Et cetera*

Gertrude Contemporary | 7 November – 12 December 2026 | Curated by Kyle McIntyre and Vicki Nguyễn

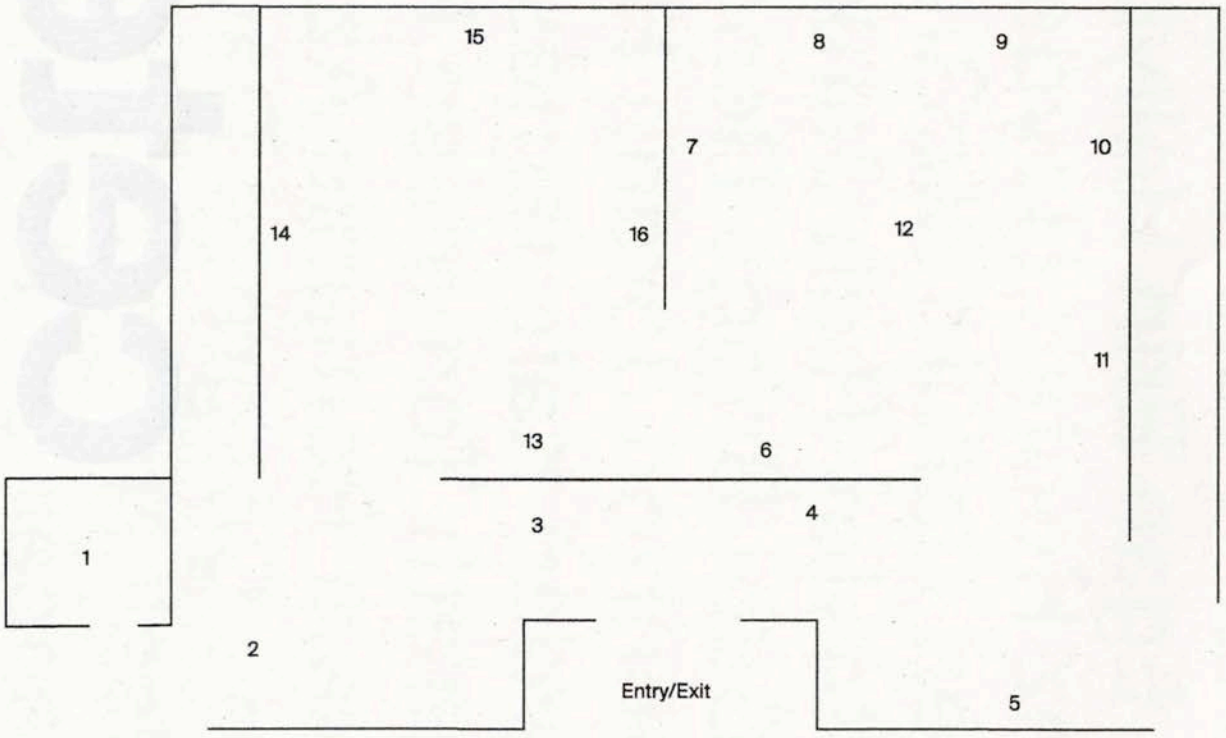
Et cetera presents newly commissioned and existing works by sixteen artists from the Gertrude Studio Program in 2026, providing insight into the individual practices of the current cohort.

Taking its title from the Latin phrase, meaning 'and the rest'[1], this iteration of the annual exhibition is an opportunity for artists to explore new and experimental ways of making and presenting works, allowing them to work outside of the parameters of exhibition making dictated by a single overarching thematic.

Et cetera is a nod to the long history of the annual Gertrude Studio exhibition whilst also representing artistic practices during and beyond the studio program.

This year's exhibition has been curated by Kyle McIntyre and Vicki Nguyễn in collaboration with the Gertrude Studio Artists.

[1] Macquarie Dictionary, under "et cetera," accessed October 10, 2026, macquariedictionary.com.au. (http://macquariedictionary.com.au/)



1. Hootan Heydari
Do You Remember This? 2026
VCR, TV cabinet, television, turntable, speaker, vinyl record with locked loop and plaster
dimensions variable

Hootan Heydari is a Tehran-born, Naarm Melbourne-based multidisciplinary artist. His practice spans photography, sculpture, and installation, investigating how memory persists not as a stable record but as residue, rhythm, and continual return. A recurring point of anchor is the 1979 Islamic Revolution of Iran, not as biography but as a reverberation that shapes his engagement with the past.

Heydari is represented by FUTURES Gallery, Naarm Melbourne.

2. Azza Zein
A Letter to Arthur Boyd from Zena Aziz 2026
single-channel video, colour, sound
09:53 mins, looped

Untitled (Portrait of Zena Aziz) 2026
raw clay weighing 62kg, the weight of Zena Aziz when she disappeared
dimensions variable

Muhit El Muhit (from the archives of Zena Aziz) 2026
photograph of Zena Aziz's painting in Bundanon inspired by Arthur Boyd's Nebuchadnezzar series (1960s); a photograph of Aziz holding a book page with Peter Porter's poem 'Narcissus Loses his Love' (1975); selected drawings, watercolour and cyanotypes from Zena Aziz's series *Discharged Atlas,* arranged in clear acrylic sheet, set on raw clay balls
dimensions variable

Azza Zein is an interdisciplinary artist and writer living in Narrm Melbourne. Her installations and writing explore the dematerialisation of the economy, the invisibility of labour and the economic conditions surrounding mobility and trade. She is particularly interested in revaluing the decorative act, examining migrant materials through the lens of modernity's iconoclastic aesthetics and the violence of displacement.

3. Jordan Halsall
Becoming the Product (Suitaloon) 2026
acrylic and oil on linen
66.5 x 107 cm

Becoming the Product (Full Circle) 2026
acrylic and oil on linen
66.5 x 107 cm

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

4. Callum McGrath
A Dictatorship for the Bourgeoisie (Venice) 2026
etched glass, ink
30 x 30 cm

A Dictatorship for the Bourgeoisie (0030) 2026
etched glass, ink
30 x 30 cm

A Dictatorship for the Bourgeoisie (Bigelow) 2026
animated single-channel video, colour, sound
07:55 mins, looped

Callum McGrath considers the ways that history has been narrated and remembered in queer contexts, with a particular interest in systems of power. Working across installation, sculpture, photography and video, McGrath interrogates the conditions of knowledge and status of 'truth' in queer history. His work is often developed through an extensive process of collecting and organising found material.

A Dictatorship for the Bourgeoisie (2026) is the first part of a new project by McGrath that traces a discontinuous history where instances of cultural production are directly impacted by systems of power. This first iteration looks to Kathryn Bigelow's involvement with the conceptual art movement and Art & Language in the 1970s and her later work directing Hollywood war films, specifically Zero Dark Thirty. Separated by 30 years, these two moments are brought together to ask who art and culture serve and how they are used to protect and satisfy vested interests.

5. Gabi Briggs
Me and You and Anaiwan Country 2026
poster paint on glass window
dimensions variable

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 centering 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.

Applying pigment to the Body or Country blurs the line between the physical world and eternal reality. Throughout the exhibition, Gabi will use burgundy and blood-red tones on the front windows of Gertrude Contemporary to record sites of conflict that took place on Anaiwan Country during the Australian frontier. This durational work *Me and You and Anaiwan Country* (2026) speaks to the need to deepen knowledge by learning, relearning, and revisiting the bloody Anaiwan frontier. The mark-making serves as an act of meditative return through memory and presence—revisiting sites of violence through story and genealogy to understand the self.

6. Tommaso Nervegna-Reed
Untitled (Screentones) 2026
ink and printed adhesive film on 300gsm cotton paper
38 x 26 cm each

Tommaso Nervegna-Reed works across a range of media including painting, video, photography, sculpture and installation. Informed by the internal logics present in conceptual art, his practice often subverts existing media or cultural objects by repositioning them in new and generative ways. Whether it be Venetian blinds wrapped in plaster bandages, a video of a light therapy session, or paintings of DVDs whose titles range from 'corporate crime' to 'personality disorders', Nervegna-Reed draws upon seemingly novel experiences which he cuts up and reassembles in unconventional ways. Through various formal techniques he transforms their original meaning, whilst simultaneously exposing their inherent structures, in an attempt to unpack shared visual culture.

Untitled (Screentones) (2026) references Nervegna-Reed's long-standing relationship with the TV. Sometimes while drawing, he places the paper directly onto the screen., tracing the movements to have the audio-visual material act as a landscape. He described this process as a form of 'wishful thinking'. The TV would say something and he would write it down. A constant soap opera of dialogue and action. 'Automatic... yet somehow it still felt relevant.' It always felt like today, like it's happening right now. Screentones. Sheets of decorative patterns, speed lines, impact gradients and comic book backgrounds cut up and mounted directly onto the page. Transparencies superimposed with the stark black ink into one continuous image. Nervegna-Reed tries to carry the lines with the purity and innocence of a younger self. All sorts of speech

bubbles, clouds, soft skies and floral patches are fused together. Presented in a large grid, a possible narrative emerges between the drawings.

7. Nadia Hernández
Expanded Research Surface 2026
mixed media on textiles and paper
dimensions variable

Nadia Hernández works across visual art, sound and collaborative practices examining the relationship between intimate experience, collective memory and cultural constructions of nationhood. She considers how political histories are embodied in everyday life and how cultural identities are continually produced through migration and geographic dispersal.

Relationality functions as both subject and methodology within Hernández's practice. Her works emerge through sustained processes of listening, conversation, oral history and collaboration with family members, friends, artists, musicians and researchers in Venezuela and across its diaspora. These encounters are brought into dialogue with familial and cultural archives to produce polyphonic works in which historical knowledge remains contingent, subjective and multiple.

Hernández's work, *Expanded Research Surface* (2026) collates small works made in and around her studio practice. The installation takes a cue from Brian Eno and Peter Schmidt's Oblique Strategies, a deck of prompts designed to interrupt habitual thinking and reveal new directions. The works appear as unresolved experiments, warm-ups, tests, remixes and material explorations. At times, they are a device for procrastination; at others, a way to problem-solve within larger bodies of work. Here, provisional gestures and unlikely combinations are given room to remain open.

Hernández is represented by STATION Gallery, Naarm Melbourne.

8. Spencer Lai
Regression (Prophecy of the GaGa Structure) 2026
wooden panels, vintage cotton, silk organza, pencil, watercolour, nail polish, PVA, mod podge, object remnants, seeds, plastic, felt, paper
50 x 45.5 x 3.5 cm

Meinem im Box Hill Spirit-Region and Prismatic Belief 2026
wooden panels, vintage cotton, silk organza, pencil, watercolour, nail polish, PVA, mod podge, object remnants, seeds, plastic, felt, paper
63 x 100 x 3.5 cm

Spencer Lai's work explores how consumerism, cultural objects, and everyday ephemera shape identity. Working across sculpture, drawing, installation, and expanded painting, he collects and reassembles materials, images, texts, and design fragments from personal and consumer cultures to form associative compositions and assemblages. Through reworking and reconfiguring accumulated cultural detritus, Spencer's practice reflects on the relationships between cultural forms, value, personhood, identity formation, and the unconscious.

Lai's paintings (*Untitled* and *Untitled*, 2026) made over the last two years. They are made through intuitive processes, using gathered materials, objects, and imagery, drawing upon subjects that have been consciously and unconsciously introjected and internalised.

Lai is represented by Neon Parc, Naarm Melbourne.

9. Renee Cosgrave
Cleaning Brushes 2016
oil on linen
101.5 x 76 cm

Cleaning Brushes 2016
oil on linen
46 x 46 cm

Renee Cosgrave is a visual artist based in Naarm Melbourne, 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.

Cosgrave is represented by Hayden's Gallery, Naarm Melbourne.

10. David Egan
Ordinary Time 2022
oil on canvas
96.5 x 122 cm

Resolving Host 2026
oil on linen
75 x 60 cm

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.

These two paintings consider ritualised ingestion and the absorption of images: consumption as both a material act and a way of encountering the world through representation.

Egan is represented by 1301SW, Naarm Melbourne.

11. Kait James
yulap gurring (hide) 2026
cotton on found printed silk
65 x 65 cm approximately

Kait James is a Wadawurrung artist whose practice reclaims and recontextualises mass-produced objects and public spaces to challenge the erasure and commodification of First Nations cultures. Drawing on both her Indigenous and Anglo heritage, she interrogates stereotypes and colonial narratives through a lens that is critical, subversive, and grounded in truth-telling. Her work honours the endurance of her ancestors and asserts the ongoing sovereignty of First Peoples in contemporary Australia.

James is represented by Neon Parc, Naarm Melbourne.

12. Erin Hallyburton
Larvae 2026
gelatine, glucose, icing sugar, musk essence, food colour
dimensions variable

Erin Hallyburton is an artist based in Naarm Melbourne. Her sculptural practice engages with fat studies and intersectional theory to examine how the conceptual and material limits of the body are produced and negotiated in specific sites. Working with transforming substances, Hallyburton stages processes of decay and seepage within the gallery space. This practice unsettles assumptions that objects and bodies are coherent, discrete, and autonomous.

Hallyburton's work *Larvae* (2026) is composed of large, limb-sized musk sticks that were handmade by the artist. The work explores the conflicting responses that can be produced by industrially produced foods such as candy. Formed with ingredients and processes that are largely unknown and unseen, these mysterious mixtures produce strong responses in individuals. While capable of evoking nostalgia, pleasure and enjoyment, the consumers lack of control or understanding of these substances reflect anxieties about the loss of control of one's own body. These anxieties mirror and produce anti-fat ideologies that associate fatness with a loss of self-control. The work explores the unsettling sensations produced by processed foods in order to examine and disrupt negative perceptions of fatness.

13. Beth Maslen
Small mirrors 2026
walnut, polystyrene, plaster, interference pigment, ceramic, wood bin
dimensions variable

Beth Maslen is a Naarm Melbourne-based artist originally from Boorloo (Perth), Western Australia. Working across sculpture and photography, her practice engages familiar objects and materials to generate poetic alternatives to existing frameworks of understanding. Found and domestic objects are transformed from familiar references into structures that question utility and ornamentation. Her installations balance form and fragility in both materiality and comprehension.

Maslen is represented by Animal House Fine Arts, Naarm Melbourne.

14. Jahkarli Romanis
Pitta Pitta (Extracted) 2025
digital print on polyester film, aluminium light box
28 x 28 cm

Pitta Pitta (Google's Earth) 2022
digital print on polyester film, aluminium light box
28 x 28 cm

Pitta Pitta (Archived in the Google Earth Museum) 2022
digital print on polyester film, aluminium light box
28 x 28 cm

Pitta Pitta (Google's Gaze) 2025
digital print on polyester film, aluminium light box
28 x 28 cm

Pitta Pitta (Published Without Permission) 2022
digital print on polyester film, aluminium light box
28 x 28 cm

Jahkarli Felicitas Romanis is a proud Pitta Pitta woman and artist. Her work challenges colonial image-making practices and interrogates the biases embedded within different imaging technologies. Spanning photography, moving image and spoken word, her practice is informed by family stories, histories and institutional archival research.

Romanis' photographs are of Pitta Pitta Country, located in Central-West Queensland. The images are freeze frames from Google Earth that are in transition from aerial view to street view within the mapping technology. The visual distortions in the images rupture the supposed neutrality and cartographic authority of Google Earth and its colonial framework. She is interested in Google Earth as an archive of Country and how the fusion of photography and cartography shifts the way we connect to Place.

15. Roberta Joy Rich
T855 Zulu woman and child 2026
cyanotype on cotton
dimensions variable

Just to my consciousness, feeling that I am 2026
two-channel HD video, colour, sound
54:57 mins, looped

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

Examining the explicit and often covert operations of Australia settler colonialism and the African continent, colonial archives reveal a deep entanglement, engaging in warfare in Southern Africa during the South African Wars (1880-1881, 1899-1902) while extending into more recent histories of apartheid.

Better known in Western history as the Anglo-Boer Wars, new research acknowledges the influence and contribution of Black labour and life, yet regardless of its inextricable nature, is deeply buried in colonial archives.

Just to my consciousness, feeling that I am (2026) and *T855 Zulu woman and child* (2026) expand on this research and early encounters with Southern African material belongings in new video and cyanotype work – a new material direction within Joy Rich's practice exploring trace, memory and archival languages. Uprooted from Mzansi, these images and belongings find themselves in Australian libraries, collections, museums and galleries across the colony. Inviting a diaspora Zulu mother and child, Rara Zulu, Leo, and the artist to speculate, playfully undermine, and imagine possibilities of freedom; together initiating a space for access and African self-determination.

16. Tarik Ahlip

Studies for a Failed State 2026
3D printed Fused Deposition Modelling (FDM)

The Law of Worldwide Value
15 x 11 x 30 cm

Centre < > Periphery
15 x 10 x 30 cm

Unequal Exchange
17 x 11 x 32 cm

Tarik Ahlip has a background in architecture and works across sculpture and film.

Studies for a Failed State (2026) is a series of Fused Deposition Modelling 3D printed architectural models originally exhibited at Gertrude Glasshouse in the solo exhibition *Feast of the Compradors* (2026), presented here in a new iteration. Drawing on a lineage of speculative and actual built civic architectures, these works model frameworks developed by Samir Amin, Franco-Egyptian economist and pioneer of the 'World Systems' school of analysis, to critically engage with the relation between architecture, state functions, and sovereignty under global capitalism.

Curators

Kyle McIntyre

Kyle McIntyre is a curator and arts worker who lives and works in Naarm Melbourne. Prior to joining Gertrude, Kyle was Studio Assistant and Manager for artists d harding and Sancintya Mohini Simpson, project managing the development and delivery of artworks and exhibitions nationally and internationally. He has held positions at Bus Projects, Milani Gallery and The University of Queensland Art Museum. His independent curatorial projects include *Hell is full of good meanings but heaven is full of good works*, Blindside Gallery, Naarm Melbourne, 2025; *The road to hell is paved with good intentions*, Carpark Gallery, Meanjin Brisbane, 2024.

Vicki Nguyễn

Vicki Nguyễn is a curator, producer and arts worker who lives and works in Naarm Melbourne. They hold a Master of Art Curatorship from the University of Melbourne and have held positions at un Projects, the Counihan Gallery and Trocadero Projects. Prior to Gertrude, Vicki worked as Curatorial Assistant at RISING and Arts Officer at Merri-bek City Council. They have written for Verve Zine and MASS Memo. Recent projects include *In Conversation: Vicki Nguyễn and Grace Culley* on the occasion of Culley's solo exhibition, *Get Away* at Gertrude Glasshouse, Naarm Melbourne, 2026; Lucy Eidelson's *Rèquiem* at Meat Market, Naarm Melbourne, 2025 and Ari Angkasa's *Medium* at Abbotsford Convent, Naarm Melbourne, 2025.

GERTRUDE

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 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.

The Gertrude team is grateful to all of the artists for installation support, Shane Selleck at Manfax Paints for exhibition signage, and Rachel Nguyễn and Megan Duong for exhibition graphic design.

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Executive Director: Tracy Burgess
Artistic Director: Mark Feary
Curator: Brigid Moriarty
Gallery & Education Manager: Sharon Flynn
Exhibition & Studio Coordinator: Kyle McIntyre
Gallery & Engagement Coordinator: Vicki Nguyễn
Gallery & Education Assistant: Cooper Motley
Front of House:
Ava Leach-Absolom
Callum McGrath
Francis Carmody