

Gertrude Contemporary Art Spaces

Annual Report 2025

1985

2025



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.

Gertrude Contemporary Art Spaces Annual Report 2025

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Cover credit:
Identity design by Narelle Brewer.

Ardi Gunawan, *luckily there's no inside*, 2011/2025, performance documentation, performed by Tainá Araujo, Alex Fimeri, Gisele Forsyth, Lana Rosalea, Narii Salmon, Issy Staiger-Creed and Diana Quarshie, Gertrude Contemporary, Naarm Melbourne 2025, image courtesy the artist and ISA Art Gallery, Jakarta © the artist, photograph: Machiko Abe

Executive Welcome

In 2025, Gertrude celebrated forty years as an organisation, cultural advocate, and evolving community. Unique as an organisation in Australia and the region, with dual emphasis on the production and presentation of contemporary art, Gertrude has supported more than 350 artists through its 2-year Studio program, and thousands of artists, curators, writers and performers through its exhibitions, projects and public programs and initiatives.

Gertrude dedicated the 2025 exhibition program at Gertrude Contemporary to contextualising, analysing, revisiting and reinterpreting the organisation's history. *Past is Prologue: Four Decades of Gertrude* enlisted the curatorial and art historical expertise of a spectrum of leading thinkers and cultural contributors, and we are grateful for the intellectual endeavours of Sue Cramer & Emma Nixon, Helen Hughes & Spiros Panigirakis, Lisa Radford and Diego Ramirez. This ambitious year long program was supported by the Copyright Agency Cultural Fund, Creative Australia's Plus 1 Matched Funding, and Proclaim, stewarded by Jon Broome. Gertrude also acknowledges a decade of transformational support by Dr Michael Schwarz and Dr David Clouston, principal patrons of Gertrude Glasshouse. Similarly, Gertrude acknowledges the longstanding support and generosity of Michael & Janet Buxton.

Gertrude's longevity and success to date would not be possible without the ongoing commitment of Federal and State Governments through their arts funding agencies, along with local government, whose support enables us to continue building the careers of Australia's contemporary artists. 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. Gertrude's education programs are supported by funding from the Department of Education's Strategic Partnerships Program. Gertrude Contemporary is supported by the City of Darebin through Darebin Arts as a Key Cultural Organisation, and the 2025 Gertrude Glasshouse Program was supported by the City of Yarra.

We are grateful to continue celebrating artists' work through our studio and exhibition programs, supported by Gertrude's community, including exhibiting artists, studio artists, writers, curators, creative industry peers, visitors, audiences, 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.

Over the past forty years, Gertrude has occupied leased accommodation, enlivening the neighbourhood around us and playing a significant role in building futures for artists and arts workers. It is now vital that we secure a permanent home to guarantee our future. To this end, we hope for conditions in which local, state, or federal governments and their arts agencies take inspired and important steps towards securing a permanent home for Gertrude, enabling the organisation to thrive for decades to come.

The 2025 Gertrude Annual Report details our programs, achievements, and impact over the past year, as we reflect on our ongoing commitment to creating, presenting, and inspiring in 2026 and beyond.

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



Key Statistics and Impact

21

Artists supported to develop their art practice through our Studio Program

4

significant commissions by First Nations artists including 1 solo presentation and 10 works across group exhibitions.

1,250

Students and educators across secondary and tertiary institutions participated in 42 Education Programs

14

Exhibitions including 8 solo or collaborative exhibitions and 6 curated exhibitions

26,573

Visitors attended our onsite exhibitions

73,000

Followers across social channels

90

Artists showcasing 192 works of art

9,800

Visitors participated in 46 Public Programs

925,000

Viewers across owned digital channels



1964, 1969, 1977, 1995, 2000, 2005, 2025, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Machiko Abe

Strategic Summary

Gertrude's unique artistic program, which incorporates exhibitions and its longstanding studio residency program, has demonstrated sustained institutional support for leading artists from Australia and from the Indo-Pacific region since 1985.

In 2025, Gertrude celebrated its fortieth year as a contemporary art centre dedicated to risk and ambition. Across two venues and offsite programming, including an international presentation, Gertrude delivered an artistic program of 14 exhibitions featuring the work of 90 artists. Over the year, Gertrude welcomed more than 20,600 visitors to its onsite programs, including those participating in education and public initiatives.

The exhibition program at Gertrude Contemporary (Preston South) was dedicated to contextualising, analysing, revisiting and reinterpreting the organisation's history. *Past is Prologue: Four Decades of Gertrude* was a year-long initiative marking and reflecting on forty years of exhibitions and programming. Through four interrelated exhibitions, contributing curators charted the organisation's development and community, while commissioning new works by leading Australian and international artists.

In parallel, Gertrude Glasshouse celebrated its tenth year and, by year's end, concluded the eighty-eighth presentation of works at the Collingwood-based satellite space.

Gertrude's program fostered presenting partnerships with Proclaim, Perimeter Books, Performance Review, PAGEANT (New York), and ACMI's Art +Film initiative. In preparation for its 2026 programs, Gertrude developed partnerships and program support initiatives with the Henry Moore Foundation, Creative New Zealand, Arts Projects Australia, Copyright Agency Partnerships 2026-2028, Liquid Architecture and Melbourne Art Fair.

Gertrude continued to support the professional development of artists through the Gertrude Studio Program and evolved international relationships through a performance program with Performance Review and PAGEANT. In addition to these programs, the Gertrude team worked on delivering milestone 40th-anniversary programs, celebrations and fundraising initiatives,

alongside a significant publication that archives and celebrates the 2005 – 2025 period. Perimeter Edition 117: *Dredging up the Past*, published by Perimeter and Gertrude, documents the 2005 to 2025 exhibition catalogue in its entirety, and is forthcoming in 2026.

What follows are some of the many ways Gertrude implemented and achieved its vision, as outlined in its 2025 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.

During 2025, Gertrude Contemporary presented five major curated group exhibitions: *A Fictional Retrospective: Gertrude's First Decade 1985-1995*, curated by Sue Cramer and Emma Nixon; *1964, 1969, 1977, 1995, 2000, 2005, 2025*, curated by Helen Hughes and Spiros Panigirakis; *Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent)*, curated by Lisa Radford; *Bureaucracy of Feelings*, curated by Diego Ramirez; and *Gertrude Studios 2026: Various Small Fires*, curated by Brigid Moriarty. The year-long program received generous support from the Copyright Agency Cultural Fund, Creative Australia's Plus1Matched Funding, and long-standing supporter Proclaim, stewarded by Jon Broome. Under Gertrude's imprint, also known as Gertrude Contemporary, the organisation commissioned, produced and published a suite of curatorial catalogues alongside the *Past is Prologue* program. Gertrude is thankful to Curator Brigid Moriarty for developing and managing this initiative.

The program at Gertrude Glasshouse commenced with Glasshouse Stonehouse 2025: *Oh Chenaud!* by studio alumni Alex Pittendridge and Michelle Ussher, which marked the conclusion of the Glasshouse Stonehouse residency initiative facilitated by Michael Schwarz, David Clouston, Antje and Andrew Géczy since 2017.

Strategic Summary

This was followed by solo exhibitions from artists participating in the Gertrude Studio Program – Georgia Morgan, Chunxiao Qu, Arini Byng, Nathan Beard, Tara Denny, Jenna Lee and Yusi Zang.

Internationally, assisted by the Australian Government through Creative Australia and generously supported by The Keir Foundation, *Contact High: New York* extrapolated Gertrude and Performance Review's *Contact High* program, scaled for an international context, and delivered at partnering institution PAGEANT in New York in July of 2025. The program included new works by Brian Fuata, Brooke Stamp and Rebecca Jensen.

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 program demonstrates a model for sustained institutional support for artists' careers. The competitive application-based residency provides artists with a two-year professional development opportunity unique in its profile, reputation, and impact nationally and internationally. In 2025, the program welcomed new artists Tarik Ahlip, Gabi Briggs, Renee Cosgrave, David Egan, Erin Hallyburton, Nadia Hernández, Alexandra Peters and Roberta Joy Rich. Professional studio visits across 2025 included curatorial representatives from Shepparton Art Museum (Victoria), Art Bank (Naarm), Princeton University Art Museum (New York), University of Auckland (Aotearoa), Linden New Art (Naarm), 4A Centre for Contemporary Asian Art (Sydney), ArtAsiaPacific (Hong Kong), Artspace Aotearoa (Aotearoa), Museum of Contemporary Art (Sydney), The Intangible Institute (Chiang Mai) and Rockbund Art Museum (Shanghai).

Centring opportunities for First Peoples artists and arts sector leaders is vital to acknowledging the continuity of the rich legacy of 65,000 years of First Peoples knowledge, arts, and culture. Gertrude is proud to program a range of contemporary practices and to lead with First Peoples' perspectives embedded in governance. In 2025, Gertrude's executive, creative and governance structure reflected strong First Peoples leadership, with programming and community engagement guided by its First Nations Advisory Group. Gertrude operates with the understanding that one measure of effective and respectful engagement is demonstrating remuneration and investment. Expenditure on First Peoples programming and increasing capacity for culturally safe engagement comprises approximately 10% of the organisational budget each year. This includes commissioning artworks, fully subsidising the two Dedicated First Nations studios, remunerating artists and resourcing the First Nations Advisory Group. Gertrude has continued to evolve and develop a framework for embedding cultural equity principles, guided by a commitment to First Peoples First.

The selection of the First Nations Dedicated Studio each year is self-determined by the First Nations Advisory Group, and Gertrude thanks Yhonnie Scarce, Tristen Harwood, and studio artists Jenna Lee and Dr. Moorina Bonini for their contribution in 2025. Between 2021 and 2025, in both the general stream and the Dedicated First Nations Studio, twelve First Peoples artists have been selected, meaning that First Peoples have consistently comprised one-quarter of the studio allocation, demonstrating a commitment to sustaining a trusted program.



Ari Angkasa, *TENS*, 2025, performance documentation, *Songs About Structure*, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artist, photograph: Machiko Abe

Strategic Summary

Gertrude is committed to growing pathways for audiences to engage, increasing accessibility and reducing barriers to participation across its programs. Entry is always free at the organisation's two sites in Naarm Melbourne's inner-north. Most onsite visitors attend from the local community, Darebin Growth Corridor and greater metropolitan Melbourne. This includes education audiences, program events and performances. Providing cultural and social amenity to the growing precinct creates new and expanded audiences. Gertrude Contemporary's street-facing exhibitions engage passers-by who may otherwise experience or perceive barriers to entry at cultural institutions.

Children and young people from all intersections of lived experience are encouraged to engage with Gertrude programs. Guided by the National Principles for Child Safe Organisations and attendant Child Safety and Wellbeing Policy, engagement with children and young people is driven through contemporary art education. We deliver innovative education and professional development programs to targeted low-SES students and regional Victorian teachers free of charge.

Sincere engagement takes time and strategic direction to lead to lasting audience development. In 2025, Gertrude established a partnership between Arts Project Australia (APA) and Gertrude through a creative exchange program that pairs a Gertrude Studio artist with an APA artist. Gertrude and APA formalised a partnership, with the inaugural outcome developed into a solo exhibition to be presented at Gertrude Glasshouse in 2026. APA is committed to advocating for artists with

intellectual disabilities to be included in contemporary art spaces, fostering best practice access and inclusion.

Gertrude also presented several major additional programs during the year. The annual Gertrude Open Day was held on 15 March, attracting over 300 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 and studio tours. In October, Gertrude Contemporary hosted the third 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 9800 visitors to Gertrude's venues and satellite programming partners.

Now in the first year of a newly established stream of the Department of Education's Strategic Partnerships Program, Gertrude is a select arts organisation receiving sustained four-year direct grant funding (2026–2029) in recognition of delivering strong curriculum enrichment and enhancement programs and having a statewide, and national, presence. Education activities at Gertrude continued to increase in 2025, with the participation of 1250 students across our core student learning program ARTNOW. Tertiary groups access bespoke, exhibition-tailored programs developed in dialogue with curriculum and teaching leaders. Secondary student groups attended programs focused on the VCE curriculum. In partnership with Monash University



A Fictional Retrospective: Gertrude's First Decade 1985-1995, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Machiko Abe

Strategic Summary

Arini Byng, *How to Just Be*, 2025, performance documentation, performed by Jacob Coppedge, Peta Duncan, and Amaara Raheem, *How we breathe*, Gertrude Glasshouse, Naarm Melbourne 2025, courtesy and © the artist, photograph: Machiko Abe



Museum of Art (MUMA) and the Victorian Curriculum and Assessment Authority, Gertrude offers the teacher professional development program, Contemporary Art on the Road. Operating for over a decade, the program is delivered each year onsite at Horsham Regional Gallery, Castlemaine Art Museum, La Trobe Art Institute, Shepparton Art Museum, MUMA and Gertrude Contemporary. Contemporary Art on the Road has been ambitiously remodelled for delivery in 2026, with the renewed funding 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 online, and in preparation for the acquisition of the archive by the Art Gallery of New South Wales. Over the year, Gertrude attracted 925,000 views across our digital channels, with a social media following of 73,000. These numbers highlight the power and importance of a strong digital presence and communications that are in synergy with our on-site activities. The year 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.

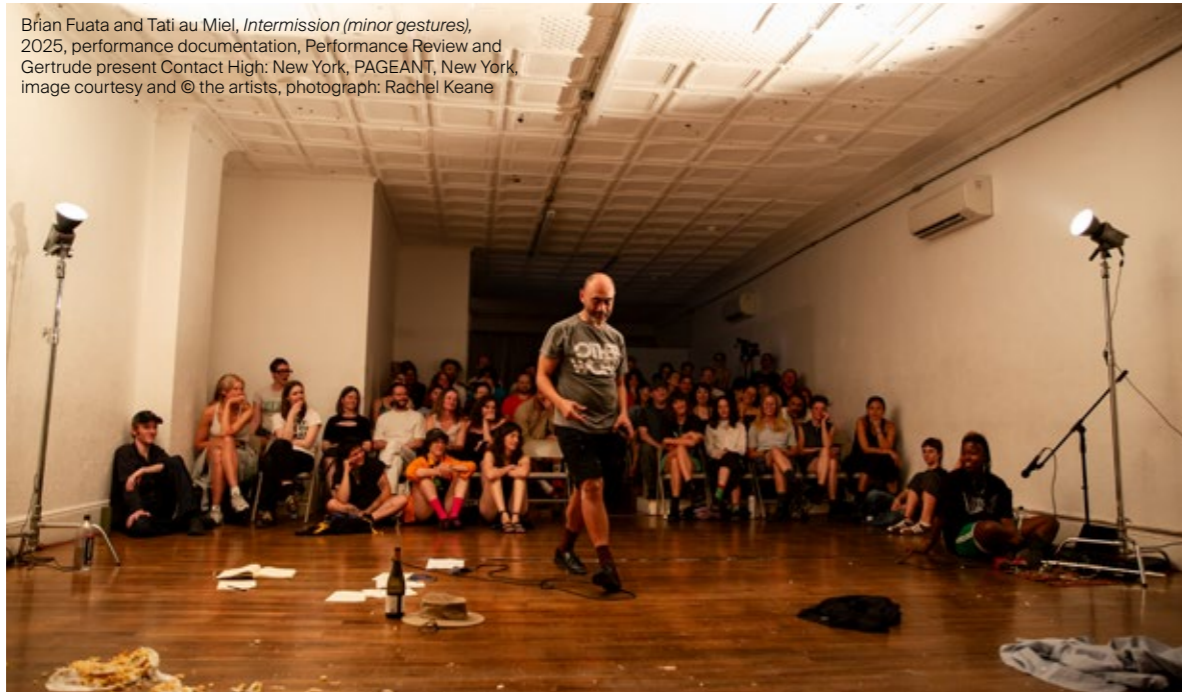
Our achievements in 2025 would not have been possible without the financial contribution of our public and private supporters. With multi-year core funding from Creative Australia through the Four-Year Funding for Organisations and the Visual Arts and Crafts

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 and Creative Australia's Plus1 Matched Funding. 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. In 2025, we celebrated a decade of Gertrude Glasshouse. We are exceptionally grateful to Gertrude Glasshouse patrons Michael Schwarz and David Clouston for their decade of support of this dynamic program that has provided a platform for our studio program artists to present ambitious solo exhibitions. Now, a decade later, having presented 88 exhibitions, Gertrude Glasshouse has forged a critical reputation, spearheading and increasing the scale of ambition and accomplishment of solo presentations by artists in Gertrude's Studio Program. The project space represents a profound transformation from the program of studio artist exhibitions previously presented in Studio 12 at 200 Gertrude Street, elevating the Studio Program's offering.

Strategic Summary

Brian Fuata and Tati au Miel, *Intermission (minor gestures)*, 2025, performance documentation, Performance Review and Gertrude present Contact High: New York, PAGEANT, New York, image courtesy and © the artists, photograph: Rachel Keane



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 – extended in 2025 to support the entirety of the *Past is Prologue* curatorial exhibition series. Gertrude was awarded Plus1 Funding by Creative Australia, which matched donations toward the 40th Anniversary Program and publication received from October 2024 to the end of May 2025.

The Gertrude Edition continues to be an essential fundraising initiative for our artistic programs. For the 2025 Gertrude Edition, Mia Boe worked with Trent Walter at Negative Press to produce her first works using the process of screen printing with hand-painted elements. The 2025 Gertrude Edition was launched at Buxton International and was one of the most immediately successful editions in the history of the program. Gertrude extends its sincere thanks to Michael & Janet Buxton, as well as to host Luisa Bosci, for their ongoing championing and support of Gertrude throughout an esteemed 20-year philanthropic relationship.

In October, Gertrude celebrated 40 years of impact and philanthropy at the With Friends Benefit which featured a live auction of select sold-out Gertrude Editions from the organisation's archive. Emceed by Jon Campbell, the live auction included sales of editions by Benjamin Armstrong, Kate Beynon, Emily Floyd, Jess Johnson, Richard Lewer, Nicholas Mangan, John Meade, David Noonan, Robert Owen, David Rosetzky, Renee So, Ricky Swallow and Michelle Ussher. Thank you to all who attended and supported this event, especially the artists and our hosts Noel Fermanis and Megan Ponsford.

Art in Focus at 101 Collins Street continued to showcase recent work by Gertrude Studio Artists and Alumni. This

partnership is stewarded by former Gertrude Curator Emily Cormack and in 2025 featured the work of Francis Carmody, Simone Slee and Nathan Beard.

Strong governance is essential in achieving our vision and long-term strategic goals. In 2025, Gertrude welcomed new Board Members Jeff Provan, Tristen Harwood, and current studio artist representatives Renee Cosgrave and Jordan Halsall. Gertrude extends our deep gratitude to outgoing board members Su Baker, Yhonnie Scarce and studio artists representative Nathan Beard for their contributions to the organisation. Scarce will continue her role on the First Nations Advisory Group, chaired by Tristen Harwood. We would also like to thank continuing Board Members: Callum Morton (Chair), Sophie Brown (Deputy Chair), Rekkaa Moorthy (Treasurer) and Kim Brockett (Fundraising Committee Chair). 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.

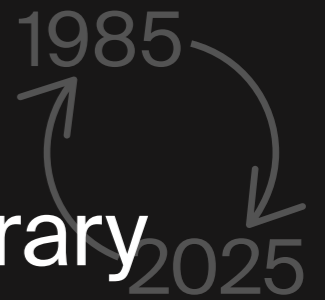
In 2025, Gertrude was pleased to appoint Brigid Moriarty as Curator and welcome Vicki Nguyễn as Gallery & Engagement Coordinator. During the year we farewellled Brigit Ryan, who moved to a new position at a commercial gallery venture; Anador Walsh, who continues in an ongoing position at Heidi Museum of Modern Art; and Ian Bunyi, who joined the Museums & Collections team at the University of Melbourne. Sharon Flynn continued in the role of Gallery & Education Manager. The team was supported by casual and contract staff Cooper Motley, Francis Carmody, Shannon McCulloch and Lexi Kerr. Gertrude would like to thank the volunteers and interns who worked on our archive project and supported events in 2025.



Gertrude Studios 2025: *Various Small Fires*, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe

Artistic Program

Gertrude Contemporary



In 2025, Gertrude celebrated forty years as an organisation, cultural advocate, and evolving community. Unique in Australia and the region, Gertrude places dual emphasis on the production and presentation of contemporary art. The organisation's history includes more than 350 artist-participants in the Gertrude Studio Program; presenting new projects and exhibitions by thousands of artists; and public programs and initiatives supporting generations of artists, writers and curators.

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.

In 2025 Gertrude Contemporary presented *Past is Prologue: Four Decades of Gertrude*, a year-spanning program marking and reflecting on forty years of Gertrude. Across four interrelated exhibitions, contributing curators charted the history of this organisation and its community and commissioned new works by leading Australian visual artists, punctuated at the years' end by the 2025 Gertrude Studios exhibition, which brought the program back into the present moment.

Gertrude's major exhibition program is presented at our main gallery spaces at 21-31 High Street, Preston South.

Artistic Program Gertrude Contemporary



A Fictional Retrospective: Gertrude's First Decade 1985-1995, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

**Past is Prologue:
Four Decades of Gertrude
*A Fictional Retrospective:
Gertrude's First Decade*
Curated by Sue Cramer
& Emma Nixon
Gertrude Contemporary
8 February – 23 March
2025**

Opening event:
Friday 7 February, 6 – 8pm

In Conversation:
Sue Cramer and Emma Nixon with Sandra Bridie, Jon Campbell, Rose Lang and Rosslynd Piggott, Sunday 23 March, 3pm

Exhibiting artists:
Howard Arkley, Hany Armanious, Stephen Bram, Angela Brennan, Sandra Bridie, Janet Burchill, Jon Campbell, Tony Clark, Brett Colquhoun, Destiny Deacon, Mikala Dwyer, Carolyn Eskdale, Diena Georgetti, Matthys Gerber, Michael Graf, Melinda Harper, Gail Hastings, Raafat Ishak, David Jolly, Mathew Jones, Rosemary Laing, Anne-Marie May, Elizabeth Newman, Rose Nolan, David Noonan, Louise Paramor, Rosslynd Piggott, Vivienne Shark LeWitt, Nike Savvas, Robyn Stacey, Kathy Temin, Anne Zahalka and Constanze Zikos.

Borrowing from a title coined by artist Sandra Bridie in 1991, *A Fictional Retrospective* takes a speculative look at the span of artists' works shown during Gertrude's formative years, to shape a fresh and vital interpretation of this era. The exhibition will include artworks rarely seen in almost 40 years, yet which retain contemporary relevance through their diverse explorations of cultural and artistic identities; painting both figurative and abstract; the staged and cinematic. Not claiming to be definitive of the period, the exhibition evoked the liveliness of the Gertrude community during these foundational years and provided an opportunity to reflect on the nature of the gallery's contribution.

The approach taken acknowledged that there is no universal truth to the telling of history, and that subjectivity and chance inevitably plays a role in the curatorial process.

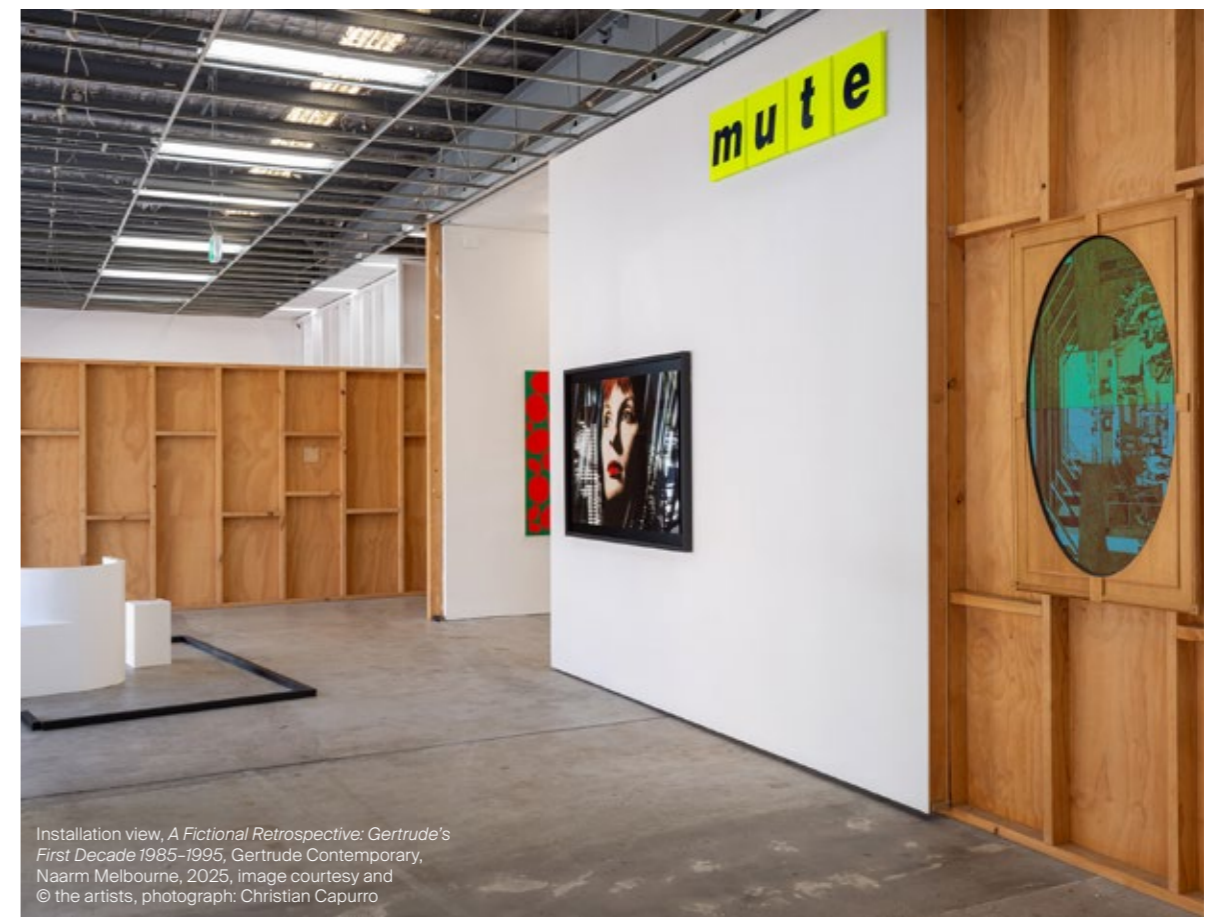
'A 1985 painting by Elizabeth Newman shows how much more refined her abstract paintings would become, or Kathy Temin's early plays on installation and textiles. A self-portrait by Anne Zahalka captures the lines of inquiry she would end up following. There are also works by Howard Arkley, Rosslynd Piggott, Diena Georgetti, Destiny Deacon, Angela Brennan and Louise Paramor - to name just a few. The historical paraphernalia adds much weight, giving a sense of history and context to what this group of artists signal when together.'

Tiarney Miekus, *The Age*, Sunday 9 March 2025.

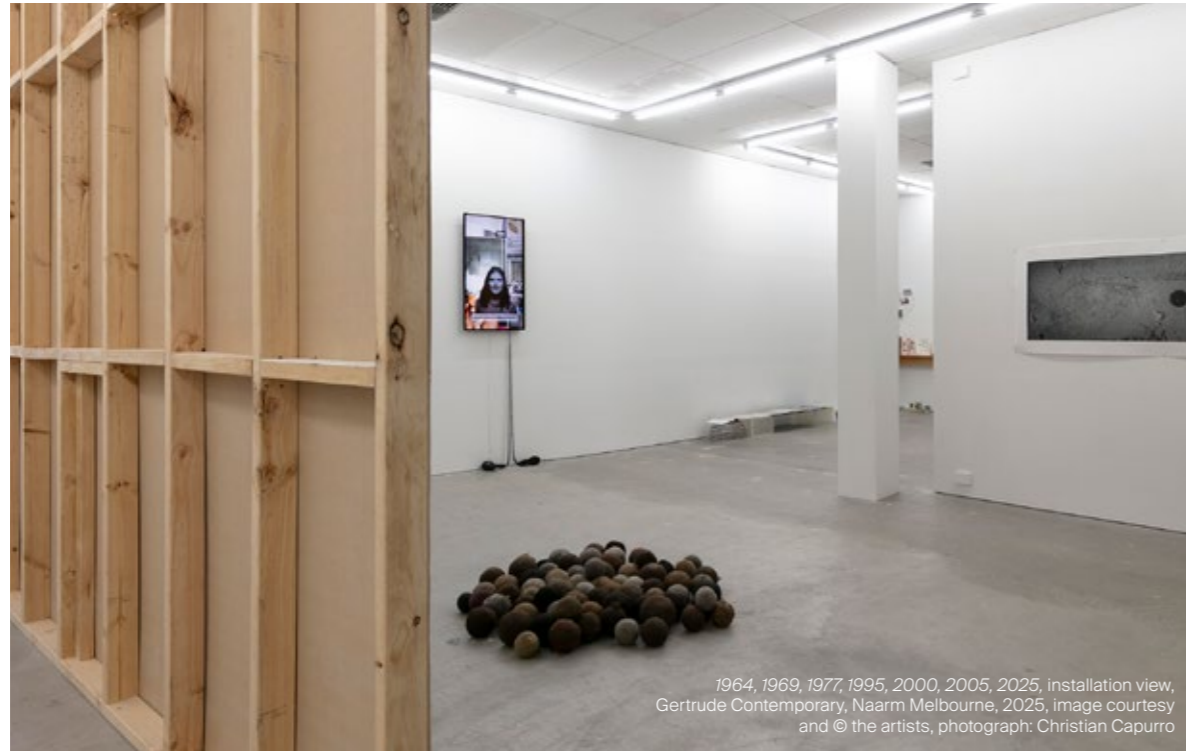
Artistic Program Gertrude Contemporary



Installation view, A Fictional Retrospective: Gertrude's First Decade 1985-1995, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro



Installation view, A Fictional Retrospective: Gertrude's First Decade 1985-1995, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro



1964, 1969, 1977, 1995, 2000, 2005, 2025, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

**Past is Prologue:
Four Decades of Gertrude
1964, 1969, 1977, 1995,
2000, 2005, 2025**
Curated by Helen Hughes
and Spiros Panigirakis
Gertrude Contemporary
11 April – 8 June 2025

Opening event:
Thursday 10 April, 6 – 8pm

Artist & Curator Floor Talk:
Helen Hughes, Spiros Panigirakis, Peta Clancy, Lane Cormick, Katherine Huang, Eliza Hutchison, Clinton Naina and Masato Takasaka: Saturday 7 June, 3 – 5pm

Art+Australia Round Table:
Samantha Comte with Helen Hughes, Spiros Panigirakis and Masato Takasaka

Exhibiting artists:
Peta Clancy, Lane Cormick, Linda Erceg, Katherine Huang, Eliza Hutchison, Clinton Naina, Raquel Ormella and Masato Takasaka

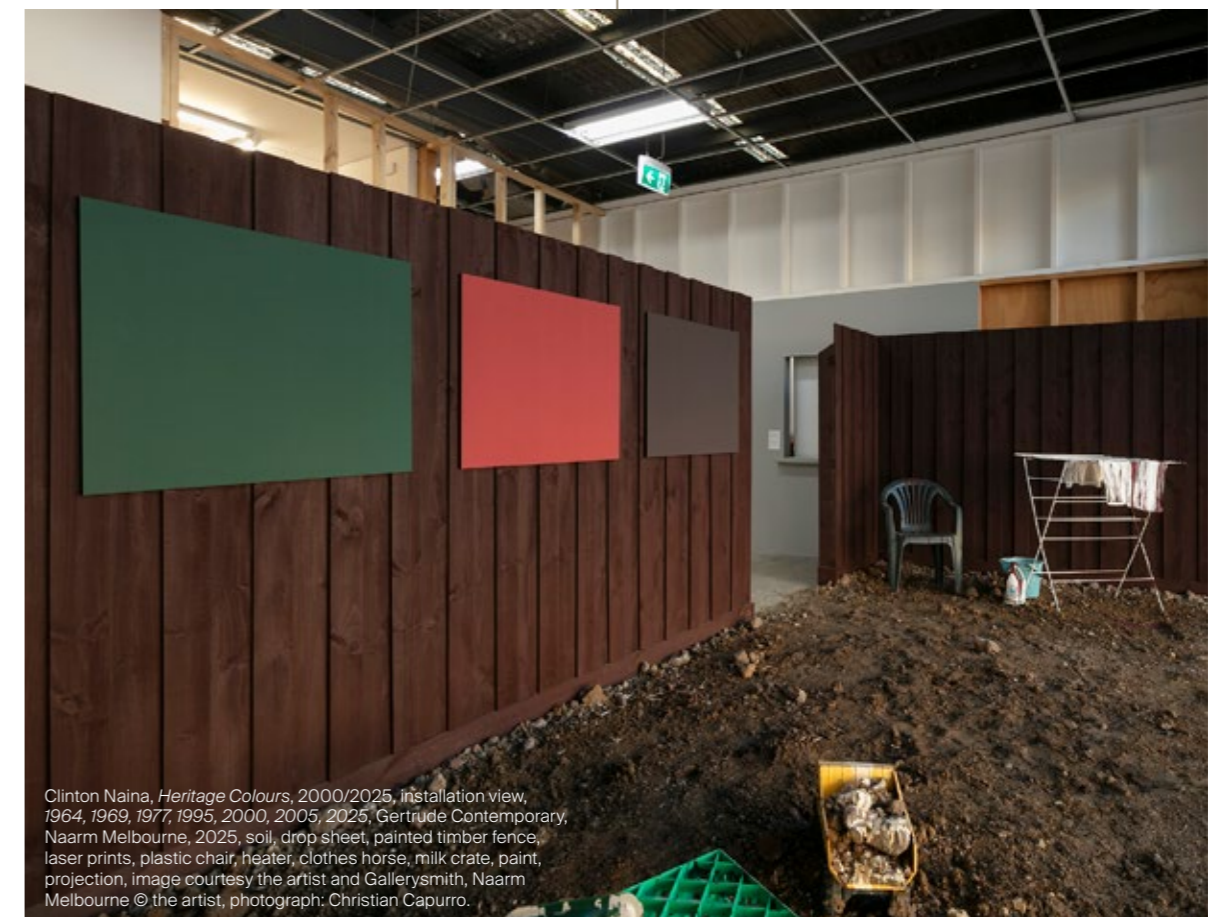
1995-2005 saw artists, locally and globally, grappling with philosophical concepts of time, duration, and periodisation. The curatorial framework of 1964, 1969, 1977, 1995, 2000, 2005, 2025 triangulates the practices of three artists associated with Gertrude's exhibition and studio programs between 1995 and 2005: Mutlu Çerkez, Damiano Bertoli, and Masato Takasaka. In this period, each artist developed a rigorous conceptual approach to making art that hinged upon bringing together two points in time. Building out from the distinct temporal logics of Çerkez, Bertoli, and Takasaka's work, a selection of artists from the 1995-2005 period at Gertrude will be represented in this exhibition along multiple timelines.

'The exhibition design has something to do with Sam's earlier question about the curatorial premise, temporality and how these are linked in a bleak or literal way. I remember reading an article in Like Magazine by Robin McKenzie where Mutlu [Çerkez] talks about time as a piece of string that sometimes you can just step over. So this idea that a line as a piece of string that represents time that just loops over itself was a really interesting way that artists conceptualised time. I recall Damiano [Bertoli's] ideas about using the medium of collage as a form of time travel. In his PhD he also wrote about the studio as a time machine. So I think you know, this idea of temporalities and how Mutlu and Damiano foregrounded their own subjectivity through either references to autobiography, popular culture or art history created a space that I also inhabit where times overlap and intersect.'

Masato Takasaka in Samantha Comte, Helen Hughes, Spiros Panigirakis & Masato Takasaka, 'A Roundtable: 1964, 1969, 1977, 1995, 2000, 2005, 2025,' *Art and Australia* 60, no.2., Friday 28 November 2025



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Lane Cormick, *Vanilla Sigartje* (detail), 2002/2025, installation view, 1964, 1969, 1977, 1995, 2000, 2005, 2025, Gertrude Contemporary, Naarm Melbourne, 2025, cow hide, bed, doona, pillow, MDF, wall paint, suit, coat hanger, ink on paper, record sleeves, glass bottles, glasses, Gabriela Sabatini eau de toilette, Paul Smith socks, cardboard box, metal Virgin Marys, image courtesy the artist and Daine Singer, Naarm Melbourne © the artist, photograph: Christian Capurro.



Clinton Naina, *Heritage Colours*, 2000/2025, installation view, 1964, 1969, 1977, 1995, 2000, 2005, 2025, Gertrude Contemporary, Naarm Melbourne, 2025, soil, drop sheet, painted timber fence, laser prints, plastic chair, heater, clothes horse, milk crate, paint, projection, image courtesy the artist and Gallerysmith, Naarm Melbourne © the artist, photograph: Christian Capurro.

Artistic Program Gertrude Contemporary



Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent), installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

Past is Prologue: Four Decades of Gertrude *Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent)*, a project by Lisa Radford Gertrude Contemporary 21 June – 10 August 2025

Opening event:
Friday 20 June, 6 – 8pm

Performance: Ardi Gunawan, *luckily there's no inside*,
Friday 20 June, 6pm

Performance: Danielle Freakley, *The Quote Generator*,
Friday 20 June, 6pm

Live Recording: Rosemary Forde and Fayen d'Evie,
Punchline: Live Recording, Saturday 26 July, 2pm

Performance: Holly Childs, *DANKLANDS [SWAMPED]*,
Saturday 9 August, 2pm

Performance: Lisa Radford, *Dear Diego cc: Alexie*,
Saturday 9 August, 2pm

Digital Broadcast: Sean Peoples & Collaborators,
Channel G, June – August 2025

Exhibiting artists:

Ardi Gunawan, A Constructed World, nat&all, Foster Berean, Kate Smith, Alex Vivian, Joshua Petherick, James Deutscher and LAC, Christopher LG Hill, Ash Kilmartin, Danielle Freakley, Hoddle (Caeylen Norris), Debra Kunda, Aaron Rees and Holly Childs.

Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent) was a response to the socio-political events that precede and unfold during the decade from 2005 to 2015. Artists working in and around Gertrude formed new critical vocabularies amongst the shifting cultural landscape, while the institution itself was shaped by those same forces. Traversing writing, performance, sculpture, and installation, the project was framed by an assembly of re-staged exhibitions—Pat Foster and Jen Berean, *Low Expectations*, Murray White Room, 2008; Ardi Gunawan, *luckily there's no inside*, Open Archive, 2011; and *Another Yummy Fantasy II*, TCB art inc., 2011.

The project was bookended by a collapsing pinboard wall containing a Warburgian arrangement of iconographically collected images acting as a subjective index to an incomplete archive. Interspersed with a cacophony of objects and artworks, the temporary stadium attempted to reconstruct discourses and legacies specific to Naarm Melbourne at the time and laid bare the entanglements between artistic practice, polis and politics as a kind of resistance to the neo-liberalisation of art.

'Radford's exhibition is built around the re-staging of a number of exhibitions, none of which were from Gertrude's own program, but all including former resident artists. The re-staged exhibitions are Low Expectations (2008) at Murray White Room, Luckily there's no inside, OpenArchive (2011) and Another Yummy Fantasy II at TCB Art Inc. (2011). None are reinstalled exactly, each allowing for additions, retractions, and minor reworkings. In the respective decade, and likely earlier, Gertrude was effectively synonymous with Melbourne art... while the shows may not have been from Gertrude proper, they are, somehow, no less representative of it and of its effects.'

Ragnar Thomas, *Nullus fumus sine igne*, unExtended, Wednesday 6 August 2025

Artistic Program Gertrude Contemporary



Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent), installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro



Foster Berean, *Untitled* from the series *Low Expectations* 2008, installation view, *Of Stadiums and Construction Sites (Ne change rien pour que tout soit différent)*, Gertrude Contemporary, Naarm Melbourne, 2025, enamel and paper on glass, image courtesy and © the artists, photograph: Christian Capurro



Bureaucracy of Feelings, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

Past is Prologue: Four Decades of Gertrude *Bureaucracy of Feelings* Curated by Diego Ramírez Gertrude Contemporary 23 August – 12 October 2025

Opening event:
Friday 22 August, 6 – 8pm

ACMI & Gertrude present ART+FILM: Fiona Macdonald,
Museum Emotions, Thursday 25 September, 6pm

Performance:
Ari Angkasa, Jon Campbell and Sally Ann McIntyre,
Songs about Structure, Saturday 4 October, 2pm

Exhibiting artists:
Moorina Bonini, Sarah Brasier, Daisy Collier, John Elcatsha, Jemi Gale, Thea Jones, Michael Kennedy, Katie Paine, Sophie Penkethman-Young, Steven Rhall, Lucreccia Quintanilla, and a 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.

Bureaucracy of Feelings approached 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.

‘I point to “email realism” as one symptom of the contemporary condition of “total bureaucracy”—coined by anthropologist David Graeber in his 2015 book The Utopia of Rules and cited in the exhibition’s publication, authored by Ramírez. For Graeber, “total bureaucracy” is the normalisation of the use of bureaucratic methods—of surveillance, protocols, policies, professionalisation, risk management strategies, and so on—to organise ever-broadening aspects of human life. Graeber emphasises the use of bureaucratic methods as a way to effectively manage “social situations which are founded on structural violence,” and the inevitable unrest generated. Ramírez uses the term to frame the curatorial rationale of Bureaucracy of Feelings, selecting artists associated with his time as director of Seventh Gallery, an incorporated ARI in Melbourne, from 2018–2023. According to the exhibition publication, these artists also “had parallel roles as volunteers, board members, advisory panellists, and arts administrators,” and their works are chosen or commissioned as responses to their experiences in this context.’

Amy May Stuart, ‘Bureaucracy of Feelings’, Memo Review, Saturday 13 September 2025



Bureaucracy of Feelings, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro



Lucreccia Quintanilla, *Thresholds*, 2025, installation view, Bureaucracy of Feelings, Gertrude Contemporary, Naarm Melbourne, 2025, speaker, sound, image courtesy and © the artist, photograph: Christian Capurro

Artistic Program Gertrude Contemporary



Various Small Fires, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

Gertrude Studios 2026
Various Small Fires
 Curated by Brigid Moriarty
 Gertrude Contemporary
 31 October – 13 December
 2025

Opening event:
 Thursday 30 October, 6 – 8pm

Gabi Briggs, *GEDYURA* repatriated to Anaiwan Country,
 Tuesday 25 November 2025, 12pm

Nadia Hernández, *En Todo Tiempo*, digital soundscape,
 ongoing

Chunxiao Qu, *No, Because I Am – Part I: The Forsaken*,
 digital novel, ongoing

Exhibiting artists:

Tarik Ahlip, Moorina Bonini, Gabi Briggs, Renee Cosgrave,
 Grace Culley, Tara Denny, David Egan, Erin Hallyburton,
 Jordan Halsall, Nadia Hernández, Rebecca Jensen,
 Alexandra Peters, Jenna Lee, Georgia Morgan, Chunxiao
 Qu and Yusi Zang

Various Small Fires brought together new and recent works by sixteen artists currently participating in the Gertrude Studio Program. Bookending the organisation's fortieth anniversary exhibition series, a structured survey of institutional history, the annual studios exhibition reoriented attention towards the present.

Departing from the thematic cohesion associated with group surveys, this iteration embraced difference as its guiding impulse. It attended to the distinct ideas, processes, and sensibilities that animate Gertrude's studio community, foregrounding the generative tensions and affinities that emerge when artistic production occurs in a space that is both private and shared. The exhibition was developed by Curator Brigid Moriarty with the Gertrude Studio Artists.

'A rifle woven from lomandra is poised alongside a video in which Briggs faces away from the camera, emulating the movements of the unnamed gedyura as described in the article. Rather than a re-enactment, Briggs engages in an ongoing re-writing of the story, one where the colonial record is brought into relation with living memory, allowing tenderness and truth to re-emerge over time Briggs is shown gathering the lomandra used to make the rifle with her irbelas (mother, mother's sisters) and bawas (sisters). The artist describes the deep kinship and shared knowledge embedded in this work as 'a powerful weapon passed down by my matriarchs... During the exhibition, Briggs will remove the rifle and return it to Anaiwan Country and Community. This act of withdrawal and repatriation honours Indigenous survivance – a concept at the heart of GEDYURA that merges survival with resistance – and resituates the work in deep time.'

Brigid Moriarty, *Various Small Fires*, Exh. Cat., Gertrude Contemporary (imprint), Friday 31 October 2025

Artistic Program Gertrude Contemporary



Various Small Fires, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

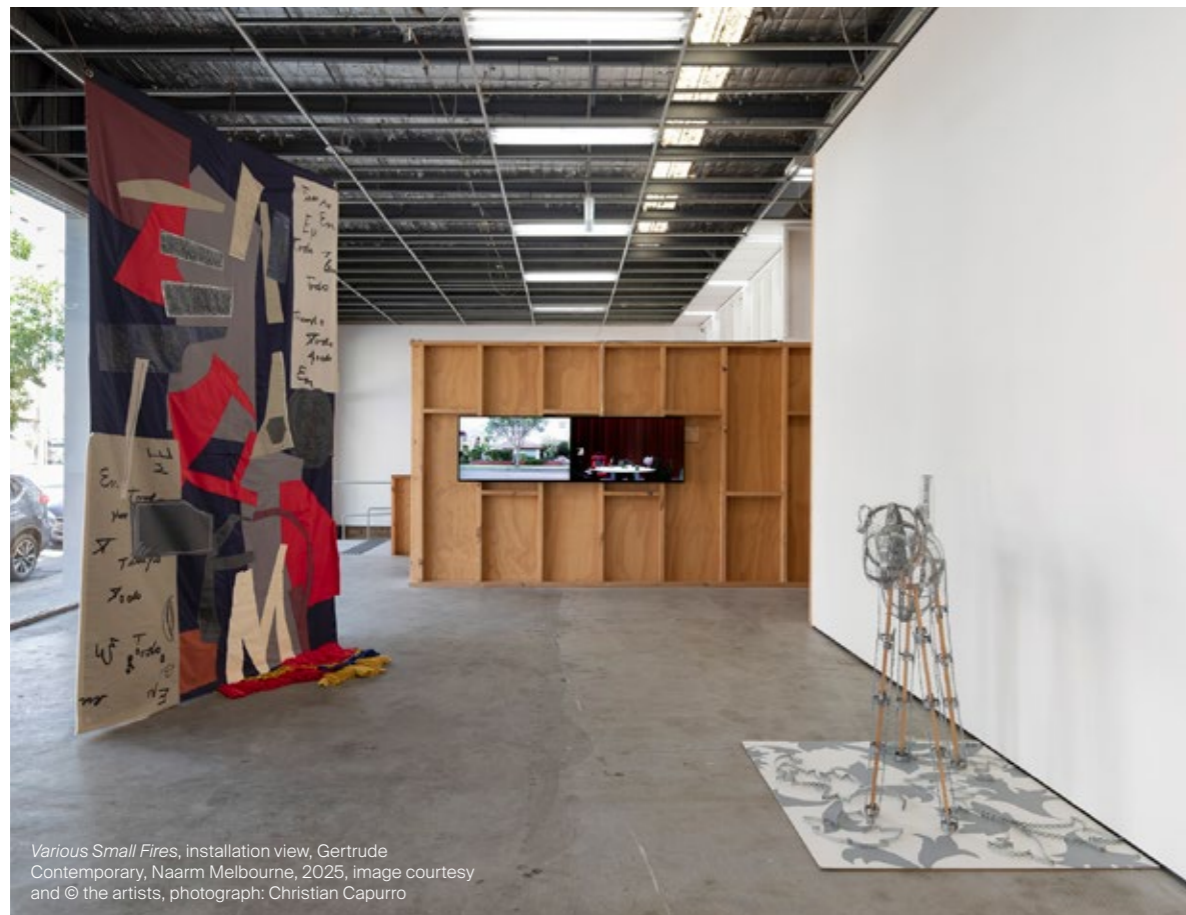


Gabi Briggs, *GEDYURA*, 2024, installation view, *Various Small Fires*, Gertrude Contemporary, Naarm Melbourne, 2025, lomandra, wood, wire, single-channel video, colour, silent, image courtesy and © the artist, photograph: Christian Capurro

Artistic Program Gertrude Contemporary



Georgia Morgan, *Here to Clean Up (High Street)*, 2024, installation view, *Various Small Fires*, Gertrude Contemporary, Naarm Melbourne, 2025, single-channel video, colour, sound, image courtesy of the artist and Neon Parc, Naarm Melbourne © the artist, photograph: Christian Capurro



Various Small Fires, installation view, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Christian Capurro

Artistic Program Gertrude Contemporary

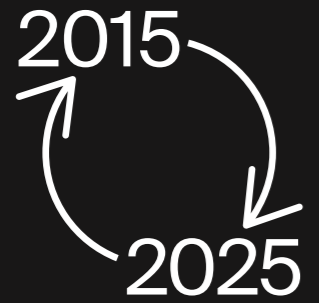


Various Small Fires, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Machiko Abe



Chunxiao Qu, *Stand-Up For Art, A Tribute to Failure, Language and Other Inconveniences*, 2025, performance documentation, *I am a Contemporary English Language Mother*, Gertrude Glasshouse, Naarm Melbourne, 2025, image courtesy of the artist and FUTURES, Naarm Melbourne © the artist. Photography: Machiko Abe

Artistic Program Gertrude Glasshouse



Gertrude Glasshouse at 44 Glasshouse Road, Collingwood is our satellite exhibition space.

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.

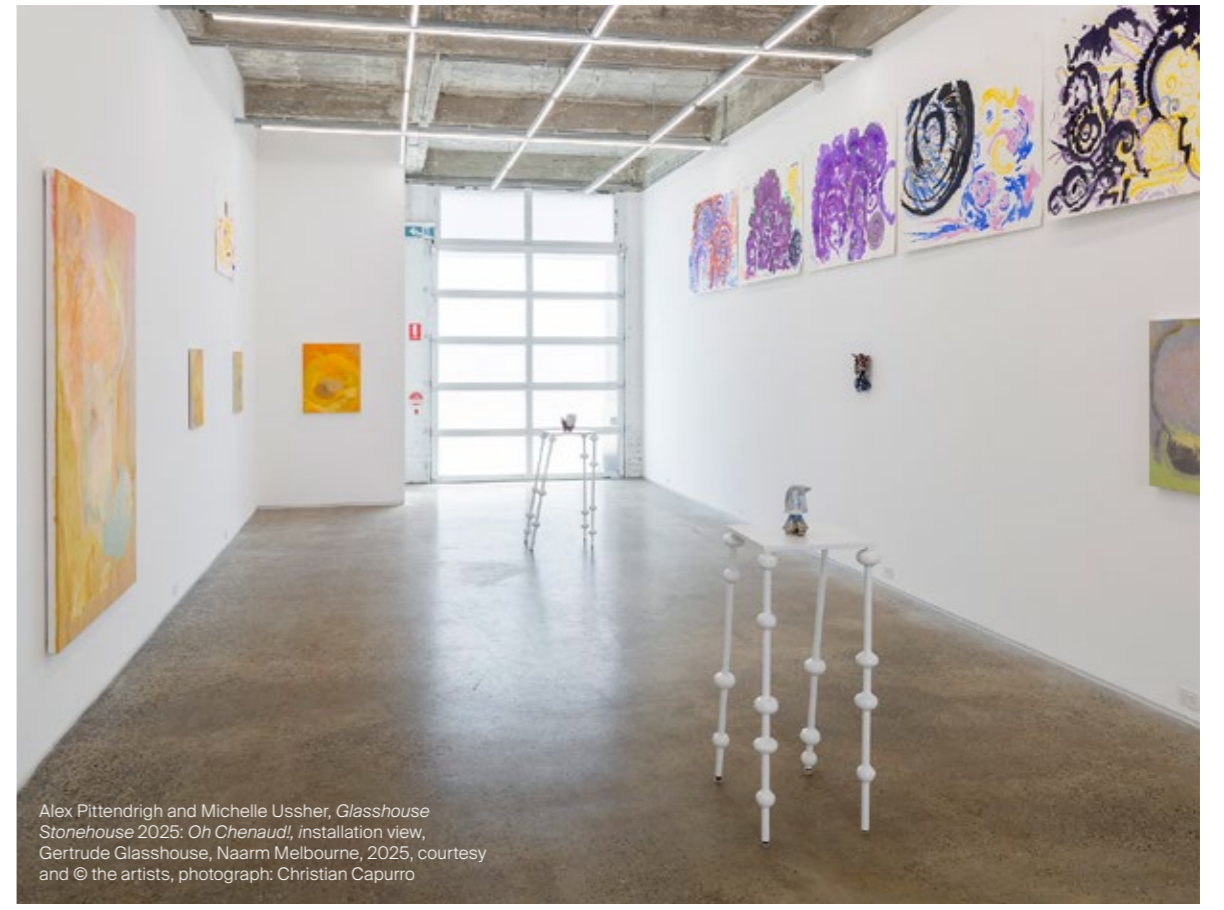
In 2025, Gertrude celebrated a decade of Gertrude Glasshouse. The program included seven exhibitions by Gertrude Studio Artists and one Curated residency outcome exhibition.

Gertrude is exceptionally grateful for Gertrude Glasshouse patrons Michael Schwarz and David Clouston's decade of support of this dynamic program. Over ten years, Gertrude Glasshouse has forged an identity of critical repute, spearheading and increasing the scale of ambition and accomplishment of solo presentations by artists.

The 2025 Gertrude Glasshouse exhibition program was supported by the City of Yarra Annual Grants Program.



Artistic Program Gertrude Glasshouse



Alex Pittendrigh and Michelle Ussher, *Glasshouse Stonehouse 2025: Oh Chenaud!*, installation view, Gertrude Glasshouse, Naarm Melbourne, 2025, courtesy and © the artists, photograph: Christian Capurro

Glasshouse Stonehouse 2025 Alex Pittendrigh & Michelle Ussher *Oh Chenaud!* Gertrude Glasshouse 31 January – 1 March 2025

Opening event:
Thursday 30 January, 6–8pm

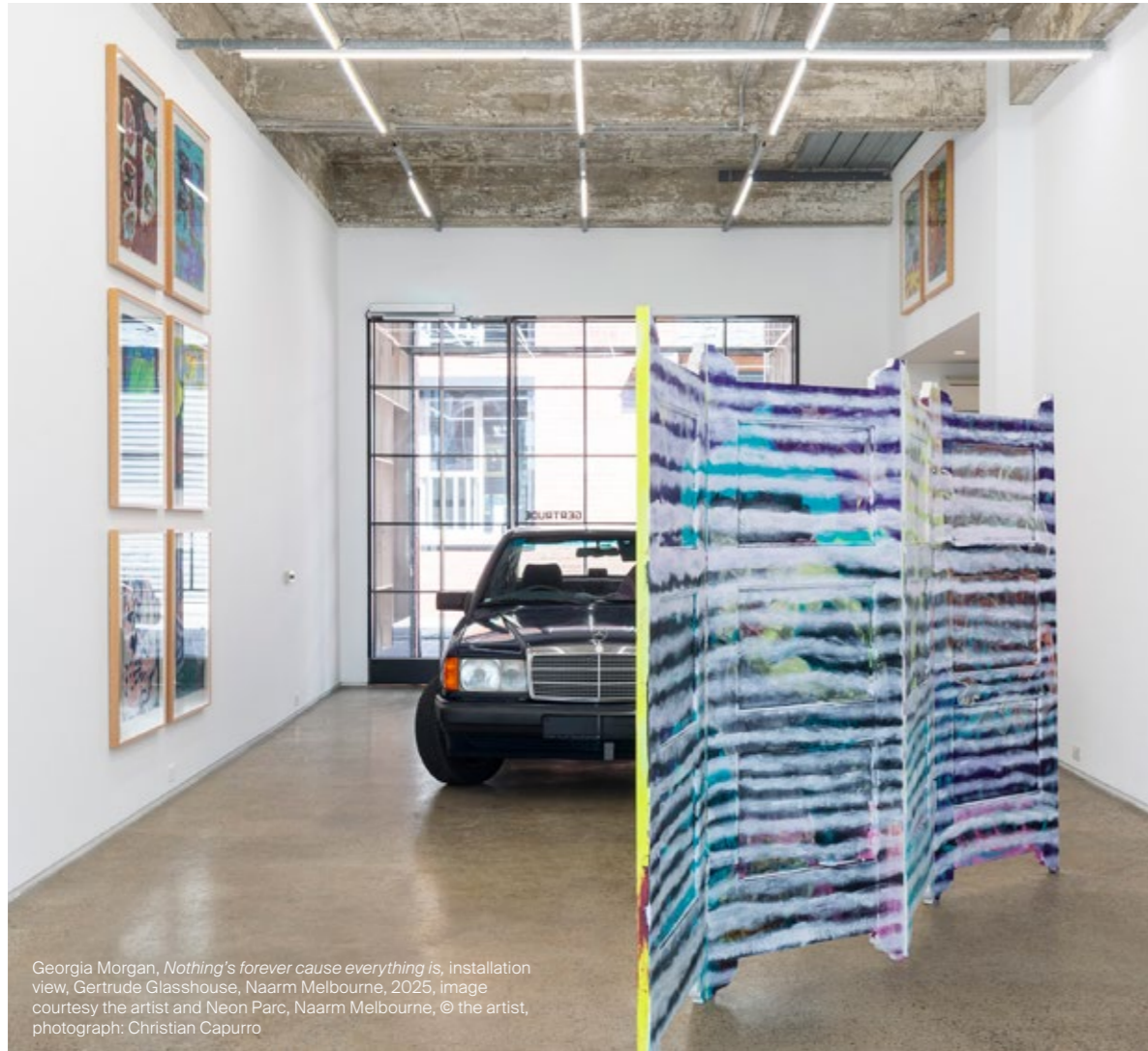
In Conversation:
Alex Pittendrigh, Michelle Ussher and Mark Feary:
Saturday 1 February, 4pm

Founded in 2017 by Gertrude Patrons Michael Schwarz & David Clouston and Antje & Andrew Géczy, the Glasshouse Stonehouse partnership is an annual opportunity for two invited Antipodean artists. Following a 6-week residency in Chenaud, France, the selected artists present an exhibition at Gertrude Glasshouse, which is supported by a publication the following year.

In mid-2024 Alex Pittendrigh and Michelle Ussher undertook a residency at Chenaud, reconnecting their artistic friendship spanning more than twenty years. This exhibition presented two new series of works drawing on their separate research during their Stonehouse residency, creating a dialogue between the artists' practices. Both artists responded to the regional characteristics of Chenaud. Ussher's work was developed specifically from the carved rock monolithic churches of Aubetterre and Saint Emilion and the sound of the Romanesque church bell that was the residency's temporal marker, whereas Pittendrigh paintings were drawn from the religious totems and geographic specificities of Chenaud and its surrounds to create whimsical evocations of form, line and light.

Alexander Pittendrigh and Michelle Ussher are independently established artists who have exhibited at Australia's leading Museums, Galleries and Artist Run Spaces since 2005. Primarily based in Melbourne their unique artistic practices traverse painting, drawing and ceramics. Their sensitive curiosity towards culture, style, gesture and attitude across history combined with their capacity for inclusion, love of good discussion, food and gardens has informed and produced a range of artworks reflecting a creative and enriching friendship spanning 20 years.

Australian Cultural Fund



Georgia Morgan, *Nothing's forever cause everything is*, installation view, Gertrude Glasshouse, Naarm Melbourne, 2025, image courtesy the artist and Neon Parc, Naarm Melbourne, © the artist, photograph: Christian Capurro

Georgia Morgan
Nothing's forever cause everything is
 Gertrude Glasshouse
 7 March – 12 April 2025

Opening Event:
 Thursday 6 March, 6-8pm

Cooking and Serving Food with Family and Friends:
 Saturday 12 April, 1-3pm

Georgia Morgan's *Nothing's forever cause everything is* brings together two bodies of work that explore the persistence of memory, language, and ritual beyond—and perhaps through—processes of physical erasure. *Dreams and Effigies (to be burnt)* (2022), a series of works on paper created just before Morgan's residency at Gertrude, is presented alongside new paintings that assume a three-dimensional presence.

These works were drawn from the artist's immediate environment and the Hindu philosophies of pragmatism—working with what is at hand—and the infinite cycle of creation and dissolution. Their surfaces were intuitively built up and stripped back through the application of colour, layering, erasure, and obscuration. Across both bodies of work, and in the studio, Morgan reconfigures destruction as a generative force of ritual and regeneration.

'My work always makes me think of the Hindu ritual Puja, which is the act of offering something physical to a god. It can be gold, fruit, flowers or gold foil, plastic flowers, or a can of soft drink. The financial value doesn't change the meaning of the action. The conviction of the action gives it its meaning or makes it special. I like thinking about materials like that. Where you just use what's at hand to still do what you want to do. Everyday rituals. Like, that idea of 'The Real Thing'. There's no such thing!'

Georgia Morgan in 'Getting Serious with Georgia Morgan', interview by Mark Bo Chu, *toBe Magazine*, Wednesday 19 February 2025



Chunxiao Qu, *I am a Contemporary English Language Mother* (2025), installation view, Gertrude Glasshouse, Naarm Melbourne, 2025, courtesy of the artist and FUTURES, Naarm Melbourne © the artist. Photography: Christian Capurro.

Chunxiao Qu
I am a Contemporary English Language Mother
 Gertrude Glasshouse
 26 April – 31 May 2025

Opening event & performance:
 Thursday 24 April, 6 – 8pm

In Conversation:
 with Mark Feary: Saturday 31 May, 4pm

In *I am a Contemporary English Language Mother*, Chunxiao Qu constructed a space where power, language, and authorship collided in a series of playful yet unsettling inversions. Through sculpture, neon text, and performative gestures, Qu questioned whether reversing roles can ever truly dismantle the structures they seek to subvert.

By claiming the title of a 'contemporary English language mother' as a non-native speaker, Qu embodies a contradiction where authority is both seized and undermined. Her works confront the futility of reversal –

where the gaze, once flipped, merely mirrors the original power dynamic, leaving its core disturbingly intact.

I am a Contemporary English Language Mother invited viewers to navigate a terrain where humour and contradiction destabilise certainty, leaving them to confront the unsettling realisation that even in reversal, authority remains a game that refuses to be won.

'Many critics see Qu's work as oscillating between sincerity and irony. Yet this belies the more urgent concern of how to speak truthfully when language feels trapped between sincerity and irony – both of which have long been co-opted by global capitalism, cultural conventions and nonstop digital communication. "We can't just trust language," says Qu.

The miracle is that by exposing language's untrustworthiness, by using sincerity and irony as tools, alongside humour and contradiction, Qu forces language to say things that feel truthful, conversing on everything from capitalism to love – and language itself. While Qu's recent exhibition statement questions whether such moves "can ever truly dismantle the structures they seek to subvert", when I ask if she thinks art can change things, Qu replies: "I think so, yeah."

Tiarney Miekus, 'Artist Chunxiao Qu's highly conceptual art', *The Saturday Paper*, Wednesday 14 May 2025



Arini Byng, *How we breathe*, 2025, installation view, Gertrude Glasshouse, Naarm Melbourne, image courtesy and © the artist, photography: Christian Capurro

Arini Byng *How we breathe* Gertrude Glasshouse 6 June – 12 July 2025

Opening event & performance:
How to Just Be
Arini Byng with Jacob Coppedge, Peta Duncan and Amaara Raheem
Thursday 5 June, 6–8pm

'Presence is the state of being present or existing in a particular place or situation. It often refers to someone's physical attendance or participation, such as being present at a meeting, event, or classroom. Presence can also extend beyond the physical, encompassing the impact or influence a person or thing has in a given environment. For example, a leader may have a strong presence that affects the mood or direction of a group. In more abstract terms, presence can refer to the existence or recognition of something, such as the presence of love, danger, or tension in a particular setting. Overall, presence signifies that someone or something is actively there and capable of being noticed, felt, or acknowledged.'

Tamsen Hopkinson, *TRANSMISSION III: An Expanded Index*, Exh. Cat., Gertrude Contemporary (imprint), Thursday 5 June 2025

How we breathe brought together a body of work created by Arini Byng during her two-year studio residency at Gertrude. The residency began alongside a profound personal rupture: the sudden passing of her father and long-time artistic collaborator, Travis Byng. Travis, a Black American man raised in Philadelphia, migrated to Australia in 1984 with Arini's mother, Anna Byng. As a deeply formative presence in Arini's life, Travis was more than a parent—he was her primary link to her Black American heritage and the lived cultural experience that shaped it. His death marked not only the loss of a beloved father and creative partner, but also left Arini feeling culturally orphaned, severed from a vital thread of identity and lineage.

Throughout her time at Gertrude, Arini endeavoured to honour the studio's purpose—creating, experimenting, and developing her practice. Yet, what unfolded was a process marked less by production than by mourning. Her time became a space to hold grief and navigate the shifting terrain of cultural identity in the wake of loss.

Featured in the exhibition was *How to Just Be* – the first performance work Arini has made without Travis, who had been a critical sounding board throughout her performance practice, imbuing her with the confidence to speak to difficult socio-political issues in her work. *How we breathe* was an exhibition about grief and creation, rupture and repair, and the fragile yet enduring ties that shape who we are. It stood in quiet defiance of finality, holding space for what begins when something ends.

This project was assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

How to Just Be was commissioned by Performance Review for *Performing Care* 2025. *Performing Care* was supported by a City of Melbourne Annual Arts Grant.



Nathan Beard, *Cicerone*, installation view, Gertrude Glasshouse, Naarm, Melbourne, 2025, image courtesy the artist and FUTURES, Naarm Melbourne © the artist, photograph: Christian Capurro

Nathan Beard *Cicerone* Gertrude Glasshouse 18 July – 23 August 2025

Opening event:
Thursday 17 July, 6–8pm
In Conversation:
Nathan Beard and Brigid Moriarty, Saturday 23 August, 3pm

'The stoic muteness of the video is the most compelling aspect of the installation. Emphasising hands, and oft-fetishised Thai motifs like the fon lep fingernail dance and boxing, I can identify montage sequences snatched from season three of The White Lotus. Other scenes I surmise as lifted from Thai television, cut with what looks like home movie footage shot on super 8 in the late 1970s or 1980s. Film theorist Colin Gardner describes a "stratigraphic silence" in cinema as akin to an affective saturation, meaning the temporal layers required to engage with a work become more pronounced by using on-screen silence as a device. It is in this way that the theatricalised commodification of the body becomes so much more intensive; the final cut ends with a close-up showing the fingernails of a deceased woman being painted assumedly in preparation for funeral rites.'

Giles Fiekle, 'Nathan Beard: Cicerone; Sedula Cura', *Memo Review*, Saturday 26 July 2025

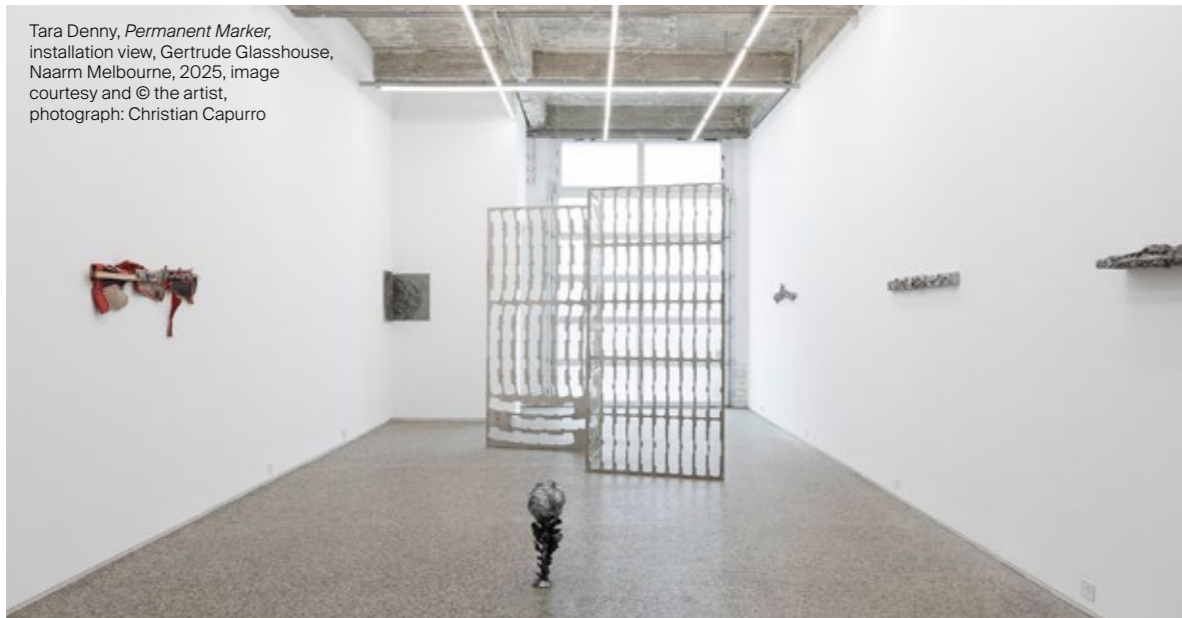
The cicerone is a learned guide who explains matters of antiquarian or artistic interest to foreign visitors. The antiquated term is linked to the tradition of the Grand Tour – a coming-of-age pilgrimage through Europe undertaken by the upper classes between the 17th and 19th centuries. These expeditions often involved the acquisition of cultural objects and stories which could be trafficked westwards to signal prestige, accomplishment and worldliness. This act of global flânerie allowed the traveller to categorise and contain the world through a subjective lens. The ethos of the Grand Tour was resurrected in early 20th-century explorations of South-East Asia, frequently documented through written and filmed travelogues.

Cicerone was a new body of work by Nathan Beard drawing on the spectre of the Grand Tour and found Super 8 footage of a vacation in Bangkok. *Bound* (2025) brought together moving image from fiction and non-fiction sources, including the artist's family archive. Alongside rolling footage of floating markets and urban life, glimpses of dancers and boxers reflect a touristic gaze, positioning the performing bodies as both symbol and spectacle. The dexterity, power and elegance of hands in motion recurred as visual anchors of Thainess throughout the video and accompanying sculptures.

Beard's own hands formed the basis of the sculptures in *Cicerone*, presented as elegant and moving decorations. Through actions of searching and collecting, Beard's sculptures guide the viewer through a series of motifs adopted throughout his studio residency at Gertrude. Stretching the potential of hands as markers of Thainess, the works suggested disobedient bodies that are frustrated, contorted and exaggerated by the strains of cultural expression and foreign observation.

Artistic Program Gertrude Glasshouse

Tara Denny, *Permanent Marker*, installation view, Gertrude Glasshouse, Naarm Melbourne, 2025, image courtesy and © the artist, photograph: Christian Capurro



Tara Denny *Permanent Marker* Gertrude Glasshouse 29 August – 27 September 2025

Opening event:
Thursday 28 August 2025, 6–8pm

In Conversation:
Tara Denny and Mark Feary, Saturday 13
September, 3pm

'In relation to the 'skyline' pieces and in particular the silvery pieces; for me, they evoke the memory of Richard Serra's key process work GUTTER CORNER SPLASH (1969) and including the 1995 NIGHT SHIFT remake at the SFMOMA...see YouTube link (<https://www.youtube.com/watch?v=S87QJfuLadY>) for an engaging bit of commentary on the work, where Jonathan Katz riffs on its 'butch hyperbolic masculinity,' its 'risk taking masculinity,' and or seen as 'ART AS RISK,' ...and here am I thinking, can we say, in regards to these recent works of yours, there is a palpable sense of a risk taking femininity embedded in the textual, textural and gestural qualities of these new works; and following on from this, instead of a 'prescribed per necessary (PPN),' I'd like to proffer the idea of their and your visible and invisible inscribed and necessary – presence...'

Aleks Danko in Aleks Danko and Tara Denny, *INSCRIBED AND NECESSARY – a risk taking femininity*, Exh. Cat., Gertrude Contemporary (imprint), Thursday 28 August 2025

Tara Denny's *Permanent Marker* arranged a series of skyline sculptures (all 2025), made as she reconsidered her relationship to boundaries and thresholds, and opacity strategies within her artistic narratives. Using spray paint, found wood, plastic and fragments of a leather jacket, Denny's work reflected a culture of property and consumption, pitted in contrast to what it may mean to own oneself. Metallic objects slipping between ambiguous assemblages of mostly found and repurposed materials hold traces of the artist's hand, and quite literally, impressions of their finger marks. Communicating through an obsessively codified system of gestures and references, Denny's work invoked a long history of women artists and poets navigating societal expectations, in solidarity, yet also paving its own idiosyncratic and personalised trajectory.

Working at times with voracious intensity, Denny uses her hands to stretch wax that is often melted, sculpted and remelted to be reincarnated anew. The artist works seclusively, using her studio to purge charged emotions and rediscover mechanisms for maintaining personal control. As a survivor of psychosis who had to relearn language, the artist has long relied upon non-verbal forms of communication. Retaining this private dialogue of gesture, the interrelated elements within *Permanent Marker* hold the energy of a psyche in a process of insistent transformation. Echoing the work of local concrete poet Thalia, Denny reprises the arcane secretarial script of shorthand. In a community group, the artist connected with an anonymous older woman who helped translate phrases of text into shorthand. In one of the works that comprised this project, *skyline_vip* (2025), the artist quoted a line of graffiti she recalled from her time in a psychiatric ward: 'I could be on a yacht eating pizza instead I am here.'

Artistic Program Gertrude Glasshouse

Jenna Lee, *Burn before reading* (detail), 2025, pages of Aboriginal Words and Place Names, calligraphy ink, florist wire, glue; Loose leaf (litter) (detail), 2025, pages of Aboriginal Words and Place Names, installation view, *Burn Before Reading*, Gertrude Glasshouse, Naarm Melbourne, 2025, image courtesy of the artist and MARS Gallery, Naarm Melbourne © the artist, photograph: Christian Capurro



Jenna Lee *Burn Before Reading* Gertrude Glasshouse 3 October – 8 November 2025

Opening Event & Artist Talk:
Jenna Lee in conversation with Mark Feary:
Thursday 16 October, 5–7pm

Burn Before Reading drew upon the ecological phenomenon of epicormic growth, where new shoots emerge from beneath the bark of trees following fire trauma, allowing them to regenerate. Eucalypts, known for their resilience to extreme environments, sprout vibrant neon green growth against their blackened trunks after bushfire.

In Jenna Lee's installation, language was treated as an ecosystem. Just as landscapes can recover after devastation, so too can languages endure and flourish. *Burn Before Reading* honoured the lasting presence of language in Country, and the ways it carries knowledge and vocabulary essential to understanding and caring for the environment.

One at a time, words, like leaves, return.

'Off Track Studio met Jenna Lee, an artist based in Melbourne, Australia, with Aboriginal and mixed Asian heritage. Her exhibition was presented as part of the residency program at Gertrude, one of Melbourne's most historic contemporary art institutions, and was held at its city-based satellite space, Gertrude Glasshouse.'

Jenna Lee's work critically addresses the violent history in which Indigenous Australian languages have been erased. In the exhibition, she presented a burned timber object adorned with green eucalyptus leaves, each leaf meticulously shaped with words drawn from an Indigenous language dictionary. Through this reconstruction, the artist points directly to the colonial systems and stereotypes embedded in how Indigenous languages have been collected, recorded, and displayed.

Jenna Lee shared that she hopes audiences will "experience the process of learning a language as though walking through a forest."

– Hyerim Suh 서혜림, 'In the room: Jenna Lee', Off Track Studio (video interview), Friday 3 October 2025



Yusi Zang, *Like a Stone Sinking in a Lake or a Bullet in My Heart*, installation view, Gertrude Glasshouse, Naarm, Melbourne, 2025, image courtesy the artist and Animal House, Naarm Melbourne © the artist, photograph: Christian Capurro

Yusi Zang
Like a Stone in a Lake or a Bullet in My Heart
 Gertrude Glasshouse
 14 November –
 13 December 2025

Opening event:
 Thursday 13 November, 6-8pm

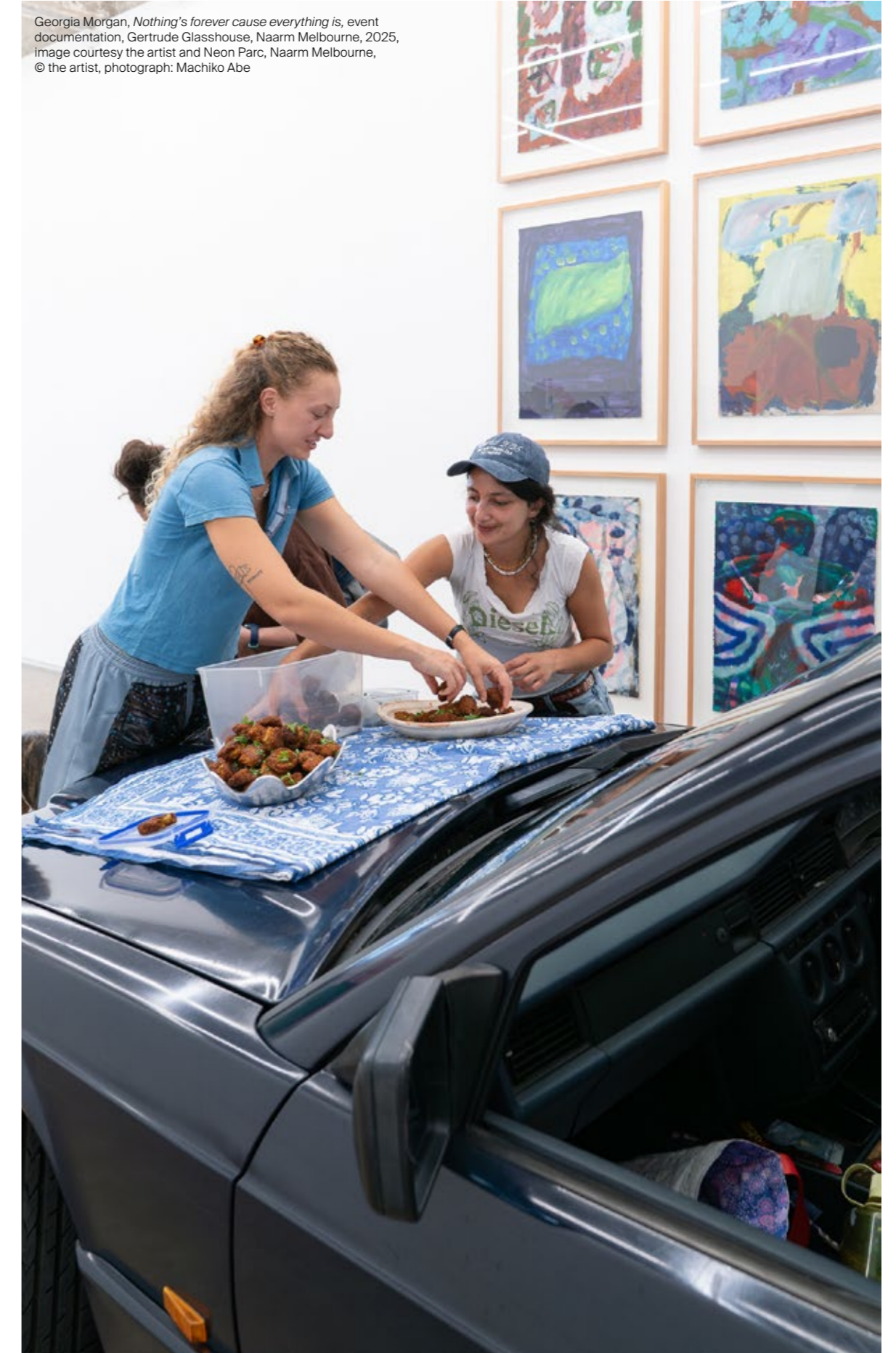
In Conversation:
 Yusi Zang and Mark Feary: Saturday 29 November, 4pm

'I've been thinking about your work in relation to a series called Various Responses by Mutlu Çerkez (1964–2005), paintings that transcribe call-in replies to the artist's telephone dating profile. The subjects are so self-conscious in their documentation: the strange position of naming their interests, what they look like, certain attributes. They also refer to Çerkez's own self-presentation, and what they think of him being an artist. These people are exhibiting themselves in hope for reception, giving a bit of themselves over to him, and he's adopted it fully in these works with all the ums and ahs. I feel like this structure of self-consciousness plays out in your work, with the very personal subject matter you use, and with the vulnerability implicit in the exhibition of your work. You've also said to me that a lot of the paintings you did last year, you felt unsatisfied with.'

Edie Duffy, 'Yusi Zang Interviewed', *unMagazine*, Friday 25 July 2025

Like a Stone Sinking in a Lake or a Bullet in My Heart assembled a range of works that contribute to an obtuse portrait of the artist, her histories, the environments she inhabits, and the stories she variously tells or conceals. Central within the configuration was the large-scale painting (*Love Is the Perfect Crime*, 2025), depicting curtains from the artist's home, upon which are printed curtains flailing in the wind. It both reveals something of a domestic environment, while retaining its elusiveness through the doubling of the drapery, as if to be a further veiling of both the internal environment and all that is outside of the window. Yusi Zang has a tendency for creating paintings that offer only a glimpse of a scene, a detail of an obscurity, or a closeup of a fragment.

So too did that carry forth with other elements within the exhibition, with the sculptural work *Gallery Worms* (2025) replicating a *Pheroeca uterella* (plaster bagworm), an often disguised yet commonplace moth larvae. Citing their occasional presence in the artist's studio, Zang's focus on such a detail continues their attraction to the often overlooked. So too did her sculptural work *Baby, I Like It Raw* (2025) based upon a shrimp candy, an old-fashioned snack widely available in China, often associated with marking the new year. It neither contains shrimp nor replicates their form, but rather, tastes of peanut and has a shape more akin to a stout caterpillar. It is toward the realm of the nondescript that the artist is consistently attracted.



Georgia Morgan, *Nothing's forever cause everything is*, event documentation, Gertrude Glasshouse, Naarm Melbourne, 2025, image courtesy the artist and Neon Parc, Naarm Melbourne, © the artist, photograph: Machiko Abe



Brooke Stamp with Andrew Fox, *The Line is a Labyrinth (Mickey Reimagined)*, 2025, performance documentation, Performance Review and Gertrude present Contact High: New York, PAGEANT, New York, image courtesy and © the artists, photograph: Rachel Keane

Offsite Project

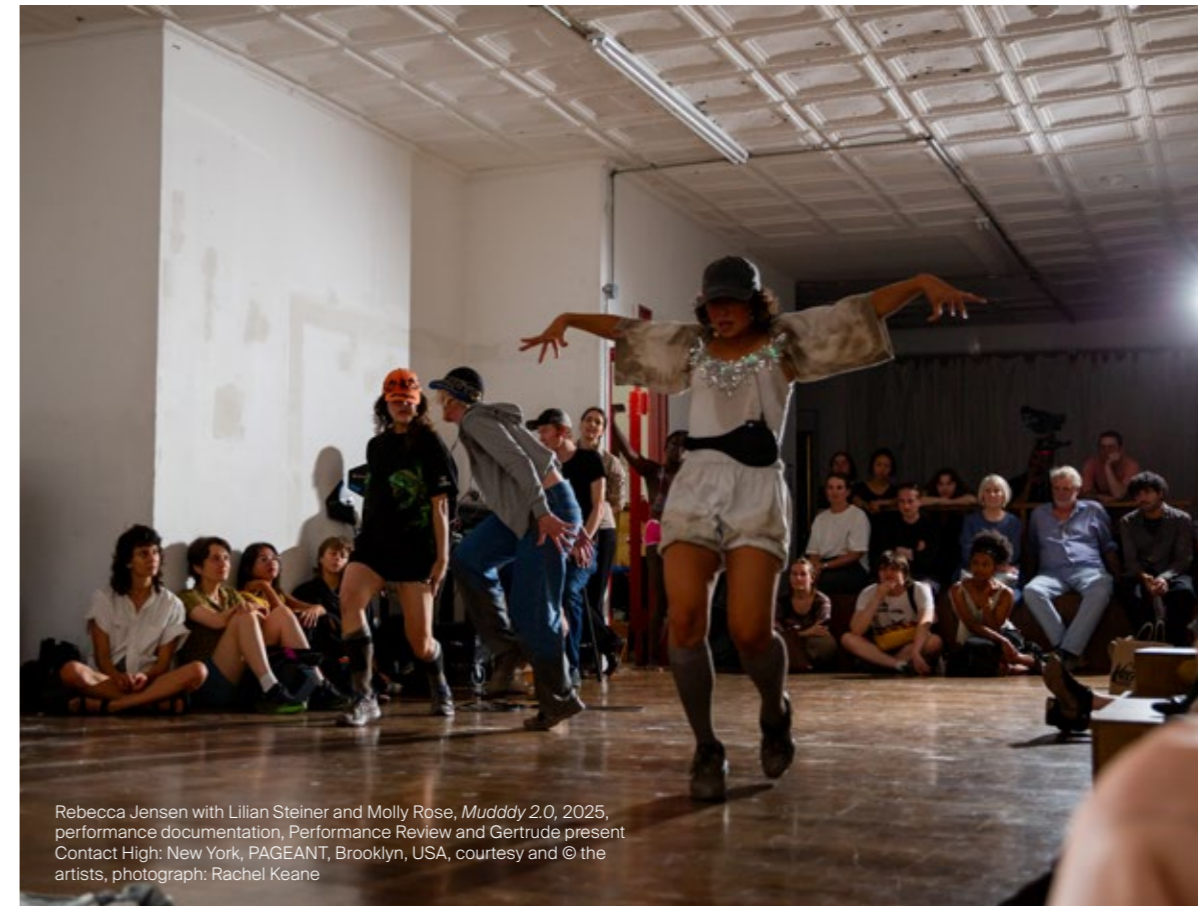
Contact High: New York

Curated by Anador Walsh

Across three nights, 24-26 July 2025, Gertrude, Performance Review and PAGEANT presented: *Contact High: New York*, a free showcase of Australian performance practice, with new works by Brian Fuata, Rebecca Jensen and Brooke Stamp. Piloted from 2022-2024, *Contact High* was a performance program curated by Performance Review at Gertrude, Naarm Melbourne, exploring the relationship between performance and the gallery, and troubling the transference between audiences and performers that occurs there. Shifting between the personal and the planetary, the psychic and the embodied, the rehearsed and the improvised, *Contact High: New York* situated Australian performance within a crucial international context. The project was assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body, and was generously supported by The Keir Foundation.



Offsite Project



Rebecca Jensen with Lilian Steiner and Molly Rose, *Muddy 2.0*, 2025, performance documentation, Performance Review and Gertrude present Contact High: New York, PAGEANT, Brooklyn, USA, courtesy and © the artists, photograph: Rachel Keane

Rebecca Jensen with Lilian Steiner and Molly Ross

Muddy 2.0

PAGEANT, Brooklyn, USA
Thursday 24 July, 8pm

Expanded for *Contact High: New York* with dancers Lilian Steiner and Molly Ross, and writer Roslyn Orlando, *Muddy 2.0* enacted one of a series of oscillating dialogues between non-human entities by choreographer Rebecca Jensen.

Bog bodies, bunnies, motorbikes, and clouds drift across time, memory and perspective, bringing background actors into focus. Don't take me for Granite, I've already changed 1000 times.

What stands out most is how the artists at Pageant absorb these conditions into their work. Visibility isn't about having one's image circulate as online spectacle; rather, this mode of being together, online and off, becomes an invitation. It offers a place for others to recognize themselves, expanding the community – a survival strategy in a city where economic pressures make this nearly impossible. If the Judson generation's radicality lay in refusal, the radicality of Pageant's artists – devoted to their work, showing up for each other, building a scene that insists on togetherness – lies in their persistence.

– Jeanette Bisschops, 'Pageant Brings Grit to New York Performance', *frieze* issue 255: Consider the Algorithm, Wednesday 29 October 2025

Offsite Project

Brooke Stamp with Andrew Fox, *The Line is a Labyrinth (Mickey Reimagined)*, 2025, performance documentation, Performance Review and Gertrude present *Contact High: New York*, PAGEANT, New York, image courtesy and © the artists, photograph: Rachel Keane



Brooke Stamp with Andrew Fox *The Line is a Labyrinth (Mickey Reimagined)* PAGEANT, Brooklyn, USA Friday 25 July, 2025, 8pm

Taking the site of PAGEANT—a hybrid studio and performance space—as a starting point, *The Line is a Labyrinth* reimagined Stamps' master work *Mickey*, commissioned by Performance Space, Eora Sydney and HOTA (Home of the Arts), Kombumerri Gold Coast and recently presented at RISING, Naarm Melbourne.

In *Mickey*, the hidden, subconscious impulses of a dancer rise and writhe. Stamp pries open the usually closed space of a rehearsal studio, so we can witness the dancer at work. Originally developed in collaboration with composer Daniel Jensatsch, spoken-word recordings of Stamp's inner-world were amplified and warped through a feedback loop. In the *Line is a Labyrinth*, New York-based sound artist Andrew Fox reimagined the score powering Stamp's movement.

Its range is wide: one week might feature a rigorously rehearsed, highly technical dance work; the next, a deconstructionist magic show. When I last visited, the piece The Line is a Labyrinth (Mickey Reimagined) (2025) by artist Brooke Stamps embraced improvisation with a looseness and vulnerability rarely seen in the city's tightly choreographed, mediated performance culture. I was reminded how the high level of mediatization in the New York art world often means that performers establish conditions to avoid failing or embarrassing themselves, leaning on a degree of polish, stylization and image-readiness. Stamps's performance reflected Pageant's willingness to act as a platform, rather than implementing a curatorial rigidity. One outcome of this generosity and insistence on community-building is the cross-pollination it seems to encourage: often, its performers will turn up in other artists' pieces elsewhere in the city. Nor is its location arbitrary: as rents across Manhattan soar, and young, ambitious artists move into neighbourhoods like Bushwick and East Williamsburg, it's not surprising that the gravitational centre for experimental dance is shifting.

– Jeanette Bisschops, 'Pageant Brings Grit to New York Performance', *frieze* issue 255: Consider the Algorithm, Wednesday 29 October 2025

Offsite Project

Brian Fuata and Tati au Miel, *Intermission (minor gestures)*, 2025, performance documentation, Performance Review and Gertrude present *Contact High: New York*, PAGEANT, Brooklyn, USA, courtesy and © the artists, photograph: Rachel Keane



Brian Fuata with Tati au Miel *Intermission (minor gestures)* PAGEANT, Brooklyn, USA Saturday 26 July, 2025, 8pm

For night three of *Contact High: New York*, Gertrude, Performance Review and PAGEANT Presented: Brian Fuata and Tati au Miel, *Intermission (minor gestures)* 2025, with Bhenji Ra (via satellite as a minor character).

The performance was produced largely on site over ten days, starting from the artists' arrival on July 16 to the performance night on July 26. The grounds of the work were tilled from Erin Manning's idea of the minor gesture as it pertains to forms of improvisation, the technicalities of the rehearsal, and the drawn celestial affects of Fuata and au Miel's first time in-person encounter.

Brian's performance practice relies on improvisation and repetition. A kind of kinetic freedom and a shimmering play of words on skin. I am not going to write a review, so much as share the notes I wrote to myself on the train ride home, in the form of if/then statements (I'll be doing more of these in the coming weeks). But one detail: Brian started to give what in Australia they call an acknowledgment of country. It is kind of like a land acknowledgment, but not as performative—so to perform it was interesting. But the thing is... he started it and then never really ended it.

– Joseph M. Pierce, 'The land acknowledgment that never ends', *Indigiqueer Confidential*, Monday 28 July 2025



Gertrude Studio Artists

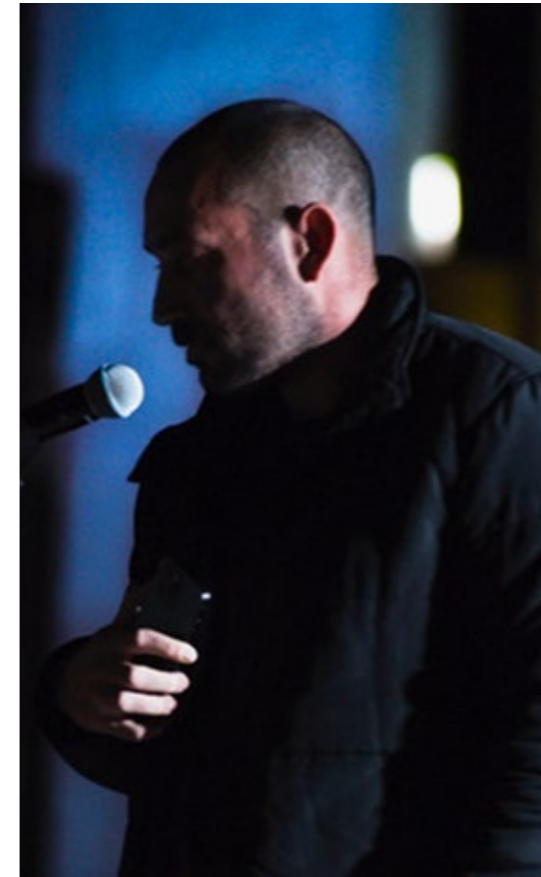
The studio complex at Gertrude Contemporary encompasses sixteen large, subsidised, non-residential studios that are available to Naarm Melbourne-based artists for a period of two years.

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.

Moorina Bonini studio discussion and tour, Gertrude Open Day, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe

Artists commencing residencies in 2025



Tarik Ahlip 2025 – 2027

Tarik Ahlip has a background in Architecture and works across sculpture, film and verse.

Recent projects include the short film *Paradise*, commissioned by West Space (Melbourne) as a solo presentation; *Kara* at Schmick Contemporary (Sydney). He is currently working on a nature documentary and a short film project to be shot in Istanbul.



Gabi Briggs 2025 – 2027

Gabi Briggs is an Anaiwan Gedyura artist, weaver, and community organiser whose practice weaves sovereign acts of making, listening, and returning, where kinship and care are embodied insurgencies against settler order, and every gesture is a reclamation of relation. Woven by the lived, relational knowledge gifted by her many mothers and the expansive networks of Anaiwan kinship, her work foregrounds the slow, collaborative processes of walking Country, weaving, and returning to Indigenous ways of knowing as acts of resistance and renewal. Through sound, film, and everyday materials, Briggs addresses the complexities of race, power, and truth-telling, enacting Indigenous sovereignty as an ongoing, unceded reality and centring care and trust as vital strategies for survival. Her practice is informed by her ongoing PhD research and the legacy of her paternal grandmother, Patsy Cohen.

Artists commencing residencies in 2025



Renee Cosgrave
2025 – 2027

Renee Cosgrave is a visual artist based in Naarm, from Aotearoa. She is Māori (Ngāti Tūwharetoa, Ngāti Raukawa, Ngāti Maniapoto, Ngāi Tūhoe), Irish and Scottish. Her practice explores painting, drawing, raranga (Māori weaving) and collaboration. Cosgrave's works reflect on her Tūrangawaewae (homebase) and culture through colour, pattern and gesture.



David Egan
2025 – 2027

Central to David Egan's work is a commitment to a practice of painting and an ongoing inquiry into acts of looking and the materiality of images. David approaches painting as a procedure of 'colour handling' and considers the inherent paradox of this term—that colour is a neurological phenomenon which cannot be touched or handled—as fertile ground from which to interrogate some of the conceptual, emotional and spiritual registers of the medium.

Artists commencing residencies in 2025



Erin Hallyburton
2025 – 2027

Erin Hallyburton is an artist and researcher who lives and works in Naarm Melbourne. Her sculptural practice engages with fat studies and intersectional theory in order to examine the conceptual and material limits of the body, and how these limits manifest in certain sites. Edible and transforming materials enact ongoing processes with the gallery space, unsettling assumptions that objects and bodies are coherent, discrete, and autonomous, and questioning whether there are solid tangible boundaries that separate a body from its surroundings.



Nadia Hernández
2025 – 2027

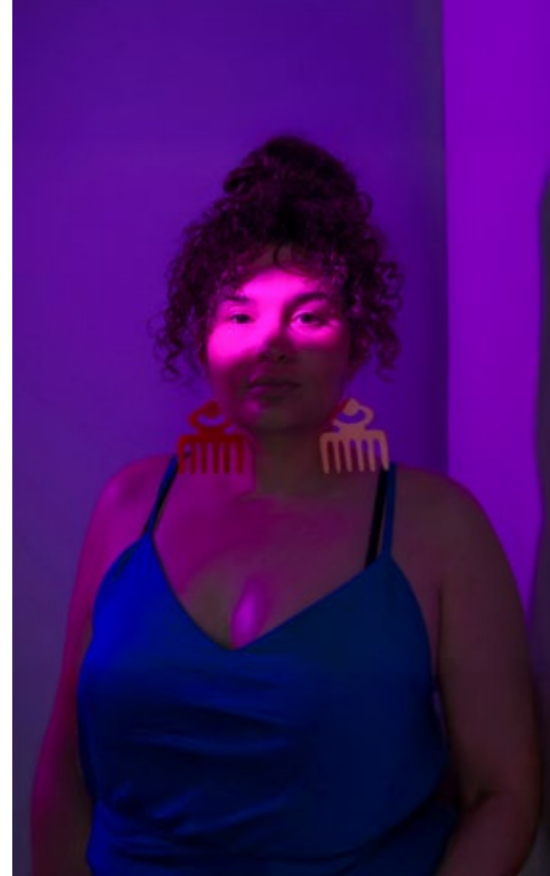
Nadia Hernández works across visual art, sound and collaborative practices exploring socio-political themes through memory, memorialisation, constructions of identity, and relationships to place. Shaped by her position as a Venezuelan woman within the diaspora and beyond, Hernández's work engages with global issues of migration, exile and displacement, weaving alternative narratives that challenge dominant histories.

Artists commencing residencies in 2025



Alexandra Peters
2025 – 2027

Alexandra Peters is a painter and sculptor situated within the field of expanded painting through the interrogation of support structures and framing devices. Peters completed a Bachelor of Fine Art (Honours) at Monash University, Melbourne in 2022, where she was the recipient of the Monash University Museum of Art Award and the Megalo Print Award. She has undertaken several residencies including Perth Institute of Contemporary Arts, Perth, 2023, Megalo Print Studio, Canberra, 2023 and AqTushetii, Tusheti, Georgia, 2018.



Roberta Joy Rich
2025 – 2027

Roberta Joy Rich is a multi-disciplinary artist interested in critical fabulation and archiving as processes for unearthing silenced and emergent narratives, and in doing so, the possibilities they conjure for Black empowerment. Roberta often draws upon her lived experiences as a diaspora Southern African kaapse woman with African and Asian lineages. With a focus on communal knowledge systems, alterity, imperialism and socio-political histories, her projects explore resilience, power, memory, belonging and truth-telling. Roberta utilises text, archives, video, installation, photo-media, satire, and storytelling as platforms to interrogate constructs of race, gender, history and notions of authenticity. Her practice aims to deconstruct colonial modalities and Western singularity, while proposing empowering sites of collective self-determination.

Artists continuing residencies in 2025



Moorina Bonini
2024 – 2026



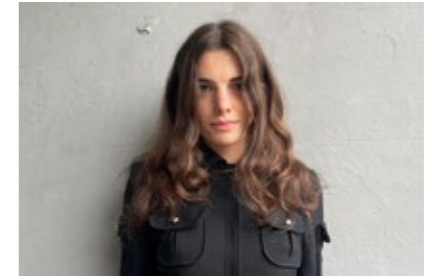
Tara Denny
2024 – 2026



Rebecca Jensen
2024 – 2026



Chunxiao Qu
2024 – 2026



Grace Culley
2024 – 2026



Jordan Halsall
2024 – 2026



Jenna Lee
2024 – 2026



Yusi Zang
2024 – 2026



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 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.

Elyas Alavi studio discussion and tour, Gertrude Open Day, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe

Education

Nathan Beard exhibition discussion and tour, *Cicerone*, event documentation, Gertrude Glasshouse, Naarm Melbourne, 2025, courtesy the artist and FUTURES, Naarm Melbourne © the artist, photograph: Sharon Flynn



ARTNOW at Gertrude Student Learning

Children and young people from all intersections of lived experience are encouraged to engage with Gertrude programs.

Guided by the National Principles for Child Safe Organisations and attendant Child Safety and Wellbeing Policy, engagement with children and young people is driven through contemporary art education. A newly established stream of the Department of Education's Strategic Partnerships Program, Gertrude is a select arts organisation receiving sustained four-year direct grants (2026–2029) in recognition of delivering strong curriculum enrichment and enhancement programs and having a statewide and/or national presence.

Gertrude's student learning program, ARTNOW, strengthens relationships with Government secondary schools statewide. Of the students attending programs on-site in 2025, 89% studied at government schools identified on the Student Family Occupation and Education (SFOE) indices and 10% commuted from regional areas. Repeat and engaged relationships for secondary student learning created opportunities for in-depth experiences, including exhibition design previews, artist-led studio tours, and term-long projects. Artists attended local schools by invitation as artists-in-residence to demonstrate artistic working methods.

In tertiary education, Gertrude's ongoing partnership with Monash University delivers onsite learning, as well as pilot programs with the University of Melbourne, RMIT University and Melbourne Polytechnic. Gertrude staff sit on the Curriculum Advisory Boards at Monash University, the University of Melbourne, and RMIT University.

Education

Renee Cosgrave studio workshop, Gertrude Open Day, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe



Contemporary Art on the Road Teacher Professional Development

Delivered in partnership with Monash University Museum of Art and the Victorian Curriculum and Assessment Authority, Gertrude's teacher professional development program, Contemporary Art on the Road, is a flagship initiative connecting educators with contemporary art practice across Victoria. With over a decade of delivery, the program operates through a distributed network, presented annually at Horsham Regional Gallery, Castlemaine Art Museum, Bendigo Art Gallery, Shepparton Art Museum, MUMA, and Gertrude Contemporary.

Gertrude ensures accessibility through free participation, a touring model embedded in regional cultural infrastructure, and priority access for educators from regional and SFOE-identified schools. This approach reduces financial and geographic barriers while supporting place-based learning.

The program fosters sustained engagement through ongoing relationships with educators and partner institutions, strengthening professional networks and curriculum integration.

A newly established stream of the Department of Education's Strategic Partnerships Program, Gertrude is a select arts organisation receiving sustained four-year direct grants (2026–2029) in recognition of delivering strong curriculum enrichment and enhancement programs and having a statewide and/or national presence.

The program was redeveloped in 2025 for a weekly delivery timeframe across Term 1, 2026.



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 leader and trusted voice.

Gertrude is committed to developing and expanding the organisation's off-site and touring programs through strategic partnerships and initiatives, including co-commissioning models. Our impact resonates through the artists we have supported, the awareness we have created about Australian contemporary artists, and our audiences, some of whom have become collectors and passionate advocates for contemporary art.

In 2025 these projects included curated offsite exhibitions, presentations by Gertrude Studio Artists and the launch of the 2025 Gertrude Edition, as well as programs and fundraising events focused on Gertrude's 40 year anniversary.

A Fictional Retrospective: Gertrude's First Decade, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, image courtesy and © the artists, photograph: Machiko Abe

Partnerships & Strategic Programs

Georgia Morgan studio discussion and tour, Gertrude Open Day, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe



Gertrude Open Day
**Open Studios,
 Studio Tours and
 Workshops**
Saturday 15 March
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 focused exhibition presentation space. The Studio Program ensures that the organisation is one driven by artists, focused 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 hosted by studio artists, Renee Cosgrave, who led a collaborative workshop in which she test-painted a mural work in her studio with assistance from visitors.

Partnerships & Strategic Programs

Same Page Art Book Fair, event documentation, Gertrude Contemporary, Naarm Melbourne, 2025, photograph: Machiko Abe



Same Page Vol. 3
**Presented by Gertrude
 and Perimeter**
18 – 19 October 2025
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: acb-press, Always Friends ©, Art Ink, Audio Art Australia, Bacteria Books, Bad News Books, Bellavista Books, betweenia project 夾洲計劃, Books at Manic, Common Room Editions, Darpa / Mode and Mode, Debris Magazine, Discipline / Stolon Press, Erin Holland/ self-published, Fiend, Goodnight Press, Imageless, Memo Review & Index Press, Michaela Ottone, MOM, MUMA, Ornate Gesture, Perimeter Books, Post Office Lane, Ranch Pressing, Saints Press, Short Pieces That Move! + Unbidden Tongues, Soft Stir, Stray Pages, Tall Poppy Press, to Be, True Belief, un Projects, Uneven Press, Wei Weng.

Partnerships & Strategic Programs

Mia Boe, *When daylight fades and night invades (the shadow, the portal and the return)*, Gertrude Edition Launch 2025, event documentation, Buxton International, Naarm Melbourne, 2025, image courtesy the artist and Sutton Gallery, Naarm Melbourne and Roslyn Oxley9, Sydney © the artist, photograph: Machiko Abe



**2025 Gertrude Edition:
Mia Boe**
*When daylight fades
and night invades:
The shadow, The portal
and The return*
Buxton International

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.

Over the past five years, Mia Boe has garnered momentous critical attention for her painting-based practice. Her work engages with perceptions of justice, as well as the terrains of landscape and imagination. In consecutive bodies of work, Boe has positioned key figures as central, or as counterpoints, to the context of inheritance and disinheritance. From seminal Murri poet,

activist and artist, Lionel Fogarty, to colonial art historical figures such as Russell Drysdale and Sidney Nolan, Boe positions relational knowledges and political histories within the context of a First Nations worldview.

For the 2025 Gertrude Edition, Boe worked with Negative Press to produce her first works using the process of screen printing. The flatness of this technique lends itself to Boe's painting practice, approaching perspective in a manner akin to expressionist set design with a nod to landscape-responsive abstraction. The three editions represent the arc of a day, from day, to dusk to night, to convey the passing of time, and phases of presence. Within these temporally shifting landscapes, Boe depicts three successive chapters: *The shadow*, *The portal and The return*. The first of which represents a sinewy figure reuniting with its imprint on Country, a place from which it has been extricated and distanced; The portal depicts the connection of body and place; and *The return* suggests a process of rejuvenation and transformation.

Mia Boe is a Naarm Melbourne-based painter from Meanjin Brisbane with Butchulla and Burmese ancestry and participated in the Gertrude Studio Program from 2022 to 2024.

The 2025 Gertrude Edition launch was held at Buxton International, and Gertrude thanks our generous hosts Michael & Janet Buxton and Luisa Bosci.

Partnerships & Strategic Programs

Nathan Beard, *1952,1215.1 and 1952,1215.4*, installation view, *Art in Focus*, 101 Collins, Naarm Melbourne, 2025, image courtesy the artist and FUTURES Gallery, Naarm Melbourne © the artist, photograph: 101 Collins



Art in Focus
**101 Collins Street
Partnership
Simone Slee,
Fifth Rotation
Nathan Beard,
Sixth Rotation**

Gertrude was pleased to continue to partner with 101 Collins Street to showcase the work of current and alumni Gertrude Studio Artists in their 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 2025 installations featured works by Gertrude Studio Artist Nathan Beard and alumni Francis Carmody and Simone Slee.

Partnerships & Strategic Programs

Kate Beynon and audience members, With Friends Benefit, event documentation, St. Saviour's Church of Exiles, Naarm Melbourne, 2025, photograph: Machiko Abe



With Friends Benefit Saturday 25 October 2025 St Saviour's Church of Exiles

The *With Friends Benefit* was a celebration of forty years of impact and philanthropy at Gertrude. The unique one-off fundraising event was held at St Saviour's Church of Exiles, and we are thankful for the generosity of our hosts Noel Fermanis and Megan Ponsford.

The Gertrude Editions were initiated in 2002 to raise funds in support of Gertrude and to promote the connection between current studio artists and previous generations of leading Australian artists who have held studios or exhibitions at Gertrude. The Gertrude Editions are held in numerous major private and institutional collections including the Museum of Contemporary Art, National Gallery of Victoria, Monash University Museum of Art and Geelong Gallery.

With Friends Benefit included a live auction of a selection of sold-out editions by Benjamin Armstrong, Kate Beynon, Emily Floyd, Jess Johnson, Richard Lewer, Nicholas Mangan, John Meade, David Noonan, Robert Owen, David Rosetzky, Renee So, Ricky Swallow and Michelle Ussher. The auction was led by Jon Campbell.



People

Gertrude understands and appreciates its art critical audience, the value we place on the artist, including our studio artists, the contribution of our collaborative community of curators, writers, cultural and business partners, and the support of our Board, our sponsors, patrons and funding partners. Our community of people strive to make an important contribution to Gertrude's success by helping to exceed the expectations of our audiences and stakeholder groups.

Gertrude Staff Sharon Flynn, Vicki Nguyễn, Tracy Burgess, Ian Bunyi, Brigid Moriarty and Mark Feary, event documentation, Gertrude Glasshouse, Naarm Melbourne, 2025, photograph: Machiko Abe

Gertrude Board of Directors

at 31 December 2025

Gertrude was established as an incorporated association in 1985. 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.

Sophie Brown, Deputy Chair

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.

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.

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.

Tristen Harwood

Tristen Harwood is a writer and teacher. He lectures in Critical and Theoretical Studies at the Victorian College of the Arts and is currently undertaking a PhD at RMIT University, which examines the history of colonial carceralism in relation to art. Tristen is a contributing editor at *Memo* and a board member of the Plumwood Committee. He is the co-author and editor of *Variations: A More Diverse Picture of Contemporary Art* (2023), and has published in *Memo*, *Art Monthly Australasia*, *The Age*, *The Saturday Paper*, *Artlink*, *ArtReview*, *Art Guide*, and *Overland*.

Jeff Provan

Since he established Neometro in 1985, Jeff has become an active and integral figure in Melbourne's design community. Neometro's many accolades and awards are the result of Jeff's approach to design, construction and sustainable development. Jeff is a valued mentor and contributor to cultural and community-focused projects, alongside patronage for great architecture. Alongside his creative acumen, Jeff brings a deep knowledge of Melbourne's commercial property sector in support of Gertrude's long-term housing ambitions.

Renee Cosgrave, Studio Artist Representative

Renee Cosgrave is a visual artist based in Narm, from Aotearoa. She is Māori (Ngāti Tūwharetoa, Ngāti Raukawa, Ngāti Maniapoto, Ngāi Tūhoe), Irish and Scottish. Her practice explores painting, drawing, raranga (Māori weaving) and collaboration. Cosgrave's works reflect on her Tūrangawaewae (homebase) and culture through colour, pattern and gesture.

She is represented by Haydens Gallery, Narm.

Jordan Halsall, Studio Artist Representative

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. Halsall co-directs the gallery Savage Garden and is a past board member of TCB Art inc.

Gertrude would also like to thank Board Members Su Baker, Nathan Beard and Yhonnie Scarce who concluded their terms in 2025.

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
Brigid Moriarty

Gallery & Education Manager
Sharon Flynn

Exhibition & Studio Coordinator
Ian Bunyi (until November 2025)

Engagement Coordinator
Brigit Ryan (until May 2025)

Gallery & Engagement Coordinator
Vicki Nguyễn (from June 2025)

Communications Coordinator
Anador Walsh (until May 2025)

Casual Staff
Cooper Motley, Francis Carmody, Nia Johnson and Mira Oosterweghel

Casual Install Staff
Lexi Kerr and Shannon McCulloch

Exhibitions Photographer
Christian Capurro

Events Photographer
Machiko Abe

Volunteers & Interns
Meg Burns, Daisy Pearlman and Divyanshi Sharma

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 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.

Project Support



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



The 2025 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 2025 patrons and donors included:

David Clouston and Michael Schwarz
Gertrude Glasshouse Patrons

Michael & Janet Buxton
The Keir Foundation
101 Collins

Professor Su Baker
Kate Barber
Kirilly Barnett & Alan Ting
Samantha Barrow
Daniel Besen
Kim Brockett
Jon Broome
Sophie Brown
Sue Dodd
Daniel Dorall
Noel Fermanis & Megan Ponsford
Anita Hirschhorn
Victoria Hope
Melissa Keys
Danny Lacy
Shelley Lasica
Shelley McSpedden
Rekkaa Moorthy
Callum Morton
Annabel & Rupert Myer
Helen Seales
Lachlan Shields
Bala Starr
Irene Sutton
Janine Tai
The Watts Family
Anonymous (5)

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

Past is Prologue: Four Decades of Gertrude is supported by the Copyright Agency Cultural Fund and Proclaim.

Proclaim has been a sponsor of Gertrude Contemporary's flagship Octopus exhibition since 2002, and supported the *Past is Prologue* program in 2025.

Proclaim COPYRIGHTAGENCY

Residency Partners

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



Network Partners

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



Education Partners



Supporting Partners



Production Partners



Event Partners



Brigid Moriarty, Nicholas Mangan and Ying-Lan Dann, With Friends Benefit, event documentation, St. Saviour's Church of Exiles, Naarm Melbourne, 2025, photograph: Machiko Abe

Gertrude Contemporary Art Space Inc as at 31 December 2025

Statement of Financial Performance

| Revenue | 2025 | 2024 |
|---------------------------------------|---------------------|---------------------|
| Grants & Funding | \$ 980,977 | \$ 806,411 |
| Donations & Fundraising | \$ 154,243 | \$ 108,333 |
| Rental income | \$ 43,477 | \$ 40,396 |
| Other revenue / income | \$ 58,732 | \$ 112,348 |
| Total Revenue | \$ 1,237,429 | \$ 1,067,488 |
| Less Expenses | | |
| Program costs | \$ 323,446 | \$ 186,897 |
| Administration costs | \$ 59,407 | \$ 76,499 |
| Employee benefits expense | \$ 538,599 | \$ 541,684 |
| Occupancy | \$ 57,058 | \$ 47,451 |
| Depreciation and amortisation expense | \$ 182,484 | \$ 185,664 |
| Fundraising costs | \$ 20,681 | \$ 12,701 |
| Travel and accommodation | \$ 9,857 | \$ 12,743 |
| Other expenses | \$ 12,129 | \$ 5,804 |
| Finance costs | \$ 44,956 | \$ 54,683 |
| Total Expenses | \$ 1,248,617 | \$ 1,124,126 |
| Surplus/ (Deficit) | \$ (11,188) | \$ (56,638) |

Statement of Financial Position

| Assets | | |
|--------------------------------|---------------------|---------------------|
| Cash and cash equivalents | \$ 631,919 | \$ 666,018 |
| Trade and other receivables | \$ 38,076 | \$ 39,694 |
| Prepayments | \$ 29,985 | \$ 21,749 |
| Property, plant and equipment | \$ 12,761 | \$ 14,028 |
| Right-of-use assets | \$ 567,319 | \$ 741,878 |
| Rental bond | \$ 66,196 | \$ 66,196 |
| Total assets | \$ 1,346,256 | \$ 1,549,563 |
| Liabilities | | |
| Trade and other payables | \$ 44,141 | \$ 55,406 |
| Lease liabilities & provisions | \$ 631,361 | \$ 780,667 |
| Employee benefits | \$ 68,263 | \$ 68,055 |
| Income in advance | \$ 321,313 | \$ 353,068 |
| Total liabilities | \$ 1,065,077 | \$ 1,257,196 |
| Net assets | \$ 281,179 | \$ 292,367 |

Detailed financial reports available on the ACNC Charity Portal



David Clouston, Michael Schwarz, Helen Seales and Holly Campbell, With Friends Benefit, event documentation, St. Saviour's Church of Exiles, Naarm Melbourne, 2025, photograph: Machiko Abe



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GERTRUDE