

Curator acknowledgments:
First, I want to acknowledge it takes so many championing people to be able to do anything, most of which are not even known to me. However, I'd like to extend general gratitude to all the invisible forces that allowed me to undertake this project. Thanks for granting me your support. In a more concrete way, Mark Feary for his black humour, which made my days bliss, and his support for this project. Tracy Burgess for handling executive duties with acrobatic ease. And both for inviting me to do this. Brigid Moriarty for her exceptional attention to detail, which compliments my lack of attention to detail. Sharon Flynn for facilitating access to a robust organisational archive. And my god, Ian Bunyi for helping us install the whole fucking thing. I miss you, Amelia Winata. Thank you, Max Delany, for your curatorial feedback, while in France. Most importantly, I'd like to thank all the artists for trusting me with their work and making this 'vision' happen. And working so hard on install. Thanks to Isobel Hammel for joining me in this life ride with our dog Chiqui: ruh-roh.

Curator biography:
Diego Ramírez is an artist with dreams, a writer with hopes and a facilitator with beliefs. He has shown locally at ACMI in partnership with Australian Centre for Contemporary Art, National Gallery of Victoria, Gertrude Glasshouse, West Space, Sydney Contemporary and Blakdot; and internationally at Deslave (Tijuana, Mexico), Human Resources (Los Angeles, USA), Torrance Art Museum (Torrance, USA), Art Central (Hong Kong), and Careof (Milan, Italy). Ramírez has written locally for the Art Gallery of Western Australia, Art + Australia, Disclaimer, MEMO and un Projects; and internationally with NECSUS (Germany) and BLUE journal (USA / France). He is a former Director of Seventh Gallery, Naarm Melbourne, and as a facilitator, he delivers workshops and mentorships. Ramírez regularly sits on panels, such as Creative Victoria, City of Melbourne and Creative Australia. He is represented by MARS Gallery, Naarm Melbourne.

Bureaucracy of Feelings

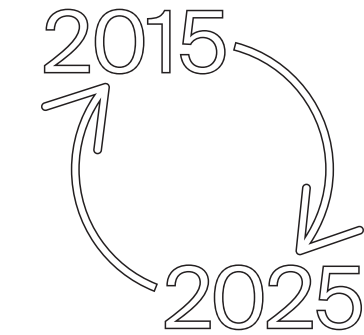
Curated by Diego Ramírez

Artists: Moorina Bonini, Sarah Brasier, Daisy Collier, John Elcatsha, Jemi Gale, Thea Jones, Michael Kennedy, Katie Paine, Sophie Penkethman-Young, Steven Rhall, Lucreccia Quintanilla.
Collaborative work by: Leonie Brialey, Sia Cox, Gabriel Curtin, Jonathan Daw, Jorgen Doyle, Charlie Freedman, Russell Goldflam, Tam Hanson, Harry Hayes, Vito Lucarelli, Meret McDonald, Dan Murphy, Seraphina Newberry, Garden Reflexxx, Beth Sometimes and Betty Sweetlove

Gertrude Contemporary
Saturday 23 August –
Sunday 12 October 2025

Bureaucracy of Feelings approaches the last decade of Gertrude through an anthology of Registered Charity: a small artist run space that neighboured the former for 17 years, until both galleries relocated to new premises. In an era of structured dissent, the curator of *Bureaucracy of Feelings* directed Registered Charity from 2018-2023, at which he met a number of artists who were responding to the administrative language—statements, policies, metrics, appointments, protocols—that dominated the last decade, in their artistic practices. In a series of new commissions, Lucreccia Quintanilla quotes corporate aphorisms; Moorina Bonini considers the impermanence of bodies that transit institutional spaces; Jemi Gale doodles like a frenzied clerk; and Michael Kennedy reduces an oeuvre of artworks to the indexification of files. Indeed, *Bureaucracy of Feelings* builds upon the premise of an anthology within a retrospective, to chart artists who were actively building, shaping and resisting frameworks that directly or indirectly supported Gertrude's activities over the last decade. By operating as arts administrators, board members, on advisory panels, and volunteers in the broader art sector in tandem with their artistic practices.

What is the shape of the non-profit structure on display? Did professional managerialism become a standard response to social issues over the past ten years? Has this style, position or strategy achieved its aims or simply increased the volume of rules, procedures, HR speak, administrative forms and social media activity that engulfs our everyday lives? These queries become a site of poetic and artistic production, scraping lyrical residue from this corporate excess to



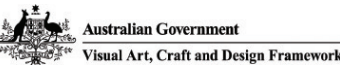
GERTRUDE

reconfigure its homogeneity. Steven Rhall discloses his income statement; Daisy Collier ponders on the status of bricks and mortar on Unceded Land; Sarah Brasier paints about typing; Thea Jones stages a circle of pathos; Katie Paine repurposes office furniture with discretion; former members of Watch This Space stage a board meeting as a puppet show; Sophie Penkethman-Young meditates on the indeterminant progress of loading bars and spinning wheels; and John Elcatsha replicates their eye-strained prescription on glass.

Publication available:
On the occasion of *Bureaucracy of Feelings*, Gertrude is pleased to publish the fourth edition of a curatorial publication series to coincide with the year-long program Past is Prologue: Four Decades of Gertrude. Available to purchase from Gertrude and online.
Price: \$8 (incl. GST). ISBN: 978-1-876817-10-7

Acknowledgments:
Gertrude acknowledges the Wurundjeri people of the Kulin nation as the traditional owners and custodians

Gertrude is assisted by the Visual Arts, Craft and Design Framework, an initiative of the Australian, State and Territory Governments; and the Victorian Government through Creative Victoria. *Past is Prologue: Four Decades of Gertrude* is supported by the Copyright Agency Cultural Fund and Proclaim.



List of works

1.

John Elcatsha

Observer / Al-Manazir 1 & 2 2024

glass

dimensions variable

Courtesy of the artist
2.

Daisy Collier

Bleeding Heart 2024

red brick, black tradex paint, pain

dimensions variable

Courtesy of the artist
3.

Thea Jones

Autoprogettazione chairs 2021

Tasmanian oak, linseed oil

dimensions variable

Wagga blanket (celtic knot) 2021

hessian, handspun alpaca, blackberry dye

100 x 100 cm

Courtesy of the artist
4.

Thea Jones and Bonnie Cummings

Good country girl 2025

spoken word, music

05:00 minutes

Courtesy of the artists
5.

Leonie Brialey, Sia Cox, Gabriel Curtin, Jonathan Daw, Jorgen Doyle, Charlie Freedman, Russell Goldflam, Tam Hanson, Harry Hayes, Vito Lucarelli, Meret McDonald, Dan Murphy, Seraphina Newberry, Garden Reflexxx, Beth Sometimes and Betty Sweetlove

Animating Principles 2023

video of puppet show rehearsal

20:32 minutes

Courtesy of the artists and Watch This Space ARI, Mparntwe Alice Springs
6.

Moorina Bonini

bawu marking 2025

iron bark sap, red ochre

dimensions variable

Courtesy of the artist
7.

Sarah Brasier

I dream it, I work hard, I grind ‘til I own it 2023

acrylic paint, kiln dried birch on hoop pine stretchers

90 x 60 cm

Courtesy of the artist
8.

Lucreccia Quintanilla

The Elephant in the Room 2025

acrylic on canvas

180 x 250 cm

Courtesy of the artist
9.

Jemi Gale

trying to find evidence i'm not alone 2025

wall painting, collage, found and gifted objects

dimensions variable

Courtesy of the artist and Mary Cherry Contemporary, Naarm Melbourne
10.

Steven Rhall

Financial Disclosure 2020

single channel video, colour, sound

00:37 minutes

Courtesy of the artist
11.

Michael Kennedy

////131,; 2025

scrunched paper

dimensions variable

Courtesy of the artist
12.

Sophie Penkethman-Young

In Progress: The Wait of Expectation 2022

video, sound

24:00 minutes

Courtesy of the artist

Technician/collaborator: Charlie Kember

Dramaturg: Harriet Gillie

Score: Andy Garvey and Ali Wan Hill

Technical guidance: Solomon Thomas

Special thanks to Emma O'Neill
13.

Lucreccia Quintanilla

Thresholds 2025

speaker, sound

dimensions variable

Courtesy of the artist
14.

Katie Paine

A Patient's Lament 1 & 2 2024

archival C type prints, enamel, steel, magnets

205 x 84 cm

Courtesy of the artist

