	<u>11,482</u>
Plant and equipment - at cost	76,422	68,083
Less: Accumulated depreciation	(60,363)	(48,482)
	<u>16,059</u>	<u>19,601</u>
	<u>23,260</u>	<u>31,083</u>
<b>Note 9. Non-current assets - right-of-use assets</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Land and buildings - right-of-use	967,900	1,051,527
Less: Accumulated depreciation	(619,456)	(548,219)
	<u>348,444</u>	<u>503,308</u>
<b>Note 10. Non-current assets - other</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Security deposits	66,196	66,196
	<u>66,196</u>	<u>66,196</u>
<b>Note 11. Current liabilities - trade and other payables</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Trade payables	2,246	5,008
Tenant's bonds	5,600	7,280
BAS payable	435	295
Other payables	41,059	50,454
	<u>49,340</u>	<u>63,037</u>

Gertrude Contemporary Art Spaces Inc  
Notes to the financial statements  
31 December 2022

<b>Note 12. Current liabilities - lease liabilities</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Lease liability	171,233	159,321
<b>Note 13. Current liabilities - employee benefits</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Annual leave	49,028	33,651
<b>Note 14. Current liabilities - other</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Deferred revenue	272,163	267,465
<b>Note 15. Non-current liabilities - lease liabilities</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Lease liability	231,480	402,713
<b>Note 16. Non-current liabilities - employee benefits</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Long service leave	16,827	10,302
<b>Note 17. Events after the reporting period</b>		
No matter or circumstance has arisen since 31 December 2022 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.		
<b>Note 18. Reconciliation of surplus after income tax to net cash from operating activities</b>	<b>2022</b>	<b>2021</b>
	\$	\$
Surplus after income tax expense for the year	123,345	32,764
Adjustments for:		
Depreciation and amortisation	171,026	218,884
Change in estimate for lease accounting	-	(15,307)
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	(3,425)	15,058
Decrease/(increase) in prepayments	3,781	(5,316)
Increase in other operating assets	-	(19,446)
Increase/(decrease) in trade and other payables	(13,697)	12,231
Increase in employee benefits	21,902	4,337
Increase in other operating liabilities	4,698	78,613
Net cash from operating activities	307,630	321,818

**Gertrude Contemporary Art Spaces Inc**  
**Notes to the financial statements**  
**31 December 2022**

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 2022 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



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23 April 2023

**AUDITOR'S INDEPENDENCE DECLARATION  
FOR THE YEAR ENDED 31 DECEMBER 2022**

As lead auditor for the audit of Gertrude Contemporary Art Spaces Inc for the year ended 31 December 2022, 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: 24 April 2023

**Partners**

Joseph Franck    Mark Saltzman  
Danny Lustig    Joseph Kalb  
Gideon Rathner    Daniel Franck  
Loren Datt    Richard Horvath

**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 2021, 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 2021 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 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.

**Responsibilities of Officers' for the Financial Report**

The officers of the association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and needs of the members. The officers' responsibility also includes such internal control as the officers determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, officers are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Association or have no realistic alternative to do so.

### **Auditor's Responsibilities for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

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

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

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



**LOREN DATT**  
Audit Partner

Date: 24 April 2023



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**GERTRUDE**