



Gertrude Contemporary Art Spaces

*Annual Report*  
2023

GERTRUDE

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.

Cover image:  
Installation view of *Gertrude Studios 2023*,  
featuring works by Ezz Monem, presented at  
Gertrude Contemporary. Courtesy of the artist  
and THIS IS NO FANTASY, Naarm Melbourne.  
Photo: Christian Capurro

Gertrude Contemporary Art Spaces  
Annual Report 2023

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## Executive Welcome

In 2023 Gertrude celebrated one of the organisation's most well-attended years of programming in recent history. Presenting nineteen exhibitions attended by over 68,000 visitors, it was *an ambitious and impactful year* for Gertrude and its community.

The program at Gertrude Glasshouse in Collingwood received strong attendance and a profound critical reception, reflecting the sophistication of the Gertrude Studio Artist cohort and diverse and vibrant programming.

None of this would have been 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 a meaningful 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 Creative Australia and Creative Victoria. This support 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 2023 Gertrude Annual Report is an important record of our achievements and impact throughout the year as we reflect on our continued commitment to create, present, and inspire in 2024. 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

Mark Feary, Artistic Director

Tracy Burgess, Executive Director



## Key Statistics and Impact

**24**

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

**68,280**

Visitors attended our onsite exhibitions

**60,000**

followers across social channels, with a combined reach of **900K** and **3M** impressions

**19**

Solo or collaborative exhibitions and **4** curated exhibitions of risk-taking contemporary art presented

**10,794**

Visitors participated in **41** Public Programs

**429,000**

viewers across all owned digital channels and an estimated media reach (national and international) of **21.7M**

**132,000**

viewers of street-facing artworks and exhibitions

**48**

artists showcasing **216** works of art

**1182**

Students and educators across secondary and tertiary institutions participated in **47** Education Programs

**8**

volunteers and interns contributed to over **281** hours to support our Programs

Across the artistic program **23%** were First Nations artists, **57.2%** were female or gender non-conforming and **56%** identify as culturally diverse



Audiences attend public programs at Gertrude Contemporary. Photo: Machiko Abe



# Strategic Summary

2023 marked the *sixth full year* of Gertrude Contemporary in its Preston South location. The growth of cultural, social and hospitality amenities, and the ongoing development of Gertrude's connections to the new locale and community, saw the commencement of new partnerships and contributions within public events.

As the organisation embeds within Preston and the City of Darebin, it also readies to mark and celebrate 40 years of actively supporting artists and building audiences for contemporary visual art since 1985. Planning is developing to delve into the four decades of history of the organisation and its contribution to Australian cultural life, through a dedicated program of exhibitions, activation of the archive, publication, public programs and symposium across 2025.

Summarised here are some of the many ways Gertrude implemented and achieved its vision as outlined in its 2023 Business Plan and guided by the Gertrude Strategic Plan 2021–2024. Details of specific programs and their impacts are elaborated in the body of the Annual Report.

Over the course of the year Gertrude Contemporary presented two major group exhibitions *Octopus 23: THE FIELD* led by guest curator Tamsen Hopkinson; and *Gertrude Studios 2023* curated by Curator in Residence Amelia Winata; solo exhibitions by Hayley Millar Baker, Yona Lee, Lillian Steiner, Lou Hubbard, the first institutional Victorian solo exhibition by Sarah Contos, as well as a co-commissioned exhibition by Ryan Presley presented in partnership with Adelaide Contemporary Experimental (South Australia).

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 Amrita Hepi, Narelle Desmond, Scotty So, Mia Boe, Francis Carmody and Elyas Alavi, as well as collaborative exhibitions by Catherine Bell in partnership with Arts Project Australia artist Cathy Staughton, and the Collective Polyphony Festival led by Nina Sanadze. The program also included the presentation of the Glasshouse/Stonehouse residency by Gavin Bell, Jarrah de Kuijer and Simon McGlinn; and Contact High, comprising four performance events over three nights curated by Anador Walsh, in partnership with Performance Review. Gertrude also inaugurated the Glasshouse Roller Door Commission, a public-facing project on the façade of Gertrude Glasshouse, with a new work titled *At the end of the day* by Dan Moynihan.

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 2023 the program welcomed new artists Elyas Alavi, Dane Mitchell, Steven Rhall, Nathan Beard, Arini Byng, Georgia Morgan and

## Strategic Summary

Hayley Millar Baker into the studio program. Steven Rhall was selected as the recipient of Gertrude's fully subsidised First Nations Studio, an annual initiative since 2022. This program supports increasing opportunities for First Nations artists within the studio cohort, and by extension, exhibition and public programs. Over the course of the year, 24 artists participated in Gertrude's two-year Studio Program. It is noteworthy that for the 2024 Studio Program call-out in late 2023, Gertrude received the most applications from artists in the organisation's history.

An increased focus on public programs was a feature throughout the year, including artist talks, panel discussions, performances, and platforms for critical arts writing. Audience levels have increased across both Gertrude Contemporary and Gertrude Glasshouse. In particular, Gertrude Glasshouse welcomed more visitation across the year since the project space opened in 2015. In deepening audience engagement at Gertrude Contemporary, the organisation embarked on a new partnership with the High Street focused festival The Eighty-Six; partnered with Perimeter Books to present the inaugural Same Page Art Book Fair, supporting local arts publishers, journals and distributors; in addition to the annual Gertrude Open Day. Gertrude Open Day was held on Saturday 18 February 2023, attracting 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 10,000 visitors to Gertrude's two venues. In addition, specific educational attendance was increasingly strong with tertiary groups, and with programs incorporated within the VCE curriculum, with secondary student groups, assisted by ongoing funding through contestable Department of Education funding programs.

Education activities at Gertrude performed strongly in 2023, with the participation of 1200 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). In 2023, Gertrude produced 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, including an in-depth interview series on *Octopus 23: THE FIELD* curated by Tamsen Hopkinson. Gertrude's teacher professional development program CAOTR, now in its ninth 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 Glasshouse, showing the vital demand for this program which connects regional and low-SES metropolitan teachers with contemporary art practice and each other. In late 2023, both of Gertrude's flagship education programs received further funding from the Department of Education and Training's Strategic Partnership Programs for the 2024–25 period.



Audiences attend the opening of *Octopus 23: THE FIELD* presented at Gertrude Contemporary. Photo: Kenneth Suico



## Strategic Summary

Our digital reach and engagement expanded in 2023 with the addition of resources from our education and public programs, digital launch of a conceptual album by Mikey Young and Raven Mahon titled *ever decreasing circles*, recordings of the entire public program series from Same Page Art Book Fair, and filmed artist talks across Gertrude's public program offerings.

The Gertrude digital archive 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 over 429,000 views across our digital channels, further supported by social media channel followers of 60,000. Media coverage of Gertrude programs throughout the year included editorial and advertising nationally and internationally, including the most editorial coverage to date of Gertrude Glasshouse programs. These numbers bring into focus the power and importance of strong digital presence and communications, in synergy with our on-site activities. 2023 continued the organisation's trajectory of increasing visitor engagement while presenting an international standard exhibition program supporting the production of new works by leading Australian and international artists.

Our achievements in 2023 would not have been possible without the financial contribution of our public and private supporters. With multi-year core funding from Creative Australia (formerly Australia Council for the Arts) through the Four Year Funding for Organisations and the Visual Arts and Crafts Strategy as well as Creative Victoria's Creative Enterprises Program Gertrude was able to present an ambitious program with increased support for artist's projects. 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, supporting artists and connecting with audiences.

In early 2023, Gertrude finalised a new Strategic Plan for 2024 – 2028 to support its application as a leadership organisation to Creative Australia's Visual Arts and Craft Strategy funding round for 2025 – 29. Mid-year we learned that Gertrude would be one of only four organisations in Victoria receiving this funding from 2025. We are excited to plan for the organisation's 40th year and beyond with the increased capacity and funding certainty in place.

Gertrude is fortunate to have a dedicated group of private supporters many of whom have long-standing relationships with the organisation. We are continually grateful for Gertrude Glasshouse patrons Michael Schwarz and David Clouston's support of this dynamic program that provides a significant platform for the two-year studio program artists to present ambitious solo exhibitions. Similarly, Proclaim's commitment of more than 20 years to supporting the presentation of the Octopus exhibition series has had an immeasurable impact on independent curatorial practice in Australia.

In 2023 we received a transformative donation from 101 Collins Street representing the proceeds from their auction held the previous year. We are grateful to Curator Emily Cormack and the 101 Collins team for their ongoing support of Gertrude and the visual arts through the *Art In Focus* series presented in the building's West Pools.

The Gertrude Edition continues to be an important fundraising initiative for our artistic programs. The 2023 Gertrude Edition was contributed by Mikala Dwyer and launched at the Proclaim office which showcases an extensive collection of past Gertrude Editions and works by alumni artists collected by Jon Broome over 20 years of supporting the organisation. We are thankful to generous artists and loyal collectors who make this initiative possible.

Strong governance is an important factor in achieving our vision and long-term strategic goals. We are fortunate to have a committed group of Board Members who volunteer their time and expertise to ensure the strength, vibrancy and sustainability of the organisation through evolving social, cultural and political times.



# Artistic Program

## Gertrude Contemporary

Gertrude's major exhibition program is presented at our main gallery spaces at 21–31 High Street, Preston South. In 2023, 8 exhibitions were programmed, consisting of 6 paired solo artist exhibitions and 2 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.



Installation view of *Octopus 23: THE FIELD*, curated by Tamsen Hopkinson, featuring *Tāhū* by Shannon Te Ao and Tamsen Hopkinson, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro





Installation view of Hayley Millar Baker, *Nyctinasty* at Gertrude Contemporary, 2023.  
Photo: Christian Capurro.

## Hayley Millar Baker *Nyctinasty* 11 Feb – 26 Mar 2023

### Artist Talk:

Ryan Presley and Hayley Millar Baker  
in conversation with Hannah Presley,  
held on Saturday 18 February, 3.30pm

*'Nyctinasty is extremely personal, expressing Baker's own experiences of self-preservation and the links between physical and spiritual worlds. It looks at the big questions — the connections between life, death and the afterlife — but also delves into her own psyche and domestic sphere. By further looking at female strength through tropes of the horror genre, Baker centres women's empowerment alongside histories of magic and spirituality; the intimate is a form of wider revelation.'*

Following its presentation at the National Gallery of Australia as part of the *4th National Indigenous Triennial: Ceremony* exhibition in 2022, Gertrude presented an iteration of Gunditjmara and Djabwurrung artist Hayley Millar Baker's *Nyctinasty*.

Representing the rhythmic movement of leaves or petals in higher plants in response to the onset of diurnal changes in light, *Nyctinasty* emblematically translates these crucial movements of self-preservation and survival to echo the ways humans face the delicate balance between the physical world and the spiritual realm. This 'in-between' – a space operating on multiple frequencies, where spirits linger and the mind and body shift into a state that tethers life, death and afterlife together as one – revealing the unbroken link of communication between the two.

*Nyctinasty* centres female power and strength in reference to elements of the horror genre that is often focused on women's psychosis. The female body is employed as a vessel to carry a present-day practice of magic and spirituality – descending from many millennia of spiritual practices. As the protagonist's commanding character remains cognisant of her task, she carries herself meditatively through the all-too-well-known domestic space with confidence, acutely aware of her surroundings – physically and psychologically – openly and unafraid.

Hayley Millar Baker is represented by Vivien Anderson Gallery, Naarm Melbourne, and Cassandra Bird Gallery, Eora Sydney.



Installation view of Ryan Presley, *Fresh Hell*, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro

## Ryan Presley *Fresh Hell* 11 Feb – 26 Mar 2023

### Artist Talk:

Ryan Presley and Hayley Millar Baker  
in conversation with Hannah Presley,  
held on Saturday 18 February, 3:30pm

*'With their vibrant colours and liberal use of gold leaf, Presley's paintings are playful, sobering, and oddly familiar – modern revenge fantasies built over a rich, complicated scaffold of iconography and narrative.'*

Walter Marsh, *Guardian Australia*

*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* was 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.

'Fresh hell' is a sardonic term used to describe when things go from bad to worse very quickly and inexplicably. Over the last ten years Presley has built a reputation for re-appraising difficult histories and, in the context of this new body of work, the exhibition title tells us something of the admonition the artist wishes to make against the ongoing treatment of Aboriginal people in Australia.

Ryan Presley: *Fresh Hell* was a co-commission by ACE, Adelaide, and Gertrude. The project was supported by the Australian Government through the Creative Australia, its arts funding and advisory body, and the Queensland Government through Arts Queensland.

Ryan Presley is represented by Milani Gallery, Meanjin Brisbane.



Installation view of Octopus 23: *THE FIELD*, curated by Tamsen Hopkinson, featuring *Tāhū* by Shannon Te Ao and Tamsen Hopkinson, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro

## *Octopus 23: THE FIELD* Curated by Tamsen Hopkinson 15 Apr – 11 Jun 2023

Opening Event:  
Friday 14 April 2023, 6 – 8pm

Exhibiting artists:  
Bella Besen (VIC), Nicola Blumenthal (VIC),  
Dean Cross (NSW), Tamsen Hopkinson (VIC), Raven  
Mahon (VIC), Ming Ranginui (NZ), Shiraz Sadiqueen (NZ),  
Shannon Te Ao (NZ), Mikey Young (VIC)

Tristen Harwood concrete poem, design by  
Narelle Brewer and photography by Amy Stuart

Mikey Young and Raven Mahon,  
'Ever Decreasing Circles', digital audio launch

Inaugurated in 2000, the Octopus series of annual exhibitions supports curatorial research and new directions in exhibition-making. In 2023, Octopus was curated by Naarm Melbourne-based Māori curator, artist and producer Tamsen Hopkinson. *THE FIELD* is an exhibition that considers ideas of value and navigation. It is a meditation on luminous intensity and reflection, with particular significance around the colour silver. For Māori, hiriwa (silver) was used to reflect moonlight as a navigation tool. Hiriwa also translates to ideas around healing, defence and growth.

*THE FIELD* is an exhibition that considers ideas of value and navigation. Using the International Systems of Units (SI) as a framework, the exhibition addressed capital, culture industry influence and its current role in contemporary practice. The SI comprises a coherent system of units of measurement starting with seven base units; length (meter), time (second), amount of substance (mole), electric current (ampere), temperature (kelvin), mass (kg) and luminous intensity (candela). Through a range of contemporary practice across Aotearoa and Australia, participating artists examine the complexities of how we assign value, and how we navigate the systems and structures that influence these values.

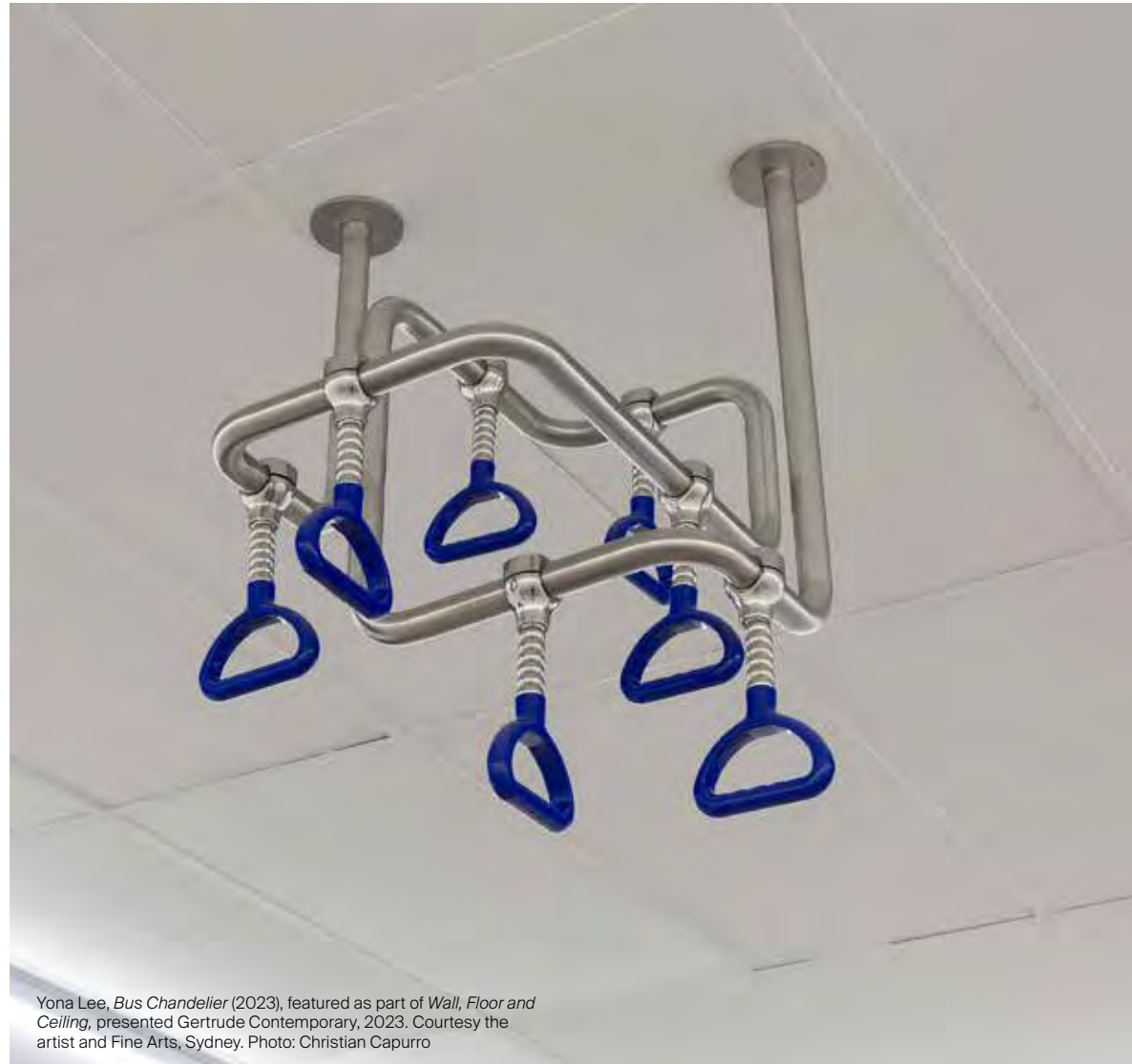
*'Tāhū offers a statement about how Hopkinson is inhabiting the role of curator in this show, which is significant in the context of Octopus, Gertrude Contemporary's signature exhibition series, which has seen a different guest curator invited annually since 2002 to produce a whole-gallery show. Hopkinson occupies this space, traditionally filled by institutional curators—including Kimberley Moulton (Yorta Yorta), Joel Stern, Georgie Meagher, to name just a few from recent years—purposefully as an artist/curator. As a matter of principle, she destabilises the hierarchy between curatorial producer and participating artist. Hopkinson explains to me that the curator–artist divide could be perceived as "separate to kaupapa Māori and belonging [instead] to a Western colonial power structure." Unpicking the cultural assumptions of this separation and instead fostering lateral and collective relationalities between participants is one of her exhibition's most interesting, even if subtly sung, contributions to curatorial practice.'*

Helen Hughes, *Contemporary Hum*



Installation views of Octopus 23: *THE FIELD*, curated by Tamsen Hopkinson, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro





Yona Lee, *Bus Chandelier* (2023), featured as part of *Wall, Floor and Ceiling*, presented Gertrude Contemporary, 2023. Courtesy the artist and Fine Arts, Sydney. Photo: Christian Capurro

## Yona Lee *Wall, Floor and Ceiling* 24 Jun – 27 Aug 2023

Exhibition Opening & Artist Talk:  
Saturday 24 June, 4 – 6pm

*‘Using modular structures and interconnected networks of steel, Lee creates large installations that seem to portray a system, a state of flux, or even entropic forces. These sizeable structures have become Lee’s spatial oeuvre, united by the prevalent stainless-steel tubing that is reminiscent of handrails and barriers in dense urban environments that encourage efficient and safe transit.’*

Tess Maunder, *Ocula*

*Wall, floor and ceiling* is a new ensemble of sculptural works developed by South Korean-born, Aotearoa-based artist Yona Lee. The artist is known for her site-responsive stainless-steel sculptures and installations that question notions of place and transit, migration and belonging, public realm and private space.

It could be suggested that her project for Gertrude riffs on the oft noted quote of revered Swiss architect Le Corbusier – ‘A house is a machine for living in’. *Wall, floor and ceiling* takes form as a reductive presentation of three distinct sculptural works, one presented on the wall, one on the floor and one affixed to the ceiling. These forms play with the notion of functionality familiar within Lee’s practice, exalting seemingly commonplace forms within domestic or industrial environments and rendering their functionality almost perfunctory. Of importance to the artist is a questioning as to how objects within a space may create their own interactions between each component, and the spaces in which they are presented.



Installation view of Lilian Steiner, *Flesh and Diamonds*, presented Gertrude Contemporary, 2023. Courtesy the artist. Photo: Christian Capurro

## Lilian Steiner *Flesh and Diamonds* 24 Jun – 27 Aug 2023

Exhibition Opening & Artist Talk:  
Saturday 24 June, 4 – 6pm

*Stepping into the wide, warehouse-style exhibition space of Gertrude, Preston, the first observable art works are eight larger-than-life wall-sized digital prints on chiffon, suspended on fisher hooks. Depicted on these prints are classically posed, evenly lit nudes of Steiner’s regular dance collaborators: Phillip Adams, Alice Dixon, Mara Gallagher, Lucy Guerin, Rebecca Jensen, Shelley Lasica, Shian Law and Geoffrey Watson. They stand in an identical contrapposto, more weight on one leg, arms hanging loosely over thighs, their gaze directed serenely off-camera. The prints are hung above eye-level, drawing the viewer’s gaze upward to meet the dancers’ faces. In dance, time is suspended for both dancer and spectator. In these stills, it is the dancers who are suspended, calling attention to the difference between live dance and the dance-object-artefact; a suspension of our idea of what dance is.*

Angelita Biscotti, *Performance Review*

Widely regarded and respected as one of the most innovative dancers and choreographers of her generation, Lilian Steiner has increasingly incorporated the language and influence of contemporary visual arts into her practice. *Flesh and Diamonds* expands her methodology of working and consolidates its embrace of the potential beyond performance spaces. As a discipline, dancers are frequently led by choreographic instruction, often refined in collaboration and almost invariably performed in close proximity. As a form of transferred embodiment, dancers readily engage and inhabit the movement pathways and musical dynamics from the bodies and capabilities of dancers before them.

For this first durational gallery project by Steiner, this acknowledgement of embodied transference is brought into focus as a form of homage. Manifesting as a series of 3D printed objects, developed through an ongoing collaboration with designer and 3D animator, Patrick Hamilton, the sculptural forms offer distilled yet abstracted portraits of some of the many collaborators and influences that inform her practice and shape her work. The sculptural forms take their shape from brief dance movements of her peers, enacted by Steiner, with the performative coordinates recorded and their data translated into the three-dimensional forms. Through this act of movement-capture, the works carry a sense of Steiner, her peers, and the inter-weavings of their working processes and methodologies.





Installation view of Sarah Contos, *In the Belly of Mary Shelley*, presented at Gertrude Contemporary, 2023. Courtesy of the artist and STATION, Naarm Melbourne and Roslyn Oxley9 Gallery, Sydney. Photo: Christian Capurro

## Sarah Contos

### *In the Belly of Mary Shelley*

16 Sep – 29 Oct 2023

Exhibition Opening & Artist Talk:  
Saturday 16 September, 3 – 6pm

*In the Belly of Mary Shelley* is the first institutional solo exhibition in Melbourne by Sydney-based artist Sarah Contos. Drawing upon the set design and psychological impact of German expressionist theatre and film, the environment creates an armature for the presentation of three interrelated filmic works. Across this trio of animations, the narrative arc unfolds to imagine periods of a fictional protagonist's life cycle: from a period of play and innocence; coming of age; and in the third, a transition from anxieties about the body, to the potential (and indeed, option) to create life. Contos has long employed collage and assemblage

to draw on existing imagery, and to collapse, reorder and reimagine representations of female figures to create layered tapestries of strength, resilience, and emotional complexity. Through the use of emerging artificial intelligence technologies, she opens up new methodologies for narrative construction, evolving the possibility of temporal progression within these moving image works.

In referencing author Mary Shelley, the project connotes her seminal work *Frankenstein*; or, *The Modern Prometheus* and its cautions around humankind's interest in experimenting with the creation of new life forms, and the ethical quandaries and existential threats that might arise out of such. But so too does it pay homage to the author of the proto science fiction novel, acknowledge her youth at the time of this accomplishment, and remind us that the work was, at least in its first edition, published anonymously. Contos' practice frequently creates works that are highly personal, pays tribute to strong female figures and their legacies, and creates space to reflect on the complexities of desire, longing, uncertainty and vulnerability.

Sarah Contos is represented by Roslyn Oxley9 Gallery, Gadigal Sydney; and STATION, Naarm Melbourne.



Installation view of Lou Hubbard, *Pleasure First*, presented at Gertrude Contemporary, 2023. Courtesy of the artist and Sarah Scout Presents, Naarm Melbourne. Photo: Christian Capurro

## Lou Hubbard

### *Pleasure First*

16 Sep – 29 Oct 2023

Exhibition Opening & Artist Talk:  
Saturday 16 September, 3 – 6pm

Gertrude was pleased to present *Pleasure First*, a solo exhibition by the Naarm Melbourne-based artist Lou Hubbard. Turning the corner as they enter the gallery, the viewer is confronted by a large, inflatable pool that leans precariously from the gallery wall to which it is tethered. Surrounding the pool are recognisable tropes from Hubbard's broader practice—the horse, the raincoat—that relate to her memories growing up in Meanjin Brisbane.

*When I was seventeen years old, I slipped out of The Gap, a Brisbane suburb in the gap between two mountains. I have since made artworks about formal and linguistic associations that link my experiences there such as empty swimming pools, maths operations, eye operations, the horse that I got aged eleven when my father left me for another woman.*

*Prior to writing Swimming Home, Deborah Levy asked, 'what is a swimming pool?' Her answer went something like this. Physically, the swimming pool is a hole in the ground, covered in water, so it's kind of like a watery grave. I once exhibited a vast collection of polystyrene "pools" that came with titles describing psychological complexes: Outdoor Complex. Indoor Complex. Complexes real and imagined. Pleasure First reframes the pool, the horse and raincoats (that item that most often ended up in my school's lost property) and connects them in a spatial geometry, like a Venn diagram: a mindset that remains central in the adult play fundamental to my practice.*

*In Pleasure First my pool is gravely literal. It is the ghost of suburban malfunction. It looms monstrous, empty. Nowadays my horse gently sleeps. Raincoats are racked, cloaked and collared, slung and hung. In my hands they endure acts of control and duress, pulled and squashed, tugged into flatness. Like the pool and the horse, the raincoats are stuck still, standing-in*

*Pleasure first... and then...and then.*

Tiarney Miekus, Weekend Picks, *The Age*, 7 October 2023





Installation view of *Gertrude Studios 2023*, curated by Amelia Winata, and featuring works by Lisa Waup, Nathan Beard and Dane Mitchell, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro

## *Gertrude Studios 2023* *Curated by Amelia Winata* 11 Nov – 17 Dec 2023

**Exhibiting Artists:**  
Elyas Alavi, Nathan Beard, Mia Boe, Arini Byng, Francis Carmody, Narelle Desmond, Ruth Höflich, Gian Manik, Dane Mitchell, Ezz Monem, Georgia Morgan, Steven Rhall, Nina Sanadze, Scotty So and Lisa Waup.

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 will offer 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.



Installation view of *Gertrude Studios 2023*, curated by Amelia Winata, and featuring works by Mia Boe, Arini Byng, Scotty So and Nathan Beard, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro



Installation view of *Gertrude Studios 2023*, curated by Amelia Winata, and featuring works by Ruth Höflich, Elyas Alavi and Georgia Morgan, presented at Gertrude Contemporary, 2023. Photo: Christian Capurro





Installation view of Francis Carmody, *A Relic Remains*, presented at Gertrude Glasshouse, 2023. Photo: Christian Capurro

# 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 2023, there were 10 exhibitions of exciting new contemporary art practice presented at Glasshouse by Gertrude Studio Artists, one curated exhibition and the launch of a new commissioning initiative.

The 2023 Gertrude Glasshouse exhibition program was supported by the City of Yarra Annual Grants Program.

## Artistic Program Gertrude Glasshouse



Diego Ramirez, 'I am a 'diaspora' Latinx. Hola. It means everyone back home thinks I am basic', 2023, performance documentation, Contact High 2023, Gertrude Glasshouse, Naarm Melbourne. Photo: Machiko Abe. Documentation facilitated by Open Practice Studio. Courtesy of Gertrude and Performance Review.

## Contact High 18 – 28 Jan 2023 Gertrude Glasshouse

Artists:  
Gabriella Imrichova, Sophie Gargan, Diego Ramirez  
and Kenneth Suico

*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*

In line with Gertrude's commitment to supporting curatorial practice and the presentation of ambitious projects and public outcomes, the month of January, 2023 was dedicated to Contact High.

Piloted in 2022, *Contact High* was a three-year partnership between Gertrude and Performance Review exploring the transference that occurs between performers and audiences in the gallery.

Over the course of four weeks, four Naarm based artists—Sophie Gargan, Diego Ramirez and Kenneth Suico and Gabriella Imrichova—were given full access to Gertrude Glasshouse as a space in which to develop, rehearse and workshop new or existing performance works, before showing them to the public.

*Contact High 2023* centred on the idea that everyone is now their own main character and 'all the world's a stage.' Curator Anador Walsh writes Contemporary existence is marked by the transformation of our lives into digitally digestible content, starring a persona of our own creation, whose character develops through a combination of self-mythology and mythologisation by others.

In his penultimate *Downward Spiral*, Kissick locates this sentiment within a contemporary art context. He suggests that in the art world we have become obsessed with the identity of the artist, writing: '...it has recently felt like your identity, which is now seen as residing elsewhere, in your race, your gender, your sexuality, your personal history, your trauma, has become a key part of what gives value to your self-expression.' If current trends in performance art are anything to go by, I have to agree. Contemporary performance (like all contemporary art) is characterised by the blurring of an artist with their work.





Installation view of Gavin Bell, Jarrah de Kuijer and Simon McGlinn, *The drunkard's cloak*, presented at Gertrude Glasshouse, 2023. Photo: Christian Capurro

## Glasshouse/Stonehouse *The drunkard's cloak* Gavin Bell, Jarrah de Kuijer and Simon McGlinn 3 Feb – 4 Mar 2023

**Exhibition Opening:**  
Thursday 10 March 2023, 6-8pm

**Panel Discussion:**  
Gavin Bell, Jarrah de Kuijer,  
Simon McGlinn and Karen Black,  
Saturday 4 February, 3pm

*The drunkard's cloak* was the culminating exhibition of the collaboration's residency in Chénau, France in July of 2022 as part of the Stonehouse/Glasshouse program. The group would like to thank the support of Antje, Andrew, Michael and David for creating a space and the opportunity for Australian and New Zealand artists to create new work.

Gavin Bell, Jarrah de Kuijer and Simon McGlinn are Australian born artists that have been in collaboration since 2008, previously under the name Greatest Hits.

They have exhibited nationally at; Neon Parc; West Space; Station Gallery; Gertrude Contemporary; Gertrude Glasshouse; Tristan Koenig; Sydney Contemporary; National Gallery of Victoria; Monash University Museum of Art; Australian Centre for Contemporary Art and Centre of Contemporary Photography, as well as internationally at; La Casa Encendida, Madrid (ES); TRIPLA, Bologna (IT); Adds Donna, Chicago (US); ACL partners, Paris (FR); MES 56, Yogyakarta (ID); XYZ Collective, Tokyo (JP); Wellington City Gallery, Wellington (NZ); Te Tuhi Center, Auckland (NZ) and Brennan and Griffin, New York (US).

The Collaboration was a part of Gertrude Contemporary's studio residency program from 2017–2019.



Installation view of Amrita Hepi, *The Anguilla Pursuit*. Presented at Gertrude Glasshouse, 2023. Photo: Christian Capurro

## Amrita Hepi *The Anguilla Pursuit* 10 Mar – 15 Apr 2023

**Exhibition Opening:**  
Thursday 10 March 2023

*As such, The Anguilla Pursuit enters a dialogue on the dislocating violence of colonial modernity versus a connection to place. The contrast between the natural path and migration of the long-finned eel and the artifices of human class and power, framed here as Hepi's solo journey through the velvet maw of the opera, is a stark and necessary reminder that Western and Indigenous ideas of eternity are not one in the same.*

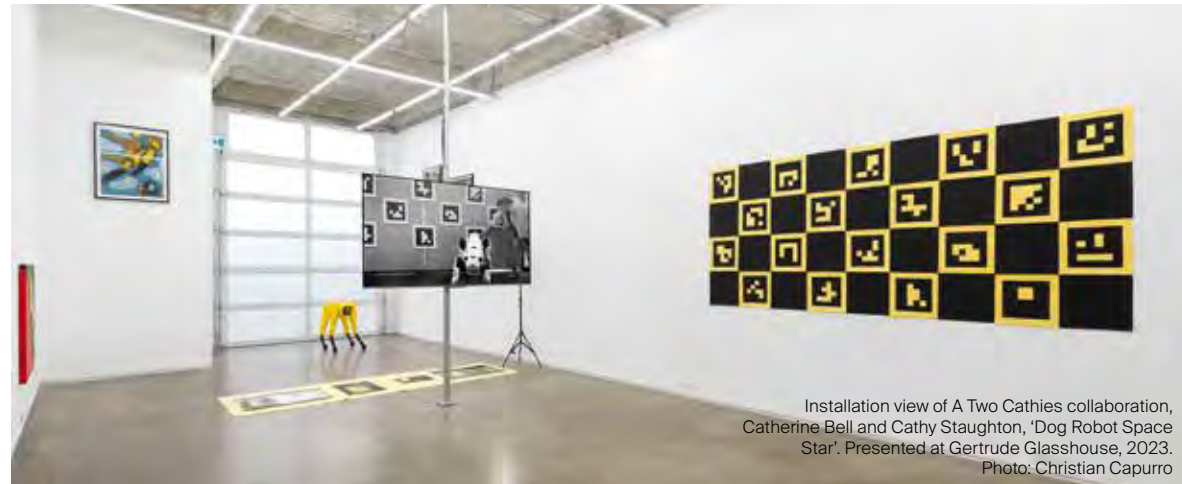
Commissioned by Sydney Opera House and C-Lab, Taiwan with the support of Ministry of Culture, Taiwan.

*The Anguilla Pursuit* takes inspiration from the migration of freshwater eels, *Anguilla Anguilla*, that travel over 2000 km from New Caledonia to the freshwaters of the Sydney Royal Botanic Gardens. In this split channel work, Hepi personifies the *Anguilla* home through the Sydney Opera House and into the surrounding water in a dynamic chase scene. Through metaphor and allusion, Hepi's work explores the physical and psychological dimensions of the 'oceanic feeling'.

Amrita Hepi is an award winning artist working with dance and choreography through video, the social function of performance spaces, installation and objects. Using hybridity and the extension of choreographic or performative practices, Amrita creates work that considers the body's relationship to personal histories and the archive. Amrita's work has taken various forms (film, performance, sculpture, text, lecture, participatory installation), but always begins with the body as a point of memory and resistance.

Commissioned by Sydney Opera House and C-Lab, Taiwan with the support of Ministry of Culture, Taiwan.





Installation view of A Two Cathies collaboration, Catherine Bell and Cathy Staughton, 'Dog Robot Space Star'. Presented at Gertrude Glasshouse, 2023. Photo: Christian Capurro

## Dog Robot Space Star A Two Cathies Collaboration – Catherine Bell & Cathy Staughton 21 Apr – 20 May 2023

**Exhibition Opening:**  
Thurs 20 April, 5 – 7pm

**Artist Talk:**  
Catherine Bell in conversation with Amelia Winata,  
Saturday 20 May, 4pm

Catherine Bell and Cathy Staughton, aka The Two Cathies, have worked together on projects since *The Portrait Exchange* (2009), their first collaborative venture for Arts Project Australia. The creative partnership's current project involves working exclusively with the infamous Boston Dynamics Robot 'Spot' during a six-month residency at RMIT Health Transformation Lab.

In the collaboration each artist performs as a muse for the other and their individual practices are strengthened. Broader contexts of intersectional feminism and social activism inform this method. Staughton paints portraits of Bell, and Bell produces video portraits to document their collaborative interaction. From this process, The Two Cathies produce separate artworks. For this collaboration, Staughton's paintings and Bell's videos are exhibited alongside each other and shown as one body of work.

The methodology challenges stereotypes about disability and works within a framework of feminist principles to demonstrate how lived experiences influence and align with identity politics in contemporary art. Bell's silent films acknowledge that Staughton is hearing impaired and, for a brief time in history, the genre provided an inclusive experience for the deaf community to fully participate in the popular cultural form.

*Dog Robot Space Star* fuses art, film and technology. Bell's Dadaist-inspired film explores the impact of COVID lockdowns on the creative psyche and the effect of prolonged, enforced, social isolation on marginalised and vulnerable communities. Staughton's series of two-dimensional artworks investigate the artist's passion for technology, and empathic relationship with 'Spot' the Boston Dynamics Robot. Situated together, the exhibition raises ethical questions about our duty of care to the technology that companions and serves us. Do we owe a debt of gratitude to the technological devices we bond with over extended periods of time? How should we respond when the technology we rely on malfunctions, becomes old and outdated, ceases and desists?

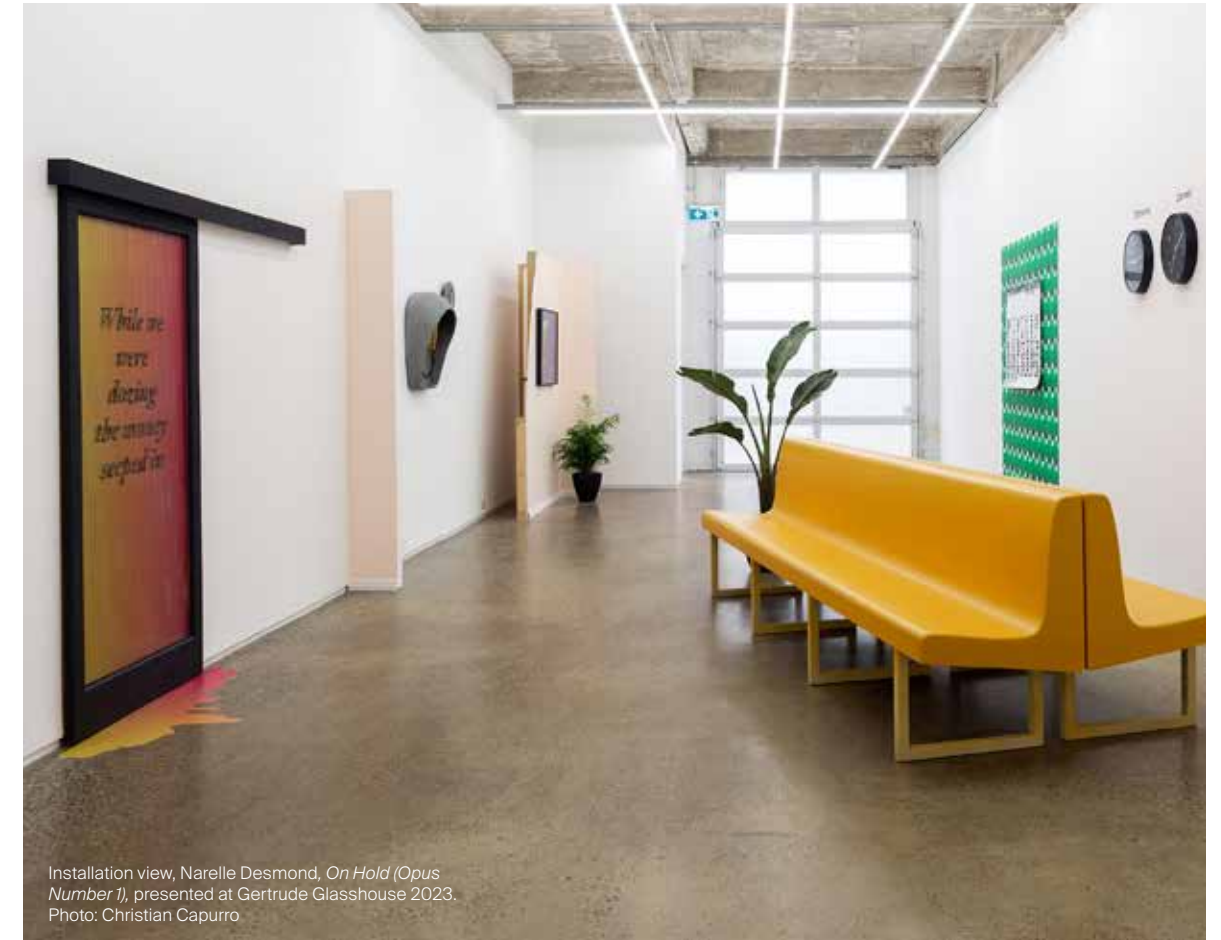
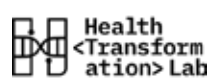
This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

*Dog Robot Space Star* has been made in partnership with RMIT's Health Transformation Lab, the host venue for The Two Cathies artist residency.

Catherine Bell is represented by Sutton Gallery and Cathy Staughton is represented by Arts Project Australia.

*Conceptually, the works of Dog Robot Space Star tackle a duality of care, within the disability space and the human interface with artificial intelligence. Current discourse is clear: people are worried AI may eclipse humanity and take our agency, whereas ironically, disabled people are still advocating to have control over their own lives.*

Jane Trengove, *Artlink*



Installation view, Narelle Desmond, *On Hold (Opus Number 1)*, presented at Gertrude Glasshouse 2023. Photo: Christian Capurro

## Narelle Desmond *On Hold* (Opus Number 1) 26 May – 24 Jun 2023

**Opening Event:**  
Thurs 25 May, 5 – 7pm

**Artist Talk:**  
Narelle Desmond in conversation with  
Amelia Winata for Melbourne Design Week,  
Saturday 27 May, 4pm

*Desmond keeps an FBI-style map on her studio wall, which she uses to connect her many and varied themes and ideas spanning critical theory, popular culture, the design object and how things are sold to the masses*

Camilla Wagstaff, *Art Collector Magazine*

Efficiency, Calculability, Predictability and Control—these are the core principles of the fast-food industry as were defined by the sociologist George Ritzer in the late twentieth century. According to Ritzer, the same homogenising qualities that had already infiltrated fast food chains had quickly taken hold of most facets of society, including institutions and organisations. Of course, Ritzer's line of thinking had already been explored decades earlier by countercultural groups including the Italian Radical Designers of the 1960s, whose works described the standardising effects of globalisation.

*In On Hold Opus Number 1*, Narelle Desmond poses the question: what implications do standardisation, as outlined by Ritzer, have on our present day understanding of the world – especially when we consider the experimental and radical attitudes of makers from the 1960s in retrospect? The exhibition embodies a waiting room, a space where everything seems to be derived from another era, but no one really notices or cares. As sociologist Mark Fisher puts it, "cultural time has folded back on itself." Indeed, here time appears to be stagnated.

Narelle Desmond is represented by The Renshaws, Meanjin Brisbane.

*On Hold (Opus Number 1)* is presented concurrently with *Autotimer* presented from 18 May – 17 June 2023 at FUTURES, Naarm Melbourne. The exhibition is presented as part of Melbourne Design Week.



Installation view of Scotty So, *Developing Sunset*, presented Gertrude Glasshouse, 2023. Courtesy the artist and MARS Gallery, Naarm Melbourne. Photo: Christian Capurro

## Scotty So *Developing Sunset* 30 Jun – 29 Jul 2023

**Exhibition Opening:**  
Thursday 29 June, 6 – 8pm

**Artist Talk:**  
Scotty So in conversation with Jasmine Penman,  
Saturday 29 July, 4pm

*I think people often like to categorise artists and art practices... For artists like me who are trans-disciplinary or multidisciplinary, it's not about the medium, but more about the works' content, so I don't really need to be bound by it. 'At the end of the day, identity is not what I want to talk about; it's more around playing with references, about truth and fiction and how I use this identity to play tricks, to make people think of alternative possibilities.'*

*Developing Sunset*, an exhibition by Scotty So, explored the dream of property ownership and its commodification within the realms of property development and the real estate industry. Through a collection of works created from 2019 to the present, So presents his perspective on starting a new life in an Australian suburb and the longing for a place to call home. Inspired by the Netflix series "Selling Sunset" and his experience growing up in Hong Kong, where property ownership signifies success, the exhibition delves into the visual language and texts used in real estate advertisements. Through paintings depicting real estate agents, real estate photography images of his own home, and reinterpreted construction site signs, *Developing Sunset* examined the seductive power of real estate advertisements and the complexities of personal identity in relation to the concept of home. So reimagines the promises made by developers and prompts a re-evaluation of the notions of success and fulfillment tied to property ownership.

Scotty So is represented by MARS Gallery, Naarm Melbourne.



Installation view of Mia Boe, *Going Insein*, presented Gertrude Glasshouse, 2023. Courtesy the artist and Sutton Gallery, Naarm Melbourne. Photo: Christian Capurro

## Mia Boe *Going Insein* 4 Aug – 2 Sep 2023

**Exhibition Opening:**  
Thursday 3 August, 6 – 8pm

**Artist Talk:**  
Mia Boe and Ma Ei in conversation with Amelia Winata,  
Saturday 26 August, 4pm

*Insein Prison* အင်းစိန်ထောင် is the largest prison in Myanmar/Burma. It was built in 1887 by British imperialists in a panopticon formation. Still in operation today, the prison is known for its inhumane conditions, corruption, violence and neglect, as well as for the imprisonment of political prisoners. Since the 2021 coup d'état by the military junta in Myanmar, over 23,000 political prisoners have been arrested. Before being sent to Insein "suspects" are sent to "interrogation centres," where they are physically, mentally and—in some cases—sexually abused. *Going Insein* is a study of the conditions of the prison. The exhibition is centred on fifteen small ink drawings that have been informed by various Burmese studies and accounts given by people who have been incarcerated in the prison.

The development of this project has been supported by Michael and Janet Buxton. Mia Boe is represented by Sutton Gallery, Naarm Melbourne.

*I've only done one exhibition on Burma in the past. My Dad is Burmese. He moved there when he was very young – I think he was five – as a refugee. He has been back a few times, but I didn't grow up with a strong connection to the place itself. It's such a complicated country. It was colonised by the British and it is still under this military dictatorship. I think there are a lot of common struggles between Aboriginal Australians and Burmese people, and the different types of colonisation they experience as well.*





Chris Fontana, Tracey Lamb, Amanda Laming, Nina Sanadze and Mimmalisa Trifilò  
*Habitat: ShrewD Collective*  
8 Sep – 7 Oct 2023

Opening Event:  
Thursday 7 September, 5 – 7pm

Literary Recital:  
Saturday 7 October, 3pm

*‘Care ethics + can joining an art collective make you happier? Social societies make the happiest, so why don’t more artists join artist collectives? Even better, a festival of artists’ collectives?’*

Gertrude is pleased to announce *Habitat* by ShrewD Collective, as part of the Collective Polyphony Festival, founded upon the central idea of community and peacebuilding. *Habitat* will be presented at Gertrude Glasshouse from 8 September – 7 October 2023.

The collective is comprised of artists Chris Fontana, Tracey Lamb, Amanda Laming, Nina Sanadze and Mimmalisa Trifilò.

*Habitat* began with an exploration of the storied ‘Tower of Babel’ concept, in which language is attributed symbolically as the source of division among the world’s people. ShrewD Collective has decided to build something positive together, engaging with a process that embodies the universal challenges of communication and mutual understanding.

Bringing together five very diverse visual languages, the artists collaborate to construct new architectural elements using words and conversations, clay, steel, paper, wood, stone, string, fabric, and plants. *Habitat* stands as an alternative to the Babel Tower; a porous and visually rich space that immerses viewers who can spend time exploring, reading, thinking, sitting, or gathering within.



Francis Carmody  
*A Relic Remains*  
13 Oct – 11 Nov 2023

Opening Event:  
Thursday 12 October, 6 – 8pm

Artist Talk:  
Francis Carmody in conversation with Amelia Winata,  
Saturday 11 November, 4pm

*A Relic Remains* draws from the remote past where societies connected the most mundane of happenings to the grandest of cosmic events. An uncommon seasonal shift attributed to celestial realignments, the formation of a mountain traced back to a family quarrel, and the abundance of a harvest perceived as a reward for a past deed. While much has changed within current world views and human understandings of its natural order, there are constants that even the greatest of societal developments are yet to erase.

*A Relic Remains* considers and stages a new story around the simple but persistent toothache and the appetite that drives human progress. Using the aperture of Gertrude Glasshouse’s gridded entrance and architecture as a starting point to tell a story, *A Relic Remains* is structured as a scene in action. The narrative extends the boundaries of everyday reality by connecting tooth decay with global-scale deterioration. Despite all that has happened the toothache remains.

Carmody completed a Bachelor of Fine Art at Victorian College of the Arts, Melbourne (2019), with a year studying Fine Arts (Hons) at Goldsmiths, University of London (2019). Recent exhibitions include *Laschamp Cycles*, *ReadingRoom* (2023), *Exposure Site*, Gertrude Glasshouse (2022), *And Shuffling*, Connors Connors, Melbourne (2022).

This project was made possible through support from the VCA Foundation board with the VCA50 Creative Development Grant and Yarra City Council with support from its small project grants.

*In perhaps a more direct interaction with the surrounding architecture, Carmody’s A Relic Remains takes as its starting point the steel-grided glass of Gertrude Glasshouse’s front window. This grid, like the graticules overlaying a map, is reminiscent of the latitudinal and longitudinal lines that grip the earth’s globe in the cartographic imagination. Technologies like cartography assist and restrict thinking. The underpinnings of cartographic science are deeply colonial and partial in nature and yet this navigational system is ubiquitously deployed and relied upon in the mobile world which we inhabit. It is among these big ideas concerning the impartiality of technology and “progress” that Carmody stages his work. A Relic Remains considers both scientific systems of knowledge and mythic concepts of the cosmos. It deploys these as the unseen players (biased and with their own flawed agendas) that have influenced the cosmic drama up until this point. And it is between these colossal ideas and the banality of a toothache — between the microscopic and macroscopic — that the lens of this exhibition continuously shifts.*

Skye Malu Baker, *unMagazine*



## Artistic Program Gertrude Glasshouse



Installation view of Elias Alavi, *Another Kind*, presented at Gertrude Glasshouse, 2023. Photo: Christian Capurro

Elyas Alavi

دیگرگونه

*ANOTHER KIND*

17 Nov – 16 Dec 2023

### Exhibition Opening:

Thursday 16 November, 6 – 8pm

Poetry reading and music shared  
in solidarity with Palestinian people,  
Saturday 25 November, 3pm

Performances and readings by Thabani Tony Tshuma,  
Mohamad Habib Chamas, Hasib Hourani, Farnaz  
Shahimi, Maya Hodge and Elyas Alavi

In this exhibition, Elyas Alavi presents a selection of drawings and paintings that act as a visual diary. Through these works, Alavi has documented and processed his feelings and memories connected to his queer identity.

The word دیگرگونه / Digar-gooneh holds a special significance in the Farsi/Dari language. It translates to "another way" or "another kind." For many queer individuals, versions of this word have become a poignant descriptor of their identity—it signifies as an alternative way of existence.

This project is generously supported by the South Australian Government through Arts South Australia and Creative Australia.

*Now based in Naarm, Alavi's practice continues to be informed by his experiences of migration and displacement, often focusing on the histories of the Southwest Asia and North Africa regions.*

Tess Maunder, *Ocula*



## Major Public Programs

As part of Gertrude's commitment to fostering both the production and presentation of contemporary art, Gertrude facilitates a range of programs that support, expand, and critically engage with our programs and the wider community. In 2023, this included new partnerships with Perimeter Books and the Eight-Six Festival.

Audiences attend Same Page Art Book Fair at Gertrude Contemporary, presented by Gertrude and Perimeter, 2023. Photo: Machiko Abe



## Major Public Programs

### Gertrude and Perimeter Books Same Page Art Book Fair 2 – 3 September Gertrude Contemporary

Over Father's Day weekend, Perimeter and Gertrude partnered to present the Same Page art book fair. The event was focused on innovative independent publishers and small-scale local imprints. The fair was held at Gertrude Contemporary over the weekend of 2–3 September from 11am–5pm.

Same Page brought together a select network of imprints, publishers and distributors who share a commitment to supporting local artists, writers and thinkers. The bespoke art book fair was a community-oriented event, highlighting the practices of small presses and collective activities in contemporary art publishing. Coinciding with Darebin's FUSE Festival, this event was part of the FUSE @ Large program.

Alongside a curated selection of stalls, Same Page featured public programs and book launches all weekend.

Food and drinks were served by our creative culinary friends at Long Prawn.

## Major Public Programs

### The Eighty-Six: STUDIO presents Vanessa Worm X Lou Hubbard 28 October Gertrude Contemporary

On Super Saturday – held on 28 October 2023 – Gertrude hosted a one-off collaboration between STUDIO, Gertrude and The Eighty-Six: Lou Hubbard X Vanessa Worm.

Vanessa Worm performed inside Lou Hubbard's exhibition *Pleasure First* at Gertrude Contemporary. STUDIO commissioned Lou Hubbard to make a new work, acting as set design for the collaborative performance and exclusive to the event.

The Eighty-Six is a new festival celebrating one of the world's greatest music cities – it's the biggest party a tram line has ever thrown. The festival's marquee event was Super Saturday: on October 28, more than 40 curators took over bars, nightclubs, bowls clubs, record stores, bocce courts and beyond along the 86 tram line in Northcote, Thornbury, Preston and Reservoir. Kicking off in the early A.M. and running through to sunrise, the entire Super Saturday program was free to attend.

STUDIO is the collaborative practice of Tamsen Hopkinson and Woody McDonald. STUDIO works closely with artists across various artforms to produce interviews, contemporary art exhibitions, live music events, radio and print resources.



Vanessa Worm performs amidst new works by Lou Hubbard as part of The Eighty-Six: STUDIO presents Vanessa Worm X Lou Hubbard, presented at Gertrude Contemporary, 2023. Photo: Machiko Abe

# Artistic Program Commissioned Writing & Published Resources

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.

## January 2023

New Writing  
Andrea Bubenik  
*The Subversive Icons of Ryan Presley*  
Essay co-commissioned by Adelaide Contemporary Experimental

New Writing  
Contact High 2023  
*RED HERRINGS, RED HERRINGS EVERYWHERE*  
Catalogue essay by curator Anador Walsh

Hayley Millar Baker speaks to *Nyctinasty*  
Re-published with the permission of the National Gallery of Australia  
Digital Publication

## February 2023

Artist Talk  
In Conversation: Ryan Presley and Hayley Millar Baker with Hannah Presley  
Digital Publication

## April 2023

Digital Album Launch  
Raven Mahon and Mikey Young  
*Ever decreasing circles* (2023)  
Presented as part of *Octopus 23: THE FIELD* curated by Tamsen Hopkinson  
Score duration: 60 mins  
Guitar, piano, clarinet, harmonica, synthesizer, sampler, bass, cello  
Courtesy of the artists

## Special Event

Catherine Bell & Cathy Staughton  
Dog Robot Space Star & RMIT Health Transformation Lab  
Boston Dynamics Robot Dog 'Spot' appearance courtesy of the RMIT Health Transformation Lab  
Digital Publication

## May 2023

Artist Talk  
In Conversation: Catherine Bell with Amelia Winata  
Digital Publication

## Artist Talk

In Conversation: Narelle Desmond with Amelia Winata  
Digital Publication

## June 2023

New Writing  
*On Measuring Distance: THE FIELD*, by Helen Hughes  
Commissioned and first published by Contemporary HUM. Republished by Gertrude with permission from HUM and the author.  
Digital Publication

## Exhibition Poster

*Octopus 23: THE FIELD*  
Poetry by Tristen Harwood, photography by Amy May Stuart, design by Narelle Brewer  
Digital Publication

## Artist Talk

In Conversation: Yona Lee and Lilian Steiner with Mark Feary and Amelia Winata  
Digital Publication

Artistic Program  
Commissioned Writing & Published Resources

Education  
Artist Interview  
Shannon Te Ao on *Octopus 23: THE FIELD*  
curated by Tamsen Hopkinson  
Digital Publication

Education  
Artist Interview  
Shiraz Sadikeen on *Octopus 23: THE FIELD*  
curated by Tamsen Hopkinson  
Digital Publication

Education  
Artist Interview  
Ming Ranginui on *Octopus 23: THE FIELD*  
curated by Tamsen Hopkinson  
Digital Publication

**July 2023**  
Artist Talk  
In Conversation: Scotty So and Jasmine Penman  
Digital Publication  
New Writing  
Jasmine Penman  
*Developing Sunset*

**August 2023**  
Artist Talk  
In Conversation: Mia Boe and Ma Ei with Amelia Winata  
Digital Publication

**September 2023**  
Artist Talk  
In Conversation: Lou Hubbard and Sarah Contos  
with Mark Feary  
Digital Publication

Panels Discussions  
Same Page Art Book Fair  
Book Design Under Inflation: Zenobia Ahmed,  
Narelle Brewer, Kim Mumm Hansen, Paul Mylecharane  
and Žiga Testen. Moderated by Dan Rule  
Digital Publication

Read the Room: Hana Earles, Georgia Lyon,  
Carmen-Sibha Keiso and Luyuan Zhang.  
Digital Publication

Read the Room: Hana Earles, Georgia Lyon,  
Carmen-Sibha Keiso and Luyuan Zhang.  
Digital Publication

What is Book: Zenobia Ahmed, Rohan Hutchinson,  
Oscar O'Shea, Bailey Sharp. Moderated by Dan Rule.  
Digital Publication

Room for More: Jessie French, Fred Mora and  
Lauren Stephens. Moderated by Maitiú Ward.  
Digital Publication

Silent Army Archive: Michael P Fikaris.  
Digital Publication

Where do books Belong? Liam Vaughan, Fi Wilson  
and Romany Manuell.  
Digital Publication

Prototypical Architecture Publishing: Stuart Geddes,  
Michael Roper, Tom Ross. Moderated by Maitiú Ward.  
Digital Publication

**October 2023**  
Artist Talk  
Literary Recital: Chris Fontana (ShrewD Collective),  
Josephine Mead (In-kind Collective), Ben Qin (Chinese  
Museum Arts Collective), Sarah Rudledge (In-kind  
Collective), Mimmalisa Trifilò (ShrewD Collective),  
Mao Zhe (Chinese Museum Arts Collective)  
Digital Publication

**November 2023**  
Artist Talk  
In Conversation: Francis Carmody  
and Amelia Winata  
Digital Publication

Special Event  
Poetry reading and music shared in solidarity with  
Palestinian people  
Thabani Tony Tshuma, Mohamad Habib Chamas,  
Hasib Hourani, Farnaz Shahimi, Maya Hodge and  
Elyas Alavi  
Digital Publication



# 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. This publishing output sits alongside and is a companion to Gertrude's ongoing support of Performance Review via the Contact High performance program and our ongoing professional mentorship of Performance Review's Director, Anador Walsh.

Kenneth Suico, *Nostos, Sing It To Me (Balikbayan)*,  
performance documentation, Contact High 2023, Gertrude  
Glasshouse, Naarm (Melbourne). Photo: Machiko Abe.  
Documentation facilitated by Open Practice Studio.  
Courtesy of Gertrude and Performance Review.



## *The Anguilla Pursuit*

Amrita Hepi

by Hamish McIntosh

As beautiful as it can be, water is an imperfect medium. It can both sparkle and be contaminated by the detritus of the everyday, like leaves, oil and bacteria. It can be pleasurable and tainted, a sustainer of life and a catalyst for death. It can be, as in the Western imagination, an organ for empire that washes over the subject, or, as in Amrita Hepi's *The Anguilla Pursuit* (2023), a deeply connected site of Indigenous resistance.

24.01.23 – 25.01.23

Gabriella Imrichova

by Helen Grogan

For this issue, Helen Grogan writes about Gabriella Imrichova's 24 and 25 January durational performances presented as part of Contact High 2023.

Two public performances, each four hours long, took place on Tuesday 24 January and Wednesday 25 January. This text draws from both, as well as a closed 'learning' session on the afternoon of Saturday 21 January.

## *Drunken Mind, Heavy Heart*

by Olivia Bennett

Piloted in 2022, Contact High is a three-year partnership between Gertrude and Performance Review exploring the transference that occurs between performers and audiences in the gallery. In January 2023, Contact High's participating artists were Sophie Gargan, Gabriella Imrichova, Diego Ramírez and Kenneth Suico. These artists presented work on 18, 24 and 25 January.

Olivia Bennett writes in response to Sophie Gargan, Diego Ramírez and Kenneth Suico's 18 January performances as part of Gertrude – Performance Review.

## *Georgia Banks in conversation*

by Ari Tampubolon

Ari Tampubolon's interview with Georgia Banks took place late in 2022 and is the fourth and final piece from the 2022 edition of Gertrude – Performance Review.

Banks is a performance artist whose works begin with an invitation and a provocation. She was a Gertrude Studio Artist from 2019 – 2022. Banks exhibited *Remains to be Seen* at Gertrude Glasshouse 23 April – 22 May 2021. *DataBaes* was showing at The Ian Potter Centre: NGV Australia til 20 August 2023 as part of *Melbourne Now*.



# Gertrude Studio Program

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

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

The Gertrude Studio 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.

Audiences attend Mia Boe's studio on Gertrude Open Day 2023. Photo: Machiko Abe

## Artists commencing residencies in 2023

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 2023 these opportunities with visiting representatives included:

- Johanna Bear Art Gallery of NSW, Sydney
- Jessica Clarke, Shelley McSpedden and Elyse Goldfinch, Australian Centre for Contemporary Art, Melbourne
- Liu Ding (Yokahoma Triennale), Alia Swastika (Sharjah Art Foundation), Wassan Al-Khundhairi (Hawai'i Triennale) with Mikala Tai and Tahmina Maskinyar, Australia Council and visiting curator delegation
- Jennifer Higgie and Pip Wallis, Monash University Museum of Art, Melbourne
- Victoria Wynn-Jones, independent curator, Auckland
- Jens Cheung, independent curator, Darwin
- Charles Esche, Van Abbemuseum, Netherlands
- Soojung Yi, National Museum of Modern and Contemporary Art, Seoul
- Tomohiro Masuda, The National Museum of Modern Art, Tokyo
- Lucy Latella, Museum of Contemporary Art (MCA), Sydney
- Tim Riley Walsh, Museum of Contemporary Art (MCA), Sydney
- Andy Butler, independent curator, Melbourne.



### *Elyas Alavi* Gertrude Studio Artist 2023 – 2025

Expressed in poetry, painting, installation, performance and moving image, Alavi's practice examines themes of identity and representation through the complex intersections of race, displacement, gender, and sexuality. More specifically, his work explores complex histories in the Greater Middle East region.

Alavi has exhibited nationally and internationally and has published three poetry books in Afghanistan and Iran. He graduated with a Master of Visual Arts from the University of South Australia in 2016 and a Master of Fine Arts at Chelsea College of Arts, University of London. He is the recipient of the 2019 Anne & Gordon Samstag International Visual Arts Scholarship.

## Artists commencing residencies in 2023



### *Hayley Millar Baker* Gertrude Studio Artist 2023

Hayley Millar Baker is a Gunditjmara Djabwurrung artist, born in South-West Melbourne, Australia (1990). Through examining the role our multi-faceted identities play in translating and conveying our experiences, Hayley works across photography, collage, and film to interrogate and abstract autobiographical narratives and themes relating to her own identity - drawing on spirituality, Indigeneity, womanhood, motherhood, and the psyche. Her oblique storytelling methods and methodologies encourage us to embrace that the passage of identity, culture, and memory are not linear nor fixed.

Hayley's works are held in significant public institutional collections across Australia, and has exhibited nationally and internationally. Hayley has been a finalist in several prestigious national and international art prizes and has won the John and Margaret Baker Memorial Fellowship for the *National Photography Prize* (2020), the *Darebin Art Prize* (2019), and the Special Commendation Award for *The Churchie National Emerging Art Prize* (2017). Hayley presented a new commission 'Nyctinasty' for the *4th National Indigenous Art Triennial: Ceremony* at the National Gallery of Australia (2022). She was selected as one of eight artists to exhibit in the Museum of Contemporary Art's *Primavera: Young Australian Artists* (2018). Hayley was a feature artist in *PHOTO2021: International Festival of Photography* (2021). In 2021 Hayley presented an early career-survey exhibition '*There we were all in one place*' at UTS Gallery, curated by Stella McDonald. The exhibition brought together five pivotal bodies of work created between 2016-2019 from Hayley's early career to tour Australia in 2022.



### *Nathan Beard* Gertrude Studio Artist 2023 – 2025

Nathan Beard is a multidisciplinary artist whose work draws from his Australian-Thai heritage to unpack the porous and precarious influences of culture and memory. Through the incorporation of exchanges with his family and archives alongside broader cultural signifiers of 'Thainess', Beard playfully express the complexities surrounding authenticity and diasporic identity.

Recent exhibitions include *A Puzzlement*, Perth Institute of Contemporary Arts (2022), *Husk, Futures* (2022), *Low Yield Fruit, sweet pea* (2022), *White Gilt 2.0*, Firstdraft (2020), *A dense intimacy (with Lindy Lee)*, Bus Projects (2019) and WA Focus: *Nathan Beard*, Art Gallery of Western Australia (2017).

In 2022 Beard completed an Australia Council residency at ACME Studios, London. He has been a finalist in the Ramsay Art Prize (2021) and the churchie emerging art prize (2020), and participated in the 4A Beijing Studio Program (2017). He is represented by sweet pea and Aster + Asha Gallery.



Artists commencing residencies in 2023



*Arini Byng*  
Gertrude Studio Artist  
2023 – 2025

Arini Byng works with the affective qualities of materials, gestures and settings; undertaking exercises in image, movement and form to negotiate political scenes.

Byng's output traverses photography, performance, video, and painting, to create complex, intimate studies in gesture and action. Her practice draws on the phenomenology of the body as it encounters the physical world. In recent work, she has incorporated her personal family archive to navigate identity, history, memory, and lived experience.

Born in 1987 on Gadigal Country and now based in Naarm, Byng is of Black American and Anglo-Celtic descent. Recent exhibitions and performances include *Some voices carry*, a solo exhibition presented at CAVES for PHOTO 2022; *Group Exhibition* at ReadingRoom; and *I felt it when you fell*, performed at Bus Projects, Gertrude Glasshouse, and Ararat Gallery TAMA.



*Dane Mitchell*  
Gertrude Studio Artist  
2023 – 2025

Originally from Tāmaki Makaurau Auckland, Aotearoa New Zealand, Dane Mitchell's practice might be most accurately described as a conceptually-lead investigation shaped by an interest in *things that contain*, such as museums, encyclopaedias, language and material enclosures and that which cannot be contained, such as vapours, forces, transmissions, eradications, breath and contagions. Currently he is working on a sprawling project *The Museum of Without* which proposes a museum without objects, artefacts and artworks; a museum of proxies and gaps—an unhinged museum of absent-hood, held together by its hermeneutical framing practices alone, displaying the techniques of enclosure and scaffolds of knowledge containment. *The Museum of Without* actively asks: what might a museum without artefacts be? What might a collection of losses hold and what might hold it?

Artists commencing residencies in 2023



*Georgia Morgan*  
Gertrude Studio Artist  
2023 – 2025

My name is Georgia Morgan (b. Eora Nation | Sydney 1992) and I am a Tamil Australian artist. My practice is devotional and aspirational. It is storytelling. I am in one place and longing for another (that may or may not exist).

My practice is multidisciplinary and includes large-scale site-specific installations, photographs, videos, paintings and ceramics. Materiality, play, intuition and imagining inform my process.

When I look at the work I have made, I repeatedly think of puja. Puja is a hindu act of worship that involves offering physical objects — such as gold, fruit or flowers — to an image of a god. Sometimes gold foil or plastic fruit or flowers are offered. This doesn't detract from the value of worship, as it is the conviction of the action that matters.

This knowledge and use of material is consistent in my practice..



*Steven Rhall*  
Gertrude Studio Artist  
2023 – 2025

Steven Rhall is a post-conceptual artist operating from a position informed by Taungurung, white-passing, cis male, neuro-divergent experiences/typologies. These biographical 'framing devices' frequently inform, and sometimes form the basis of his research, artistic concerns and production often located at various intersections pertaining to ideas of a 'First Nation art practice' and the Western art canon.

Rhall's practice is further located when the relational concerns historical and contemporary presentation of art (and 'Culture') by First Nation peoples particularly in consideration of framing devices informing the authoring and perception of narrative and as ultimately underwriting the artistic encounter. Within this space, Rhall also interrogates ideas of the curator/curatorial and is interested in generative methodologies aligned with notions of the artist-curator, exhibition/gallery as form and related expanded fields.

Artists continuing residencies in 2023



*Mia Boe*  
2022 – 2024



*Francis Carmody*  
2022 – 2024



*Ruth Höflich*  
2022 – 2024



*Gian Manik*  
2022 – 2024



*Ezz Monem*  
2022 – 2024



*Nina Sanadze*  
2022 – 2024



*Scotty So*  
2022 – 2024



*Lisa Waup*  
2022 – 2024

Artists concluding residencies in 2023



*Hoda Afshar*  
2020 – 2023



*Darcey Bella Arnold*  
2020 – 2023



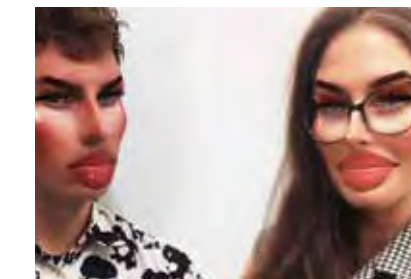
*Justin Balmain*  
2020 – 2023



*Catherine Bell*  
2020 – 2023



*Narelle Desmond*  
2021 – 2023



*Matthew Harris  
& Sarah Brasier*  
2020 – 2023



*Amrita Hepi*  
2020 – 2023



*Mia Salsjö*  
2020 – 2023





ARTNOW: Shannon Te Ao (still image), *Octopus 23: THE FIELD*. Filmed by Justin Balmin. Resource by Gertrude with the support of The Department of Education and Training's Strategic Partnerships Program.

# 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: Ming Ranginui (still image), *Octopus 23: THE FIELD*. Filmed by Justin Balmin. Resource by Gertrude with the support of The Department of Education and Training's Strategic Partnerships Program.

## ARTNOW at Gertrude – Student Learning

Gertrude's core education offering, the ARTNOW program was being rolled out using both face-to-face and online delivery modes in 2023. 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 2024–2025 period, Gertrude continued 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 *Octopus 23: THE FIELD* curated by Tamsen Hopkison at Gertrude Contemporary, tailored to the Victoria school curriculum as an online incursion throughout Term 2 and Term 3. The program included developing additional resources expanding on the curriculum ties of both the thematic, artistic production and curatorial approach for the exhibition, including extended published essays and video interviews with artists.

Throughout 2023, Gertrude's ARTNOW program for VCE students serviced 440 students and 32 teachers.

Across Gertrude's Secondary and Tertiary education offerings, over 700 students have attended our programs in 2023.



Lisa Waup. Courtesy of the artist.

## 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 2023 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, 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: Elyas Alavi and Lisa Waup.

The program toured regional and metropolitan organisations from Wednesday 29 November until Friday 8 December 2023.





## Education & Outreach

Audiences attend studio talks with  
Gian Manik on Gertrude Open Day  
2023. Photo: Machiko Abe



### *Gertrude Open Day* Open Studios, Artist talks and Workshops Sat 18 Feb 2023 Gertrude Contemporary

Gertrude Open Day  
Saturday 18 February, 12 – 6pm  
Gertrude Contemporary

Scotty So teaching Mahjong  
Lisa Waup teaching raffia bracelet weaving  
Auslan interpreted studio tours

Artist talk: Ryan Presley and Hayley Millar Baker in  
conversation with Hannah Presley

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 impactful artistic production in addition to being a publicly-focussed exhibition presentation space. 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 provided an opportunity for the local community to meet with artists, witness process in action and begin in-depth dialogue with new ways of practicing.

Studio tours were led by Gertrude staff and free public workshops were hosted by studio artists Lisa Waup and Scotty So.

## *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.

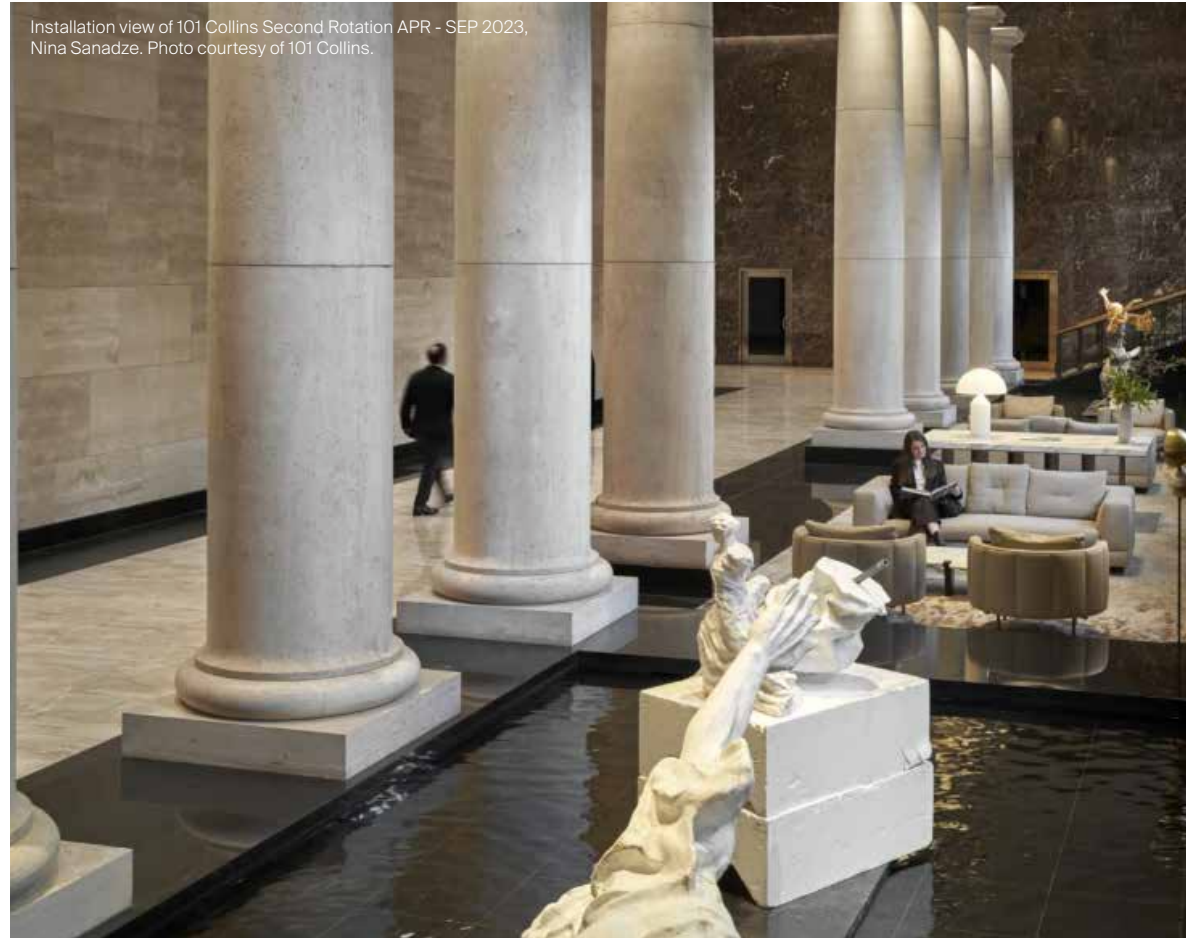
In 2023 these projects included a major co-commission, curated offsite exhibitions and a retrospective of the Gertrude Editions.

Installation view of the 2023 Glasshouse Roller Door Commission:  
*At the end of the day*, by Dan Moynihan, presented at Gertrude  
Glasshouse, 2023. Courtesy of the artist and Tolarno Galleries,  
Naarm Melbourne. Photo: Christian Capurro





## Partnerships & Strategic Programs



### 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 2023, Yona Lee undertook a two-week residency at the Norma Redpath Studio in support of her solo exhibition at Gertrude Contemporary.

### 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 Gertrude Studio Alum Noriko Nakamura, and the second by Studio Artist Nina Sanadze, launched in July 2023.

## Partnerships & Strategic Programs



### 2023 Gertrude Edition Mikala Dwyer

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.

Mikala Dwyer is one of Australia's most respected artists. Exhibiting prolifically nationally and internationally since the 1980s, her distinctive practice is revered for its consistent metabolism across sculpture, installation, painting, performance and, more recently, animation. Elaborating symbolism and rituals of the sacred, profound and magical, her works are noteworthy for their evocation of the alchemical, mysterious and unknowable. Her work takes objects, forms and materials from the everyday, writhes them through the canons of geometric abstraction and minimalism of 20th century art and design, and disperses them poetically within museum, gallery and public environments. It is a practice marked by its consistent experimentation with materiality, form and configuration, mystically arranged to encompass and create forces of energies within space.

The two editions are based upon larger banner works first commissioned by the Govett-Brewster Art Gallery / Len Lye Centre, New Plymouth, Aotearoa as part of her 2019 project *Earthcraft*, taking cue from the Old English word for geometry (*eorðcræft*). The works were subsequently shown at Anna Schwartz Gallery in 2020 and are now held within the collection of the Art Gallery of South Australia. The two 2023 Gertrude Editions have been produced in collaboration with bespoke screen-printing and design house Spacecraft.

Mikala participated in the Gertrude Studio Program from 2019–2022. She has presented solo exhibitions and contributed to curated projects at Gertrude since 1990, including: *Ode to the 'ō'ō* (with James Hayes), Gertrude Glasshouse, 2021; Gertrude Studios 2021: *If Not at Arm's Length*; Gertrude Studios 2019; *Alterbeast*, 2010; *Untitled Installation*, 1991; and *Wall to Wall: Ceiling to Floor*, 1990.

Mikala Dwyer is represented by Roslyn Oxley9 Gallery, Gadigal Country Sydney and 1301SW, Naarm Melbourne.





# Community

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.

Supporters attend the launch of the 2023 Gertrude Edition by Mikala Dwyer. Photo: Machiko Abe

## Gertrude Board of Directors

at 31 December 2023

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

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

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 Brockett 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. Prior to that, Kim has held fundraising positions at the National Gallery of Victoria, Australian Centre for Contemporary Art and Malthouse Theatre. She is also on the Board of un Projects, an independent platform for art writing and was previously Deputy Chair at artist-run organisation Bus Projects between 2011 and 2019. Kim holds a Master of Art Curatorship and a Bachelor of Arts (Art History & Cinema Studies) from the University of Melbourne.

### 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.

### Ruth Höflich, Studio Artist Representative

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.

Gertrude would like to thank Board Members Mia Boe, Matthew Harris, Ben Hart and Anna Schwartz who concluded their terms in 2023.

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  
Amelia Winata

Gallery & Education Manager  
Sharon Flynn

Engagement Coordinator  
Brigit Ryan

Studios and Exhibitions Coordinator  
Ian Bunyi

Casual Front of House Staff:  
Francis Carmody, Anador Walsh

Casual Install Staff:  
Shannon McCulloch

Exhibitions Photographer:  
Christian Capurro

Event Photographer:  
Machiko Abe

Volunteers & Interns:  
Sarah Robertso, Mali Gordon, Georgia Milford, Georgie Cheeseman, Elmira Cheung, Kelly Semmler, Naomi Mendoza and Lauren Kennedy.

# 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 2023 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 2023 patrons and donors included:

Michael Schwarz and David Clouston,  
Gertrude Glasshouse Patrons

Proclaim, supporters of Gertrude's *Octopus* program since 2002

101 Collins

Michael and Janet Buxton

Professor Su Baker

Kim Brockett

Builders Arms Hotel

Jon Campbell

Emily Floyd

Shelley Lasica

Callum Morton

Bianca Robinson

Anna Schwartz

Helen Seales

Bala Starr

Irene Sutton

Sarah and Ted Watts

Roger Wood

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.

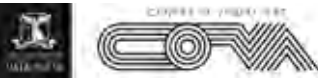
# Exhibition and Programming Partners

Proclaim have been a sponsor of Gertrude Contemporary's flagship *Octopus* exhibition since 2002.



## Residency partners

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

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



## Supporting Partners



## Production Partners



## Event Partners



Gertrude Contemporary Art Spaces Inc  
Statement of Financial Performance

Revenue	31 Dec, 2023	31 Dec, 2022
Grants & Funding	796,459	869,203
Donations & Fundraising	171,991	157,118
Rental income	41,410	46,392
Other revenue	65,052	89,660
<b>Total Revenue</b>	<b>1,074,912</b>	<b>1,162,373</b>
<b>Less Expenses</b>		
Program costs	-170,474	-179,151
Administration costs	-60,538	-58,653
Employee benefits expense	-528,796	-502,348
Occupancy	-45,354	-50,974
Depreciation and amortisation expense	-160,295	-171,026
Fundraising costs	-12,582	-10,237
Travel and accommodation	-24,799	-20,900
Other expenses	-22,055	-23,594
Finance costs	-20,836	-23,738
<b>Surplus/ (Deficit)</b>	<b>36,965</b>	<b>123,345</b>
<b>Statement of Financial Position</b>		
<b>Assets</b>		
Cash and cash equivalents	656,818	651,488
Trade and other receivables	59,639	7,279
Prepayments	18,712	5,444
Property, plant and equipment	20,388	23,260
Right-of-use assets	183,384	348,444
Rental bond	66,196	66,196
<b>Total assets</b>	<b>1,005,137</b>	<b>1,102,111</b>
<b>Liabilities</b>		
Trade and other payables	65,875	49,340
Lease liabilities	229,044	188,080
Employee benefits	75,139	65,855
Deferred Revenue	286,074	272,163
<b>Total liabilities</b>	<b>656,132</b>	<b>790,071</b>
<b>Net assets</b>	<b>349,005</b>	<b>312,040</b>

Detailed financial reports available on the ACNC Charity Portal



Audiences attend the exhibition opening of *Octopus 23: THE FIELD*, curated by Tamsen Hopkinson, featuring work by Ming Ranginui, presented at Gertrude Contemporary 2023. Photo: Kenneth Suico





Gertrude Contemporary  
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**GERTRUDE**