



Gertrude Contemporary Art Spaces

Annual Report
2024

GERTRUDE

Acknowledgement of Country

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

Cover image:
Harrison Ritchie-Jones, *Cold Tooth*, 2024,
performance view, 'Contact High', Gertrude
Contemporary, Naarm Melbourne, with
performer Jon Dinapoli; courtesy Gertrude and
Performance Review; photograph: Machiko Abe

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Executive Welcome

In early 2024, ground was broken on an 18-storey building across the road from Gertrude Contemporary's Preston South location. In the year since, we have been reminded daily that change is a constant as we see, hear, and sometimes feel the building emerging from a former commercial paint store. Throughout 2024, the Victorian Government and Darebin City Council have committed to increasing the development footprint of the area, and we take seriously the responsibility of ensuring creative, cultural and social amenities are strengthened in the Darebin Growth Corridor and Preston precinct.

Within the landscape of this changing precinct, we have been busy planning to celebrate Gertrude's 40th anniversary as a site for the presentation and production of contemporary visual art in 2025. This exercise in looking back draws sharp focus on how much we have achieved across the past four decades – the progress is perhaps not as obvious as the rapidly rising infrastructure that will, once complete, introduce new audiences to Gertrude's street-facing galleries.

We are grateful to continue supporting and celebrating artists' work through our studio and exhibition programs, supported by Gertrude's community, including exhibiting studio and visiting artists, writers, curators, creative industry peers, visitors, volunteers, staff, and board members. Every contribution, whether big or small, makes a meaningful impact in advancing our vision and purpose – contributing to a legacy that continues to evolve with the world around us.

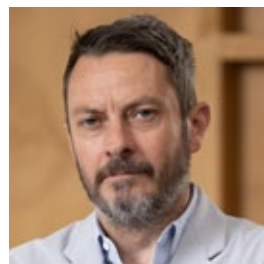
Gertrude is thankful for the ongoing financial support from all three levels of government, including multi-year core funding from Creative Australia and Creative Victoria. This support is vital for our sustainability and allows us to secure additional public and private funding. We value the continued trust and backing of all our supporters.

The 2024 Gertrude Annual Report details our programs, achievements, and impact over the past year as we reflect on our ongoing commitment to create, present, and inspire in 2025 and beyond. If you are reading this report as a current partner or as someone interested in our work, we appreciate your support, interest, and passion. We look forward to nurturing these vital relationships while welcoming new and curious contributors to the Gertrude community.

Callum Morton, Chair

Mark Feary, Artistic Director

Tracy Burgess, Executive Director



Key Statistics and Impact

24

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

16

Solo or collaborative exhibitions and **5** curated exhibitions

63

Artists showcasing

161

Works of art

The exhibition program featured **four** significant commissions by First Nations artists including **three** new solo presentations and new works across **three** additional group exhibitions.

1002

Students and educators across secondary and tertiary institutions participated in **36** Education Programs

22,291

Visitors attended our onsite exhibitions

41

Volunteers and interns contributed to over **1555** hours to support our Programs

67,000

Followers across social channels, with a combined reach of **350,000** unique viewers and **4.2M** impressions

563,000

Viewers across all owned digital channels

9,741

Visitors participated in **32** Public Programs



Strategic Summary

Operating across two venues, and offsite, Gertrude presented an artistic program of 16 exhibitions featuring the work of 63 artists across 2024. This program fostered presenting partnerships with Perimeter Books, Photo Australia, Performance Review, and Melbourne Art Fair. Over the year, Gertrude welcomed more than 22,000 visitors to its onsite programs, including those participating in education and public initiatives.

Gertrude continued to support the professional development of artists through the Gertrude Studio Program and evolved international relationships through a residency partnership with DESA in Bali, Indonesia. In addition to these programs, the Gertrude team worked on developing the milestone 40th-anniversary program to be presented in 2025 and a significant publication that archives and celebrates the 2005 – 2025 period.

What follows are some of the many ways Gertrude implemented and achieved its vision, as outlined in its 2024 Business Plan and guided by the Gertrude Strategic Plan 2024–2028. The body of the Annual Report elaborates on details of specific programs and their impacts.

The year at Gertrude Contemporary began with *Contact High: Dance, dance*, presented in partnership with Performance Review and the final iteration of a successful three-year programming commitment from 2022–24 exploring the intersections of dance and visual art performance, presenting the work of 13 artists. With support from Creative Australia, *Contact High: New York* will extrapolate Gertrude and Performance Review's *Contact High* program, scaled for an international context, to be delivered at partnering institutions in New York in 2025.

During 2024, Gertrude Contemporary presented two new solo commissions by Dean Cross and Sarah Ujmaia, with Ujmaia's project being later restaged in Primavera 24 at the Museum of Contemporary Art Australia in Sydney, and followed by four major curated group exhibitions, *Stupid As*, guest curated by Alex Gawronski; *Octopus 24: Ricochet*, guest curated by Patrice Sharkey; *And This Time the Well Is Alive*, curated by Gertrude Curator Amelia Winata; and Gertrude Studios 2024 curated by Amelia Winata and Brigid Moriarty.

The program at Gertrude Glasshouse kicked off the year with *Glasshouse Stonehouse 2024: LA SALLE DES TAUREAUX* by studio alumni Mikala Dwyer and Paul Yore, featuring an opening night performance excerpted from Philip Adams' *Triptych* (2023). This was followed by a major new video work from studio artist Ruth Höfllich as part of Photo 2024 and solo exhibitions from artists participating in the Gertrude Studio Program – Gian Manik, Dane Mitchell, Ezz Monem, Lisa Waup and Steven Rhall. The program concluded with the Emerging Curator Program exhibition outcome, *The Limits of My Language Are the Limits of My World*, curated by Annabel Brown.

Strategic Summary

The Gertrude Studio Program is a core focus of the organisation and an essential driver of the artistic and professional impacts of its initiatives. The competitive application-based residency provides artists with a two-year professional development opportunity unique in its profile, reputation, and impact within Australia. In 2024, the program welcomed new artists Moorina Bonini, Grace Culley, Tara Denny, Rebecca Jensen, Jordan Halsall, Jenna Lee, Chunxiao Qu and Yusi Zang. These artists were selected from 201 applications received for the 2024 intake.

Since the Dedicated First Nations Studio initiative commenced in 2021, First Nations artists have consistently comprised one-quarter of the studio allocation across the general and dedicated studio intake. This program supports increasing opportunities for First Nations artists within the studio cohort and, by extension, exhibition and public programs. Jenna Lee is the 2024 recipient of the First Nations Dedicated Studio and the 2025 opportunity has been awarded to Gabi Briggs. The selection is determined by the First Nations advisory group, which in 2024 comprised board member Yhonnie Scarce, external advisor Jessica Clarke, and First Nations studio artists Jenna Lee, Moorina Bonini and Steven Rhall. Gertrude is committed to developing a strong and trusted studio program supporting First Nations artists to make contemporary art. Since 2020, First Nations artists Matthew Harris, Amrita Hepi,

Mia Boe, Lisa Waup, Steven Rhall, Hayley Millar Baker, Jenna Lee and Moorina Bonini have participated in the Gertrude Studio Program.

Gertrude participated in and presented several major additional programs during the year. In February, we presented *Proximity* at the Melbourne Art Fair, introducing artists in the studio program without commercial representation to MAF's audience of over 15,000 visitors. The annual *Gertrude Open Day* was held on 20 April, attracting 500 visitors to experience behind-the-scenes access to the work environments and practices of some of Melbourne's most dynamic artists. The day included artist-led activities, studio tours, and a free community BBQ. In October, Gertrude Contemporary hosted the second annual *Same Page* Art Book Fair. *Same Page* showcased 34 independent publishers and distributors. This two-day event was attended by over 1500 visitors, and included a comprehensive schedule of talks, workshops, screenings, and book launches. In addition to these programs, Gertrude held a series of artist talks and public programs across the year, attracting more than 9500 visitors to Gertrude's two venues. In addition, education attendance was strong. Tertiary groups increased with new, bespoke programs. Secondary student groups attended curriculum-aligned programs focused on the VCE curriculum, with support from the Department of Education's Strategic Partnerships Program.



Audiences attend the opening of *Octopus 24: Ricochet* curated by Patrice Sharkey, Gertrude Contemporary, Naarm Melbourne, 2024. Photograph: Machiko Abe.

Strategic Summary

Education activities at Gertrude continued to increase in 2024, with the participation of 1000 students and teachers across our core programs ARTNOW and Contemporary Art on the Road (CAOTR). Education resources developed in 2024 include an in-situ video giving curriculum-aligned insights into the materials testing and fabrication process for the calcite pavers comprising Sarah Ujmaia's *Marmoreum*. Gertrude's teacher professional development program CAOTR marked its tenth anniversary and delivered workshops with artists Nathan Beard and Georgia Morgan held at Horsham Regional Art Gallery, Castlemaine Art Gallery, Shepperton Art Museum, Bendigo Art Museum and Monash University Art Museum, reinforcing the vital demand for this program which connects regional and low-SES metropolitan teachers with contemporary art practice and each other.

The Gertrude digital archive continued its evolution towards becoming a comprehensive and accessible record of the organisation's history in advance of our 40th anniversary in 2025. Over the year, Gertrude attracted 563,000 views across our digital channels, further supported by social media channel followers of 67,000. These numbers highlight the power and importance of a strong digital presence and communications that are in synergy with our on-site activities. 2024 continued the organisation's trajectory of strengthening visitor engagement while presenting an international standard exhibition program supporting the production of new works by leading Australian and international artists.

Our achievements in 2024 would not have been possible without the financial contribution of our public and private supporters. With multi-year core funding from Creative Australia through the Four-Year Funding for Organisations and the Visual Arts and Crafts Strategy and Creative Victoria's Creative Enterprises Program, Gertrude presented an ambitious program with increased support for artists' projects. Gertrude also received funding from both local government areas in which we operate, Darebin City Council and the City of Yarra, as well as multi-year support for our education programs from the Victorian Department of Education through the Strategic Partnerships Program. Gertrude received project funding for its major anniversary publication project from the Gordon Darling Foundation and support for the 2025 exhibition program from the Copyright Agency Cultural Fund. Each funding stream plays an important role in delivering our strategic initiatives, supporting artists, and connecting with audiences.

Gertrude is fortunate to have a dedicated group of private supporters, many of whom have long-standing relationships with the organisation. We are continually grateful for Gertrude Glasshouse patrons Michael Schwarz and David Clouston's support of this dynamic program that provides platform for our studio program artists to present ambitious solo exhibitions. Similarly, Proclaim's commitment of more than 20 years in supporting the presentation of the Octopus exhibition series has had an immeasurable impact on independent curatorial practice in Australia. In late 2024, Gertrude was awarded Plus1 Funding, which will match donations

toward the 40th Anniversary Program and publication received received from October 2024 to the end of May 2025.

The Gertrude Edition continues to be an essential fundraising initiative for our artistic programs. Nadine Christensen (Gertrude Studio Artist 1998-1999) created the 2024 Gertrude Edition, which Jarrod Rawlins, Head of Curatorial Affairs at the Museum of Old and New Art, Hobart, launched at the RACV City Club. Gertrude also continues to present the work of studio alumni through the Art in Focus platform in the West Pools at 101 Collins Street. This partnership is stewarded by former Gertrude Curator Emily Cormack and featured the work of Dane Mitchell and Francis Carmody during the year.

Strong governance is essential in achieving our vision and long-term strategic goals. In 2024, Gertrude welcomed new Board Members, Treasurer Rekkaa Moorthy, legal professional Sophie Brown and current studio artist Nathan Beard. Gertrude is fortunate to have a committed group of Board Members who volunteer their time and expertise to ensure the organisation's strength, vibrancy, and sustainability through the evolving challenges and opportunities of our social, cultural, and political times.

The Gertrude team farewelled Curator Amelia Winata at the end of 2024 when her two-year tenure concluded. In June, we welcomed Brigid Moriarty to the role of Assistant Curator, while Artistic Director Mark Feary took extended long service leave in the second half of the year. Brigid has stepped into the role of Curator from 2025. Sharon Flynn, Ian Bunyi and Brigit Ryan continued in their roles with communications support from Anador Walsh. Gertrude would like to thank the volunteers and interns who worked on our archive project and supported events in 2024.



Artistic Program

Gertrude Contemporary

Gertrude's major exhibition program is presented at our main gallery spaces at 21-31 High Street, Preston South. In 2024, 6 exhibitions were programmed, consisting of 2 solo artist exhibitions and 4 curated group exhibitions.

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

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





Installation view of Dean Cross, *BLACK SMOKE WHITE WALLS*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artist and Gertrude © the artist, photograph: Christian Capurro

Dean Cross *BLACK SMOKE WHITE WALLS* Gertrude Contemporary 10 Feb – 7 Apr 2024

Opening event:
Friday 9 February 2024, 6 – 8pm

BLACK SMOKE WHITE WALLS took form as an environment of quietude, one intent on provisioning a place of solitude, even isolation. As a space, its ambiance was one of presence without distraction, eerily dullening the sounds of the outdoor world, making one more conscious of one's own internal thinking. It created an environment of contemplation, yet also one of anticipation. The space leaned on the theatrical convention of the fourth wall, whereby one is cognisant of others – be they audiences, watchers, voyeurs, witnesses – yet separated, insulated and potentially protected from them. Centred within the acoustically altered chamber, devoid of colour, Dean Cross positioned an ensemble of elements awaiting activation. In the eyes of the artist, the environment was a rehearsal space for an unperformed opera. The elements all perform distinct functions; the libretto, the props table, the costume rack, and the lighting design. Upon crossing the threshold into the space, one was implicated within the opera, in the words of the artist, 'as either chorus or soloist, depending on

their ego.' In this environment of seeming calm, there is nevertheless an atmosphere of heightened suspense, as if awaiting an impending, unknown and imminent threat. *BLACK SMOKE WHITE WALLS* was conceived as the second component on a developing trilogy of projects, foregrounded by the iteration *Overture (GODZILLA)* (STATION, Eora Sydney), and set to evolve over 2024.

Dean Cross is an artist primarily working across installation, sculpture and painting. Interested in the collisions of materials, ideas and histories, Cross is motivated by an understanding that his practice sits within a continuum of the oldest living culture on Earth – and enacts First Nations sovereignty through expanded contemporary art methodologies. His cross-disciplinary practice often confronts the legacies of modernism, rebalancing dominant cultural and social histories.

Worimi First Nations artist Dean Cross takes an idiosyncratic approach to space, considering the white-walled gallery as an environment of contemplation, separation, witnessing, or potential.

In BLACK SMOKE WHITE WALLS, an ensemble of discrete objects—a crudely constructed neon that reads, 'THERE IS NOTHING TO BE AFRAID OF', a blackened totem nailed with a plastic bag filled with lead balls, and a photocopied and redacted letter addressed to the artist—forms a puzzling series of signifiers, generating an intentional sense of unease or latency.

Misong Kim, '6 Must-See Institutional Shows in Melbourne', *Ocula*, 1 March 2024



Sarah Ujmaia, *And thank you to my baba for laying the timber floor*, 2024, installation view, *Marmoreum*, Gertrude Contemporary, Naarm Melbourne, 2024, calcite (from bisque eggshell and shell grit), calcium carbonate (from unfired shell grit), calcium sulphate dihydrate (from gypsum), image courtesy the artist and Gertrude © the artist, photograph: Christian Capurro

Sarah Ujmaia *Marmoreum* Gertrude Contemporary 10 Feb – 7 Apr 2024

Opening event:
Friday 9 February 2024, 6 – 8pm

This chalk floor, then, could be understood as a momentary glimpse of something seemingly fixed yet ultimately in flux. In the end, all the world's marble, widely held to be a prestigious and hard-wearing material used in various human endeavours, will eventually become eroded or subducted back into the earth's core. The prospect is dizzying, but highlights the history and endurance of the work's material outside of the exhibition in both time and space.

This material reconfiguration holds on a human timescale too, as the calcite pavers are eroded by and adhere to visitors who actively cross the floor. The exhibition text notes that the First Law of Thermodynamics (that energy cannot be created nor destroyed) is manifest in Ujmaia's material choices, and connects this with her ongoing engagement with language loss and diasporic experiences.

Amy May Stuart, *Memo Review*, 16 March 2024

Marmoreum extended on Sarah Ujmaia's interest in rethinking existing structures, objects and gestures through poetic sensibility and new materialist approaches to art making. Thinking in relation to language, *Marmoreum* presented a new ambitious large-scale work that considers marble as a valued metamorphic rock.

Marmoreum, from *marmoreal*, refers to that made of or compared to marble. In the process of marble metamorphosis, sedimentary shell is subjected to heat, pressure, and time, structurally changing to become a fixed and valued rock.

Sarah Ujmaia's installation was conceived to have the material possibility of a marble floor, achieved through her production of mineral calcite (commonly known as chalk) from shell grit. It was simultaneously informed by the cobble stone paved market squares in northern Iraq—taking a standard yet irregular paver and hand casting its facsimiles to produce this floor.

Ujmaia focused on the chalk stage of marble formation, connecting it to her broader interests, including the loss of written language, systems of learning, and a close querying of materials. Interrogating materials and connecting them to discounted human histories remains a fertile space for Ujmaia, as marginalised tongues remain increasingly de-prioritised and inaccessible to current and future diasporic populations.

Sarah Ujmaia (b.1995) is a first generation Australian Chaldean artist living and working on unceded Wurundjeri lands. Her practice is largely informed by the wide-reaching impacts of forced displacement and cultural re-writing related to the diasporic experience. Applying translational processes, she regenerates motifs, images and linguistic structures in her material-led approach to object making.



Quinto Sesto, Various archival materials and reproductions, 1975 – 1976, and Sean Kerr, *Ba-Dum-Tiss*, 2024, Unity 3D AI API, Arduino, actuators, snare drum, cymbol, installation view, *Stupid As*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro

Stupid As

Curated by Alex Gawronski
Gertrude Contemporary
20 Apr – 2 Jun 2024

Artist talks & opening event:
Saturday 20 April 2024, 3 – 6pm

Exhibiting artists:
Hany Armanious, Alex Gawronski, Ronnie van Hout,
MP Hopkins, Sean Kerr, Cescon & Donovan, Del
Lumanta, Michelle Nikou, Jelena Telecki, Justene
Williams, Salote Tawale and The Estate of Quinto Sesto

Commissioned writing:
Stupid Gertrude Essay by Alex Gawronski

Generally, in our daily lives we do our best not to be, or to appear, stupid. Despite this, or maybe because of the unspoken normal/ising imperative it suggests, artists are one of the few groups who have openly embraced the generative possibilities of stupidity. Many artists in fact have seen stupidity as an affective force, embracing failure, mistakes, elisions, satire, parody, slapstick, mimicry and the absurd as part of a much wider assault on (common) ‘sense.’

Dr Alex Gawronski is a contemporary artist working across multiple media as well as a writer and independent gallerist. He has a particular interest in

the implications of galleries and museums as cultural sites of spatial and socio-political contestation. Gawronski’s PhD, *No New Utopia: The Crisis of Art as Critique Under Globalisation* was awarded by the University of Sydney in 2006. Gawronski has exhibited widely nationally and internationally, including at the Art Gallery of New South Wales, the Museum of Contemporary Art Sydney, and Carriageworks as part of *The National*. He operates the artist run initiative ethan frome (ex-KNULP) in Eora Sydney.

Marcel Duchamp famously coined the phrase ‘as stupid as a painter’ to target the ‘retinal’ obsessions of artists fixated primarily on aesthetic outcomes. Numerous commentators have argued that today Duchamp’s example represents the dominant outlook of artists, the conceptual anti-retinal approach triumphing over the ‘stupid’ preoccupations of artist-aesthetes. While the ‘conceptual approach’ has totally reconfigured the practices of contemporary artists and the art world in general, obsessions with aesthetic delectation have not gone away. Indeed, appetites for it have only increased alongside the regressive global control of finance. Aesthetic distinction, even if it is reactionary, ends by reiterating the historically inscribed clichés of the artist’s ‘difference’ and separation from ‘normal life’ that has assumed the quality of coveted commodity.

Alex Garwonski, curatorial writing, Gertrude



Justene Williams, *If I’m Going to Hell You’re Coming with Me*, 2023, recycled performance prop, mannequins, paint, shoes, mobile phones, video, charging cables, Frozen mask; and Hany Armanious, *Version of the Father (Shitting a Foot)*, 2023, pigmented polyurethane resin, gouache, installation view, *Stupid As*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro



Ronnie van Hout, *Looking Back*, 2024, painted resin, wigs, clothing, wooden table, two single channel videos – Super 8 transferred to 4k digital; and Salote Tawale, *On Holiday*, 2023, acrylic paint on board, installation view, *Stupid As*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro



Installation view of *Octopus 24: Ricochet*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro

Octopus 24: Ricochet Curated by Patrice Sharkey Gertrude Contemporary 15 Jun – 4 Aug 2024

Opening event:
Friday 14 June, 6 – 8pm

Performance:
Harriet K Morgan
Saturday 3 August, 3pm

Exhibiting artists:
Destiny Deacon, Cosey Fanni Tutti, Chelsea Farquhar,
Dominic Guerrero, Truc Truong and William Yang

Ricochet is an exhibition conceived to honour those who have reckoned—and continue to reckon—with the power of representation to influence our social and political lives. Forming the foundation of *Ricochet* are multidisciplinary visual artist Destiny Deacon (KuKu and Erub/Mer, 1957-2024), electronic music pioneer and performance artist Cosey Fanni Tutti (b.1951), and social history photographer and gay rights activist William Yang (b.1943).

Each groundbreaking in their own right, these artists are united by a compelling, often subversive, ability to blend autobiography and performativity—whether examining the wide discrepancies between representations of Aboriginal people by the white Australian population and the reality of Aboriginal life (Deacon); channeling personal experiences in pornographic modeling and striptease (Tutti); or documenting Australia's queer scene in the late 1970s and 1980s (Yang).

Select works by Deacon, Tutti, and Yang are presented in dialogue with new commissions by South Australia-based artists Chelsea Farquhar, Dominic Guerrero (Kurna, Ngarrindjeri), and Truc Truong. In so doing, *Ricochet* recognises the work undertaken by these senior artists to broaden critical spaces around lived experience, thereby paving the way for a new generation to interrogate ideas of community, sexuality, activism and life as art.

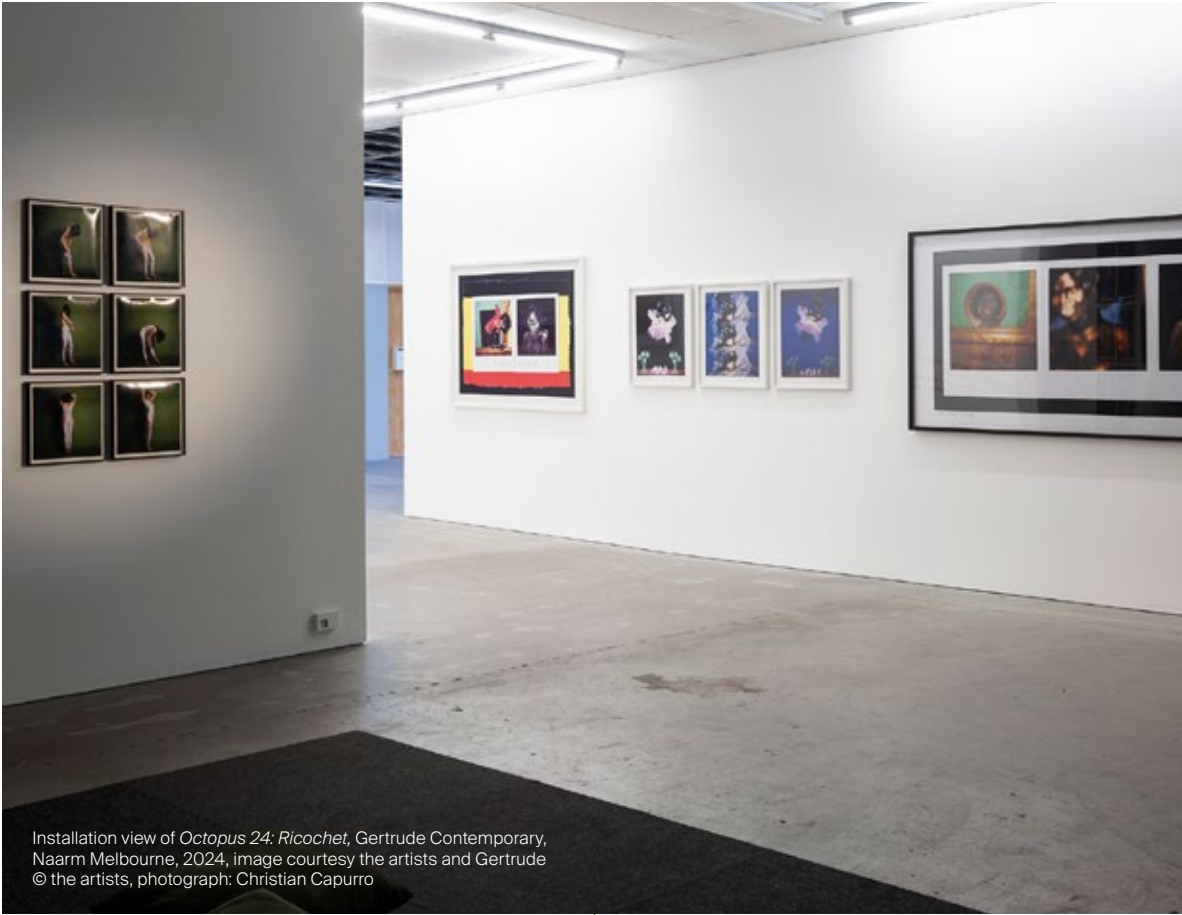
It is with great sorrow that Gertrude and curator Patrice Sharkey respectfully acknowledge the recent passing of artist and political activist Destiny Deacon (Erub/Mer and K'ua K'ua), and the mourning and grief of Deacon's vast and loving communities.

All efforts and consultations were made to ensure cultural protocols were followed in regard to the exhibition of works by the artist. Permissions were given by the artist's family and estate to exhibit works during this significant period of mourning.

Proclaim

Three groundbreaking artists – visual artist Destiny Deacon (who passed away in May this year), photographer William Yang and performance artist Cosey Fanni Tutti – are the centre of this exhibition. Curator Patrice Sharkey has presented selected works by Deacon, Yang and Tutti that show their ability to blend autobiography and performance alongside new commissions by South Australia-based artists Chelsea Farquhar, Dominic Guerrero (Kurna, Ngarrindjeri) and Truc Truong. It's about one generation paving the way for another.

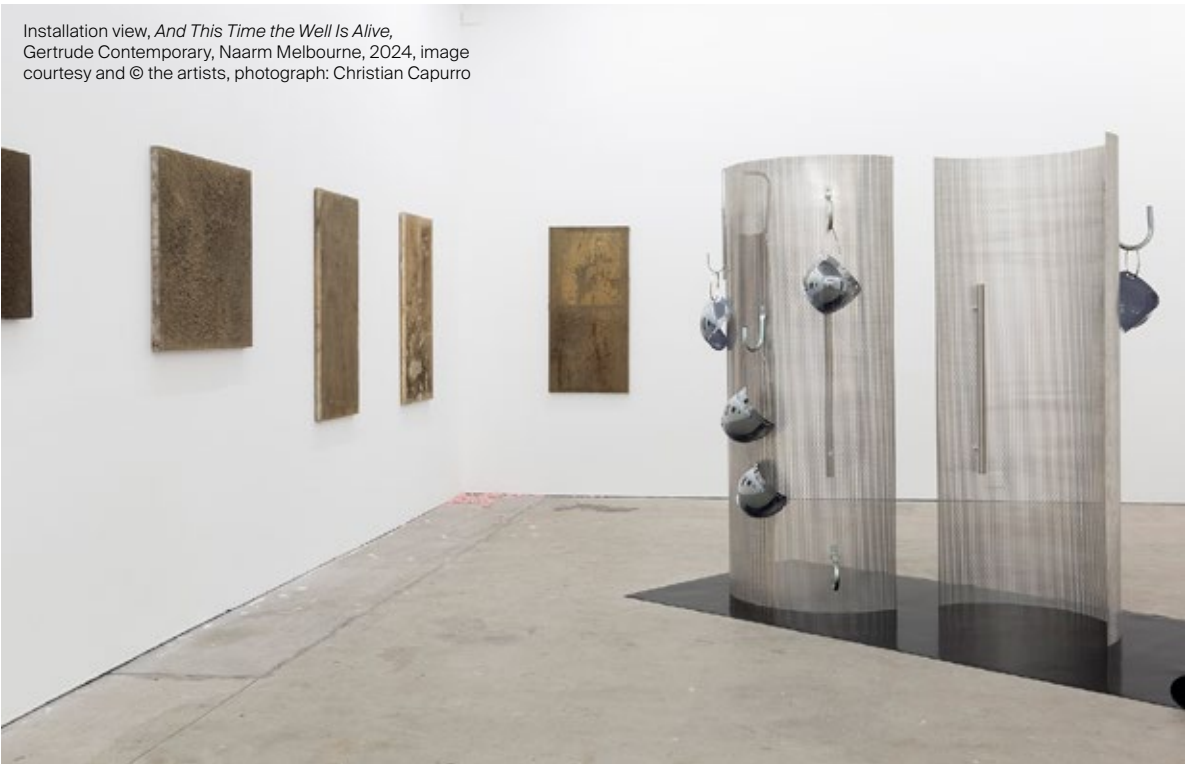
Emma Joyce, *Broadsheet*, 16 July 2024



Installation view of *Octopus 24: Ricochet*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro



Installation view of *Octopus 24: Ricochet*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy the artists and Gertrude © the artists, photograph: Christian Capurro



Installation view, *And This Time the Well Is Alive*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro

And This Time the Well Is Alive

Curated by Amelia Winata

Gertrude Contemporary

17 Aug – 13 Oct 2024

Opening event:
Friday 16 August, 6 – 8pm

Floor talk with Brigid Moriarty:
Saturday 2 October, 2pm

Commissioned writing:
And This Time The Well Is Alive by Amelia Winata

Exhibiting artists:
Alexandra Peters, Alicia Frankovich, Burchill/McCamley, Darcy Wedd, Erin Hallyburton, Iris Touliatou, Joseph Beuys and Pope.L

And This Time the Well Is Alive presented works from eight local and international artists, each of whom pervert industrial and bureaucratic forms through grotesquery in their work. Specifically, the exhibition framed these processes through the metaphor of digestion. All the artworks begin with a more or less industrial material foundation that the artists then subvert through methods like disintegration, melting, or poking holes. Inherent to *And This Time the Well Is Alive* are larger themes of power and wealth. It is often said that with the advent of industrialisation, organic human bodies were rendered machine-like: “engines burning food as fuel.” Indeed,

much capitalist and neo-liberal vernacular invokes the language of digestion—“consumerism,” “trimming the fat.” From a socialist perspective, imagery of fatness or pigs is often invoked to conjure corporate and individual greed. Overlaying organic digestive processes on the hard and inorganic materiality of the post-industrial is deliberately jarring. And this is the point: it is precisely through this explicit forcing together of conflicting frameworks that we come to the grotesque—a libidinal desire for something that simultaneously attracts and repels.

Given that numerous twenty-first century thinkers have argued that it is easier to imagine the end of the world than it is to imagine the end of capitalism, many artists use the space of art to visualise, speculate, pervert, and distort its operations. As The Well shows, many artists borrow organic digestive processes to analyse and deconstruct its circulatory logic. The intersection of the organic and inorganic that these artists create produces a form of grotesquery: one that in, the very same gesture, models the allure of capitalist consumerism whilst simultaneously highlighting its social and psychological violence. For the artists in And This Time the Well Is Alive, the simultaneous representation of production and destruction is fertile ground—at least in the safety of the gallery—for perverting the status quo. Eat the rich. Or, more specifically, eat the products of the rich. Chew them up, absorb energy from them, reconfigure them, shit them out, nourish the soil, start again.

Amelia Winata, curatorial writing.



Installation view, *And This Time the Well Is Alive*, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro



Pope.L, *Small Cup*, 2008, installation view, *And This Time the Well Is Alive*, Gertrude Contemporary, Naarm Melbourne, 2024, video with colour and sound, 12 minutes 52 seconds, image courtesy the Estate of Pope.L and Modern Art, London © the artist, photograph: Christian Capurro



Installation view, Gertrude Studios 2024, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro.

Gertrude Studios 2024

Curated by Amelia Winata
and Brigid Moriarty

Gertrude Contemporary

2 Nov – 15 Dec 2024

Opening event:
Friday 1 November, 6 – 8pm

Performances:
Friday 1 November, 6pm and Saturday 14 December, 3pm

Exhibiting artists:
Arini Byng, Elyas Alavi, Grace Culley, Rebecca Jensen,
Jordan Halsall, Moorina Bonini, Tara Denny, Yusi Zang,
Chunxiao Qu, Francis Carmody, Nathan Beard, Jenna Lee
and Georgia Morgan

The annual *Gertrude Studios* exhibition provided a collective snapshot of the practices supported by Gertrude, presenting new and recent works produced in the organisation's studios in 2024. The exhibition offered audiences the opportunity to experience a broad range of works from leading arts practitioners, while also considering material and conceptual developments in contemporary practice. This 2024 exhibition was conceived by Curator Amelia Winata and Assistant Curator Brigid Moriarty alongside Gertrude Studio Artists, providing a chance for the artists to experiment with divergent ideas or reflect upon recent productions in new configurations—all in conversation with the work of fellow practitioners.

Next year is our fortieth anniversary. We've had studios actually since 1983 – prior to the gallery – and it's an amazing legacy. It's a pleasure to show artists who are, for now, relatively up-and-coming. But believe me, in five to ten years you will see those artists showing across Australia and internationally, which has been the lineage for a lot of artists who have previously had studios at Gertrude.

Here, for this exhibition, you have thirteen artists all with very different practices and very different aesthetic approaches, and you are putting together an exhibition that coheres. Curating for this exhibition, together with Brigid Moriarty, there is no theme. There are thirteen or more works. I like to think of it as creating small relationships between discrete groups, two to three practices, and creating beautiful aesthetic and conceptual dialogues between them. In our approach, it is important to really highlight each artist. We encouraged the artists to select works that represent their practice in the moment, or gestures to their practice over the last 12 months. As a show, it is a celebration for the artists. It's their opportunity to show their work in the flagship artistic space at Gertrude Contemporary. The artists each have a great deal of agency in what is selected. Quite a few of the artists created new work for this exhibition and approached it quite innovatively: there are architectural interventions in this group exhibition, for example, which is one of the benefits of the participants being resident studio artists. There is a great deal of familiarity with the site, having studios in the complex for 24 months where they create a beautiful community together. Francis Carmody cut through the ceiling and suspended a 20kg glass sculpture in the ceiling. Wurundjeri, Wiradjuri and Yorta Yorta artist Moorina Bonini burned markings as a permanent installation work onto the timber framing outside the gallery: a kind of critique of the imperial white cube, for want of a better term.

It has been running for a long time – decades, at this point. The curated body of work in the gallery, as well as the opportunity to visit the site in which the works were made.

Richard Watts and Amelia Winata, *SmartArts*,
Triple R, 7 November 2024



Installation view, Gertrude Studios 2024, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro.



Installation view, Gertrude Studios 2024, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro.



Artistic Program Gertrude Glasshouse

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

Glasshouse is the home for the Gertrude Studio Artist solo exhibition program. During their two-year residency at Gertrude, every artist in the Studio Program is invited to develop an ambitious, new project that extends upon their work in the studios. Glasshouse is also used to present select external exhibitions, performances or lectures that align with our commitment to supporting the production of new projects and discourse.

In 2024, there were seven exhibitions by Gertrude Studio Artists and one curated exhibition presented at Gertrude Glasshouse.

The 2024 Gertrude Glasshouse exhibition program was supported by the City of Yarra Annual Grants Program.



Steven Rhall, *Air Dancer as Black Body (Bad Boi edition)*, 2019, *ABORIGINAL ART DISCOUNT GLASSHOUSE*, exterior view, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy and © the artist, photograph: Christian Capurro

Artistic Program Gertrude Glasshouse



Mikala Dwyer & Paul Yore, *Glasshouse/Stonehouse* 2024: *LA SALLE DES TAUREAUX*, presented at Gertrude Glasshouse, 2024. Courtesy of the artists and representing galleries: 1301SW, Naarm Melbourne; Roslyn Oxley9 Gallery, Eora Sydney; STATION, Naarm Melbourne and Eora Sydney; and Hugo Mitchell Gallery, Tamdanya Adelaide, © the artists, photograph: Christian Capurro

Glasshouse Stonehouse 2024:

LA SALLE DES TAUREAUX

Mikala Dwyer & Paul Yore
Gertrude Glasshouse
25 Jan – 24 Feb 2024

Opening event & performance:
Thursday 25 January, 6 – 8pm

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

LA SALLE DES TAUREAUX, meaning 'The Hall of Bulls', drew its title from the opening passageway of the paleolithic rock art complex at Lascaux, a hallway-like cave decorated with bulls and other animals. The UNESCO world heritage site formed a central part of the research of Mikala Dwyer & Paul Yore during their residency at Stonehouse in Chénau, Dordogne, France in 2023. *LA SALLE DES TAUREAUX* enmeshed the overlapping interests of the two artists, who have both established richly experimental practices that draw deeply from the idea of queerness, mysticism, ritual and the transmutability of diverse materialities. Bringing together a suite of Dwyer's sculptural work in clay and mixed media, and a sound work by Yore, this exhibition also featured a collaborative wall painting, drawing diversely from the tradition of Socialist murals, Picasso's *Guernica*, street art, and abstract and hybrid motifs from the cave painting at Lascaux itself, such as the quizzical half bird, half man figure.

Dwyer and Yore knowingly deploy multiple, layered historical references in La Salle des Taureaux, which all have to do with the transformation of iconic forms and ritualised bodily experience.

Anna Parlane, *Memo Review*, 24 February 2024



Installation view of Ruth Höflich, *The Flood*, presented at Gertrude Glasshouse as part of Photo International Festival of Photography, 2024, courtesy and © the artist, photograph: Christian Capurro

Ruth Höflich
The Flood
Gertrude Glasshouse
Presented as part of
PHOTO 2024 International
Festival of Photography
2 Mar – 6 Apr 2024

Opening event:
Friday 1 March, 6 – 8pm

In conversation:
Ruth Höflich and Mark Feary
Saturday 2 March, 3pm

Commissioned writing:
Frieze by H. A. Halpert

Exhibited as part of PHOTO 2024 International Festival of Photography, Ruth Höflich's *The Flood* presented a new single-channel moving image work that addresses the experience of ecological disquiet alongside an interrogation of image-making itself and how image-saturation still struggles to capture intangible registers of scale.

Dissociating from original or archival photographic records of a historical incident that occurred in northern Germany in the 1960s, the work focused on a seminal instance of heightened perception and collides the experience with a series of seemingly disparate contemporary settings.

The Flood is an Affect Fires production with assistant directing by Beth Maslen, cinematography by Kate Meakin, sound recoding by Andrew Wilson and photography by Damien Laing. Cast includes Rebecca Jensen, Clara Joyce, Tara Stubbley, Kalinda Vary and Vicky Waymouth. Filmed on location in Naarm Melbourne on unceded Wurundjeri country. *Frieze*, a text by by H.A. Halpert, accompanies the exhibition.

The sun was like a hand laid on the back of her neck as she stepped outside and turned to pull the door to. Against the glass in one of the lower panes was a tiny votive card, a ghostly Virgin bleached cyan. Where do the reds and yellows go? How did it come to be stuck against the mullion? It must have been there for years. Years of regular observance, commonplace as water to a fish. And suddenly she saw her father's face, the predictable expression of alarm that came over it when anybody mentioned the beliefs of his childhood. She could see him edging sideways, fleeing the conversation a little faster than what was strictly courteous, and she began to laugh.

H. A. Halpert, *Frieze*, commissioned writing



Installation view, Gian Manik, *You own the school, embrace your responsibility for its legacy*, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy of the artist and Sutton Gallery, Naarm Melbourne, © the artist, photograph: Christian Capurro

Gian Manik
*You own the school,
embrace your
responsibility for
its legacy*
Gertrude Glasshouse
12 Apr – 11 May 2024

Opening event:
Thursday 11 April, 6 – 8pm

In conversation:
Gian Manik and Amelia Winata
Saturday 11 May, 4pm

Harnessing imitative techniques honed during a childhood spent voraciously copying old master paintings, Gian Manik recasts and filtrates Caravaggio's second version of *Supper at Emmaus* (1606). By speculating upon the futures and legacies of reproduced artworks, the exhibition demonstrates a research-led practice responding to the ontology of "institutional painting," that has been canonised in western art history.

Gian Manik's approach to painting is informed by an irreverence for genre and resistance to stylistic categorisation. Driven by a compulsion to paint, Manik's artworks move dexterously between the polarities of figuration and abstraction. Within Manik's layered surfaces, references from the fabric of his daily life and familial history converge with gestural passages to form a chaotic palimpsest of representation and memory. Nostalgic, melancholic and facetious, Manik's paintings vibrate with emotional and compositional intensity.

But this painting is not a flawless reproduction. While internet-sourced images tend to conceal surface textures, appearing perfectly flat and rendered, Manik has taken small liberties to reinstate the aura of the nearly replicated masterpiece. Because the artwork is not an exact copy, it still carries the uniqueness of an original, able to be experienced in a distinct time (now) and space (Gertrude Glasshouse). The painting is not an appropriation but a simulacrum—a copy of a copy of a copy—and serves as a test of re-presentation, akin to a duck-rabbit situation.

Hilary Thurlow, *Memo Review*, 11 May 2024



Installation view of *An Unbroken Surface*, Dane Mitchell, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy of the artist and The Renshaws, Meanjin Brisbane, © the artist, photograph: Christian Capurro

Dane Mitchell

An Unbroken Surface

Gertrude Glasshouse

17 May – 8 Jun 2024

Opening event:
Thursday 16 May, 6 – 8pm

Commissioned writing:
Pining Away by Hsuan L. Hsu

There are about a hundred species of pine trees with a diverse range of scent profiles and volatile compositions. All of these are indigenous to temperate regions in the northern hemisphere—yet these little pine tree replicas are ubiquitous through much of the world, including in Australia. Often used as Christmas trees and easily recognised by look and scent, pine trees are a kind of ‘charismatic megaflores’—plants that humans have been culturally conditioned to single out as especially meaningful, privileged embodiments of ‘nature’. Yet in Aotearoa New Zealand, where Mitchell has spent much of his life, invasive pine tree ‘wildings’ grow rapidly, depleting surface water and replacing indigenous plant species. Without sufficient mitigation, warns conservationist Sian Reynolds, ‘It’ll end up being this monoculture of pines throughout the country.’

Hsuan L. Hsu, *Frieze*, commissioned writing

Mitchell has been exploring the possibilities of aroma and its molecules to summon up experiences and reveal unseen worlds for over fifteen years and his new exhibition extends this line of enquiry to produce a heady, pungent, all-encompassing sculptural structure that permeates the viewers body and infiltrates the volume of the gallery.

An Unbroken Surface made deliberate use of two consumer fragrance materials to reveal a certainty: the distance between the synthetic and the natural is collapsing. This exhibition explored the different atmospheres we inhabit and how they not only colour our relation to the world but are determined by it. Through a single, focused work in the gallery space, Mitchell used a synthetic aroma perhaps more recognisable in its synthetic form than the natural fragrance it replicates and repudiates. The overpowering aromascape encountered in the space might be considered an attempt at rewiring the gallery through synthetic means, or an expression of a desire for an experience of wilderness.

Most museums and galleries smell of nothing, but the volatile compounds of *An Unbroken Surface* surrounded and subsumed the viewer and space and operated like a contagion. They produced an overwhelming sensorial pollution within that permeated beyond Gertrude Glasshouse.



Installation view of Ezz Monem, *And He Said: This is Power?*, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy of the artist and THIS IS NO FANTASY, Naarm Melbourne, © the artist, photograph: Christian Capurro

Ezz Monem

And He Said: This is Power?

Gertrude Glasshouse

26 Jul – 24 Aug 2024

Opening event:
Thursday 25 July 2024, 6–8pm

Commissioned writing:
I'm a Man by Lisa Radford

And He Said: This is Power? explored the complex dynamics of authority, control and emotional expression. The exhibition brought together video installations and photographic works in which the artist investigated manifestations of power in both personal and societal contexts, framed by the interplay between individual identity and nationhood.

Ezz Monem (born Mohamed Ezzeldin M. Abdelmonem) is a photo-based artist from Egypt who lives and works in Melbourne. He uses photography to explore the pluralism of reality, playing with sensations of ambivalence and conflict, and giving visual form to the multiplicity of identity in places, people and objects. Monem graduated from the Faculty of Engineering, Cairo University, and worked as a software engineer, but his explorations in visual arts began

years earlier. His work has been shown in exhibitions in Egypt, Australia and various other countries in Europe and the Middle East, where he has received numerous awards. Monem recently completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne. Ezz Monem is represented by THIS IS NO FANTASY, Naarm Melbourne.

The Return of the Prodigal Son is a painting by Rembrandt that hangs in the Hermitage and a 1976 film by Youssef Chahine. Historical narratives and the space between mercy and compassion, the corruption of a family, the compromise of love and the projection of a life split. The film locates us in time by footage of Gamal Abdel Nasser's Funeral—the progressive social and anti-imperialist president of Egypt who died of a heart attack after the 1970 Arab League summit. Returning after 12 years and sometime spent in a Cairo prison, Ali the son of a local businessmen and bother to the tyrannical Tolba, whose oil pressing business supports the small town in which they live. The musical-cum-biblical melodrama is simultaneously as complex as it is simple—class and family, labour politics and a choir, and the clown and his clowning offspring as the cinematic equivalent of a Greek chorus.

Lisa Radford, *I'm a Man*, commissioned writing



Installation view of Lisa Waup, *muddy edges*, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy of and © the artist, photograph: Christian Capurro

Lisa Waup
muddy edges
Gertrude Glasshouse
30 Aug – 28 Sep 2024

Opening event:
Saturday 31 August 2024, 3–5pm

Commissioned writing:
Poetic response to Lisa Waup's muddy edges
by Maya Hodge

*The hundreds of thousands of years of story
Embossed into the tapestry of our existence
The kin, language, culture, ceremony, lore, law,
knowing, being*

*The ways our mob trace into the fabric of our
people
The impressions of the reflections of the beating
heart of Country
The way our making is a means of survival*

*We continue to storytell, to paint, to dance,
to draw and sing out to Country and our
waterways with –*
*mud and shell and
seaweed stuck to cold fingertips.*
Maya Hodge, Poetic response to Lisa Waup's
muddy edges, commissioned writing

muddy edges was an exhibition of new work by First Nations artist Lisa Waup. Conjuring memories of the squelching mud between your toes and children's cries of glee, the banks of rivers have always been places for First Nations people to gather, rest, and connect.

Revealed as gestures of Country, the new selection of works underscored Waup's intuitive printing process and the sustainable techniques that are central to her practice. Waup incorporated unusual pigments and ochres, not limiting herself to conventional printing materials. Further developing her works through the instinctive layering of her hand drawn patterns, Waup created complex and narrative driven work.

Water is a direct link between the spiritual and physical realms and is central to First Nations cultural identities. *muddy edges* emphasised the preciousness and fragility of our waterways, reminding us of our responsibilities as we experience the immediacy of the climate crisis.

Gunditjmara, Torres Strait Islander and Italian multidisciplinary artist, maker and curator Lisa Waup joins us on Banksia to talk about muddy edges, a new exhibition of seven works at Gertrude Glasshouse.

Waup has just returned from an exhibition and residency in the US. The Kluge-Ruhe Aboriginal Art Collection is the only museum outside of Australia dedicated to the exhibition and study of Indigenous Australian Art. Situated at the University of Virginia in Charlottesville, the museum is based on the lands of the Monacan Nation.

muddy edges centres Country and river and waterways as central places of gather, rest and connect, and highlight our responsibilities and the immediacy of the climate crisis.

Lisa's creative practices involve repurposing materials in sustainable ways across a range of mediums.

Vanessa Morris, *Banksia, Triple R*, 26 August 2024



Steven Rhall, *ABORIGINAL ART DISCOUNT GLASSHOUSE*, installation view, Gertrude Glasshouse, Naarm Melbourne, 2024, courtesy and © the artist, photograph: Christian Capurro

Steven Rhall
*ABORIGINAL
ART DISCOUNT
GLASSHOUSE*
Gertrude Glasshouse
5 Oct – 2 Nov 2024

Opening event:
Friday 4 Oct 2024, 6–8 pm

Floor talk and auction collection:
everything must gawn
Saturday 2 November, 12pm

ABORIGINAL ART DISCOUNT GLASSHOUSE continued Rhall's exploration of First Nations art in relation to capital, creating new moving image works that incorporate various marketing tropes in a parodic manner. The advertisement and mockumentary-like declarations also served to promote the 'ABORIGINAL ART DISCOUNT WAREHOUSE' (at Gertrude Glasshouse and online via Galabid), functioning both as a parody and a platform for selling Rhall's artwork and personal archive.

The project was shaped by Rhall's new responsibilities as a parent, which led to a broader shift in his practice and are reflected by his difficulty engaging with his (residency) studio-based work. In response, Rhall relocated his Gertrude studio to Glasshouse, presenting the 'studio as archive' within the *ABORIGINAL ART DISCOUNT GLASSHOUSE* installation. In addition to his continued examination of the art market, the project reflected Rhall's intent to prioritise collaborative and conceptual work over material, studio-based practice because 'everything (material) must gawn'.

Rhall exhibited in Namedropping (Museum of New and Old Art, Nipaluna Hobart, 2024), and Steven Rhall and Sung Tieu: Statecraft (Monash University Museum of Art, Naarm Melbourne, 2024), Defunctionalised. Autonomous Objects (The Substation, Naarm Melbourne, 2018) and Sovereignty (Australian Centre for Contemporary Art, Naarm Melbourne, 2016). Works and items auctioned as part of ABORIGINAL ART DISCOUNT GLASSHOUSE related directly to these exhibitions.



Installation view, *The Limits of my Language are the Limits of my World*, Gertrude Glasshouse, Naarm Melbourne, 2024, image courtesy and © the artists, photograph: Christian Capurro

2024 Emerging Curator Program

The Limits of My Language Are the Limits of My World

Curated by Annabel Brown
8 Nov – 14 Dec 2024

Opening event:
Thursday 7 Nov 2024, 6–8 pm

Floor talk:
Saturday 30 Nov, 3–4 pm

Exhibiting artists:
Arthur Nyakuengama, Chloe Nolan, Rohan Schwartz,
Stephanie Wilson Steven Bellosguardo, Veronica
Charmont

Commissioned writing:
The Limits of My Language are The Limits of My World
by Annabel Brown

The Limits of My Language Are the Limits of My World explored how a visual language can deepen one's understanding of the distress caused by the climate emergency. Moving beyond an apparent state of apathy, the exhibition sought new ways to regain collective emotional bearings as our anxieties and existential dilemmas related to ecological catastrophe become increasingly overwhelming.

Through the potency and extension of visual languages, this exhibition set about exploring a new lexicon that reflects the reality of living on the brink—over the brink—of climate catastrophe. *The Limits of My Language Are the Limits of My World*, curated by 2024 Emerging Curator Program recipient Annabel Brown, brought together six local artists to explore how visual language can deepen our understanding of the emotional and existential profundity that undergirds the climate emergency.

The exhibition drew on Australian eco-philosopher Glenn Albrecht's view that existing language, particularly English, is insufficient in its capacity to define and express the grief and anxiety caused by climate change and the destructive forces of 24/7 capitalism.

Like a fog, climate change is everywhere. Like a heatwave, it clings to us, dampening our armpits in response to rising heat. In spite of this, climate change's ability to devastate our quotidian existence feels vague and unimaginable. We infer its abstract threat through data and graphs that quantify everything, dealing with percentages, figures, patterns, and estimated probabilities. Circulating social media images of wildfires, melting ice caps, forced displacement of migrants and species, and disappearing coastlines only represent small fragments of a whole. The challenge, from this position, is grappling not only with the threat but with the feeling of what's to come.

Annabel Brown, curatorial writing.



Gertrude Studio Artists

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

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

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

As part of the professional development offering of the program, external curators, directors and arts industry professionals are invited to attend studio visits on site.

Ezz Monem and Amelia Winata lead a tour of Monem's studio, Gertrude Open Day, Gertrude Contemporary, Naarm Melbourne, 2024, image courtesy of Gertrude. Photograph: Machiko Abe.

Artists commencing residencies in 2024



Moorina Bonini
2024 – 2026

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta, Wurundjeri and Wiradjuri Briggs/McCrae family. Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice attempts to disrupt and critique the eurocentric foundations that centralise Indigenous categorisation within western institutions. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Moorina's practice is based within Indigenous Knowledge systems and brings this to the fore.

Her work has been exhibited in various shows across Australia and also internationally. Galleries and Institutions include ACMI, The Shed (NY), Sydney Festival, Blak Dot Gallery, Centre for Contemporary Photography and the Koorie Heritage Trust. Most recent major commissions include *Primavera: Young Australian Artists* (2023) and her Phd exhibition across Bunjilaka Aboriginal Culture Centre, Melbourne Museum and MADA Gallery (2023).



Grace Culley
2024 – 2026

Grace Culley (b. 1999 Gosport, England) is an Australian artist using process-based methods of problem solving and tangential research, to investigate the biopsychosocial layers that make up patterns of control-related behaviour.

Culley repeats visual motifs and imagery using drawing, painting, sculpture and assemblage; focussing on question-generating qualities in her material processes to have a self-reflective wrestling match with her desire to control things by 'solving' them. The resulting labor-intensive works consider pervasive systems of control and how these systems are subtly revealed through the actions of individuals.

Artists commencing residencies in 2024



Tara Denny
2024 – 2026

Tara Denny (Naarm/Melbourne) is an artist working with objects to materialise the vocabulary of the body. Tara's work uses her own lived experiences as an access point to reflect on lineages of women's resistance and to materialise what might otherwise be lost to amnesia. Collaborating with found materials and scrap metals, Denny's works sparkle with living secrets. She is currently undertaking the Gertrude Studio Residency Program, 2024-25.

Denny graduated in (2022) at the Victorian College of Fine Arts, Melbourne University (Honours). Recent solo shows include: *Blindside Ari* (2024), Maroondah Federation Estate (2024), AirSpace, Sydney, (2023), Felt Space, Adelaide (2023), Melbourne's cultural event 'Open House', Melbourne (2022), Cathedral Cabinet, Melbourne (2022), Platform Arts (Geelong), (2022), George Paton Gallery, Melbourne (2022) Recent group shows include: *Greenhouse Offsite*, Melbourne, (2023). TheTurning is the exchange between Lilac City Studio (Gadigal) Sydney and BLINDSIDE, Melbourne (Naarm) hosted by Schmick Contemporary, Sydney (2023) and Blindside, 'All World Are Flat' (2021).



Jordan Halsall
2024 – 2026

Jordan Halsall uses art's ability to represent dissonant ideologies in order to critically address progress and growth. This investigation is shaped by an interest in practices of optimisation, vitality and notions of exit. These areas feed into approaching projects by thinking about the contemporary artist as prosumer – a concept in which the progression of new technologies predicted an increasing crossover between the roles of producer and the consumer. With this in mind – outcomes are made with a confused materiality relating to industrial and homemade production practices that journey through accelerated lifestyles and environments.

Halsall co-directs the gallery Savage Garden and is a past board member of TCB Art inc. Selected solo exhibitions include *Terrarium*, Neo Gracie, Auckland (2023); *Flatways*, ReadingRoom, Melbourne (2022); *Walkaway*, Haydens, Melbourne (2021); *Fertilizer*, Connors Connors, Melbourne (2020); and *Task Executor*, MUMA Science Gallery, Melbourne (2020).

Artists commencing residencies in 2024



Rebecca Jensen
2024 – 2026

Rebecca Jensen is dancer, choreographer and teacher, born in Aotearoa and based in Narm / Melbourne. Her practice is inspired by the equally speculative and practical forces of dance practice. Works include, *Slip* FRAME Biennale 2023/Kier Choreographic Award 2022, *The Effect* (film) Experimental Dance Festival Auckland, NZ 2020, *Deep Sea Dances*, Dance Massive 2017; Explorer Kier Choreographic Award finalist 2016; *Blue Illusion* VCA 2018, *Spawn* Venice Biennale College Dance 2018, *Sinkhole* with Jess Gall and Arini Byng (ongoing).

With Sarah Aiken, Bec has created *What Am I Supposed To Do?* (WAI/STD) Art Centre Melbourne 2019, *OVERWORLD* Next Wave Festival 2014/Dance Massive 2015 and *Underworld* Supercell Festival Brisbane/ Northcote Town Hall 2017/Melbourne Knowledge Week 2019 and ongoing participatory project *Deep Soulful Sweats* presented locally and internationally. *Leaps + Beats*, Immigration Museum Melbourne 2019; Gasworks, Midsumma 2020, Abbotsford Convent kids 2019; Equinox Castlemaine State Festival 2019, Next Wave Festival 2014, Blacklist Dark MOFO Hobart 2015/16, Santarcangelo Festival, Italy 2017, MEL&NYC Festival 2018, MPavilion 2018, Tempo Festival Auckland 2018, Chunky Move (regularly), Testing Grounds 2017, PICA Reckless acts, Perth Fringe, 2016, Brisbane Festival 2016.

Rebecca has a long-standing relationship, dancing with choreographer Jo Lloyd and has worked with artists including Lucy Guerin inc, Shelley Lasica, Atlanta Eke, Lee Serle, Lilian Steiner, Amos Gerhardt, Sandra Parker.



Jenna Lee
2024 – 2026

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. Using art to explore and celebrate her many overlapping identities, Lee works across sculpture, installation, body adornment, moving images, photography and projection.

With a practice focused on materiality and ancestral material culture, Lee works with notions of the archive, histories of colonial collecting, and settler-colonial books and texts. Lee ritualistically analyses, deconstructs, and reconstructs source material, language and books, transforming them into new forms of cultural beauty and pride, and presenting a tangibly translated book.

Artists commencing residencies in 2024



Chunxiao Qu
2024 – 2026

Chunxiao is an artist and published poet whose work folds pointed humour into conceptual making with irreverence and serious intent. Her wide-ranging practice spans installation, sculpture, painting, neons, print-making, poetry and fashion. Both her poetry and art embrace play in language, provoking her audience and testing truisms regarding art and life. Her 'tributes' to conceptual artists copy and adapt key works in art history while shifting meaning beyond satire. Humour's tricks of contrast and surprise are employed yet irony lives side-by-side with sincerity, as bedfellows in disguise.

Chunxiao Qu (born in China, lives and works in Melbourne) holds Honours of Fine Art (First-Class) from Monash University, Melbourne. Select solo exhibitions include *Art is a washing machine that is washing itself*, FUTURES, 2023; *An artist doesn't need a label*, Curated by Amelia Wallin, LRI Biannual Façade public Art Commission, La Trobe Art Institute, Bendigo (2022-2023); *COPY*, Curated by Chelsea Hopper, 99% Gallery, Melbourne (2022); *Chunxiao Qu*, Lon Gallery, Melbourne (2021); *The title is no longer relevant*, curated by Chelsea Hopper, Trocadero ArtSpace, Melbourne (2021). Select group exhibitions include *Person, woman, man, camera, TV*. Curated by Chelsea Hopper, BLINDSIDE, Melbourne (2022); *White Night* Bendigo, 2022, Bendigo (2022); *Everything That Is Outside Of Us*, Curated by A Constructed World, Palazzo Vai, Prato, Italy (2017). She has published two poetry collections: *This poetry book is too good to have a name & Logic Poetry* (Discipline, 2022) and *Popcorn, Porn of Poetry* (no more poetry, 2021).

Qu is represented by FUTURES, Naarm Melbourne.



Yusi Zang
2024 – 2026

Yusi Zang (b.1991) is a Beijing born multi-disciplinary artist living and working in Melbourne, working primarily with painting and sculpture. Her works reflect the challenges of assimilating into the local community while detached from her hometown. This condition of existence, despite its limitations, has also granted Zang a sense of liberation and creative freedom, establishing a wholly self-contained creative ecosystem. Zang's works strive for a level of realism that either mimics or extracts from the reality inherent in the everyday objects she responds to. Using an approach that breathes new life into frequently overlooked or dismissed objects, at times abject in their invisibility. Her practice reconciles concepts of boredom and the sublime. Her paintings have a self-aware slacker trompe l'oeil style, and sculptures transcend the banalities of existence through humorous invention. Yusi Zang is currently a Gertrude Studio Artist.

Recent exhibitions include *Yusi Zang: Paintings & Sculptures*, Animal House Fine Arts (2023), *Then Sharply Turns*, Conners Conners (2023), Aotearoa Art Fair, Savage Garden (2023), *Sometimes We Seek Truth in the Traces of Others*, TCB (2022), *Traces and Stains*, Meanwhile Gallery (2021), *Altered Routine*, Yusi Zang and Andre Franco, Blindside (2019), *Yawbus*, Cathedral Cabinet (2019), Gertrude Street Projection Festival (2019), *Flattening*, C3 Contemporary Art Space (2019), *Seeing is Forgetting*, Bus Projects (2018).

Artists continuing residencies in 2024



Elyas Alavi
2023 – 2025



Arini Byng
2023 – 2025



Georgia Morgan
2023 – 2025



Francis Carmody
2022 – 2024



Nathan Beard
2023 – 2025



Dane Mitchell
2023 – 2024



Steven Rhall
2023 – 2024



Mia Boe
2022 – 2024



Gian Manik
2022 – 2024



Scotty So
2022 – 2024



Ruth Höftlich
2022 – 2024



Ezz Monem
2022 – 2024



Lisa Waup
2022 – 2024



Education

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

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

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

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

Educators attend *Contemporary Art on the Road*: Bendigo Art Gallery, presented by Gertrude, the Victorian Curriculum and Assessment Authority, and Monash University Museum of Art in 2024. Supported by the Department of Education and Training's Strategic Partnerships Program. Photograph: Gertrude

Education

Sarah Ujmaia: Marmoreum, education resource (video still), produced onsite at Gertrude Contemporary, 2024. Production by Fancy Films, courtesy of Gertrude with the support of the Department of Education and Training.



ARTNOW at Gertrude Student Learning

Gertrude's core education offering, the ARTNOW program re-launched at Gertrude Contemporary and Gertrude Glasshouse in 2024. Gertrude's student learning education offering strengthened relationships with Government secondary schools in the local Darebin catchment across 2024. 481 students attended onsite programs, 89% of whom were enrolled at government schools. Repeat, engaged relationships for secondary student learning programs create opportunities for exhibition design previews, artist-led studio tours, and developing Term-long projects with local schools. In 2024, Gertrude Studio Artists attended local schools by invitation as artists in residence to demonstrate working methodologies and techniques.

Gertrude developed an in-depth case study of Sarah Ujmaia's materials testing process for the onsite fabrication of calcite pavers comprising *And thank you*

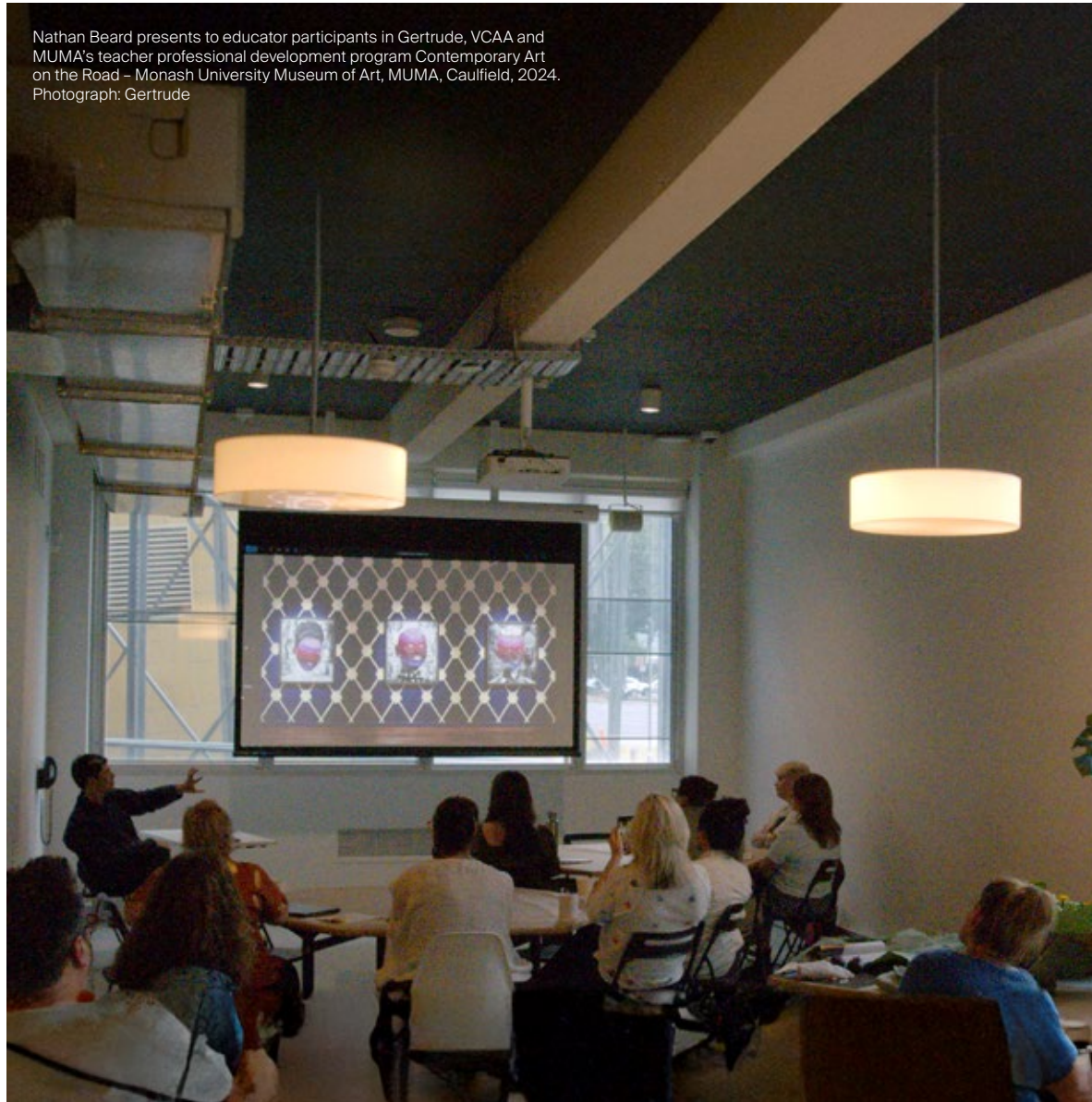
to my baba for laying the timber floor (2024), presented at Gertrude Contemporary in the exhibition *Marmoreum*. The ARTNOW program included additional resources expanding on the curriculum ties of the thematic, artistic production and curatorial approaches for the exhibitions program, including published essays, reviews and curatorial texts.

Supported by the Department of Education, Gertrude takes measures to ensure our education programs target Victorians who may not otherwise have access: free program access; practical, hands-on learning opportunities; and prioritising groups from regional or low SES-identified schools. Giving the option of digital delivery intends to increase access to Gertrude's programs for regional, remote and low-SES Victorian schools, including through the relationships and networks developed by our *Contemporary Art on the Road* program.

Across Gertrude's Secondary and Tertiary education offerings, over 1000 students attended our programs in 2024.

Education

Nathan Beard presents to educator participants in Gertrude, VCAA and MUMA's teacher professional development program Contemporary Art on the Road – Monash University Museum of Art, MUMA, Caulfield, 2024. Photograph: Gertrude



Contemporary Art on the Road Teacher Professional Development

Gertrude was successful in its applications to the Department of Education and Training's Strategic Partnerships Program for biennial funding of both *Contemporary Art on the Road* and *ARTNOW* for the period of 2024-2025, presented with program partners Monash University Museum of Art and the Victorian Curriculum and Assessment Authority.

In 2024 the program celebrated its tenth consecutive year. *Contemporary Art on the Road* in 2024 comprised five workshops presented in conjunction with educators from regional galleries: Horsham Regional Art Gallery, Castlemaine Art Museum, Bendigo Art Gallery and Shepparton Art Museum. The program was also presented at Monash University Museum of Art (MUMA).

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

The program toured regional and metropolitan organisations from Monday 18 November until Friday 29 November 2024.



Partnerships & Strategic Programs

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

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

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

In 2024 these projects included curated offsite exhibitions, presentations by Gertrude Studio Artists and the launch of the 2024 Gertrude Edition.

Partnerships & Strategic Programs



Sarah Aiken, *Body Corp (iteration no.4)*, 2024, performance view, 'Contact High', Gertrude Contemporary, Naarm Melbourne; courtesy Gertrude and Performance Review; photograph: Machiko Abe

Contact High 2024: Dance, dance Curated by Anador Walsh Gertrude Contemporary Thursday 18 Jan 2024, 5.30 – 8.30pm

Artists:
Harrison Ritchie-Jones, Mara Gallagher
and Sarah Aiken

Despite a lack of support for dance and performance art, 'Contact High' sits as a testament to its popularity and critical function, and grounds the necessity for institutions to provide it with increased support. As we pay more, work more, and see each other less, live art and the gathering it precipitates feels potent. Changing, breathing bodies in the process of entrainment, possible only together and not to be owned or reproduced ad infinitum.

Lana Nguyen, *Art Monthly Australasia*, 21 February 2024

In line with Gertrude's commitment to supporting curatorial practice and the presentation of ambitious projects and public outcomes Gertrude presented the final iteration of *Contact High* over a single evening at Gertrude Contemporary on Thursday 18 January 2024.

The incarnation presented three 30-minute performances by emerging Naarm-based artists working with dance in the gallery subtitled *Dance, dance. Contact High 2024* drew this thematic from the increased presence of dance in the visual arts and Performance Review and Gertrude's mutual desire to critically engage with this. In March 2024 as part of the conclusion of this three-year program, Performance Review published a digital publication reporting on the findings and impact of *Contact High*.

Initiated by Anador Walsh, *Contact High* is a live component off her on-going curatorial investigation of the transference that occurs between performers and audiences in the gallery. Invited artists Harrison Ritchie-Jones, Mara Gallagher and Sarah Aiken had access to the gallery space at Gertrude Contemporary to develop, rehearse and workshop new or existing performance works, before showing them to the public.

Partnerships & Strategic Programs



Installation view of Gertrude Project Room *Proximity*, presented at Melbourne Art Fair, 2024. Photograph: Christian Capurro

Melbourne Art Fair Project Room *Proximity* 22 Feb – 25 Feb 2024 Melbourne Convention and Exhibition Centre

Presenting artists: Elyas Alavi, Arini Byng, Francis Carmody, Ruth Höflich, Georgia Morgan & Lisa Waup

Proximity presented new and recent works by unrepresented artists within Gertrude's 2-year Studio Program. The presentation paid tribute to the interior architecture of the studio complex to connect the production environment to the environment of Melbourne Art Fair. The project's title referred to the close-knit quarters of the studio environment as a site supporting 16 diverse artistic practices at any given time, artists working individually yet within a shared environment. Through this, *Proximity* functioned as a form of transposition, reframing a site of research and production as a mechanism for collective presentation. The Project Room brought to attention Gertrude's 39-year history of supporting studio practice while presenting a selection of artists within Gertrude's Studio Program not currently represented by commercial galleries.

Presented by Alpha60, PROJECT ROOMS provides a non-commercial platform for artistic experimentation through research-driven presentations. Gertrude (Naarm Melbourne) returns with Proximity, connecting the production environment to the Fair, featuring works by Elyas Alavi, Arini Byng, Francis Carmody, Ruth Höflich, Georgia Morgan, and Lisa Waup.

Australian Arts Review, 19 February 2024



Attendees participate in a *bai sri* workshop devised and led by studio artist Nathan Beard at Gertrude Open Day, Gertrude Contemporary, Naarm Melbourne, 2024. Photograph: Machiko Abe

Gertrude Open Day
Saturday 20 April, 12-6pm
Open Studios, Studio
Tours and Workshops
Gertrude Contemporary

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

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

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

Studio tours were led by Gertrude staff and a free public workshop was hosted by studio artist Nathan Beard, who led a sculptural workshop using folded banana leaves and dressmakers' pins to create a Thai *bai sri* offering in conical arrangements.

Followed by the *Stupid As* Artist Talk & Exhibition Opening, including a discussion with Mark Feary and Dr. Alex Gawronski.



Audiences attend Same Page Art Book Fair 2024, Gertrude Contemporary, Naarm Melbourne, courtesy of Perimeter and Gertrude. Photograph: Machiko Abe

Same Page
Presented by Gertrude
and Perimeter
19 – 20 Oct 2024
Gertrude Contemporary

Same Page brings together a select network of imprints, publishers and distributors who share a commitment to supporting local artists, writers and thinkers. The bespoke art book fair is a community-oriented event, highlighting the practices of small presses and collective activities in contemporary art publishing.

Participants: 3ply x Access Lab and Library, 51 Personae, Australian Centre for Contemporary Art (ACCA), acb press, Bad Books, Bad News Books, Betweenia Project 夾洲計劃, Books at Manic, Common Room Editions, Debris Magazine, Demure, Discipline, Fiend, Goodnight Press, Institute of Modern Art (IMA), M.33, Mode and Mode / Darpa, MOM, Perimeter Books, Person Books, Platypus Publication, A Published Event, Ranch Pressing, Rosa Press, Ruby PH, Soft Stir, Sonnu Books, Sphere Archive, Stray Pages, Tall Poppy Press, Temporary Press, un Projects, Uneven Press, Uro Publications

Partnerships & Strategic Programs

Audiences attend *Same Page* Art Book Fair 2024, Gertrude Contemporary, Naarm Melbourne, courtesy of Perimeter and Gertrude. Photograph: Machiko Abe



Audiences attend public programs and panel discussions at *Same Page* Art Book Fair 2024, Gertrude Contemporary, Naarm Melbourne, courtesy of Perimeter and Gertrude. Panel: *Reimagining the Role of Institutional Publishing* with Nicholas Aloisio-Shearer (IMA), Elyse Goldfinch (ACCA) and Sharon Flynn (Gertrude). Photograph: Machiko Abe



Partnerships & Strategic Programs

Nadine Christensen and Brigit Ryan at the launch of the 2024 Gertrude Edition, RACV Club, Naarm Melbourne, 2024. Image courtesy and copyright of Gertrude. Photograph: Machiko Abe



2024 Gertrude Edition 40 Knots Nadine Christensen

Established in 2002 to raise funds in support of Gertrude's program and to promote the connection between current and past studio artists, the Gertrude Editions are an annual series of specially commissioned limited-edition works of art.

Building upon Nadine Christensen's enduring interest in everyday functional objects, *40 Knots* is a variable edition of hand-painted 3D-printed resin brooms whose handles have been contorted into a rough knot. Created using a real broom, the artist twisted and tangled its aluminium handle then scanned, scaled down and printed the resulting form in resin. Acts of crushing, denting and compressing recur and are often tensely rendered in Christensen's work. In this work, these actions offer each *Knot* a slightly awkward sense of tumbling agency and individual character.

Known predominantly as a painter, Christensen's work pulls at the interplay between object and surface and in shifting from three dimensions to two and back again, *40 Knots* appears to be extruded from one of her flat, acrylic paintings. Airbrushed in matte automotive (and other) paints, the sculptures' vibrance points to the class of object we expect the broom to be in – those mass-produced, easily discarded, yet functional objects that litter our daily lives. Simultaneously, the *Knots* resist this reading. The broom's scale is slightly off – it is not a miniature, but is not full sized, either. The plasticky, near-fluorescent colours are softened by shades of butter yellow, pale peach and lilac, and on close inspection, the care with which these objects have been individually painted subverts the expectation of mechanical reproduction.

Nadine Christensen was a studio artist at Gertrude Contemporary from 1998–1999.



Art in Focus
101 Collins Street
Partnership
Dane Mitchell,
Third Rotation
Francis Carmody,
Fourth Rotation

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

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

Working closely with the 101 Collins team and curator Emily Cormack the 2024 installations featured works by Gertrude Studio Artists Dane Mitchell and Francis Carmody.



*DESA X Gertrude
International Residency,
Kedewatan, Ubud, Bali,
Indonesia*
2024 Recipients:
Ruth Höflich
Darcey Bella Arnold

In 2023, Gertrude launched a new partnership with DESA, located in Kedewatan, Ubud, Bali, Indonesia to provide international residency opportunities for artists who have recently participated in the Gertrude Studio Program.

In 2023 and 2024 Gertrude facilitated four month-long, fully funded residencies. The residency opportunities were designated for artists who have participated in Gertrude's 2 year Studio Program since the organisation relocated to Preston South in 2017. The purpose of the residency is to provide an opportunity for retreat, research and production in recognition of the need for artists to have dedicated time for themselves and their practice, and to animate international opportunities for Naarm Melbourne-based artists who have experienced the restraints and diminishment of creative opportunities due to the pandemic impacts of the past years. DESA was founded by Australian artists with long connections to the area and community, and a strong network of artists and facilities in and around the locale.

Following an invitational application process of Gertrude Studio alumni since 2017, Gertrude and DESA were pleased to host Rebecca Agnew (2023), James Nguyen (2023), Ruth Höflich (2024) and Darcey Bella Arnold (2024).



People

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

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

Artist Lisa Waup and Gertrude staff Brigid Moriarty, Tracy Burgess, Sharon Flynn, Ian Bunyi, Amelia Winata and Brigit Ryan at the opening celebration of *muddy edges*, Gertrude Glasshouse, Naarm Melbourne, 2024. Photograph: Machiko Abe

Gertrude Board of Directors

at 31 December 2024

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

Callum Morton, Chair

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

Su Baker, Deputy Chair

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

Rekkaa Moorthy, Treasurer

Rekkaa Moorthy is a finance professional with a passionate interest in contemporary art. She is a Director in EY's Assurance practice and a member of the Institute of Chartered Accountants Australia & NZ. Rekkaa has over a decade's experience in accounting across Australia and the UK. She was previously the Treasurer at NETS Victoria, a not for profit arts organisation focused on touring contemporary art. Rekkaa holds a Bachelor of Commerce and Bachelor of Arts from the University of Melbourne.

Sophie Brown

Sophie Brown is a Senior Associate at Lander & Rogers. Sophie advises commercial and non-profit clients in her workplace relations practice, alongside a pro bono practice with a focus on First Nations justice. As an experienced non-profit Board member and longstanding supporter of contemporary art in Naarm Melbourne, Sophie brings an understanding of the challenges faced by contemporary artists and art organisations to her governance experience.

Kim Brockett

Kim Brockett has been involved in the arts for over 15 years as a fundraiser, curator, writer and supporter. She is currently Development Manager, Melbourne Law School and the Faculty of Business and Economics, at the University of Melbourne. Prior to that, Kim has held fundraising positions at the National Gallery of Victoria, Australian Centre for Contemporary Art and Malthouse Theatre. She is also on the Board of un Projects, an independent platform for art writing and was previously Deputy Chair at artist-run organisation Bus Projects between 2011 and 2019. Kim holds a Master of Art Curatorship and a Bachelor of Arts (Art History & Cinema Studies) from the University of Melbourne.

Yhonnie Scarce

Yhonnie 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 *The Near Breeder*, IKON Gallery Birmingham, *Shadow Creeper*, exhibited at Palais de Tokyo and acquired by the Foundation Opale (Lens, Switzerland), Aichi Triennale (Japan), *Remember Royalty* (2018) in 'A Year In Art: Australia 1992' at the Tate, London, *Missile Park* (2021), Australian Centre for Contemporary Art (2021), Institute of Modern Art (2021) and Gropius Bau, Berlin (2022).

Nathan Beard, Studio Artist Representative

Nathan Beard is a multidisciplinary artist who draws from his Australian-Thai heritage to unpack the porous nature of culture and memory. In exploring associations of 'Thainess' through archives, family history and popular media, Beard's work reveals the slippery range of influences which shape identity.

Recent exhibition highlights include *A Moment in Extended Crisis*, UTS Gallery (2024) and *A Puzzlement*, 4A Centre for Contemporary Asian Art (2023) and Perth Institute of Contemporary Art (2022). He is currently participating in the Gertrude Studio Program (2023-25). He is represented by sweet pea, Boorloo/Perth, and FUTURES, Naarm/Melbourne.

Gertrude would also like to thank Board Members Ruth Höflich and Bianca Robinson who concluded their terms in 2024.

Executive Director Tracy Burgess is the Board Secretary.

Staff and Volunteers

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

Executive Director
Tracy Burgess

Artistic Director
Mark Feary

Curator
Amelia Winata

Assistant Curator
Brigid Moriarty (from June 2024)

Gallery & Education Manager
Sharon Flynn

Studios & Exhibitions Coordinator
Ian Bunyi

Engagement Coordinator
Brigit Ryan

Communications Coordinator
Anador Walsh

Casual Staff
Francis Carmody, Nia Johnson
and Georgia Banks

Casual Install Staff
Shannon McCulloch

Exhibitions Photographer
Christian Capurro

Events Photographer
Machiko Abe

Volunteers & Interns
Aisha Hara, Aoi Saito, Cooper Motley, Deeann Kexin Zhu,
Lorraine (Wenbing) Leung, Mira Twigg, Paige Spurrell,
Rosalina Coulter, Saskia Yeung, Claire Beverley, Meg
Burns, Asha Barr, Jude Baloula, Ava Leach-Absalom,
Ruiyun Wang, Hanna Koh, Saloni Lunia, Finola Kelly,
Gabriella Bartolo, Daisy Perley, Arianna Marchiori,
Stephanie Wong, Kate Smith, Ruby Benjamin and
Yuk Yin Elly Wun.

Supporters

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

Core Funding



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

Project Support



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



The 2024 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 2024 patrons and donors included:

David Clouston and Michael Schwarz,
Gertrude Glasshouse Patrons

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

Michael and Janet Buxton
101 Collins

Benjamin Apted

Professor Su Baker

Kim Brockett

Jon Campbell

Emily Floyd

Shelley Lasica

Shelley McSpedden

Callum Morton

Builders Arms Hotel

Bianca Robinson

Helen Seales

Bala Starr

Irene Sutton

Sarah and Ted Watts

Roger Wood

Anonymous (8)

We also gratefully acknowledge our patrons and donors who choose to be anonymous, as well as those who supported our programs through the purchase of a Gertrude Edition and in on-site contributions.

Exhibition and Programming Partners

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

Proclaim

Residency partners

DESA X Gertrude is a two-year partnership offering international residencies to recent alumni of the Gertrude Studio Program. The program is based in Kedewatan, Ubud, Bali, Indonesia.

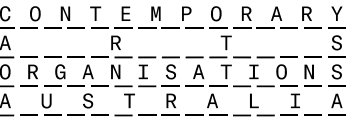


The Gertrude Contemporary Studio Residency Program is organised in conjunction with the Norma Redpath Studio, which is facilitated by the Centre of Visual Art (CoVA), The University of Melbourne.



Network partners

Gertrude is a proud member of Contemporary Arts Organisations Australia. Established in 1995, CAOAA is a national network of fourteen public, independent, non-collecting contemporary art organisations from all Australian states and territories that advocates for the small-to-medium contemporary visual arts sector in Australia.



Supporting Partners



Production Partners



UNITED MEASURES



Event Partners



Gertrude Contemporary Art Space Inc
as at 31 December 2024

Statement of Financial Performance

Revenue	2024	2023
Grants & Funding	\$806,411	\$796,459
Donations & Fundraising	\$108,333	\$171,991
Rental income	\$40,396	\$41,409
Other revenue	\$112,348	\$72,833
Total Revenue	\$1,067,488	\$1,082,692
Less Expenses		
Program costs	\$186,897	\$175,954
Administration costs	\$76,499	\$55,058
Employee benefits expense	\$541,684	\$528,796
Occupancy	\$47,451	\$45,354
Depreciation and amortisation expense	\$185,664	\$160,295
Fundraising costs	\$12,701	\$12,582
Travel and accommodation	\$12,743	\$24,799
Other expenses	\$5,804	\$22,055
Finance costs	\$54,683	\$20,836
Total Expenses	\$1,124,126	\$1,045,729
Surplus/ (Deficit)	\$(56,638)	\$36,963

Statement of Financial Position

Assets		
Cash and cash equivalents	\$666,018	\$656,818
Trade and other receivables	\$39,694	\$59,639
Prepayments	\$21,749	\$18,712
Property, plant and equipment	\$14,028	\$20,388
Right-of-use assets	\$741,878	\$183,384
Rental bond	\$66,196	\$66,196
Total assets	\$1,549,563	\$1,005,137
Liabilities		
Trade and other payables	\$55,406	\$65,875
Lease liabilities & provisions	\$780,667	\$229,044
Employee benefits	\$68,055	\$75,139
Deferred Revenue	\$353,068	\$286,074
Total liabilities	\$1,257,196	\$656,132
Net assets	\$292,367	\$349,005

Detailed financial reports available on the ACNC Charity Portal

Chunxiao Qu, *Tips for Contemporary Artists Who Want To Sell* (2024), installation view with artist, *Gertrude Studios 2024* , Gertrude Contemporary, Naarm Melbourne, courtesy of the artist and FUTURES, Naarm Melbourne, © the artist. Photograph: Machiko Abe





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GERTRUDE