



# Gertrude 2021 Annual Report



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### cover

An education group visiting Andrew Atchison's exhibition *...shaped by a vision that is always structured through his own multiple horizons of experience...* at Gertrude Glasshouse, 2021.  
Photo: Machiko Abe

### opposite

Visitors at the opening of Amrita Hepi's *Monumental* at Gertrude Contemporary, 2021. Photo: Machiko Abe

### 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.

## Board Chair's Report

Jon Campbell



In 2021, Gertrude utilised a resilience that the organisation has long demonstrated. After the uncertainty of 2020 Gertrude was hopeful for a return to 'some kind of normal' but the global pandemic delivered more challenges to programs and to the wellbeing of artists, staff and board as Melbourne continued to move in and out of lockdown. It is a credit to all involved that the organisation was able to continue to support the studio and exhibiting artists creatively, professionally and financially through this time,

maintaining a rigorous schedule of exhibitions and programs, measured COVID-response strategies, and re-securing and strengthening organisational funding. Gertrude's modified artistic and exhibition program response has served to reinforce the impact of Gertrude in the national arts ecology.

In this unpredictable year there have been many highlights and achievements to celebrate: the launching of the re-designed and expanded Gertrude website, allowing Gertrude to increase its digital capabilities and document the organisation's almost 40-year history; the realisation of the Gertrude Curator in Residence program welcomed the inaugural curator Tim Riley Walsh into the position; establishing a First Peoples advisory group led by artist board representative Yhonnie Scarce; the establishment of a fully-funded, dedicated First Peoples artist studio; and the long overdue increase to Gertrude's staffing levels with the new roles of Gallery & Education Manager and Engagement Coordinator.

I would like to acknowledge and thank the Board for their contribution during another complex year. Board stability and engagement has provided a steady hand during this time. I would also like to extend my thanks to the Gertrude Co-directors, Tracy Burgess and Mark Feary, for their commitment to the organisation and to supporting each other, the staff and participating

artists throughout the challenges of the year. And to the Studio Artists — the heartbeat of Gertrude — for hanging in there particularly when studio access was impacted for long periods of time. Gertrude Studio Artists developed and presented critical and experimental exhibitions at Gertrude Glasshouse, and I would like to sincerely thank Michael Schwarz and David Clouston for their continued support of this important platform for experiencing contemporary art.

While we have been through an incredible moment in our history, and are still dealing with a somewhat unknown future, Gertrude continues to look outward with a positive view to continuing and expanding its crucial role as an incubator for contemporary art and artists.

## Artistic Director's Report

Mark Feary



Entering 2021 with the lingering shadow of the impacts of COVID and Melbourne's extended lockdowns during the previous year, the optimism that those impacts were part of history would be sadly misguided. The year's artistic program would commence with tentative promise, and then gradually become more confounding and less predictable as the year progressed. Gertrude remained committed to supporting artists, and deftly shifted and resituated its programming

so that it could offer as much as possible to artists and audiences in the moments of time it was able.

At Gertrude Contemporary, the 2020 River Capital Commission continued across the summer, having opened in November of the previous year as restrictions eased for the public gallery sector. Presenting an ambitious new body of work across all of the galleries and foyer spaces, Natalie Thomas' *Stage Fright* reflected the trepidation of society's gradual initial reopening, combatting the beginnings of trauma with irony, wit and irreverence.

The first new projects to open, rescheduled from the year prior, were two new solo commissions by Amrita Hepi and Lara Chamas. Connected by separate interrogations and reconsiderations of monuments and legacies, each of these projects looked to history to consider the present and their resonances and relevancies in the current moment and their impacts on the possibilities of futures. Hepi's *Monumental* took form as an epic film, questioning the monumentalising of colonial figures and histories and the trauma wrought by aggrandising such figures upon lands and cultures detrimentally affected by invasion. Integrating footage of performance choreographed by Hepi with scenes of protest and acts of dissent, the work forms a kind of anthem for change. In the adjoining gallery, Chamas' *The entrance to Paradise lies at your mother's hands* casts a



lens on intergenerational trauma, specifically in response to the years of chaos and civil war in Lebanon. Extrapolating a narrative of matriarchal connection and knowledge transference, the project ruminates on diasporic realities still cast in the shadows of history, dislocation and sorrow.

Blue Mountains-based artists Sarah Mosca and Todd McMillan presented an exhibition bringing their respective practices into intimate dialogue. Evocative of the passing of time, solitude, longing and nostalgia, *Late Summer* created a romantic tribute to the idea of the journey, as well as the emotional journey of stillness. With a nod to landscapes and mental scapes of Romanticism, the works interconnected to create an atmosphere of existential serenity, fragments of memories recollected and exalted.

The *Octopus* initiative supporting curatorial practice is a twenty-year mainstay of the exhibition program. Curated by Gertrude's Curator in residence Tim Riley Walsh, *Octopus 21: On Fire* formed as an iteration of a recent project by Riley Walsh presented earlier in 2021 at the Institute of Modern Art in Brisbane. Drawing attention to the practices of artists based in or with connections to Queensland, the project intelligently wove practices and specific works together to create a matrix of reflections on the climate emergency wrecking escalating havoc on the state, the nation and the world broadly, if

unequally. Precise in its lens, yet complex in its interconnections, *On Fire* underpinned the relationship of fire and land by First Peoples as a foundation for the impacts of colonisation and capitalist trajectories to reveal the detrimental impacts we now face.

Continuing Gertrude's valued partnership with private equity company River Capital, the third River Capital Commission was contributed by Rob McLeish. Supporting a major solo exhibition across all presentation spaces at Gertrude Contemporary, the commission creates an opportunity for Gertrude to work with an artist to produce an ambitious project underpinned by the production of new work. An alumni of the Gertrude Studio Program, McLeish has evolved a practice that has become known for its uncompromising aesthetic, material experimentation and wry reflection on psychological and physical fatigue. *HEADLESS* platformed a series of newly commissioned works that were contextualised by a distilled selection of past works spanning almost 15 years of practice. Configured in response to the architecture of the galleries, *HEADLESS* enabled a rare opportunity to contextualise his practice over a period of time, through a dialogue between new, historical and rarely seen projects.

With great enthusiasm, the much-anticipated *Gertrude Studios* exhibition returned as the concluding

exhibition in the program. Delayed in the previous year due to lockdowns, this exhibition brings to public attention the function of Gertrude as both a site of production and presentation. Presenting new works by all 19 artists involved in the Studio Program, the exhibition is marked not by a thematic response, but rather, elaborates the diversities of the practices supported within the Studio Program. Referencing the proximity of the community of artists, while also nodding to the continuing behaviouralisms of social distancing, *If Not at Arm's Length*, elaborated points of connectivity and distance, private and public within the practices of the artists.

This exhibition was curated by Tim Riley Walsh, the inaugural Curator in Residence, a new initiative aimed at providing opportunities for early practice curators, and increasing the plurality of curatorial perspectives within Gertrude. The initiative will introduce a new curator into the program yearly to evolve the professional development of curators, introduce them to working within a dynamic institutional context and create greater capacity for Gertrude to diversify and develop more creative and public programming. Such expansion of Gertrude's thinking and responsiveness to creating opportunities for artists and creative workers has also led to embedding digital commissions with our artistic programming. Building on our digital initiatives developed in response to the lockdowns in 2020, beginning

with the web-accessed episodic commissions of Matthew Griffin, Gertrude commissioned Aotearoa-based artist Natasha Matila-Smith to create a new work. Recognising the global impacts of the pandemic and its effects of dislocation, *A List of Things That Quicken The Heart* embodied a sense of isolation, desire and lethargy with potent empathy.

At Gertrude Glasshouse, the exhibition program began with the presentation of Georgina Cue's *Pictures*, developed as Gertrude's contribution to the inaugural Photo 2021, a new city-wide festival bringing photographic practices into focus. The series of works evolved the artist's Dadaist approach to creating theatrical environments that interweave and collapse distinctions between painting, sculpture, installation and photographic disciplines. Andrew Atchison's ... *shaped by a vision that is always structured through his own multiple horizons of experience...* took form as a poetic reflection on the integrity of the horizon as a stable and stabilising construct. The series of suspended hand-gilded stain glass elements animated the natural light that permeates the gallery, while also nodding to the street as a historical site for the production of glass in the Victorian era. Adopting the tropes of reality television productions, Georgia Banks' *Remains to be Seen* posed questions around love and mortality, material prosperity and responsibility through a wryly and subversive film mimicking the form

of a network trailer. Mikala Dwyer's *Ode to the 'ō'ō* had a genesis in a soundscape that imagined the final mating calls of the 'ō'ō bird before its extinction. With a sonic yearning reverberating through the architecture, the space made oblique references to sanctuary settings, as contested sites of both of capture but also preservation.

Drawing the architecture of Glasshouse into focus, Justin Balmain's *31 Days without Light* was titled after the days that the space's ceiling lighting would be inoperable. Installed just hours before an extended lockdown was announced, the project would eventually have a duration of 100 days. Opening initially as a street viewable experience, in response to remaining restrictions, the project responded with agility to the shifting circumstances of its presentation. Kay Abude's (*DON'T*) *BE AN ARTIST* concluded the year's program with an installation and performance that reflected the challenging financial precarity involved in being a creative producer. Implicating her family as participants, indeed, as unremunerated labour, the site responsive video and series of performances, the project magnified questions of financial uncertainty, value and exchange in relation to artistic practice, with great potency and respect to the dire consequences of the lockdowns on artists and the creative sector broadly.

Across the exhibition programs at Gertrude Contemporary and Glasshouse, 2021 assumed much of the unpredictability of the previous year, requiring artists and the organisation to remain in a state of heightened flexibility: to react, reconfigure and mobilise with incredible dexterity and patience. So too for all of the artists in the 2-year Gertrude Studio Program, were the impacts of the year wrought by exceptional disruption, frustration and monotony. Gertrude responded in the ways that it could and through the mechanisms it was able, to support all of the artists involved in the program, through the extension of their residencies by a further 12-month period, and waving program participation costs. Yet the year was inescapably marked by the evaporation of opportunities, constant rescheduling, restricted access to the sites of production, and importantly, their peers, allies, sounding boards and friends within the studio community.

Perhaps not acknowledged enough, the year also reduced the momentum of forging new future artistic opportunities and collaborations in Melbourne and afar. Yet ever resourceful, responsive, motivated and agile, artists recognise that artistic practice has never been easy, even in the best of times, but is, and remains always vital and important.

## Executive Director's Report

Tracy Burgess



Gertrude started 2021 eager to make up for lost time. We collectively embraced on-site experiences and ready to define the 'new normal'. We checked-in on arrival and had our face masks at the ready. With a COVIDSafe Plan in place, staff and studio artists returned to work on-site. Exhibitions and programs postponed from 2020 opened to the public and we were together again. As we tried our hardest to keep moving forward, there were regular reminders that this is, in fact, a long

game we are playing. One where the rules are not yet written, one full of both challenges and opportunities.

As always, I'd like to acknowledge Gertrude's core multi-year operational funding partners Australia Council for the Arts and Creative Victoria which ensured Gertrude's continued viability during this otherwise uncertain period. Critical additional program funding was received from the Victorian Department of Education and our local government partners the City of Yarra and the City of Darebin. Gertrude received additional COVID-19 stimulus through the Federal Government's JobKeeper Program, the Victorian Government's Business Support Package and Creative Victoria's Strategic Investment Program. This additional support, along with core operational funding, allowed Gertrude to retain its connection to staff and provide full rental subsidies to studio artists from June to November, as well as to build our digital and multimedia capacity through the development and launch of a new website and staff training including digital program delivery.

As detailed in the Artistic Director's Report, Gertrude delivered six projects as part of its curated exhibition program at Gertrude Contemporary, in addition to six solo exhibitions by Gertrude Studio Artists at Gertrude Glasshouse and the first instalment in our new ongoing digital commissioning commitment.

The year was one of transition for Gertrude's core staff with departure of Siobhan Sloper, Steven Stewart and Kathy Pappas. Gertrude was fortunate to recruit Sharon Flynn to the role of Gallery and Education Manager and Ian Bunyi to the role of Exhibition and Studio Coordinator. Additionally, Gertrude implemented its strategic commitment to growing organisational capacity with the introduction of two new roles. From March we welcomed Tim Riley Walsh as the inaugural Curator in Residence, a new opportunity providing professional development for early career curators in an organisational setting and in October we were joined by Brigit Ryan in the role of Engagement Coordinator, expanding the organisation's capacity to grow audience and supporters. Alongside Artistic Director, Mark Feary, I feel very fortunate to lead and work with such a skilled, dedicated, and enthusiastic team.

My sincere thanks also extends to the Board of Gertrude of which each member offered their expertise, guidance and support as we navigated yet another unprecedented year. I'd like to specifically acknowledge the outgoing chair, Kyp Bosci, whose six years in the role saw the organisation through one of the most critical periods in its history and who was instrumental in the success of our relocation to Preston South. I'd also like to thank Jon Campbell for stepping into the role of Chair with his characteristic good humour and deep care for the organisation.

Finally, Gertrude is fortunate to have a strong community of private supporters and patrons whose unwavering commitment to the organisation and the artists it champions was undiminished by the irregularity of the year. In particular, my gratitude extends to Michael Schwarz and David Clouston, the principal patrons of Gertrude Glasshouse, whose generosity is instrumental to the richness of our offering to artists and audiences; to Suzi Carp and the River Capital Foundation for enabling of the third iteration of the River Capital Commission; and to Jon Broome of Proclaim for his remarkable 20 years of support of Gertrude's artistic program and experimental curatorial practice. I'd also like to thank artist Elizabeth Newman for her generosity and support in developing and donating the 2021 Gertrude Edition.

Ultimately, the year was one of stops and starts, and by the time it was over Melbourne had spent more days in lockdown than any other city in the world. The pages of this Annual Report detail the achievements and activities of the organisation through the year, and I hope it goes some way to capturing the spirit and resilience of all involved in making Gertrude such a unique and special organisation as we carry onwards and upwards to 2022.



## About Gertrude

Gertrude has been building the careers of Australia's artists for almost 40 years.

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

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

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

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

Audiences attending Lara Chamas' exhibition *The entrance to Paradise lies at your mother's hands* at Gertrude Contemporary, 2021.  
Photo: Machiko Abe



2021 In Brief



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

**12** Solo or collaborative exhibitions and **6** curated exhibitions of risk-taking contemporary art presented **42** Artists showcasing **77** New Works of Art

**More** than two thirds of participating artists in the 2021 Artistic Program identified as women and over **25%** were First Nations artists

**8646** Visitors attended our exhibitions


**67,183** people experienced our street-facing exhibitions

**765** Visitors participated in **16** Public Programs

**276** Students & teachers participated in **22** Education Programs

**43,200** followers across Instagram, Facebook and Twitter

**9** Volunteers contributed to over **380** hours to support our Programs



A visitor attending the  
opening of Amrita Hepi's  
*Monumental* at Gertrude  
Contemporary, 2021.  
Photo: Machiko Abe

Gertrude 2021 Annual Report

# 2021 Exhibition Program



## 2021 Gertrude Contemporary Exhibition Program

Gertrude's major exhibition program is presented at our main gallery spaces at 21-31 High Street, Preston South. In 2021, six exhibitions were programmed, consisting of one major solo exhibition, one collaborative exhibition, one paired solo artist exhibition and two 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.

Rob McLeish, *Step Into The Light*, presented as part of the 2021 River Capital Commision *HEADLESS* at Gertrude Contemporary, 2021.  
Photo: Christian Capurro



### *Monumental*

Amrita Hepi

Opening:  
5 February, 6-8pm

Artist Talk:  
13 March 2021

Exhibition Dates:  
6 February – 28 March 2021

Gallery 1

Installation view of *Monumental*,  
featuring work by Amrita Hepi at  
Gertrude Contemporary, 2021.  
Photo: Christian Capurro

*Monumental* was commissioned as a new suite of works by Amrita Hepi that casts a central colonial figure within a continual sunrise... or is it a sunset? Through performance the monument is serenaded by sound and dance, then destroyed by paddles and cricket bats, and finally replaced by seven people. By creating a dreamscape of dance and demise, Hepi sets her sights on the historical archive of colonial monuments, making them bodily once more.

*Monumental* was made in January 2020; and kept alive in spirit, action, song and dance through a pandemic; while other monuments around the world began to fall and were decommissioned.

Amrita Hepi joined the Gertrude Studio Program in 2020.

Commissioned by and exhibited at Gertrude Contemporary in 2021, with support from the Australia Council, *Monumental* was presented at the Perth Institute of Contemporary Arts (PICA) in association with the Perth Festival in 2022.



Visitors attending the opening of Amrita Hepi's *Monumental* at Gertrude Contemporary, 2021.  
Photo: Machiko Abe







*The entrance to Paradise lies  
at your mother's hands*

Lara Chamas

Opening:  
Friday 5 February 2021, 6-8pm

Artist Talk:  
19 March 2021

Exhibition Dates:  
6 February – 28 March 2021

Gallery 2

Lara Chamas, *These five fruits are considered holy in the Quran. 'The seven species of Israel' add wheat and barley to these five; pomegranate, grape, fig, date, olive, presented as part of The entrance to Paradise lies at your mother's hands at Gertrude Contemporary, 2021.*  
Photo: Christian Capurro

Derived from a quote from The Prophet Muhammad, the title of this exhibition strikes out feet and replaces it with hands. Hands allude to the mother's agency, what she creates, gives, passes on, feeds you with – that's where heaven lies. Chamas' exhibition focused on the Matriarchs of the artists family lineage, their lives and stories, ultimately, shaping the artists own situation of herself in this timeline. Storytelling features the primary tool of knowledge sharing, passing down recipes, pain, memories.

Lara Chamas is a first-generation Australian-Lebanese artist, based in Melbourne. Her practice investigates topics of postcolonial and migrant narratives, specifically within the context of her cultural identity. Fleeing from civil war, her parents migrated to Australia, where she was born. Her practice explores this in relation to contemporary Australian and global society, and current political issues, such as; colonialism, refugees, racism, otherness, stigma, language, Islamophobia, terrorism and power relations within society.

The exhibition had the highest attendance of Gertrude's 2021 artistic program. Chamas produced a publication designed by Celine Saoud, incorporating essay *Clusters of fruit and cluster bombs* by Amani Haydar.



A visitor attending the opening of Lara Chamas' exhibition *The entrance to Paradise lies at your mother's hands* at Gertrude Contemporary, 2021.  
Photo: Machiko Abe





### *Late Summer*

Todd McMillan and  
Sarah Mosca

Opening:  
Friday 9 April 2021, 6 - 8pm

Artist Talk:  
9 April 2021

Exhibition Dates:  
10 April – 13 June 2021

You can always tell when late Summer arrives: people often say with a low-spirited tone that Summer is over. But it is not, it is simply in the process of becoming something else. Clothes not yet packed away, leaves not fallen. With very little change, it is almost like a fifth season. *The high of Summer has given way to the pause of Late Summer.*

This exhibition was a conversation about the perpetual mutability of things; statues decayed by time, signals of distress. *Late Summer* explored the relationships between things, objects and ideas, questioning history and what the world might look like next summer.

Todd McMillan and Sarah Mosca are represented by Sarah Cottier Gallery, Sydney.

Sarah Mosca and Todd McMillan undertook a three week residency at Norma Redpath Studio in partnership with the Centre of Visual Art (CoVA) at the University of Melbourne.



Installation views of *Late Summer*, featuring works by Todd McMillan and Sarah Mosca at Gertrude Contemporary, 2021.  
Photo: Christian Capurro





Installation view of *Octopus 21: On Fire* curated by Tim Riley Walsh, featuring works by Michael Candy and Tracey Moffatt with Gary Hillberg at Gertrude Contemporary, 2021. Photo: Christian Capurro

### *Octopus 21: On Fire*

Curated by Tim Riley Walsh

Gordon Bennett, Naomi Blacklock, Michael Candy, D Harding, Tracey Moffatt, Mavis Ngallametta, Madonna Staunton, Judy Watson, Warraba Weatherall, Jemima Wyman

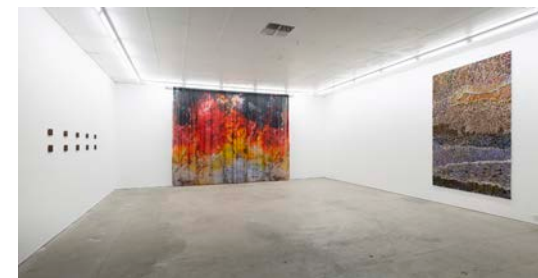
Exhibition Dates:  
26 June – 15 August 2021

Welcome to Country and Opening  
Remarks: 26 June 2021

Welcome to Country by Wurundjeri  
Traditional Owner Uncle Ringo  
Terrick and opening remarks from the  
Naarm/Melbourne based, Meriam  
Mer/Ku Ku artist, performer, and  
storyteller Clinton Naina.

Initiated in 2001, the Octopus series of exhibitions supports ambitious curatorial practice, through engaging an invited curator annually to develop a project that draws upon their research interests and provides a platform for new forms of exhibition making. In 2021, Gertrude was delighted to work with Tim Riley Walsh, art historian and curator, as well as the organisation's current Curator in Residence.

*Octopus 21: On Fire* was an iteration of Riley Walsh's exhibition and publication project *On Fire: Climate and Crisis* presented earlier in 2021 at the Institute of Modern Art, Brisbane. Profiling contemporary Queensland art in a time of dramatic ecological change and planetary dysphoria, the exhibition looked via an incendiary lens at climate threat in QLD, its relatedness to the deep impacts of settler colonialism and extractivism on the local environment, and its articulation through visual culture.



Installation views of *Octopus 21: On Fire* curated by Tim Riley Walsh, featuring works by Warraba Weatherall, Jemima Wyman, Mavis Ngallametta and Gordon Bennett at Gertrude Contemporary, 2021. Photo: Christian Capurro

70% of the contemporary  
Queensland artists with works  
exhibited as part of *Octopus 21:  
On Fire* are First Nations people.

**Proclaim IMA**  
INSTITUTE OF MODERN ART

Australian Government

Australia  
Council  
for the Arts

Queensland  
Government



Installation view of the 2021 River Capital Commission *HEADLESS*, featuring works by Rob McLeish at Gertrude Contemporary, 2021.  
Photo: Christian Capurro

## *HEADLESS*

Rob McLeish

2021 River Capital  
Commission

Exhibition Dates:  
5 November – 5 December 2021

Artist Talk:  
Friday 3 December

Closing:  
Friday 3 December, 6pm – 8pm

In 2021, Gertrude was thrilled to host the third River Capital Commission which invited artist Rob McLeish to present an exhibition through the generous support of River Capital. This annual commissioning initiative developed in partnership with River Capital enables Gertrude to work with leading artists to commission a major new project to be presented as a flagship exhibition within our program.

For the 2021 River Capital Commission, Gertrude was honoured to work with Melbourne-based McLeish toward the presentation of *HEADLESS*, the artist's most expansive institutional project to date. Unfolding across the gallery spaces and foyer volumes at Gertrude Contemporary, *HEADLESS* reprised a selection of key sculptural works of the past decade and introduced a number of newly produced works enabled through the commission.

Taking form as a total environment orchestrated by the artist in response to the architecture of the spaces, *HEADLESS* brought new and recent works into dialogue to



Rob McLeish, *HEADLESS*, presented as part of *HEADLESS* at Gertrude Contemporary, 2021.  
Photo: Christian Capurro



focus on the sculptural realm of McLeish's practice.

Artistically active for more than 15 years, McLeish returned to Melbourne after a period living and working in Los Angeles and New York, where he exhibited extensively and worked in the studio of Jeff Koons.

McLeish's practice spans sculpture, installation, printmaking and drawing. The artist engages in highly complex material experimentation. Central within his practice is the reconsideration of monuments and monumental gestures in modernist art, tempered with an overlay of material fatigue and the passing of time. This too carries through into his motifs around sport and endurance, which are similarly called into question through the representation of contortion and distortion.

McLeish is highly deserving of an opportunity to work on a project of scale and importance.

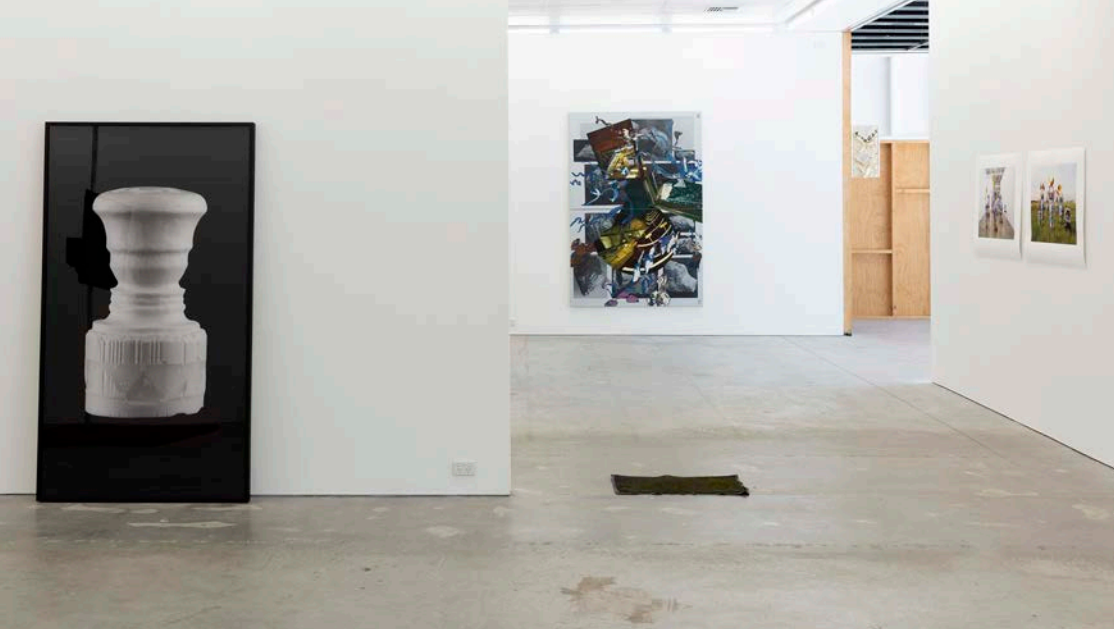
McLeish is an alumnus of the Gertrude Studio Program, participating from 2009 – 2010.

Having been included within numerous museum exhibitions, *HEADLESS* was the first opportunity for Rob McLeish to develop a large-scale institutional solo exhibition in Australia.

## River Capital

Rob McLeish, *Gainer*, 2014,  
presented as part of *HEADLESS* at  
Gertrude Contemporary, 2021.  
Photo: Christian Capurro





*Gertrude Studios 2021:  
If Not At Arm's Length*

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

Exhibition Dates:  
18 December 2021 – 30 January 2022

Opening:  
17 December 2021, 6pm – 8pm

Gertrude's annual Gertrude Studios exhibition presents new and recent works and projects being produced within the 16 studios of the organisation. The exhibition enables a collective snapshot of the practices supported within the program, offering the opportunity to experience a broad diversity of works from leading arts practitioners in Melbourne.

The Gertrude Studios 2021 exhibition *If Not At Arm's Length* examined how art can mediate our relationships with each other, our familial units, and broader society. The exhibition structured its analysis around a series of four thematics: the civic, the familial, the digital, and the public, exploring art's agency across these overlapping realms at a time when interaction is impacted by existing and new regimes of distance. The exhibition featured new and recent work from Gertrude's nineteen current Studio Artists, displayed across all of the galleries at Preston South. The exhibition was developed with the Gertrude Studio Artists and Curator in Residence Tim Riley Walsh.

Supporting a total of 19 artists who were exhibiting over 14 new works (and additional existing works), *Gertrude Studios 2021* provided an opportunity for Gertrude Studio Artists to showcase artworks that had been in development throughout several lockdowns.



Installation views of *Gertrude Studios 2021: If Not At Arm's Length*, featuring work by Catherine Bell, James Nguyen, Ann Debono, Kay Abude, Narelle Desmond, Sarah Brasier and Matthew Harris, Sam George and Lisa Radford, Andrew Atchison, Darcey Bella Arnold, Amrita Hepi and Jason Phu, at Gertrude Contemporary, 2021. Photo: Christian Capurro



NOT  
EVERYONE  
UNDERSTANDS  
MAGIC

## 2021 Gertrude Glasshouse Exhibition Program

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

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.

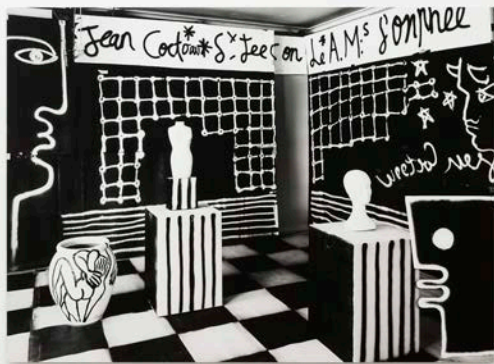
In 2021, there were six solo exhibitions of exciting new contemporary art practice presented at Glasshouse.

The 2021 Gertrude Glasshouse exhibition program was supported by the City of Yarra Annual Grants Program.



Justin Balmain, *Not Everyone Understands Magic*, presented as part of *31 Days without Light* at Gertrude Glasshouse, 2021.  
Photo: Christian Capurro





### Pictures

Georgina Cue

Opening:  
Thursday 4 February

Exhibition Dates:  
4 February – 6 March 2021

The exhibition was presented  
as part of the PHOTO 2021  
International Festival of  
Photography.

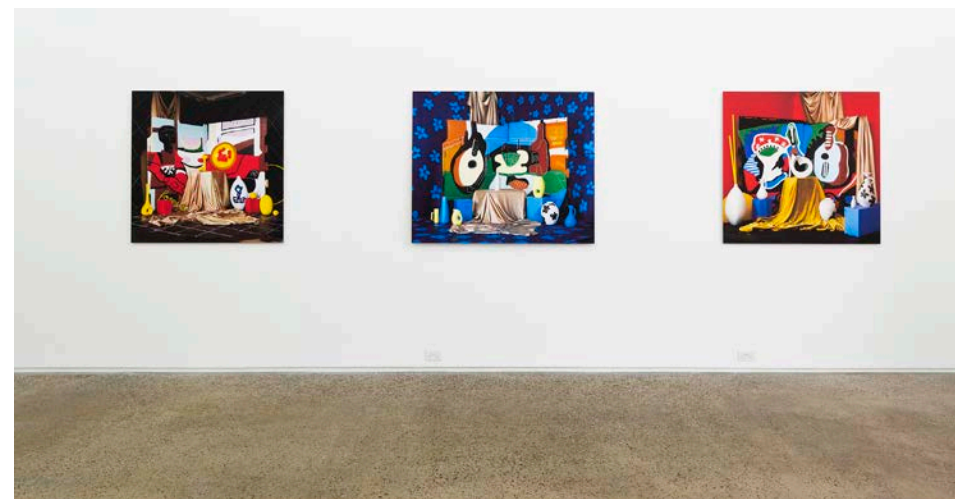
above  
Georgina Cue, *Orpheus*, 2020,  
presented as part of *Pictures* at  
Gertrude Glasshouse, 2021.  
Photo: Christian Capurro

right  
Installation view of *Pictures*, featuring  
works by Georgina Cue at Gertrude  
Glasshouse, 2021.  
Photo: Christian Capurro

Referencing Dada film, constructivist theatre and graffiti culture, Georgina Cue uses DIY materials such as cardboard and spray paint to create large-scale stages in a suburban garage. These theatrical stages then become the background for photographs and videos in which the artist features as a film siren and femme fatale. Drawing from western ideals of the body such as in modernist painting, Cubist masks and classical Greek sculpture, Georgina's work explores female identity through self-portraiture and performance.

Recorded at Gertrude Glasshouse, Georgina Cue's artist talk in conversation with Artistic Director Mark Feary was the first public program made digitally available via our new website and has been viewed over 300 times.

## PHOTO 2021







above

Andrew Atchison, *Objet de Gréve*, 2021, presented as part of the exhibition *...shaped by a vision that is always structured through his own multiple horizons of experience...* at Gertrude Glasshouse, 2021.

Photo: Christian Capurro

right

Installation view of *...shaped by a vision that is always structured through his own multiple horizons of experience...*, featuring works by Andrew Atchison, at Gertrude Glasshouse, 2021.

Photo: Christian Capurro

*...shaped by a vision that is always structured by his own multiple horizons of experience...*

Andrew Atchison

Opening:  
Thursday 11 March

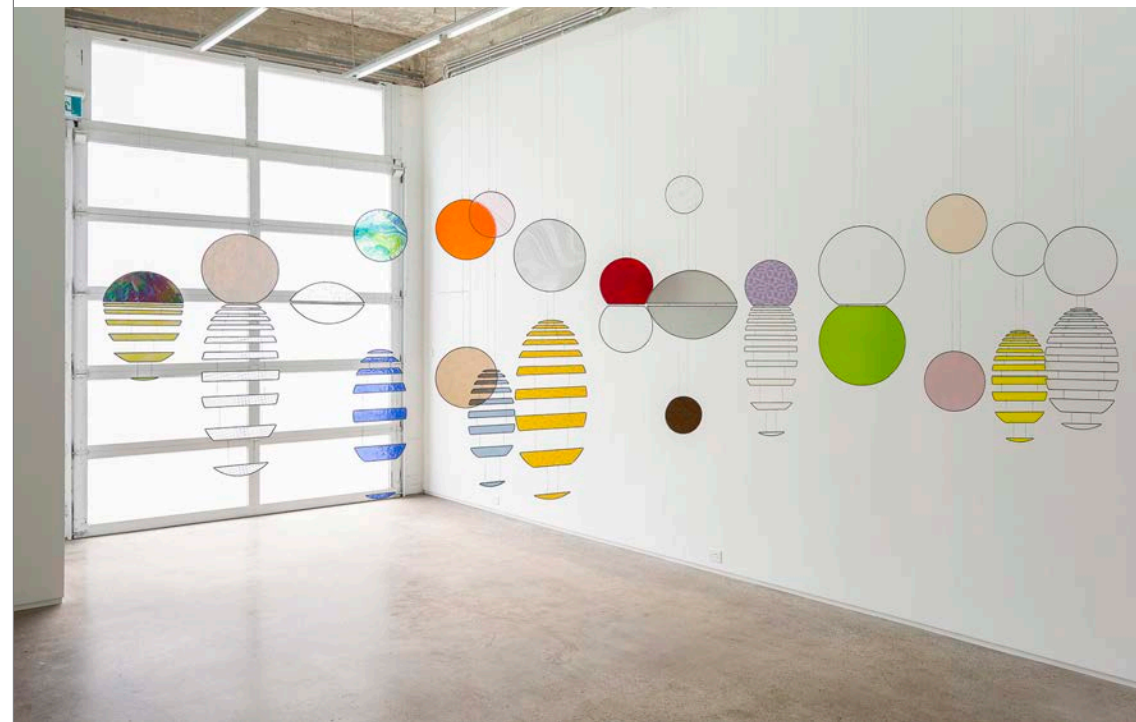
Exhibition Dates:  
12 March – 17 April 2021

Artist Talk:  
17 April 2021

Andrew Atchison's exhibition asks 'What does a 'queer aesthetic' look like in 2021?' Specifically, one that excludes images of the body, didactic text, expository self-documentary, or agitprop signifiers characteristically associated with queer art? What occurs when a queer artist's legacy is translated into text—which biographical elements are promoted and which neglected? In what unruly ways do multiple essences dilute and tint one another to inform an oeuvre?

This exhibition was supported by a VicArts grant through Creative Victoria.

The exhibition was accompanied by an essay text authored by Jeremy Eaton, highlighting the series of multiple and plural horizons in stained glass, a sequence of dispersed dis/orienting viewpoints of self, which were exhibited alongside Atchison's redacted neon text.





### *Remains To Be Seen*

Georgia Banks

Opening:  
Thursday 22 April

Exhibition dates:  
23 April – 22 May 2021

Artist Talk:  
22 May 2021

Audiences attending Georgia Banks' exhibition *Remains To Be Seen* at Gertrude Glasshouse, 2021.  
Photo: Machiko Abe

*Remains To Be Seen* began the search in 2021 for people of all ages and backgrounds who are genuinely committed. This is not a competition and there is no cash prize up for grabs. Instead, you could walk away with the most valuable prize of all... If you are genuine and can commit, then apply now!

Paralleling reality TV audition processes, *Remains To Be Seen* invited visitors to apply to take

control of the artist's funeral and the disposal of her body. A film work introduced the competition, in which Banks pitched to audiences to apply in the style of a reality TV dating show. Applications will remain open until the artist's death.

*Remains To Be Seen* has been featured in two exhibitions since premiering at Gertrude Glasshouse: *Agent Bodies* at RMIT Gallery, curated by Mikala Dwyer and Drew Pettifer, and *Death and Disposal* curated by the DeathTech Collective.





### *Ode to the 'ōō*

Mikala Dwyer

Exhibition Dates:  
18 June – 10 July 2021

Artist Talk:  
Saturday 10 July 2021

Installation views of *Ode to the 'ōō*,  
featuring works by Mikala Dwyer  
(in collaboration with composer  
James Hayes) at Gertrude  
Glasshouse, 2021.  
Photo: Christian Capurro

In collaboration with composer James Hayes, Mikala Dwyer presented *Ode to the 'ōō*. Carceral-like architectures of animal captivity were suggested through the use of sound, and expanding on the artist's recent investigations into apparitions, the exhibition explored ideas of reanimation and extinction. Expanding on the show's context, Dwyer describes:

*The 'ōō bird sang a last song to its mate in the 1980s. This sad song with no reply conjures many ghosts as extinctions rise and fall through the richly haunted deep time of this earth. Here I try to imagine a zoo for the supernatural populated by residues both avian and human. Electricity, colour, light, sound, magnetic fields, imprints on the ether as we dissolve into particles of memory or data. Trapped in our grid of reason, I imagine escape routes that can bend and dissolve bars, lines and geometries. Birds always remind me of escape, airborne into mesmerising swarms guided by magnetic fields. Seeing things we have lost the ability to imagine.*

Framed by COVID-19 lockdowns across Greater Metropolitan Melbourne in early June and mid-July, Mikala Dwyer's *Ode to the 'ōō* appealed to a sense of isolation and the desire for connectivity. Dwyer's artist talk was the most highly attended public program at Glasshouse delivered during a period of pandemic restrictions to date.







### *31 Days without Light*

Justin Balmain

Exhibition Dates:  
22 October – 13 November 2021

Artist Talk:  
Saturday 13 November 2021

Installation views of *31 Days without Light*, featuring works by Justin Balmain at Gertrude Glasshouse, 2021. Photo: Christian Capurro

*31 Days without Light* was a sculptural, architectural and artistic intervention within and outside of Gertrude Glasshouse. Acting as a precursor to an in-development film, which draws upon ideas of magic, reflection and representation, this exhibition utilised and reimagined architecture as a means to think through inversion, power, shadows and doubling. Like a mirror, the exhibition explored suspension; a further image obscured, transient, held together by something outside itself and asked: is that magic?

The title *31 Days without Light* referenced the planned duration of the exhibition. Fixed to the façade of Gertrude Glasshouse, Balmain's *Not Everyone Understands Magic* (2021) was an externally viewable, street-facing work installed for a duration of 99 days over a Melbourne lockdown period. The work was seen by an estimated 23,000 people.





### *(DON'T) BE AN ARTIST*

Kay Abude

Exhibition Dates:  
26 November – 18 December 2021

Opening:  
Thursday 25 November 2021

Artist Talk:  
Saturday 11 December

Performances:  
25 November, 11 December and  
16 December 2021  
Kay Abude, *Money Affirmations*,  
spoken word performance, 2021.

above  
Installation view of *(DON'T) BE AN ARTIST*, featuring work by Kay Abude at Gertrude Glasshouse, 2021.  
Photo: Christian Capurro

opposite  
Kay Abude, *Money Affirmations*, performance at Gertrude Glasshouse as part of *(DON'T) BE AN ARTIST*, 2021.  
Photo: Machiko Abe

Kay Abude's project *(DON'T) BE AN ARTIST* continued her ongoing interrogation into the labour and financial precarity of being an artist. Her practice frequently utilises labour-intensive techniques of screen printing and textile construction, as well as photography, sculpture and performance to create garments and installations that reflect upon the value of artists' output broadly, while bringing into question concerns of remuneration. Her works, often adorned with texts that function as provocations, bring issues of artistic production to the fore with respect to the importance ascribed to arts and culture, while the production and financial resources provided by artists are given romanticised overtures of being beyond financial rewards.

Kay Abude's solo exhibition included three performances of *Money Affirmations* (2021) at Gertrude Glasshouse.





# Digital Projects



Natasha Matila-Smith, *A List of Things That Quicken the Heart*, 2021, video still. Courtesy of the artist.

## Digital Commissions

In 2021 Gertrude launched a new dedicated digital initiative involving new commissions especially for the Gertrude Digital Projects platform: the new commission from the Tāmaki Makaurau based artist Natasha Matila-Smith, entitled *A List of Things That Quicken The Heart*.

Integral to the new Gertrude website is the increased capacity to present new forms of digital projects to keep

pace with shifting modes of artistic production and distribution. Supported by this, and further promoted through our social media channels, Gertrude will continue this series of new commissions by leading Australian and international artists specifically for presentation within the digital realm in 2022.



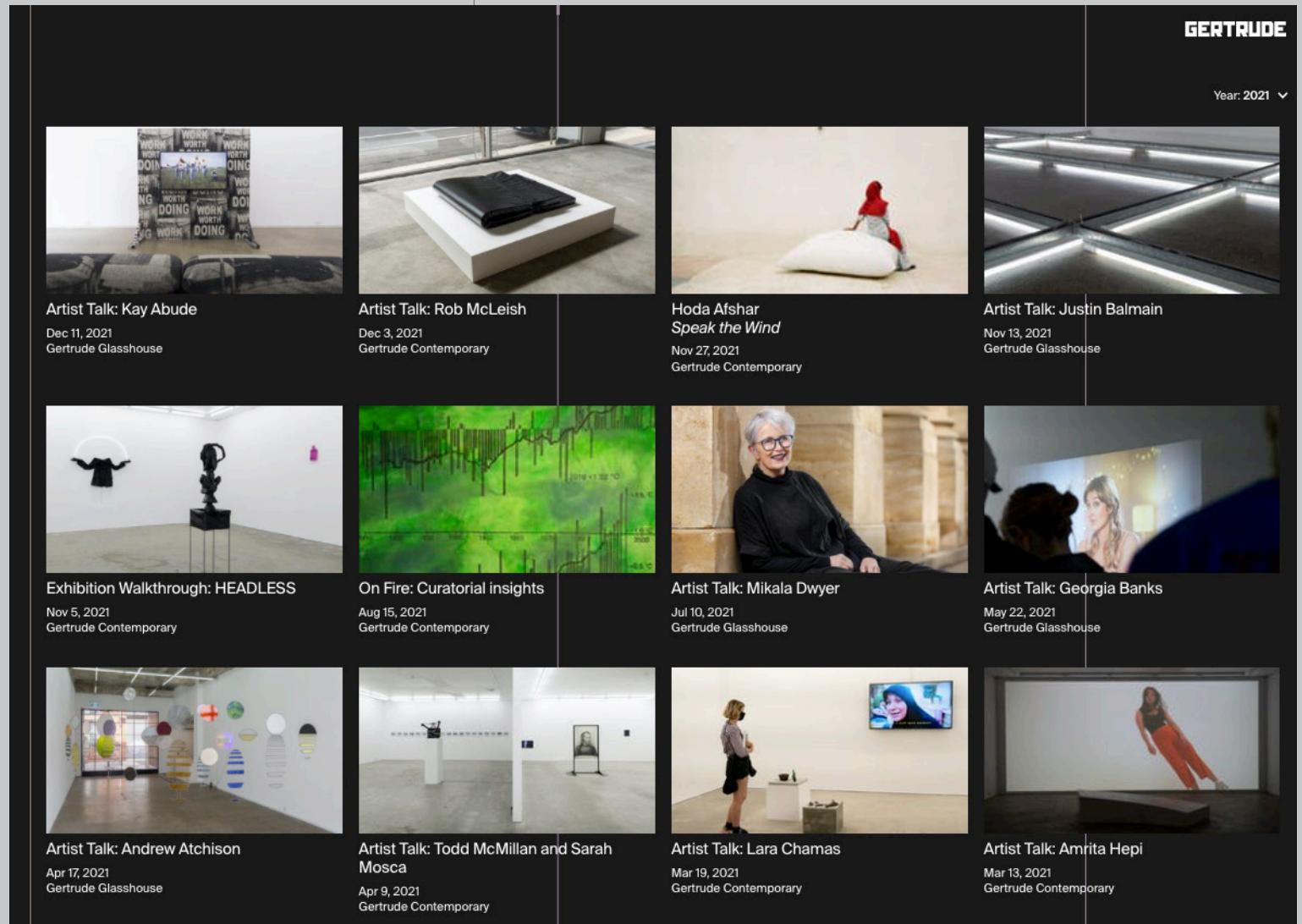
## Gertrude Website

With surging digital engagement in our online presence, Gertrude's new website offers an additional platform that complements our gallery experiences.

The Gertrude website and growing digital archive will be a critical new ongoing component of how Gertrude engages with audiences nationally and internationally. The website will enable Gertrude to engage with audiences and publish materials to improve program reach and access.

Launched in April 2021, the website was designed by Elle Williams Studio and built by Sorry Company.

This project was supported by Creative Victoria's Stage 2 Strategic Investment Program.



# Other Projects

some demons strolling  
around playing music all day  
and night because they have  
nothing better to do and it is  
very fun

Jason Phu

Exhibition Dates:  
7 October – 2 November 2021

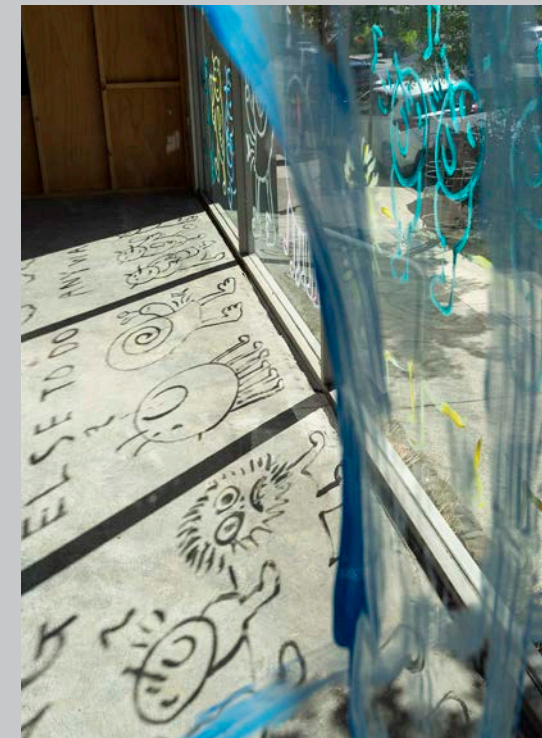


Gertrude was pleased to present a street-facing commission by Gertrude Studio Artist Jason Phu.

Jason Phu's commission at Gertrude Contemporary comprised a large-scale and colourful mural featuring an ensemble of lively, musical demons. Forming a joyous marching band, the procession included percussion-playing figures, living instruments, singing spirits, and even a French horn hybrid snail. The mural was conceived by Phu, a Gertrude Studio Artist, as a bright and uplifting scene for the community and especially children, celebrating the importance of music in lifting our moods during difficult times.

The artwork had accompanying audio which was only able to be experienced in person. Commissioned as a gesture to High Street in Preston during lockdown in Melbourne due to COVID-19, the mural was visible for passers-by within the permitted radius of travel.

Presented on the glassed frontage of Gertrude Contemporary, Jason Phu's work was seen by an estimated audience of over 12,500 people



Installation views of Jason Phu's commission, *some demons strolling around playing music all day and night because they have nothing better to do and it is very fun*, presented at Gertrude Contemporary, 2021  
Photo: Christian Capurro





A group image of Gertrude Studio Artists and Gertrude staff in April 2021. Not pictured: Hoda Afshar, Amrita Hepi and Narelle Desmond

# Gertrude Studio Program





## Local Studio Program

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

Given the ongoing impacts of the COVID-19 pandemic there was no new intake into the Gertrude Studio Program in 2021.

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 coveted opportunity and as a result is subject to a rigorous and competitive selection process involving a selection panel of both Gertrude staff and external advisors.

Justin Balmain in his studio at Gertrude Contemporary, 2021

### Kay Abude

2019 – 2022

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

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

Kay Abude in her studio at Gertrude Contemporary, 2021



Hoda Afshar, *Agonistes*, 2020, presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary.  
Photo: Christian Capurro

### Hoda Ashfar

2020 – 2022

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

Through her art practice, Hoda explores the nature and possibilities of documentary image-making. Working across photography and moving-image, she considers the representation of gender, marginality and displacement. In her work, she employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged and documentary photography. Hoda is a member of 'Eleven', a new collective of contemporary Muslim Australian artists, curators and writers whose aim is to disrupt the current politics of representation and hegemonic discourses.



Darcey Bella Arnold, *Atrophy Painting Study*, 2020, presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary.  
Photo: Christian Capurro



Darcey Bella Arnold  
2020 – 2023

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

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

Darcey Bella Arnold is represented by ReadingRoom, Naarm/Melbourne.

Andrew Atchison  
2019 – 2022

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

First Draft, West Space, Kings ARI, Seventh, First Site Gallery, and Next Wave and Midsumma Festivals. He has completed several artworks for public space, including a public art commission for the City of Melbourne and recently commenced the Studio Artist Program at Gertrude Contemporary. In 2019 he will curate the exhibition ... *illegible...* at MADA Faculty Gallery, and hold a solo exhibition at Incinerator Gallery.

Andrew Atchison in his studio at Gertrude Contemporary, 2021





Justin Balmain  
2020 – 2023

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

Justin Balmain in his studio at  
Gertrude Contemporary, 2021



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



Georgia Banks in the studio at  
Gertrude Contemporary, 2021

Georgia Banks  
2019 – 2022

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

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



Catherine Bell in her studio at Gertrude Contemporary, 2021.

## Catherine Bell 2020 – 2023

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

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

## Sarah Brasier & Matthew Harris 2020 – 2023

Sarah Brasier is an artist working on Wadawurrung and Wurundjeri land. She is interested in friendship as a creative motivator and aims to build a supportive community of people in the art world. Her practice has a foundation in painting, but also extends to incorporate animation and performance-based video. Each of Sarah's works could be interpreted as a scene from a life-long revenge tale, punctuated by moments of despair, happiness and occasional simple pleasures. Psychodramatic scenarios incorporate astute observations, absurdist thoughts, drawing on

personal histories rendered in bright colours and humour to offset the dark origins elucidated through the practice.

Matthew Harris was born in Wangaratta (Yorta Yorta/Scandinavian) and is an artist and sometimes curator whose own work often debases normative hierarchies with a queer mix of sentimentality, cuteness, vulgarity and abjection. Since dropping out of high school as a teenage goth, Matthew has had solo shows at Futures, Galerie Pompom, Neon Parc, Alaska Projects, Blindside. Matthew has been included in group shows at Murray Art Museum, The Hole, Hayden's, Bus Projects, Sullivan & Strumpf.

Sarah Brasier and Matthew Harris, *Another Day at the Office*, 2021, presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary. Photo: Christian Capurro





Ann Debono  
2019 – 2021

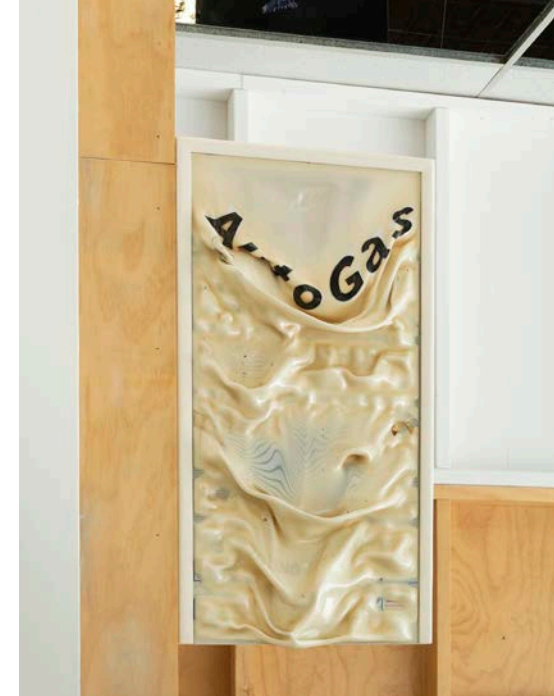
Ann Debono is a painter living and working in Melbourne. She graduated from VCA Honours in Fine Art in 2015. Debono's paintings attempt to image imaging. She uses her own photographs and found images as sources for her collage-like paintings. In her work, the tangible, present, 'real' world is always opening upon a spectral

field of absence: the past and the future. For the artist, the material world, touched and seen, is a palimpsest of temporalities that are all showing through one another. Her paintings pose questions like: Can the eye be said to be in contact with the objects it apprehends in the same way that the hand can contact? And *which* sort of contact with the world does the referring of imaging imitate?

Ann Debono, *Book*, 2021, presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary.  
Photo: Christian Capurro



Narelle Desmond, *Hot Autumn*, 2021, presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary.  
Photo: Christian Capurro



Narelle Desmond  
2021 – 2023

Narelle Desmond is a multidisciplinary artist whose work explores the intersection of art, design and popular culture through conceptual considerations of object making. Research triggers a studio practice that currently draws on speculation as a mode of production and Italian Radical Design of the '60s and '70s. Recent exhibitions include *Y'Verde* at Station Gallery in 2019, *Smart Objects Awkward Relations* at Caves Gallery in 2017 and *Unfinished*

*Business, Perspectives on art and feminism in 2018* at the Australian Centre for Contemporary Art. Desmond is a co-founder of Conners Conners Gallery at the Fitzroy Town Hall and was a founding member of artist group DAMP who participated in exhibitions including *Art holds a high place in my life* 2018 at Monash University Museum of Art curated by Rosemary Forde, *Art as a Verb* 2014-16 at Monash University Museum of Art and Artspace Sydney, Bristol Biennial 2012 in Bristol, UK and the *Asia Pacific Triennial* 2010 at the Queensland Art Gallery | Gallery of Modern Art.





Installation view of *Gertrude Studios 2021: If Not At Arm's Length* featuring work by Mikala Dwyer and Gina Moore at Gertrude Contemporary, 2021. Photo: Christian Capurro

Mikala Dwyer  
2019 – 2022

Mikala Dwyer's compounds invite open-ended interaction and take the viewer across boundaries of time, space and geography. While playful and exuberant on the surface, they almost always impel us to imagine something darker beneath—or above. Ordinary and familiar materials draw us in, transformed so as to bring attention to the unseen or occult

or what society banishes from view. Emerging from a deep and disobedient engagement with modernist form and space, Dwyer's works have an eye on the future and relationship at their heart—they have been described as 'profoundly sociable'.

Sam George & Lisa Radford  
2019 – 2022

Working together since 2008, Sam George and Lisa Radford, use conversation and oral histories to produce works that refer to documentary processes, shared narratives and coded language. The nature of their collaboration means their performative work has, in the past, taken the form of beer coasters,

a very large knotted-flag, a normal sized flag printed with an unreadable collection of emails, an award winning painting rejected by ANL but decoded by a visiting ex-navy general and, videos of spliced and cut responses to an abstracted de-contextualized questions spoken and mimed.

Lisa Radford and Sam George in their studio at Gertrude Contemporary, 2021





Installation view of *Gertrude Studios 2021: If Not At Arm's Length* featuring work by Joseph L. Griffiths at Gertrude Contemporary, 2021.  
Photo: Christian Capurro

Joseph L. Griffiths  
2019 – 2022

Joseph L. Griffiths traces the patterns and systems of urban civilisation from archaeological sites to the suburbs, attempting to read the built environment as an index of deeper cultural and ideological positions. His projects involve sculpture, fieldwork, research, drawing, video and temporary interventions in public space. His recent works have utilised the historical form of

the fountain to map the circulation of water through human systems, hydraulic infrastructure and urban ecologies. Joseph completed a Master of Fine Art at Monash University Faculty of Art Design and Architecture, under the supervision of Callum Morton and Nicholas Mangan. Griffiths' works are held in private collections in Australia and France and by Esbjerg Kunstmuseum in Denmark.

Amrita Hepi  
2020 – 2023

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

Amrita Hepi, *The Kiss* (installation detail), 2021 presented as part of *Gertrude Studios 2021: If Not At Arm's Length* at Gertrude Contemporary.  
Photo: Christian Capurro





James Nguyen  
2018 – 2021

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

James Nguyen in his studio at Gertrude Contemporary, 2021



Jason Phu in his studio at Gertrude Contemporary, 2021

Jason Phu  
2019 – 2022

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




Mia Salsjö  
2020 – 2023

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

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

Mia Salsjö in her studio at Gertrude Contemporary, 2021





Visitors attending the  
opening of Amrita Hepi's  
*Monumental* at Gertrude  
Contemporary, 2021.  
Photo: Machiko Abe



Gertrude 2021 Annual Report

# 2021 Strategic Programs



## Gertrude Studio Residency Program

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

Australian sculptor Norma Redpath's house and adjoining studio were generously bequeathed to the University of Melbourne by the artist's family, with the intention that they be made available to artists and academics. The studio has been managed by the Victorian College of the Arts since 2015.

In 2021, Todd McMillan and Sarah Mosca participated in the Norma Redpath Studio residency.

Todd McMillan, *Albatross*, 2012,  
presented as part of *Late Summer* at  
Gertrude Contemporary.  
Photo: Christian Capurro





## Education Programs at Gertrude

In 2021, 276 students and teachers participated in 22 education programs and expanded our virtual education program offering.

As a combined gallery and studio complex, Gertrude offers a unique insight into the public presentation and behind-the-scenes production of art. Our ARTNOW education program includes discussion about the current exhibition as well as a brief overview of the history of Gertrude and its role in Melbourne's art ecology. This is followed by a visit with a current Gertrude Studio Artist in their studio to speak about their art practice. ARTNOW focuses on curriculum-related topics as well as encouraging the development of students' observational and analytical skills.

In 2021, the third year of triennial funding from the Strategic Partnerships Program continued, ensuring ARTNOW programs were fully subsidised for Low-Socio Economic schools

in Metropolitan Melbourne. Gertrude began a virtual ARTNOW education program targeted to regional secondary school students, many of whom engaged with us online through digital resources and video interviews.

In addition to our ARTNOW program, in 2021 Gertrude led and collaborated in two special partnership initiatives:

**Contemporary Art on the Road** is a unique program that provides teachers access to artists and art experts from some of Melbourne's leading art institutions. This Professional Development program was initiated and developed in 2015 by Gertrude in partnership with [Monash University Museum of Art](#) and the [Victorian Curriculum and Assessment Authority](#), as well as several regional Victorian Galleries.

In 2021, Contemporary Art on the Road presented workshops

in partnership with Monash University Museum of Art, Castlemaine Art Museum, Horsham Regional Art Gallery, Shepparton Art Museum and an additional workshop held at Gertrude Contemporary targeting Low Socio-Economic Sector schools in Metropolitan Melbourne.

Participants were offered direct engagement with contemporary artists and gallery professionals to learn about different approaches to teaching contemporary art in the classroom. These discussions were complimented by a hands-on practical workshop with Gertrude Studio Artists and teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the day. For these programs:

Amrita Hepi engaged teachers in a movement workshop at Horsham Regional Art Gallery, Castlemaine Art Museum and at Gertrude Contemporary. Sam George and Lisa Radford engaged teachers in a found text experimentation workshop at MUMA and at Shepparton Art Museum.

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

### **Fitzroy Art Spaces Tours Education Program**

Gertrude is a partner organisation in Fitzroy Art Spaces Tour (FAST), an education initiative for teachers and students of VCE Studio Arts. The program offers a new pathway to explore the art industry in Fitzroy. The FAST walking tours throughout 2021 were impacted by restrictions however Gertrude participated in the digital program delivery, enabling students to engage with artists and arts professionals behind the scenes at Gertrude Contemporary, as well as Centre for Contemporary Photography, Seventh Gallery and Sutton Gallery.

### Growing Philanthropy at Gertrude

Gertrude undertakes an annual program of fundraising activities to grow and steward private philanthropy. Supporter engagement with Gertrude and its activities is an ongoing area of focus for the organisation. In November 2021, the new role of Engagement Coordinator was created, increasing organisational capacity to grow philanthropic networks and program support in 2022 and beyond.

### 2021 Gertrude Edition

In 2021, the Gertrude Edition was contributed by celebrated artist Elizabeth Newman. The Gertrude Editions is an initiative instigated in 2002 as an annual series of specially commissioned limited-edition works of art to raise funds to support Gertrude's Artistic Program and promote connections between current studio artists and previous generations of leading Australian artists who have participated in the Studio Program or Exhibition Program of Gertrude. For the 2021 Gertrude Edition, Newman

has contributed two interrelated text-based prints each available in a limited edition of 25.

Newman's connection to Gertrude extends back to the inception of the organisation, being one of the first artists to join the Studio Program in 1985. Maintained ongoing connection points since, she has contributed works and projects to the exhibition program across multiple decades, including *The End of Time. The Beginning of Time* (2017); *Catching Trucks* (2011); *Parallel Structures* (2002); *Quiddity* (1987); and *Slouching Towards Bethlehem* (1986).

Newman is one of the most revered Australian artists of her generation, evolving a practice that is strident in its discipline and consistency. Frequently inspired by language, yet not beholden to a fixed state of meaning or interpretation, the artist is perpetually enamoured by a poetic sense of flux and interchangeability. The works offered by Newman could be regarded as opposing reflections on the upheaval wrought over the past years through the global pandemic. In many ways, the two works

could be considered as differing perspectives or emotive responses to the same situation.

Each work, and both works, hold a fluidity of interpretation dependent on one's mood and predilection that are characteristic of Newman's practice, allowing her work to speak without directing what it ought say. *'I like to bring 'the nothing' into being, for some reason. Making a cut, finding a hole; pointing to a void...' says Newman. 'I am not the active agent in the art making. I let the work make itself and show itself to me, and then 'I' have a look at it, see what I think about it, and see what it is 'about' ...'*

Each edition has been produced by master printmaker Trent Walter of Negative Press. The editions are framed to the artist's specifications by United Measures.

Elizabeth Newman is represented by Neon Parc, Melbourne; Darren Knight Gallery, Sydney; and Philip Martin Gallery, Los Angeles.



Elizabeth Newman, *What makes this poem beautiful?*, Gertrude Edition, 2021. Photo: Christian Capurro



Elizabeth Newman, *So much darkness*, Gertrude Edition, 2021. Photo: Christian Capurro



# Gertrude's People and Community of Supporters

Gertrude Board Chair  
Jon Campbell and 2021  
*Gertrude Edition* contributing  
artist Elizabeth Newman,  
attending the 2021 *Gertrude  
Edition* launch at Gertrude  
Contemporary.  
Photo: Elsa Whitehead



## Gertrude's Board

Gertrude was established as an incorporated association in 1983. A voluntary board of up to 10 members governs the organisation. The organisation aims to have a diverse set of skills that provides support in achieving its mission. There are up to 4 positions for artists and 6 positions for Board Members from the wider community. The Gertrude board reflects the organisation's strategic initiative to increase representation of First Nations people at all levels of the organisation.



Jon Campbell Board Chair	Jon Campbell graduated with a Bachelor of Fine Arts (Painting), RMIT, 1980-82 and a Graduate Diploma, VCA, 1984-85. He was a Gertrude studio artist, 1986-87 and held his first solo exhibition there in 1986. He has exhibited extensively both nationally and internationally over the past 30 years. Recently Jon was a part of the Monash University Prato Residency, Italy 2019. He held a solo presentation titled 'Stacks On / MCA Collection', at the MCA, Sydney, 2017/18. He has recently released his third artists book of risograph prints, 'No Planet B', 2021 and has taught at many Melbourne Art Schools between 1987 - 2017, including in the VCA Painting Department from 1999 - 2017. Jon is represented by Darren Knight Gallery, Sydney.
Jane Hayman Deputy	Jane Hayman is a passionate supporter of the arts and a keen collector of contemporary art. With a background in events management Jane has worked with many organisations, including the Biennale of Sydney Events Committee and the MCRI Art for Science Committee, to broaden their support networks. Jane currently supports Biennale of Sydney, ACCA, NGV, and Gertrude Contemporary. Jane is currently a Director of both Hayman Design and STATION Gallery, Melbourne.
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.
Kay Abude Studio Artist Representative	Kay Abude is an artist living and working in Melbourne, Australia. Her creative practice engages many different forms of making, including sculpture, large-scale installation, performance, photography and silk-screen printing. Abude is fascinated with the nature of labour, with its economic, repetitive and somatic properties, and how work connects and separates us, taking so much of our time that it comes to define our lives.

Ben Hart	Ben has over 20 years experience working across media, communications and politics. Over that time he has led the communications functions at national government agencies such as headspace and the Australian Renewable Energy Agency and developed narratives for organisations in the energy, transport, not-for-profit and sports sectors. He has advised leaders across all three tiers of government, having previously been the Chief of Staff to former State Government Minister Gavin Jennings (with responsibility for creative industries) and, more recently, Chief of Staff to Melbourne Lord Mayor Sally Capp. In 2018 he founded leading storytelling and content agency Fireside.
Yhonnie Scarce	Yhonnie Scarce belongs to the Kokatha and Nukunu peoples, South Australia. Yhonnie's interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Her work often references the on-going effects of colonisation on Aboriginal people. Recent exhibitions include, 2020 Adelaide Biennial, South Australia, Paris Photo, Paris, France, Pavilion of Contemporary Art, Milan, Italy, Museum of London, Ontario, Canada. Previous international shows include the National Gallery of Modern Art, New Delhi, India, 2018, 55th Venice Biennale collateral exhibition Personal Structures 2013, Venice, Galway Art Centre, Ireland 2016, Harvard Art Museum, Massachusetts 2016, Kluge-Ruhe Aboriginal Art Museum, Virginia, USA 2012.
Su Baker Co-Opted	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 we 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.

Darcey Bella Arnold Studio Artist Representative	Darcey Bella Arnold joined the Gertrude Studios in 2020, Darcey's practice predominantly manifests in painting, concerns for language and communication, interfamilial and intercultural relations. Well networked and respected in the visual arts community, Darcey is a committed artist, also currently working at Sutton Gallery and as a sessional educator. She is represented by ReadingRoom, Naarm/Melbourne.
Osman Faruqi Co-Opted	Osman Faruqi is a leading voice in journalism and broadcasting in Australia. He is the culture news director for <i>The Age</i> and <i>The Sydney Morning Herald</i> . In recent years, Osman relocated to Melbourne from Sydney to take up the role of editor and producer of Schwartz Media's audio programs including the daily podcast <i>7am</i> and weekly podcast <i>The Culture</i> . With an astute intellect on politics and culture, Osman has worked in the media field for many years, previously working as an editor at ABC, and remains an occasional contributor to <i>The Guardian</i> amongst other distributed media. Osman regularly lectures at universities in Sydney and is a frequent commentator on issues of culture, social issues and politics in Australia with relation to global issues.

## Vale Damiano Bertoli

It is with deep and profound sadness that Gertrude acknowledges the passing of Damiano Bertoli in September 2021. As an artist, Damiano forged a practice for over a quarter of a century, defined by its material dexterity, intellectual rigour, art historical literacy, and unassailable momentum of progression. He has contributed significantly to the evolution and maturation of contemporary art in Melbourne, capable of making work that is imbued by biographical connection points, international in its vista, attuned to the legacy of post-modernity and cultural change since 1969, yet fervently in and of the moment, the *Continuous Moment*. This was a term Damiano would adopt as the overarching framework for his practice since titled in his 2003 exhibition at Gertrude. It was a defining project for the artist, and one that signalled his capacity to collapse and interconnect cultural and social iconographies, art histories and temporalities with a confidence and foresight of one producing art of and about the centres and events transpired in them

from their peripheries. The assuredness of his approach was not about distance, but of resonance and connectivities.

Damiano's connections and contributions to Gertrude and its communities were enormous and remain so in impact and legacy. Damiano participated in the studio program from 1999–2001, and served as a board member from 2004–2010. Since 2000, Damiano has presented three solo exhibitions at 200 Gertrude Street, in Studio 12, and at Gertrude Glasshouse, and participated in multiple curated exhibitions, notably *A Short Ride in a Fast Machine*, marking the first two decades of Gertrude in 2005, and in *The Beginning of Time. The End of Time*, the final exhibition in Gertrude's former Fitzroy spaces in 2017.

Damiano's influence is potent and pervasive. As an astute cultural commentator, Damiano would opine with wry wit, vast intellect, generosity of attention, and deep reserves of care and engagement. His contribution to the vitality of the artistic and cultural community, across generations, will hold register and influence for extensive time

to come. The hole he leaves is vast, and at this moment, seemingly infinite.

On behalf of the artists, staff and board of Gertrude, past and present, we wish the greatest strength and offer our deepest

condolences to his family and dearest of friends.

May his Continuous Moment last forever more.

Damiano Bertoli (1969–2021)

Damiano Bertoli and Benjamin Armstrong pictured at the opening event for exhibitions *It's Like That*, Sangeeta Sandrasegar, and *A Dark and Quiet Place*, David Noonan, in 2018. Photo: Gertrude Archives

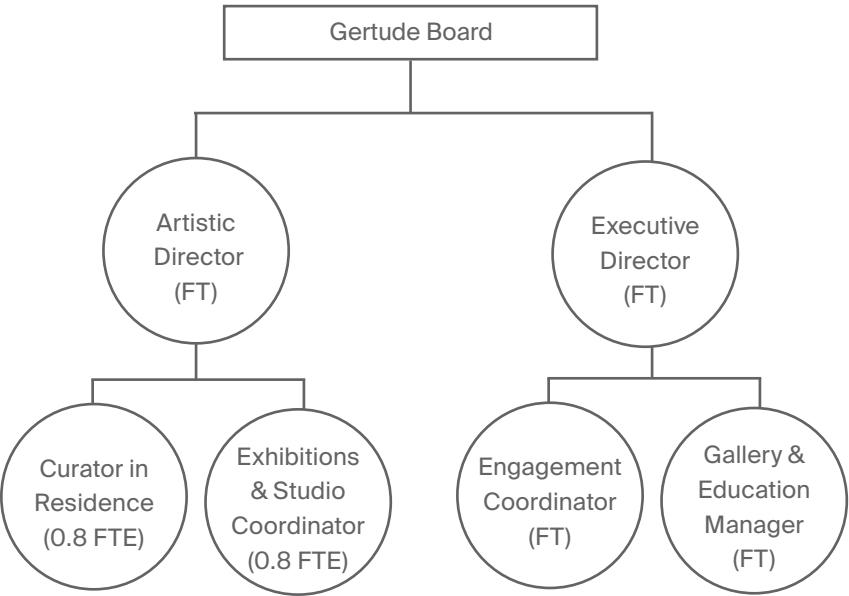




# 2021 Staff and Volunteers

## Organisational Chart

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



## 2021 Gertrude Staff

- Artistic Director  
Mark Feary
- Executive Director  
Tracy Burgess
- Gallery & Education Manager  
Sharon Flynn (from July 2021)
- Curator in Residence  
Tim Riley Walsh (from March 2021)
- Exhibition & Studios Coordinator  
Steven Stewart (until Feb 2021) & Ian Bunyi (from April 2021)
- Engagement Coordinator  
Brigit Ryan (from Oct 2021)
- Gallery Coordinator  
Siobhan Sloper (until May 2021)
- Weekend Gallery Coordinator  
Kathy Pappas (until June 2021)

In 2021, Gertrude launched the Curator in Residence program and expanded its full-time staff to include a Gallery and Education Manager and an Engagement Coordinator. The growth of the team reflects Gertrude’s increased organisational and financial stability, and gives Gertrude the resources required to engage with a changing art world, to expand its philanthropic and government support, and to support new and ambitious

creative and professional development activities for studio artists, staff and the organisation overall.

As rolling lockdowns continued for extended periods in Melbourne in 2021, due to the increased spread of COVID, volunteers were unable to attend Gertrude for much of the year. We were able to engage a number of volunteers between lockdowns in regular install, front of house and event roles, and maintained strong relationships with those who returned to the volunteer program. During the periods of shutdown, a new volunteer program was developed in response to feedback from past and current volunteers, and we look forward to implementing this in 2022.

### Volunteers:

- Elmira Cheung
- Yasmin Hopkins
- Kelly Semmler
- Bella Donoghue
- Machiko Abe
- Camille Orel
- Elsa Whitehead
- Vasilika Tsingos
- Mia McCarthy

## 2021 Supporters

Gertrude would like to acknowledge and thank our generous supporters, patrons, sponsors and exhibition and programming partners whose support enables us to continue building the careers of Australia's exciting new generations of early-practice and mid-career artists.

### Government Funding Agencies

Gertrude is supported by the Victorian Government through Creative Victoria; the Australia Council, the Federal Government's arts funding and advisory body; and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



### Project Support

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

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



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



## Gertrude Patrons and Donors

Gertrude patrons and donors are a community of generous private benefactors who directly contribute to the development of artists' careers through their support of our artistic program. Our generous 2021 patrons and donors included:

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.

Michael and Janet Buxton

Michael Schwarz and David Clouston

Proclaim

River Capital Foundation

Bianca Robinson

Gordon and Emma Thomson

Helen Seales

Irene Sutton

Jon Campbell

Noel Fermanis

Sarah and Ted Watts

STATION

Victoria Hobday

## Exhibition and Programming Partners

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

### **Proclaim**

River Capital Foundation have sponsored the annual River Capital Commission since 2020.

### **River Capital**

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 is a national network of fourteen public, independent, non-collecting contemporary art organisations from all Australian states and territories that advocates for the small-to-medium contemporary visual arts sector in Australia.

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

#### Sponsors

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000.

Visitors attending the performance program for Nat Thomas' *Stage Fright* at Gertrude Contemporary, 2021.  
Photo: James Nguyen





# 2021 Financial Report



Gertrude 2021 Annual Report

A visitor attending the opening of Kay  
Abude's *(DON'T) BE AN ARTIST* at  
Gertrude Glasshouse, 2021.  
Photo: Machiko Abe

# Gertrude Contemporary Art Spaces Inc

ABN 38 060 569 289

## Annual Report - 31 December 2021

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2021.

### Board members

The following persons were board members of the incorporated association during the whole of the financial year and up to the date of this report, unless otherwise stated:

Jon Campbell – Chair  
(from 21 April 2021)

Jane Hayman – Deputy Chair

Bianca Robinson – Treasurer  
(term commenced 21 April 2021)

Ben Hart

Yhonnie Scarce

Kay Abude

Tracy Burgess – Secretary/ Ex- officio

Su Baker – Co-opted  
(from 12 October)

Osman Faruqi – Co-opted  
(from 12 October)

Darcey Bella Arnold – Co-opted  
(from 12 October)

Kyp Bosci – (Chair to 21 April / term finished 23 September 2021)

Gordon Thompson – (Treasurer to 21 April / term finished 21 April 2021)

James Hong An Nguyen – (Term finished 24 August 2021)

### Principal activities

Gertrude Contemporary Art Spaces Inc. (Gertrude) was established in 1985 as a not-for-profit contemporary art complex of gallery spaces and studio facilities.

### Objectives

Gertrude's primary objective is to support the artistic development of contemporary artists through:

- 1) Our studio program comprising sixteen two-year tenure subsidised workspaces for local artists; and 2) Our exhibition program comprising on average six major exhibitions featuring both Australian and International artists at our primary galleries and eight solo exhibitions by current participants of our studio program at our satellite Gertrude Glasshouse gallery.

Furthermore, Gertrude seeks to provide audiences unique insight into the creative development of artists through activities including education programs (studio visits and exhibition tours for school groups, artist workshops for teacher professional development), public programs (artist talks, lectures, film screenings, performances) and cultural exchange (international residencies and exhibitions).

### Strategy for achieving the objectives

Gertrude undertakes strategic planning activities regularly to achieve its organisational objectives through key artistic programming, public engagement, fundraising, housing strategy and operational efficiency strategic areas. The goals set within each of these key strategic areas are monitored and reported against regularly to the Board.

### Performance measures

Performance measurement of Gertrude is based on a combination of quantitative and qualitative measures regularly monitored and reported to the Board. Examples of key performance indicators include: audience visitation, exhibition and studio program outcomes and outputs and financial targets

On behalf of the officers



Bianca Robinson  
Treasurer  
2 April 2022

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### General information

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

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

21-31 High Street  
Preston South VIC 3072  
AUSTRALIA

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

The financial statements were authorised for issue on 2 April 2022.

## Statement of profit or loss and other comprehensive income

### Gertrude Contemporary Art Spaces Inc For the year ended 31 December 2021

	Note	2021 \$	2020 \$
Revenue	4	895,538	712,913
Other income	5	74,489	260,704
Interest revenue calculated using the effective i		527	905
Expenses			
Program costs		(137,919)	(158,075)
Administration costs		(39,382)	(46,690)
Employee benefits expense		(397,474)	(359,528)
Occupancy		(42,034)	(54,998)
Depreciation and amortisation expense		(218,844)	(294,211)
Fundraising costs		(8,831)	(3,599)
Travel and accommodation		(8,110)	(7,187)
Other expenses		(53,219)	(9,002)
Finance costs		(31,977)	(39,755)
Surplus/(deficit) before income tax expense		32,764	1,477
Income tax expense		-	-
Surplus/(deficit) after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		32,764	1,477
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		32,764	1,477

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



**Statement of financial position**  
Gertrude Contemporary Art Spaces Inc  
As at 31 December 2021

	Note	2021 \$	2020 \$
<b>Assets</b>			
Current assets			
Cash and cash equivalents	6	511,518	376,581
Trade and other receivables	7	3,854	18,912
Other	8	9,225	3,909
Total current assets		524,597	399,402
Non-current assets			
Property, plant and equipment	9	31,083	61,172
Right-of-use assets	10	503,308	655,740
Other	11	66,196	46,750
Total non-current assets		600,587	763,662
Total assets		1,125,184	1,163,064
<b>Liabilities</b>			
Current liabilities			
Trade and other payables	12	63,037	50,806
Lease liabilities	13	159,321	171,462
Employee benefits	14	33,651	29,999
Other	15	267,465	188,852
Total current liabilities		523,474	441,119
Non-current liabilities			
Lease liabilities	16	402,713	556,437
Employee benefits	17	10,302	9,577
Total non-current liabilities		413,015	566,014
Total liabilities		936,489	1,007,133
Net assets		188,695	155,931
<b>Equity</b>			
Retained surpluses		188,695	155,931
Total equity		188,695	155,931

**Statement of changes in equity**  
Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2021

	Retained profits \$	Total equity \$
Balance at 1 January 2020	154,454	154,454
Surplus after income tax expense for the year	1,477	1,477
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	1,477	1,477
Balance at 31 December 2020	155,931	155,931
Balance at 1 January 2021	155,931	155,931
Deficit after income tax expense for the year	32,764	32,764
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	32,764	32,764
Balance at 31 December 2021	188,695	188,695

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

## Statement of cash flows

Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2021

	Note	2021 \$	2020 \$
<u>Cash flows from operating activities</u>			
Grants received		606,750	608,368
Other receipts		308,892	72,294
Interest received		527	905
Payments to suppliers and employees		(695,123)	(652,415)
Interest and other finance costs paid		(31,977)	(39,755)
Government COVID stimulus received		132,749	281,519
Net cash from/(used in) operating activities	19	321,818	270,916
<u>Cash flows from investing activities</u>			
Payments for property, plant and equipment		(15,768)	(1,390)
Net cash used in investing activities		(15,768)	(1,390)
<u>Cash flows from financing activities</u>			
Repayment of borrowings		(171,113)	(130,849)
Repayment of lease liabilities		(171,113)	(130,849)
Net cash from financing activities		(232,672)	(232,672)
Net increase/(decrease) in cash and cash equivalents		134,937	138,677
Cash and cash equivalents at the beginning of the financial year		376,581	237,904
Cash and cash equivalents at the end of the financial year	6	511,518	376,581

The statement of cash flows should be read in conjunction with the accompanying notes

## Notes to the financial statements

Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2021

### Note 1. Significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

#### **New or amended Accounting Standards and Interpretations adopted**

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

#### **Basis of preparation**

In the officers' opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Australian Charities and Not-for-

profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Gertrude Contemporary Art Spaces Inc.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for profit oriented entities.

#### *Historical cost convention*

The financial statements have been prepared under the historical cost convention, except for, where applicable, the revaluation of financial assets and liabilities at fair value through profit or loss, financial assets at fair value through other comprehensive income, investment

properties, certain classes of property, plant and equipment and derivative financial instruments.

#### *Critical accounting estimates*

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

#### **Revenue recognition**

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

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

'related amounts' is recognised as income immediately.

#### *Grants*

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

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

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

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

#### *Donations*

The association receives part of its income from donations, either as cash or in-kind. Amounts donated can be

recognised as revenue only when the association gains control, economic benefits are probable, and the amounts can be measured reliably.

#### *Interest*

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

#### *Deferred income*

If conditions are attached to grant income that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

#### **Income tax**

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

#### **Current and non-current classification**

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at

least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

Deferred tax assets and liabilities are always classified as non-current.

#### **Cash and cash equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

#### **Trade and other receivables**

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected credit losses. Trade receivables are generally due for settlement within 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable



are written off by reducing the carrying amount directly. A provision for impairment of trade receivables is raised when there is objective evidence that the incorporated association will not be able to collect all amounts due according to the original terms of the receivables.

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

#### **Property, plant and equipment**

Plant and equipment is stated at historical cost less accumulated depreciation and impairment.

Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Plant and equipment 3-5 years  
Leasehold improvements 4 years

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

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

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

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

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

#### **Trade and other payables**

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are

unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

#### **Lease liabilities**

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

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

asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

#### **Employee benefits**

##### *Short-term employee benefits*

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

##### *Other long-term employee benefits*

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

#### **Goods and Services Tax ('GST') and other similar taxes**

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the tax authority. In this case it is recognised as part of the cost of the

acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the tax authority, are presented as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the tax authority.

#### **New Accounting Standards and Interpretations not yet mandatory or early adopted**

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2021. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

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

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

##### *Estimation of useful lives of assets*

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

#### **Note 3. Impact of COVID 19 pandemic**

The effects of Covid-19 continued to impact the operations of Gertrude throughout 2021 with rolling circuit breaker lockdowns in February, May and July. This pattern continued with a longer lockdown which commenced in early-August and lifted in late-October. Gertrude was supported by Jobkeeper payments from the Federal Government in the first quarter of the year and was able to access the Victorian Government's Business Support Package payments from the May lockdown onwards. This support along with operational funding allowed Gertrude to retain its connection to staff who worked off-site during lockdown periods. To compensate for lack of access to the physical site Gertrude was also able to fully subsidise studio rental fees for artists participating in the program from June-November 2021. Responsive and hybrid program delivery allowed Gertrude to fulfil all program specific funding requirements during the year.

Note 4. Revenue

	2021 \$	2020 \$
Australia Council for the Arts	366,250	358,068
Creative Victoria	199,500	199,500
Other grants & funding	41,000	50,800
Donations	88,746	45,530
Fundraising & sponsorship	89,049	9,647
Rental income	28,509	9,023
Creative Victoria – Strategic Investment Package	42,800	36,275
	<u>855,854</u>	<u>708,843</u>
Other revenue		
Other revenue	<u>39,684</u>	<u>4,070</u>
Revenue	<u>895,538</u>	<u>712,913</u>

Note 5. Other income

	2021 \$	2020 \$
Government COVID stimulus	74,489	260,704

Note 6. Current assets - cash and cash equivalents

	2021 \$	2020 \$
Cash at bank	<u>511,518</u>	<u>376,581</u>

Note 7. Current assets - trade and other receivables

	2021 \$	2020 \$
Trade receivables	<u>3,854</u>	<u>3,451</u>
Other receivables	<u>-</u>	<u>15,461</u>
	<u>3,854</u>	<u>18,912</u>

Note 8. Current assets - other

	2021 \$	2020 \$
Prepayments	<u>9,225</u>	<u>3,909</u>

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

	2021 \$	2020 \$
Leasehold improvements - at cost	218,411	218,411
Less: Accumulated depreciation	<u>(206,929)</u>	<u>(175,575)</u>
	<u>11,482</u>	<u>42,836</u>
Plant and equipment - at cost	68,083	52,315
Less: Accumulated depreciation	<u>(48,482)</u>	<u>(33,979)</u>
	<u>19,601</u>	<u>18,336</u>
	<u>31,083</u>	<u>61,172</u>

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

	2021 \$	2020 \$
Land and buildings - right-of-use	1,051,527	1,035,521
Less: Accumulated depreciation	<u>(548,219)</u>	<u>(379,781)</u>
	<u>503,308</u>	<u>655,740</u>

Note 11. Non-current assets - other

	2021 \$	2020 \$
Security deposits	<u>66,196</u>	<u>46,750</u>

Note 12. Current liabilities - trade and other payables

	2021 \$	2020 \$
Trade payables	5,008	1,882
Tenant's bonds	7,280	7,840
BAS payable	19,347	(126)
Other payables	<u>31,402</u>	<u>41,210</u>
	<u>63,037</u>	<u>51,820</u>



Note 13. Current liabilities - lease liabilities

	2021 \$	2020 \$
Lease liability	159,321	171,462

Note 14. Current liabilities - employee benefits

	2021 \$	2020 \$
Annual leave	33,651	29,999

Note 15. Current liabilities - other

	2021 \$	2020 \$
Deferred revenue	267,465	188,852

Note 16. Non-current liabilities - lease liabilities

	2021 \$	2020 \$
Lease liability	402,713	556,437

Note 17. Non-current liabilities - employee benefits

	2021 \$	2020 \$
Long service leave	10,302	9,577

Note 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2021 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

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

	2021 \$	2020 \$
Surplus/(deficit) after income tax expense for the year	32,764	1,477
Adjustments for:		
Depreciation and amortisation	218,884	257,275
Change in estimate for lease accounting	(15,307)	-
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	15,058	(11,454)
Decrease/(increase) in prepayments	(5,316)	11,396
Increase in other operating assets	(19,446)	-
Increase/(decrease) in trade and other payables	12,231	(1,014)
Increase in employee benefits	4,337	13,218
Increase in other operating liabilities	78,613	18
Net cash from/(used in) operating activities	321,818	270,916

## Officer's declaration

Gertrude Contemporary Art Spaces Inc  
For the year ended 31 December 2021

In the officers' opinion:

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012 and associated regulations;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2021 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

On behalf of the officers



Bianca Robinson  
Treasurer  
2 April 2022

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF  
GERTRUDE CONTEMPORARY ART SPACES INC.**

**Opinion**

We have audited the financial report of Gertrude Contemporary Art Spaces Inc. (the Association), which comprises the statement of financial position as at 31 December 2021, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the officer's declaration.

In our opinion, the accompanying financial report of Gertrude Contemporary Art Spaces Inc. is in all material aspects, in accordance with the *Associations Incorporation Reform Act 2012* and with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)*, including:

- a) giving a true and fair view of the Association's financial position as at 31 December 2021 and of its financial performance and cash flows for the year then ended on that dated and;
- b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013* and Victorian legislation; the *Association Incorporated Reform Act 2012* and associated regulations.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Emphasis of Matter-Basis of Accounting and Restriction on Distribution and Use**

Without modifying our conclusion, we draw attention to Note 1 to the financial statements, which describe the basis of accounting. The financial statements are prepared to assist Gertrude Contemporary Art Spaces Inc. to comply with the financial reporting of the *Associations Incorporation Reform Act 2012* and *Australian Charities and the Not-for-profits Commission Act 2012*. As a result, the financial statements may not be suitable for another purpose. Our report is intended solely for Gertrude Contemporary Art Spaces Inc. and should not be distributed to or used by parties other than Gertrude Contemporary Art Spaces Inc.

**Emphasis of Matter – Effects of COVID-19**

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

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

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

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

**Lowe Lippmann**  
Chartered Accountants  
& Business Advisors

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Daniel Franck  
Loren Datt



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approved under Professional  
Standards legislation

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

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

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

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

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

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



**LOREN DATT**  
Audit Partner

Date: 4 April 2022



**AUDITOR'S INDEPENDENCE DECLARATION  
FOR THE YEAR ENDED 31 DECEMBER 2021**

As lead auditor for the audit of Gertrude Contemporary Art Spaces Inc for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, there have been:

- (a) no contraventions of the auditor independence requirements of Section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (b) no contraventions of any applicable code of professional conduct in relation to the audit.

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

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



**LOREN DATT**  
Audit Partner

Dated: 4 April 2022

**Lowe Lippmann**  
Chartered Accountants  
& Business Advisors

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Loren Datt



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