



2017 Annual Report



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cover

Audiences exploring Gertrude
Contemporary Preston South
for the first time, 2017.

Photo: Alan Weedon

opposite

Gertrude supporters and patrons enjoying
*Knowing and Unknowing, Circle of Hope
and Struggle, 2012-2017*, by Rushdi Anwar
in *Octopus 17: Forever Transformed* at the
Gertrude Contemporary Preston South
private launch event, 2017.

Photo: Alan Weedon

Board Chair's Review

Kyp Bosci



In 2017 Gertrude Contemporary moved from its home of the past 32 years in Fitzroy to a new purpose fitted space in High Street Preston. It is also year that has seen the continued delivery of an exciting artistic program across two spaces and the development of and implementation of an updated communications and engagement strategy.

Following a decade of uncertainty Gertrude moved from Fitzroy to Preston in July 2017. In settling on the new location and design the board and management undertook an extensive consultative process to form a final brief that has gone on to guide every step of the move. The building which is a former furniture showroom maintains the iconic street presence that Gertrude has enjoyed in Gertrude St, while at the same time allowed the development of purpose built gallery and studio and workshop spaces. Feedback from artists and audiences alike is that the new premises has exceeded expectation.

Artistic Director Mark Feary and his team have maintained and implemented a very exciting exhibition program. Initially at 200 Gertrude Street, culminating in an exhibition

creatively titled *The Beginning of Time, The End of Time* and seamlessly followed by the 17th iteration of *Octopus* launching the new space.

Gertrude Glasshouse in Collingwood continues to be a hit with both artists and audiences alike. The Glasshouse program allows studio artists to prepare and exhibit ambitiously scaled shows within a supported environment that encourages the progress and development of ideas and artistic practice.

With a view towards the future and as part of the 5-year strategic plan, the board and management have been working hard behind the scenes to develop and implement a structured communications plan and engagement strategy that links and supports all aspects of the organisations operation.

Gertrude is very fortunate to have a dedicated and engaged advisory Board and I would like to acknowledge and thank the Board for their support and contribution during a very active and important time for the organisation.

Artistic Director's Report

Mark Feary



2017 was an exceptional year in the developing history of Gertrude, involving the relocation of the organisation from its founding location at 200 Gertrude Street to our new premises in High Street, Preston South. With such a momentous organisational transition, it should be noted that Gertrude's artistic program continued throughout, presenting two curated projects and three solo exhibitions in our former Fitzroy location, before closing that historic door for the final time and six weeks later inaugurating our new galleries and studios, where we presented a further two curatorial projects and the *Gertrude Studios 2017* exhibition.

The exhibition program for Gertrude Contemporary in 2017 focused upon Gertrude's continuing commitment to supporting artists to generate new projects as well as encouraging curatorial experimentation, working with a range of independent curators based in Australia and internationally. The year was necessarily punctuated by the opportunity and responsibility to acknowledge the momentous move from the building that had been synonymous with the organisation and

the community who have contributed to and formed around it since its founding in 1985.

Launching the year, and at the height of Melbourne summer, Gertrude presented the international group exhibition *This is Not a Love Song*, featuring recent, historical and newly commissioned works that focussed upon the representation of sex and physical connectivity within contemporary art practice. Steamy and sometimes sensational, yet without power inequity or the pornographic gaze, *This is Not a Love Song* comprised significant works by leading international figures Pipilotti Rist, Young-Hae Chang Heavy Industries, Petra Cortright and William E. Jones, alongside a new commission by Sarah Contos and recent projects by younger generation artists, Catherine Ryan and Justine Pluvinage.

Continuing the theme of the body, albeit clad, the following solo projects focussed upon the representation of movement and current choreographic impulses in contemporary art. Melbourne-based Zoe Croggon presented her first institutional solo exhibition, combining imagery of the bodies of dancers and gymnasts with architectural documentation to consider the corporeal relationship to space. Alongside this theatrical and architectural offering, Sydney-based collaborators Wrong Solo (Brian Fuata and Gertrude Studio alumni Agatha Gothe-Snape) presented a new site-responsive project based upon blurred authorship, instruction and the interpretation of theatrical direction through a multi-channel video

installation and series of live and often participatory performance activities. *The End of Time. The Beginning of Time* was a key moment in the organisation's historical evolution, assembling a selection of works that had been produced in the studios or exhibited in the galleries over the past three decades, to collectively pay homage to the building, its architecture and the long history of artistic interventions in the spaces. In equal measures nostalgic, humorous, pragmatic and optimistic, the exhibition reprised and united historical moments and represented them, in instances in the location of their original presentation. Far from encyclopaedic or a survey of selected highlights, the exhibition sought to collapse time and reflect upon the site as an evolving structure for production, collaboration, discourse and community formation

With the former building farewelled with great respect, sensitivity and comradery, barely a brief period later Gertrude proudly unveiled its new incarnation in its expansive new site in Preston South, architecturally designed by the dynamic award-winning team at Edition Office. Demonstrating our commitment to representing and supporting a pluralism of artistic and curatorial voices and perspectives, the opening of the new Gertrude was inaugurated with the latest iteration of our major exhibition series *Octopus*, this year curated by independent curator, artist and Artistic Director and CEO of Next Wave festival, Georgie Meagher. The aptly titled *Forever Transformed* reflected upon the key conceptual framework of resilience,

interrogating ideas of and strategies for political, cultural, social and artistic resistance, fortitude, subversion and optimism. With conceptual rigour and aesthetic poeticism, *Forever Transformed* signalled both the locational move of Gertrude and the dawning potentiality of our new gallery spaces.

Thereafter, Gertrude presented the politically-charged exhibition *Repertoires of Contention* featuring a selective survey of recent and inter-related works by leading artistic figures, Melbourne-based Tony Garifalakis and Mexico City-based Joaquin Segura, guest curated by San Francisco-based Ivan Muniz Reed. Concluding the year, as it has since the late 1990s, Gertrude presented the much-anticipated annual *Gertrude Studios* exhibition featuring new and recent works from artists in our studio program. Conduiting the studios and gallery spaces, this exhibition renders public the diverse practices active in the studio complex so integral to what Gertrude is, an incubator for the production and presentation of projects of ambition, risk, experimentation and rigour. In our new home in Preston South, as it was in our former Fitzroy premises, these remain the core values and principles Gertrude strives to support and connect with our ever-evolving and increasing audiences.

Over the course of the year Gertrude presented a dynamic program at Gertrude Glasshouse, our architecturally-accoladed Collingwood gallery space, and principle platform for the presentation of new projects by

artists in the Gertrude Studio Program. In 2017 Gertrude presented eight exhibitions by artists in the program, as well as presenting two new projects by Gertrude Studio alumni. The year began with *The Design Plot* initiated by revered dancer and choreographer Shelley Lasica, an alumnus of the Gertrude-facilitated residency at Tower Studio, Queen's College (2003). Evolving over a two-week period, *The Design Plot* dissolved the boundaries between rehearsal space, studio, theatre space and gallery, incorporating a revolving cast of dancers, and culminating in a day-long performance on the final day of its presentation.

The program then reverted focus to present eight solo projects by artists in the Studio Program, beginning with Ry Haskings' *Knitlock Holders Sentinel*, employing sculptural forms to question structures of control and escape. Josey Kidd Crowe's *...the thought an oyster has...* presented a suite of new paintings combining oil paint and found objects as well as introducing sculptural objects into the space, extending the artist's predominantly painting-based practice. Eric Demetriou's *Sanaterrarium* took over the gallery as a stage for a series of experimental performances and compositions, as well as presenting the gallery and the exhibition as a scaled model within a terrarium incubating miniature Pobblebonk frogs. Adelle Mills' *Posture carriages* reflected upon the process of exchange between her filmic subject and the camera-as-audience to consider ideas of the portrait and shared authorship. Sam Martin's *Specimen, Offering* continued

the artist's engagement in reprising craft-associated material techniques to create new hybrid forms of painted tapestries. Rosie Isaac's *Back Ward Play* considered the mouth as voiceless orifice restraining the utterance of words and thoughts, combining the trauma of a dentist's practice with the inability to communicate.

Nik Pantazopoulos' *Dismantle* employed the architectural and photographic re-imagining of a destroyed public toilet block to draw attention to the sites and erasure of spaces connected with queer communities. Adam John Cullen's *dissolve* took form as a series of sculptural time capsules, integrating personal belongings relating to current and former relationships, and absorbing previous art works to create a personal, if deeply hidden and coded portrait of the artist. And finally, Noriko Nakamura's *Erosion* offered a material context and narrative to her intricately carved sculptures, as if to place the limestone in its rawest form centre stage, unmanipulated by human hand.

Concluding the year, Gertrude launched our coveted 2017 Gertrude Edition, generously contributed by studio alumni and former board member Damiano Bertoli. The remarkable set of 5 works, each in an edition of ten, under the banner *Performance Revolutions (Le désir)*, 2017, are individually hand-tinted, printed collages relating to his ongoing research into Picasso's rare play produced in 1941. A Gertrude Edition has been produced annually since 2002, offering a newly commissioned

and limited release work by an artist previously involved in the Gertrude Studio Program.

Even in spite of the full-scale transition of the organisation from one space to another, artists in the Gertrude Studio Program were only without access to their studios for less than a week. With the move, Gertrude farewelled a number of artists whose two-residency had come to an end, and welcomed a new influx of artists into the program. In 2017 artists in the program had numerous individual successes, with many being awarded competitive project funding and fellowships from local, state and federal arts agencies; a number of artists gaining gallery representation; numerous undertaking international residencies and receiving travel awards; and others being included in important institutional exhibitions in Australia and internationally.

With this phase of Gertrude's evolution now complete, and our stage now firmly set in Preston South, we are again entirely focussed on initiating and presenting new projects by leading artistic figures from Australian and abroad, and supporting artistic and curatorial experimentation. So, with our newly designed studio facilities, modelled to reflect 21st century needs of artists, with increased social spaces and shared workshop facilities, Gertrude continues its vital role in supporting artistic production by artists at pivotal periods in the development of their practices.

Director, Business & Operations' Report

Christine Tipton



2017 was a year of transformational change for Gertrude Contemporary.

Following the housing strategy development undertaken by Gertrude's leadership and Board in 2016, 2017 saw the organisation secure, fit-out, relocate and launch its new primary exhibition, studio and office complex located at 21-31 High Street, Preston South.

The relocation project was an extraordinary opportunity for the organisation to create inspiring spaces custom-designed for Gertrude's unique artistic program privileging both the production and presentation of contemporary art. Freed from architectural parameters that had existed for over 30 years, Gertrude worked with architecture firm, Edition Office, to design the fit-out for the new building. The final design privileges both artist and audience experiences. It is both a place for our Studio Artists to work, experiment and create and a place for our audiences to experience, engage and learn. It enables a sense of community between artists, staff and audiences.

In Gertrude's relocation, we invited our community to come along with us on the journey to our new location. Their

overwhelmingly positive embrace of this new chapter for Gertrude has been our biggest reward. The new building's launch weekend saw our community come out in force and support. Desire to be part of the organisation's transformation drove high on-site visitation, growth in new audiences, and an unprecedented growth in our followers across our online channels. Applications to join the two-year Gertrude Studio Program in the new building 2018 were highly competitive in number and quality.

In order to achieve this momentous achievement, much work was required behind-the-scenes. Over 30 years of accumulated archival, studio and exhibition materials from Gertrude's past had to be reviewed, archived and recycled – a task that we could have never achieved without the incredible support of our volunteers and interns. Sixteen studios, Gertrude's exhibition equipment and display pieces, and our organisational archives and offices were packed, relocated and unpacked. In addition to the fit-out and relocation project activities, the financial, legal and operational requirements supporting the project were carefully managed

to ensure the organisation's ongoing financial and operational sustainability.

Embedded within the year's impressive artistic program, 2017 was also a year of impactful audience engagement. Art students and teachers participated in Gertrude education programs that provide unique insight into contemporary art practice. The success of these programs enabled Gertrude to secure funding from both the City of Darebin and the Department of Education and Training to expand the program's accessibility for Darebin, low-SES, disadvantaged and regional schools in the coming years. Furthermore, our audiences and our generous patrons deepened their engagement with our exhibition and studio programs through our public programs, Annual Patronage Program and Gertrude Gala.

Thank you to our studio and exhibition artists, Board, staff and volunteers for your incredible commitment, work and achievements this year. Thank you to our generous supporters, patrons and donors for your ongoing support of Gertrude. And thank you to Gertrude's community for coming along this journey with us. We could not do our work without you.



About Gertrude Contemporary

Gertrude has been building the careers of Australia's artists for over 30 years.

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

We are an incubator and launching pad for contemporary artists. Our artistic program – including our studio and exhibition program – is unique in its equal emphasis on the production and presentation of contemporary art. This enables us to support artists

to explore new ideas and present risk-taking work at pivotal points in their careers.

Gertrude's alumni distinguish themselves in major Australian and international exhibitions and collections, for example, 17 of the 20 artists representing Australia at the Venice Biennale since 1995 have been Gertrude Studio or exhibiting artists.

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

A young Gertrude audience member enjoying *Peaceful Warrior*, 2015, by Tabita Rezaire in *Octopus 17: Forever Transformed* at the Gertrude Contemporary Preston South public launch event, 2017.

Photo: Daniel Gardezabal

2017 In Brief



16 Local artists supported to develop their art practice through our studio program

15 Solo and 5 curated exhibitions of risk-taking contemporary art presented showcasing 102 Artists and 95 New Works of Art

45% of Exhibitions included indigenous and multicultural artists

32,476 Visitors attended our exhibitions

1,977 Visitors participated in 37 public programs

467 Students & teachers participated in 26 education programs

21% Growth to 37,850 followers of our socials and mailing lists

39 Volunteers contributed 2,378 hours to support our programs

In relocating to our new Preston South complex:

100 Publications & 652 exhibition collateral from Gertrude's 32 year history archived

16,013 Likes on Instagram in our campaign leading up to our launch weekend

2,023 Visitors celebrated with us at our launch weekend events

Gertrude's
New Home:
21-31 High Street,
Preston South



Gertrude Contemporary Preston
South public launch event, 2017.
Photo: Mark Feary



Gertrude Contemporary 2017 Annual Report



Gertrude Contemporary Preston
South public launch event, 2017.
Photo: Daniel Gardeazabal

Gertrude Contemporary 2017 Annual Report

Following over 30 years of being located at 200 Gertrude Street, Fitzroy, Gertrude launched its new location and first exhibition over the weekend Thursday 27 – Sunday 30 July 2017.

Architecture firm Edition Office designed the fit-out of the High Street premises. The building was built in 1983 and previously operated as a retail furniture showroom. The large, open-span building offered a flexible shell within which custom-made spaces have been designed for Gertrude's artistic program. The new location includes Gertrude's main exhibition spaces, sixteen studios for the two-year studio program and administration offices.

'With purpose designed exhibition spaces that are expansive in scale, versatile in use, and designed with consideration of how we as

an organisation support the full and expanding range of artistic practices, our new building enables us to work with artists and curators on configurations that are adaptable and can best present projects of scale, ambition and risk', says Mark Feary, Artistic Director

Gertrude's sixteen subsidised studios have been incorporated within the configuration of Gertrude's new premises. For the first time in the organisation's history, the design of the new building privileges each artist equally, with all of the studios being of the same generous spatial proportions, as well as access to shared workshop facilities. Importantly, all of the ground level studios have increased accessibility for artists to work on larger scaled works, as well incorporating more social areas to increase interaction



Gertrude Contemporary Preston South exhibition space, 2017.

Photo: Ben Hosking

Gertrude Contemporary Preston South public launch event, 2017.

Photo: Daniel Gardezabal

Gertrude Contemporary Preston South interior, 2017.

Photo: Fraser Stanley

between the studio artists, staff and audiences. Highly functional, flexible and neutral, these studios form an armature around the gallery spaces, making more publicly discernible Gertrude's dual focus of supporting both the production and presentation of contemporary art.

Located right on the main High Street strip, the area is a wonderful new home for Gertrude and its audiences. It is a vibrant and developing hub of great food, bars and interesting shops and is highly accessible by public transport - tram, train and bus alike. Gertrude has created a "Gertrude's Guide" to the new area highlighting some of their favourite places in the area.

'This is an important move for Gertrude – the beginning of a new chapter in our 32-year history for our artists and for our audiences. Audience experience and accessibility were key considerations for the design of the new location. We are thrilled to offer our audiences a unique Gertrude insight into the work of Australia's most exciting contemporary artists at pivotal moments in their careers', says Christine Tipton, Director, Business and Operations.

Media coverage regarding Gertrude's new home was generous and very positive in its reception of the organisation's new location with feature articles in publications including *The Age*, *Art Collector*, *Vault*, *Broadsheet* and *The Preston Leader*. Social media support also grew strongly in response to our relocation communications campaign in the months leading up to and including the launch of the new building.

The private launch event on Thursday 27 July was highly attended by Gertrude's community of supporters – patrons, sponsors, government funders, and Gertrude Studio Artists, Board Members and staff. The evening featured a Welcome to Country by Uncle Colin of the Wurundjeri Tribe Land Council, speeches by Gertrude's leadership team, Mr Rupert Myer AO, Chair of the Australia Council for the Arts, and Mr Andrew Abbott, Chief Executive of Creative Victoria, and gave our supporters a special first experience of the studio and exhibition spaces ahead of the public opening weekend events.

The public opening for *Octopus 17: Forever Transformed* on Friday 28 July was the most attended opening in Gertrude history. The

strong attendance and positive engagement of the attendees in the new space provided an incredible show of support by our community for this new chapter for Gertrude.

Following the launch events, Gertrude participated in Open House Melbourne on Saturday 29 and Sunday 30 July giving the public the first look into the new building as a whole. Both days saw a steady stream of visitors – equally divided between interested locals, Open House Melbourne participants and Gertrude audiences.

2017
Exhibition
Program



Gertrude audiences enjoying
Repertoires of Contention at the
exhibition opening, 2017.
Photo: Daniel Gardezabal



Gertrude Contemporary 2017 Annual Report





200 Gertrude Street, Fitzroy Exhibition Program

With the notable exception of the annual *Gertrude Studios* exhibition, our major exhibitions provide a platform for exciting Australian and International emerging and mid-career artists who are not current participants of our local studio program. Special commissions of risk-taking contemporary art practice and contextualisation of Australia art practice amongst the work of international peers were key focuses of the 2017 program.

Gertrude's major exhibition program was held in our gallery spaces at 200 Gertrude Street, Fitzroy up until July 2017 when the

organisation relocated to our primarily location in Preston South. Five exhibitions were programmed here, consisting of two curated group shows and three solo artist exhibitions.

The final exhibition within the space was a tribute to the 200 Gertrude Street site as a space of artistic production and to the community that surrounded it throughout decades of operation (1985 – 2017). Following the final exhibition, Melbourne-based artist Matthew Sleeth was commissioned to develop a new work that used the front gallery as its stage to conclude Gertrude's tenure in the site.

Gertrude Contemporary Exhibition
Opening at 200 Gertrude Street.
Photo: Gertrude Contemporary



This Is Not A Love Song

Artists: Young-Hae Chang Heavy Industries (South Korea); Sarah Contos (Sydney); William E. Jones (USA); Justine Pluvinage (France); and Pipolotti Rist (Switzerland)

Exhibition Dates:
3 February – 11 March
Front and Main Galleries

Installation view of Sarah Contos newly commissioned work for *This is Not a Love Song*, 2017
Photo: Christo Crocker

Adopting its title from the Public Image Limited song of 1983, *This is Not a Love Song* assembled and commissioned works that focused upon the act of sex. In recent years numerous institutional exhibitions have elaborated ideas on love, often through the lens of emotional longing and the evolution and dissolution of relationships; other exhibitions have sought to consider the figure of the nude within the canon of art history; while others have concentrated on issues of the politicisation of the body, gender equity and sexual politics. *This is Not a Love Song* acknowledged many of the complexities of the issues drawn attention to through such curatorial and artistic endeavours, while signalling a focus that is more specifically oriented around corporeal connectivity, desire, liberation and risk.

This is Not a Love Song was not an exhibition about love, as its title suggests, but rather about how sex might be considered and represented within artistic practice. The exhibition focused on encounters of desire, lust and physical connectivity between consenting adults, while remaining attuned to notions of risk and vulnerability. Disentangled from

the concept of love, while not dismissive of or adverse to it, the works presented established a distance from concerns of sentimentality, abandonment, procreation or permanence. Featuring works spanning back to the early 1990s, the exhibition presented video, installation, printmaking and sculpture by a selection of artists from Australian and international artists.



I am a Branch Floating on a Swollen River After the Rain

Artists: Brian Fuata, Agatha Gothe-Snape collaborating with Dominic Kirkwood, Sarah Rodigari, Michael Snape, Brooke Stamp, Ella Sutherland and performances by Tim Derbyshire, Stephanie Kabanyana, Mark Shorter, Spencer Lai, Adelle Mills, Nic Tammens, Lauren Burrow, Luke George and DAMP

Exhibition Dates:
24 March – 22 April
Front Gallery

Wrong Solo: Brian Fuata & Agatha Gothe-Snape

I am a Branch Floating on a Swollen River After the Rain, 2017, performance on opening night.

Photo: Daniel Gardezabal

Wrong Solo is an ongoing collaboration between Sydney-based artist Brian Fuata and Agathe Gothe-Snape, often involving additional collaborators. With a basis in dance, movement and performance art the artists explore ideas of site and the relationship between the performers and participants, duration and time. Operating at the nexus of dance and the visual arts, their practice conduits the contexts of dance spaces, galleries, museums and public spaces to consider questions of participation, rehearsal and improvisation.

I am a Branch Floating on a Swollen River After the Rain was a site-specific work in the street-facing front gallery of Gertrude Contemporary. The work was a series of videos and ten-minute improvisations that were performed, witnessed, and transcribed into a score. The score was displayed in the gallery and re-performed by a selection of artists throughout the duration of the exhibition.



In the Back of My Mind

Artist: Zoë Croggon

Exhibition Dates:
24 March – 22 April
Main Gallery

Zoë Croggon
In the Back of My Mind, 2017
(installation view)
Photo: Christo Crocker

In the Back of My Mind was a solo project by Melbourne-based artist Zoë Croggon that presented a selection of new works that reflects her ongoing interest in architecture and movement, brought into formal dialogue through the medium of collage. A site-specific video work looked at the physical response to space and the corporeality of memory.

Focusing on the body, her work explored the relationship between movement and space, poetically contrasting figures of dancers, ballerinas and gymnasts against the form and light of architectural photography. Within her work human body is both at odds with and in step with its environment, immediately restricted by and in symbiotic harmony with architecture. The works extended Henri Lefebvre's conception of space as a product of the social human body, to the context of the gallery.

In the Back of My Mind focused especially on the notion of space as incomplete and malleable, subject to human interference.



*The End of Time.
The Beginning of Time*

Artists: Marco Fusinato and Mutlu Çerkez, DAMP, Geoff Newton, Noriko Nakamura, Anthony Hunt and Stephen Honneger, Nat and Ali, Natalie Thomas, Reko Rennie, Rose Nolan, Blair Trethowan, Mark Hilton, The Telepathy Project, Jon Campbell, Elizabeth Newman, Danius Kesminas, Sanja Pahoki, Emily Floyd, Nicholas Mangan and Damiano Bertoli
Curator: Mark Feary

Exhibition Dates:
5 May – 10 June
Front and Main Galleries

The End of Time. The Beginning of Time., 2017 (installation view)
Photo: Christo Crocker

The End of Time. The Beginning of Time. marked the end of Gertrude Contemporary's tenure at 200 Gertrude Street, Fitzroy, in the iconic and rambling building it had occupied since 1985, and signalled the dawning of the next phase of the organisation's evolution. It was a tribute to the site, and the significant role that it has played in what Gertrude has become, ahead of taking this history, strong network of alumni and ever-expanding community with us to our new home.

The End of Time. The Beginning of Time. honoured the dense legacy of artistic production in the building, and the communities that have contributed to and formed around it. With over 300 artists having participated in the two-year studio program, and thousands of artists having contributed to the exhibition program, the prospect of developing an encyclopaedic exhibition was all but impossible. The End of Time. The Beginning of Time. was a homage to the site, extracting a limited selection of moments from Gertrude's history to operate as signifiers of the past. These moments functioned as an imprecise collage of histories, collapsed time, piquing, layering and contaminated memory.

In instances, works presented in the gallery spaces were re-presented or restaged in their original position of exhibition. Drawing back to works created within the studio program from the mid 1980s, some of the works served as a historical tracing of what has been produced and presented in the space.

As one significant example, the work AND (2003) by Marco Fusinato and Mutlu Çerkez, featured in *The End of Time. The Beginning of Time.*, originally painted along the expanse of one of the long walls in the main gallery, the word AND functioned as a conduit between the single small works each artist respectively presented. In its reprisal, the work stood testament to both working together, but also the multiplicity and evolution of meaning, of something being many things. For this exhibition, the AND functioned as an armature upon which other works were hung, adding to the amassing of layers of history within the exhibition itself.

Select works in the exhibition directly reflected upon projects created specifically in and for the context of Gertrude, works that have in many ways responded



The End of Time. The Beginning of Time., 2017 (installation view)
Photo: Christo Crocker

to and will eventually serve as documentation of the space before it was forever transformed. Elements from more expansive and ephemeral installations returned to the galleries, and reinforced the role the site, with all of its particular architectural elements and spatial configurations, has played in terms of integration within many of the works themselves. Other works in the exhibition made reference to the then present situation of the organisation and its imminent move. The exhibition also presented a number of new works developed for this locational finale.



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The End

Artist: Matthew Sleeth

Exhibition Dates:
24 June – 29 June
Front Gallery

Matthew Sleeth
The End, 2017 (street view)
Photo: Courtesy of the artist

To conclude Gertrude Contemporary’s final period at 200 Gertrude Street, Melbourne-based artist Matthew Sleeth developed a new work that used the front gallery as its stage.

Viewable only from the street, this work developed over the final five days of Gertrude’s tenancy in Fitzroy. A robotic armature positioned in the front gallery as it painted the façade window. This piece made reference to the absencing of the artist’s hand as it mechanically painted the window, symbolising the departure of artists from the building. This also referenced the way in which new businesses paint or otherwise cover their windows as they are being fitted out. This work is a poetic gesture of erasure, putting an end to a long history of artistic activities in the building.





21 – 31 High Street,
Preston South
Exhibition Program

With the notable exception of the annual *Gertrude Studios* exhibition, our major exhibitions provide a platform for exciting Australian and International emerging and mid-career artists who are not current participants of our local studio program. Special commissions of risk-taking contemporary art practice and contextualisation of Australia art practice amongst the work of international peers were key focuses of the 2017 program.

Gertrude's major exhibition program was held in our main gallery spaces at 21 – 31 High Street, Preston South since the organisation's relocation in July 2017.

In 2017 three curated group exhibitions were programmed at the new location. The gallery opened with the 17th incarnation of our annual *Octopus* exhibition, followed by *Repertoires of Contention* and the 29th annual *Gertrude Studios* exhibition.



Octopus 17: Forever Transformed

Curated by Georgie Meagher,
Next Wave Artistic Director
Artists: Tony Albert, Rushdi
Anwar, Sophie Cassar, Tabita
Rezaire and Liz Linden
Exhibition Sponsor: Proclaim

Exhibition Dates:
28 July – 9 September
Gallery 1 and 2.

Tony Albert
Optimism, 2017 (installation view)
Photo: Christo Crocker

Forever Transformed was the seventeenth incarnation of Gertrude Contemporary's annual Octopus series and was the inaugural exhibition at our new home in Preston South. Octopus is a unique program that offers leading curators from across Australia the opportunity to extend their professional practice, developing exhibitions that enhance curatorial and creative debate within Australia and internationally.

Contrasting works that both embraced and rejected this concept, the exhibition challenged the efficacy of quickly bouncing back and explored alternative frames of reference that encompassed resistance, decolonisation, perseverance, subversion and optimism.

The Octopus series continues to be generously supported by Proclaim.



Repertoires of Contention

Curator: Ivan Muñiz Reed
Artists: Joaquín Segura and
Tony Garifalakis

Exhibition Dates:
28 September– 4 November
Gallery 1, 2 and Foyer

Repertoires of Contention, 2017
(street view)
Photo: Christian Capurro

The exhibition presented newly commissioned and recent works by Mexico City-based artist Joaquín Segura and Melbourne-based artist Tony Garifalakis. Having first connected while in residence at the International Studio and Curatorial Program in New York in 2008, the artists share a strong interest in global structures of power, the ideologies that uphold them and the consequential forces that resist them. Spanning textile, video, installation, photographic and intervention works, this focused two-person exhibition provided the opportunity to reveal the conceptual and material ties

between their practices that occur in spite of the different cultural, political and economic contexts within which they live and work.



Gertrude Studios 2017

Artists: Rebecca Agnew, Gavin Bell, Jarrah de Kuijer and Simon McGlenn (Greatest Hits), Marhieu Briand, Deanne Butterworth, Beth Caird, Rosie Isaac, Adam John Cullen, Josey Kidd-Crowe, Noriko Nakamura, Nikos Pantazopoulos, Andre Piguet, Mark Shorter, Esther Stewart and Simon Zoric

Exhibition Dates:
17 November – 16 December
Gallery 1, 2 and Foyer

Gertrude Studios 2017,
(installation view)
Photo: Christo Crocker

Gertrude Studios 2017 group exhibition featured new works and projects by all sixteen of our current Gertrude Studio Artists.

Initiated in 1988, the annual Gertrude Studios exhibitions present a selective snapshot of contemporary art practice and research currently being generated in Melbourne. Conceived as providing an overview into the work being produced within our Studio Program, the exhibition is neither thematic nor an exploration of a particular idea, but rather, presents singular works and discrete projects from a range of artists, to emphasise the diversity of practices supported within the Studio Program. *Gertrude Studios 2017* encompassed a broad range of media including: sculpture, film, photography, painting and site-responsive installations.

Gertrude Contemporary is constantly evolving as an organisation and the Gertrude Studios exhibitions have been a chronicle of artistic practice in Melbourne for 29 years.

2017 Gertrude
Glasshouse Exhibition
Program

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

Gertrude 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. Gertrude 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 2017, 11 solo exhibitions of exciting new contemporary art practice were presented at Gertrude Glasshouse.



The Design Plot

Artists: Shelley Lasica

Exhibition dates: 23 February – 4 March

The Design Plot was a performance project that developed structures that brought together spatial mapping, systems of sensory awareness, construction as scenography and explored the potential for collective improvised decision making. Lasica's project involved a number of other dancers and collaborators in an open laboratory where the work was formed over a two week period during which audiences were invited into the space to gain an intimate understanding of how a dance takes form and entwines with its context.



Shelly Lasica,
The Design Plot, 2017
Photo: Sarah Walker

Knitlock Hoarders Sentinel

Artists: Ry Haskings

Exhibition Dates: 4 March – 1 May

Knitlock Hoarders Sentinel was a solo project by Gertrude Studio Artist Ry Haskings, which used structural forms to explore ideas of control and escape. Referencing discourse and theory of the late twentieth-century, *Knitlock Hoarders Sentinel* used the concept of the grid and distorted its uniformity to speculate upon the rules, structures and systems of our contemporary world. Steel frameworks overlapped images of order and disorder accompanied but three films on three different screens.



Ry Haskings
Knitlock Hoarders Sentinel, 2017
Photo: Mathew Stanton

...the thought an oyster has...

Artist: Josey Kidd-Crowe

Exhibition Dates: 8 April – 6 May 2017

...the thought an oyster has... was a solo exhibition by Gertrude Studio Artist Josey Kidd-Crowe. The exhibition presented a series of new works by Kidd-Crowe and was the first exhibition of his to include sculptural works, marking a key development in his artistic practice.



Josey Kidd-Crowe

...the thought an oyster has..., 2017

Photo: Christo Crocker

Sanaterrarium

Artist: Eric Demetriou

Feat. Decorination, Makiko Yamamoto, Sam George, Kalinda Vary, Camila Galaz, Travis John, Joel Stern, Frogs, Crickets & many more...

Exhibition Dates: 13 May – 3 June

Sanaterrarium was a solo exhibition by Gertrude Studio Artist Eric Demetriou. The exhibition encompassed the restaging of a stage set Demetriou had created for a music festival and a new, site-specific work that referenced the architecture of Gertrude Glasshouse, teaming it with a soundtrack of various amphibian and insect calls. The exhibition continued Demetriou's investigation into sound and sculptural practice.



Eric Demetriou

Sanaterrarium, 2017

Photo: Christo Crocker

Posture Carriages

Artist: Adelle Mills

Exhibition Dates: 10 June – 1 July

Posture Carriages was a solo exhibition by Gertrude Studio Artist Adelle Mills. The exhibition presented a four channel video installation with series of unscripted monologues that are transmitted between artist Kate Meakin and the camera-audience. Taken by the sense that an emotional transmission can occur for the performer via an internalized image of a narrative or persona, together the two artists devised multiple female characters for Kate to transmit information through.



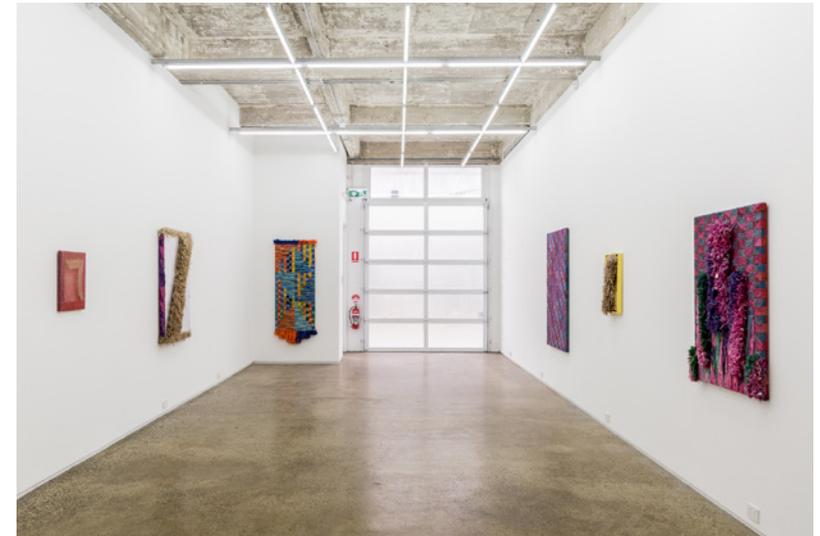
Adelle Mills
Posture Carriages, 2017
Photo: Christo Crocke

Specimen, Offering

Artist: Sam Martin

Exhibition Dates: 8 July – 29 July

Specimen, Offering was the second instalment of a two-part exhibition by Gertrude Studio Artist Sam Martin. The two-part exhibition began with *Specimen, Part 1* at STATION, Melbourne 20 May – 10 June 2017.



Sam Martin
Specimen, Offering, 2017
Photo: Christo Crocke

Back Ward Play

Artist: Rosie Isaac

Exhibition Dates: 12 August – 16 August

Back Ward Play was a solo exhibition by Gertrude Studio Artist Rosie Isaac. She explains: “I examined the inside of my mouth for hours with a dental mirror. As if there might be something to find in there. I looked for words and at the back of my teeth. Dentistry represented a soft-medicine, the examination of an orifice already exposed to the outside world. I’m finding it difficult to articulate.”

The project was generously supported by the City of Yarra Annual Grants program.



Rosie Isaac
Back Ward Play, 2017
Photo: Christian Capurro

Dismantle

Artist: Nik Pantazopoulos

Exhibition Dates: 2 September – 23 September

Dismantle was a solo exhibition by Gertrude Studio Artist Nik Pantazopoulos. Nik Pantazopoulos is an artist who situates his practice in post-conceptual photography and post-minimalism. He is concerned with the personal as political and focuses on immigrant queer histories that explore desire and psychosexual affect within the blurry divide between public and private space.



Nik Pantazopoulos
Dismantle, 2017
Photo: Christo Crocker

Dissolve

Artist: Adam John Cullen

Exhibition Dates: 7 October – 28 October

Dissolve, was a solo exhibition by Adam John Cullen, the exhibition was accompanied with text by Amy Vuleta.



Adam John-Cullen
dissolve, 2017
Photo: Christo Crocker

Erosion

Artist: Noriko Nakamura

Exhibition Dates: 11 November – 2 December

Dissolve was a solo exhibition by Gertrude Studio Artist Noriko Nakamura. Nakamura is a Japanese born, Melbourne based artist who uses stone carving and organic elements to make installations, which draw on ideas of animism and ritualistic practices. The exhibition comprised of three large Limestone boulders and a two-channel video projection. An essay by Jacqueline Hanlin accompanied the exhibition.

The project was funded by Australia Council for the Arts, Arts Projects for Individuals and Groups grant.



Noriko Nakamura
Erosion, 2017 (installation view)
Photo: Mathew Stanton

Gertrude Edition 2017

Artist: Damiano Bertoli

Exhibition Dates 2017: 14 December – 16 December

The Gertrude Editions are a series of specially commissioned, limited edition works by a Gertrude Studio Alumni Artist. The Editions are an annual initiative established in 2002 to support Gertrude's artistic program and to promote the connection between our Studio Program and our celebrated alumni.

The 2017 Gertrude Edition was created by a leading Melbourne-based artist Damiano Bertoli. Bertoli has had significant involvement with Gertrude for almost two decades, being a Gertrude Studio Artist from

1999 – 2000, and later serving on the Gertrude board from 2004 – 2010.

The 2017 Editions by Damiano Bertoli depict images from his 2017 play Performance Revolutions (*Le désir...*) at Victorian Collage for the Arts, Margaret Lawrence Gallery. There were 5 variations, 10 editions and each work is individually hand coloured in pencil, box framed with black, stained Tasmanian Oak and dry mounted with UV resistant acrylic.



Damiano Bertoli,
Performance Revolutions
(Le désir) #1, 2017.
Image courtesy of the artist

2017
Studio
Program



Gertrude Studio Artist Sam Martin
at work in his studio, 2017.
Photo: Daniel Gardezabal



Local Studio Program

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

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

Explore our sixteen 2017 Studio Artist practices over the following pages.

Rebecca Agnew, New Zealand born painter and Stop Animator. She graduated from the Victorian College of the Arts, with an MFA in 2012 and the University of Otago, Dunedin with a BaFA in 2004. She has exhibited nationally and internationally including at

Northern Centre for Contemporary Art, Dunedin School of Art, John Buckley Gallery, Tristian Koenig, Sydney Contemporary, 2013 Santiago and *Interior 2.1* (TRAMA Centro). She is also in Artbank's permanent collection.

Rebecca Agnew
Seydy, 2017; *Renzo*, 2017; and *The Dabblers*, 2017
Photo: Christo Crocker



Mathieu Briand
A03/S-1-S/G-F/C, 2017
Image: Christo Crocker

Mathieu Briand born in Marseille, France is a project based artist who adopts a multitude of mediums allowing installation, performance and audience participation. He has exhibited nationally and internationally, including at Palais de Tokyo, Museum of Contemporary Art, Lyon; REDCAT, Tate Modern, Centre for Contemporary Photography,

Melbourne; ACMI, Murray White Room, Spring 1883 Melbourne and Sydney; Arndt, Carriageworks, and MONA. He has created a number of permanent installations including *Eternal Garden*, Back to Zhong Guo, Fools Move Mountains, Nanling, China, and *SYS*017*. *ReR*06/PiG-EqN\15*25*, 21st Century Contemporary Art Museum, Kanazawa, Japan.

Deanne Butterworth is a dancer and choreographer and a graduate of the Western Australia Academy of Performing Arts. In a career spanning over twenty years, she has worked in dance as a performer, choreographer and teacher globally. Recent choreographic and research works have taken place at Boyd

Studio Southbank, Art Gallery of New South Wales, and Slopes, Melbourne. Recent collaborative works and work with other artists have been at Bus Projects, Heide Museum of Modern Art, Dance Massive, and at Australian Centre for Contemporary Art.

Deanne Butterworth
Gret, For a Moment, 2017
Photo: Image courtesy of the artist



Beth Caird
Forever home, just like you, Chester Bennington, 2017.
Photo: Image courtesy of the artist

Beth Caird graduated with a Bachelor of Fine Art Honours from the Victorian College of the Arts in 2014. She has exhibited in multiple solo and group exhibitions, including at West Space, Brunswick Sculpture Centre, Fort Delta and

Kings ARI. As a writer and editor, her work has appeared in various publications including: un Magazine 9.2, sub-editor with Aodhan Madden for un Magazine 9.1 and 9.2 *Selected Stories*, and Dissect Journal.

Adam John Cullen is a Melbourne based visual artist, largely working with sculpture. Cullen completed his Honours in Fine Art at Monash University in 2008. Since graduating, Adam has curated and exhibited in various group exhibitions, been in several prizes and held

various solo exhibitions including at: Alaska Projects, TCB Art Inc., West Space (2013). In 2016 Cullen is a current board member of TCB Art Inc. Cullen has works in various major collections including Deakin University and Shepparton Art Museum

Adam John Cullen
Dissolve, 2017
Photo: Cristo Crocker



Gavin Bell, Jarrah de Kuijer and Simon McGlinn
Untitled (Black Rose), 2017.
Photo: Cristo Crocker

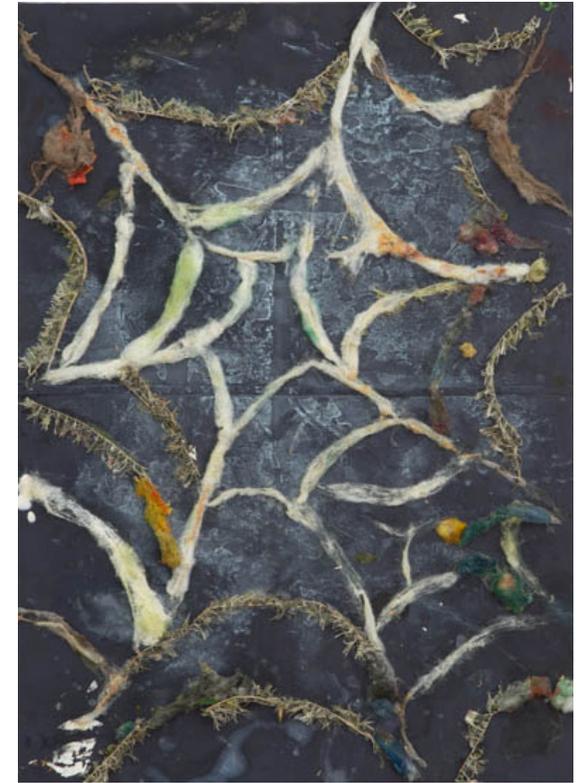
Gavin Bell, Jarrah de Kuijer and Simon McGlinn (Greatest Hits) have been in collaboration since 2008. They have recent exhibited at Gertrude Contemporary, Monash University Museum of Art, National Gallery of Victoria, La Casa Encendida, Te Tuhi Center, Wellington City Gallery,

Tristan Koenig, ACL partners, Brennan and Griffin, 2014; MES 56, Monash University of Modern Art and XYZ Collective. Their works are represented in the collections of the National Gallery of Victoria, the Monash University Museum of Art, and various private collections.

Rosie Isaac graduated from a Bachelor of Fine Art (Sculpture) from MADA Monash University in 2014. Recent exhibitions and performances have been held

at: Gertrude Glasshouse, West Space; Liquid Architecture, Abbotsford Convent; Next Wave Festival 2016; TCB Art Inc., Melbourne, 2015.

Rosie Isaac
Keeping fast hold of your round hole, 2017
Photo: Christian Cuppuro



Josey Kidd Crowe
I don't like it when they drip lemon on my depths, 2017
Photo: Christo Crocker

Josey Kidd-Crowe graduated from a Bachelor of Fine Arts, Latrobe University in 2009. Josey's work revolves predominately in painting. He has recently exhibited at Neon

Parc, Gertrude Contemporary, Meyers Place, National Gallery of Victoria, Punk Cafe Minerva and Margaret Lawrence Gallery.

Sam Martin graduated from Bachelor of Fine Art, with Honours from Monash university in 2009. He has recently exhibited at Gertrude Glasshouse, STATION, Auckland Art Fair, with Tristian

Koenig Gallery, Caves Gallery and Arc One. His works are held in a number of collections including Art Bank, Joyce Nissan Collection and Proclaim Collection.

Sam Martin
The Sun Myth, 2017
Photo: Christo Crocker



Linda Marrinon
Remembrance, 2014
Image courtesy of the artist

Linda Marrinon is a Melbourne-based artist. Marrinon holds a Bachelor of Fine Art (Painting) from the Victorian College of the Arts. Her recent solo exhibitions have been held at Roslyn Oxley9 Gallery; Monash University Museum of Art and Art Gallery of New South Wales. Recent group exhibitions

have been held at Museum of Contemporary Art; University of Technology Sydney Gallery; and National Gallery of Victoria. Marrinon is represented by Roslyn Oxley9 Gallery.

Linda Marrinon was studio artist for 2017 only.

Noriko Nakamura born in Japan, experiments with the transformational potential of materials in order to explore the relationship that exists between humans and the material world. She completed a Fine Art Foundation Diploma at Saint Martins College of Arts and Design, University of the Arts London, before receiving

a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts in 2012. She has presented solo exhibitions at West Space, and TCB Art Inc. Her work has been exhibited at XYZ Collective, Aperto, RM Gallery, Dog Park Art Project Space, Murray White Room, National Gallery of Victoria Studio and Sutton Projects.

Noriko Nakamura
Untitled, 2017
Photo: Christo Crocker



Nik Pantazopoulos
to puncture, 2017
Photo: Christo Crocker

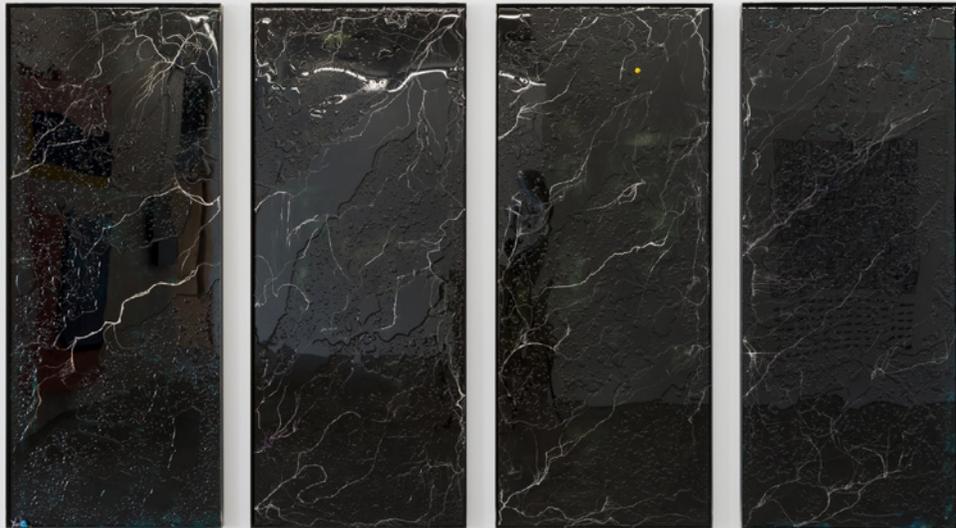
Nik Pantazopoulos completed a Bachelor of Fine Arts Photography at the Victorian College of the Arts in 1998, Honours Sculpture RMIT, Masters of Fine Art at Goldsmiths University, London and a PhD in Art, Design and Architecture at Monash University in 2013. Pantazopoulos' practice is a study in the materiality of photography, sculpture and spatial

practice. Recent projects have taken place at Sydney Contemporary, Bus Projects, Westspace, Australian Tapestry Workshop residency, National Gallery of Victoria, National Gallery of Victoria, TCB Art Inc, The Substation, Dudspace, RMIT Project Space, Dark Rooms, RMIT Project Space, Gertrude Contemporary and White Cubicle Toilet Gallery.

André Piguet is a New Zealand-born artist based in Melbourne. He holds a Bachelor of Fine Art (Drawing) from RMIT, Melbourne. Recent solo exhibitions have been held at Station; Sydney Gallery; 467 Swanston St (with Black Art Projects; Hekla, Belgium; and West Space. Recent group

exhibitions include *2000*, Sydney, Sydney (2016); *Casual Conversation*, Minerva, Sydney (2015); *Pestilent Uground; Epidemic Openness*, Station, Melbourne (2015); *Infinite Variation*, Utopian Slumps (2014); *Quake II*, Arcadia Missa, London, UK (2014). Piguet is represented by Station, Melbourne.

André Piguet
HOUSE IX-XII, 2016
Photo: Cristo Crocker



Mark Shorter
Test Excavation, 2017
Photo: Cristo Crocker

Mark Shorter is an artist and a lecturer in Sculpture and Spatial Practice at the Victoria College of the Arts, Shorter works across sculpture, painting and performance. He studied at the National Art School, Sydney and the Sydney College of the Arts where he completed a PhD in Visual Arts. Recent exhibitions and performances have taken place at

Artspace, Counihan Gallery, Physics Room, Museum of Old and New Art, EIDEA House, Obscure Presence, Boxcopy Gallery, and Tasmanian Museum and Art Gallery. His practice has been critically explored in the publications, *Mapping La Mancha*, *What is Performance Art?* and *Quixotic Visions*, Lismore Regional Gallery.

Esther Stewart holds a Master of Arts and Cultural Management from the University of Melbourne and a Bachelor of Fine Arts in Sculpture and Spatial Practice from the Victorian College of the Arts. Stewart has had recent solo exhibitions at Heide Museum of Modern Art, Sarah Cottier Gallery, Firstdraft, Station, and at Utopian Slumps. Recent group

exhibitions at Australian Centre of Contemporary Art, Spring 1883, Sarah Cottier Gallery, Art Gallery of New South Wales, Station, Tristan Koenig, Art Copenhagen, Víctor Lope Arte Contemporáneo, and at Roslyn Oxley9 Gallery. In 2016 she was the recipient of the Sir John Sulman Prize. Stewart is represented by Sarah Cottier Gallery, Sydney.

Esther Stewart
She abandoned melodrama for realism, 2017.
 Photo: Cristo Crocker



Simon Zoric
Hand Towel Dispenser, 2017.
 Photo: Cristo Crocker

Simon Zoric completed a Master of Fine Art at the Victorian College of the Arts in 2014 and a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2009. He has exhibited at TCB Art Inc, West Space, Neon

Parc, Deakin Gallery Burwood, The Centre for Contemporary Photography and Orgy Park in New York. He has undertaken residencies in Woodside, California and Reykjavik, Iceland.

2017
Strategic
Programs

Gertrude audience member
enjoying *G8 (Wall)*, 2013, by
Joaquin Segura in *Repertoires*
of Contention at the exhibition
opening, 2017.
Photo: Daniel Gardezabal



New Gertrude-VCA International Residency Partnership



(From the left) First residency participants Ivan Muniz Reed, Joaquin Segura and Tony Garifalakis in the installation of *Repertoires of Contention*, 2017.

Photo: Joaquin Segura

The Victorian College of the Arts (VCA) and Gertrude Contemporary are thrilled to have established a new international residency partnership based at the VCA's Norma Redpath Studio in Carlton.

The program will support invited international artists to pursue studio production and curatorial research.

Deputy Director of the VCA Professor Jon Cattapan is pleased about the partnership and envisages many positive outcomes. "This partnership a brilliant way for the VCA to forge new international relationships of sustenance and meaning, which will benefit our students," said Professor Cattapan. "The artists in the residency will all commit to some activities with the VCA School of Art, for instance, delivering lectures, masterclasses and tutorials with appropriate cohorts and students," he said. "It will create learning opportunities with leading local and international artists and provide models of how to establish a professional studio art practice."

Both Professor Cattapan and Gertrude's Artistic Director Mark Feary said the partnership reflected an increasingly strong relationship between the two significant cultural institutions, which have been entwined since Gertrude was founded in 1985. "The Gertrude International Studio Residency has been one of the most coveted and dynamic aspects of Gertrude Contemporary's engagement since its establishment, enabling visiting artists and curators to be enmeshed within Gertrude and our community," said Mr Feary. "This

new partnership with the VCA enables this important component of our studio program to continue and flourish, and further solidifies our engagement with staff and students at Melbourne's most important art school," he said.

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

The first participants in the partnership program commenced their residency in September 2017. The residency program enabled Mexican artist Joaquin Segura and San Francisco-based Mexican-Australian curator Ivan Muniz Reed, to come to Australia as part of their exhibition at Gertrude Contemporary in collaboration with Melbourne-based artist Tony Garifalakis.

Education Programs at Gertrude



Eric Demetriou leading the Contemporary Art on the Road program at Shepparton Art Museum, 2017.
Photo: Siobhan Sloper

In 2017, 467 students & teachers participated in 26 unique education programs at Gertrude.

As a combined gallery and studio complex, Gertrude also offers a unique insight into the public presentation and behind-the-scenes production of art. Our education tours include discussion about the current exhibition as well as a brief overview of the history of Gertrude

and its role in Melbourne's art ecology. This is followed by a visit with a current Gertrude Studio Artist in their studio to speak about their art practice. Our education tours focus on curriculum-related topics as well as encouraging the development of students' observational and analytical skills.

In addition to our ongoing education tours, Gertrude leads and collaborates in two special partnership initiatives:

Contemporary Art on the Road Education Program

In 2017, Gertrude undertook its final year of the first Contemporary Art on the Road education program targeting professional development for teachers from regional communities around Victoria. Participants from two regional locations were offered direct engagement with contemporary artists and gallery professionals to learn about different approaches to teaching contemporary art in the classroom. These discussions were complimented by a hands-on practical workshop with a Gertrude Studio Artists and online teaching resources that enabled teachers to further engage with the discourse and techniques discussed on the day. For these programs: Eric Demetriou

engaged teachers in a sound art workshop at Shepparton Art Museum and Rosie Isaac facilitated the development of installation works at Horsham Regional Art Gallery.

The Contemporary Art on the Road program was developed in partnership with Monash University Museum of Art (MUMA) and the Victorian Curriculum and Assessment Authority (VCAA) with the support from the Department of Education and Training Strategic Partnerships Program funding (SPP).

Fitzroy Art Spaces Tours Education Program

Gertrude is a partner organisation in Fitzroy Art Spaces Tour (FAST), an education initiative for teachers and students of VCE Studio Arts. The program offers a new pathway to explore the art industry in Fitzroy. A number of FAST walking tours happened throughout the year enabling students to engage with professionals behind the scenes at Gertrude Contemporary, as well as Centre for Contemporary Photography, Seventh Gallery and Sutton Gallery.

Public Programs at Gertrude

In 2017, 1,977 Visitors participated in 37 engaging public programs.

Gertrude Contemporary offers a range of programs aimed at increasing access to and discussion about contemporary art. Gertrude programs are carefully

considered to be thoughtful, provocative and designed to enable audiences to critically engage with contemporary art. These programs include forums, artist talks, performances, film screenings and floor talks.

Gertrude audiences enjoying a public program accompanying *Repertoires of Contention*, 2017.
Photo: Daniel Gardezabal



Growing Philanthropy at Gertrude

Re-invigorating and growing Gertrude's annual fundraising activities for private philanthropy were a priority for 2016. Key focuses are articulated below.

Gertrude Contemporary Annual Patronage Program

Gertrude Contemporary's Annual Patronage Program is structured to provide flexibility in philanthropic giving, offering several tiers of annual support, each with a corresponding level of benefits of membership. The Annual Patronage Program directly supports Gertrude's artistic program and is focused on developing strong long-term relationships with patrons. Patrons are invited to see the result of their patronage first-hand through a series of unique Gertrude experiences with artists in their studios and with our exhibition program.

Gertrude Gala

The Gertrude Gala was held with great success on Sunday 17 September at Gertrude's new Preston South location. The Gala featured the first Australian presentation of *Transpiration* by New Zealand artist Steve Carr and a keynote speech by art historian, writer and curator Chris McAuliffe. Guests enjoyed a sumptuous lunch in celebration of Gertrude's artistic program and the impact of philanthropic giving in supporting Gertrude to build artist careers.

2017 Gertrude Edition: Damiano Bertoli's *Performance Revolutions (Le désir)*

The Gertrude Editions are a series of specially commissioned, limited edition works by a Gertrude Alumni Artist. The Editions are an annual initiative established in 2002 to support Gertrude's artistic program and to promote the connection between our Studio Program and our celebrated alumni. Gertrude was pleased to commission Damiano Bertoli as the 2017 Gertrude Edition artist, who held a studio at Gertrude from 2011–2013.

2017 Gertrude Series Dozen: Jon Campbell *Fuck Yeah (Matisse)*

The Gertrude Series Dozen was a fundraising activity trialled in 2017. It was a Blackhearts and Sparrows 2016 Claire Valley Shiraz, complete with Jon Campbell *Fuck Yeah (Matisse)*, 2015 label. Gertrude would like to thank the artist, Current Gertrude Board Member and Alumni Studio Artist Jon Campbell, our wine sponsor, Blackhearts and Sparrows, and Hayman Design for their generous support in bringing Gertrude Series to life.

Gertrude's
People and
Community of
Supporters

Gertrude audiences enjoying
Octopus 17: Forever Transformed
at the Gertrude Contemporary
Preston South public launch event, 2017.
Photo: Daniel Gardezabal

Gertrude's Board

Gertrude was established as an incorporated association in 1983. A voluntary board of up to 10 members governs the organisation. The organisation aims to have a diverse set of skills that provides support in achieving its mission. There are up to 4 positions for artists and 6 positions for Board Members from the wider community.

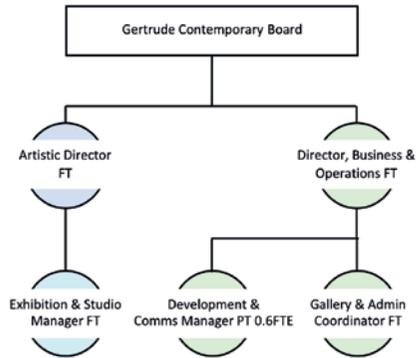


Kyp Bosci Board Chair	As the Managing Director of Kalex, a Melbourne-based property company, Kyp Bosci brings his expertise and networks in the areas of housing, business development and building management.
Jane Hayman Deputy Chair of the Board	Jane Hayman is a Director for both Hayman Design and STATION Gallery, Melbourne and brings her extensive experience in events management and development, and strong networks in the contemporary art sector.
Gordon Thomson Treasurer and Secretary of the Board	Gordon Thomson is a partner in PwC's Capital Markets and Accounting Advisory Group, specialising in working with clients from a range of industries. He contributes with his strong background in corporate governance, financial controls, audit and a passion for the arts.
Doug Hall Board Member	Doug Hall AM is the former Director of the Queensland Art Gallery GOMA 1987-2007, he brings an expansive range of skills and contacts in the areas of government relations, fundraising and arts management and strategy.
Nick Edwards Board Member	Nick Edwards has 35 years of experience in the Australian financial and capital markets, working primarily with Macquarie Bank. With an extensive collection of works by young emerging and contemporary Melbourne painters, he demonstrates himself as a strong supporter and advocate for the art community in Melbourne.
Kate Daw Board Member	Kate Daw is a Melbourne-based artist and is currently Head of Painting of the Victorian College of the Arts, University of Melbourne. She brings her knowledge of, and expertise and networks in the sector.
Jon Campbell Board Member	As an artist, Gertrude Studio Artist alumni, and academic, Jon Campbell has extensive knowledge of, and expertise and networks in the sector.
Noriko Nakamura Board Member (Studio Artist Representative)	As a current Gertrude studio artist, Noriko provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.
Mark Shorter Board Member (Studio Artist Representative)	As a current Gertrude studio artist, and lecturer at The University of Melbourne (VCA) Mark provides important insight and perspectives into the studio artist experience in addition to knowledge of and networks within the sector.

2017 Staff and Volunteers

Organisational Chart

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



2017 Gertrude Staff

Mark Feary
Artistic Director,

Christine Tipton
Director - Business and Operations

Shae Nagorcka
Exhibitions and Studio Manager

Laura De Neefe
Development and Communications
Manager (Finished 17 March)

Julia Murphy
Interim Development and
Communications Manager
(16 March – 21 April)

Anador Walsh,
Development and Communications
Manager (Started 18 April)

Jacqueline Hanlin, Gallery and
Administration Coordinator
(Finished 12 August)

Siobhan Sloper, Gallery and
Administration Coordinator (Started
11 August)

Chiara Scafidi, Gallery Assistant

Volunteer and Internship Program

Gertrude Contemporary has a highly respected volunteer program that provides excellent workplace training and professional experience. Volunteers assist staff in the organisation and its programs and contribute to the preparation of exhibition spaces, research, and other special projects and events.

The contributions of the following volunteers are gratefully acknowledged:

Annie Song, Lilith Silva, Alex Lawrence, Fiona Cassar, Rory Lynch-Wells, Shelbie Lloyd, Kari McInney-McRae, Anatol Pitt, Sam Steinhauer, Mary Henkel, Jacinda Renae Carey, Cristal Johnson, Mairin Angel, Liberty Pollock, Amber Martin, Julia Pendergast, Anabel Mason, Tishya Desai, Kana Miyazawa, Gillian Lever, Niall Gormley, Rachel Holland, Tim Ober, Daniel Gareazabal, Kara Rodski, Isabella Wollcott, Erin Hallyburton, Elisabeth Hosking and Lucinda Kirkby.

2017 Supporters

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



Government Funding Agencies

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

Government Project Funding

The Gertrude Contemporary Annual Patronage Program 2016–2017 is supported by Creative Partnerships Australia through its Plus 1 funding program.



Gertrude's *Contemporary Art on the Road* education program is supported by the Department of Education and Training Strategic Partnerships program funding (SPP).



Gertrude's 2017-2018 contemporary art education programs for students and teachers in Darebin are supported by the City of Darebin.

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 2017 patrons and donors included (in alphabetical order):

Abby & Andrew Cox
Adam & Lucinda Francis
Alane Fineman
Amanda Lynn
Amy Carter
Andrew Taylor & Rachel Griffiths
Andy Dinan & Mario Lo Giudice
Anna Schwartz
Antje & Andrew Geczy
Ben & Sally Pfisterer
Bill Nuttall
Brue Parncutt AO
Carly Richardson
Chris McAuliffe
Christine Tipton & Peter Nitschke
Dene Buxton
Doug & Fiona Hall
Eleanor & Chris Langford
Elizabeth McDowell
Emily Floyd
Eugene Cheung
Gordon and Emma Thomson

Helen Seales
Hugh McGlade
Irene Sutton
James McGrath & Susan Jones
James Vivian
Jan Noblett
Jan van Schaik
Jane Badler & Stephen Hains
Janet Holt
Jeffery Copolov
Jeremy Cooper
Joerg Heierhorst
John & Carole Dovaston
Jonathan & Libby Altson
Jonathan MacMillan
Jordan & Inez Grigg
Joyce Nissan
Kalli Rolfe
Karen Woodbury
Kate Barber
Kate Daw
Kerstin Thompson

Kyp & Luisa Bosci
Lachlan Shields
Lyn Williams
Marcus McMahan
Mark Feary
Maudie Palmer & Mike Kendall
Michael & Janet Buxton
Michael Schwarz & David Clouston
Nick Edwards
Nick Holuigue & Fiona Richardson
Noram Rosenblatt
Peter Nitschke
Phillip Cormie
Professor Su Baker
Rachel Ciesla
Rex Butler & Anne Wallace
Rob Gould
Robbie Aitken
Roslyn Oxley9 Gallery
Rossie & Ben James
Ruth Bain
Samantha Barrow & John Ricciotti

Sandra Ferman
Sarah & Ted Watts
Sarah Watts
Sophie Gannon
STATION, Melbourne
Sue Dodd
Sullivan+Strumpf Team
Terry Wu & Melinda Tee
The George and Freda Castan
Families Charitable Foundation
Toms Yarra Valley
Tracey Lester
Trevor & Karen Korn
Vivien Knowles
Wendy Brown

We also gratefully acknowledge our patrons and donors who chose to be anonymous.

Sponsors

Proclaim have been a sponsor of Gertrude Contemporary's flagship Octopus exhibition since 2004. In 2017, their support for this key exhibition in our major exhibitions program continued in *Octopus 17: Forever Transformed*, curated by Georgie Meagher.

Proclaim

Temple Brewing Company became Gertrude's official beer sponsor in 2016. The generous team at Temple support all of our public openings and events with their fabulous craft beer.



Blackhearts and Sparrows became Gertrude's official wine sponsor in 2016. The generous team at Blackhearts and Sparrows will support all of our public openings and events with an excellent selection of wines for our audience and artists to enjoy.

BLACKHEARTS & SPARROWS

The 2017 Gertrude Gala was made possible due to the generous support of the following sponsors:



BLACKHEARTS & SPARROWS

Yanni Florence has sponsored Gertrude as a Graphic Designer since 2000. In 2017, he generously designed Gertrude publications including: the 2016 Annual Report, *Octopus 17: Forever Transformed* publication and *Gertrude Studios 2017 publication*, in addition to providing key operational graphic design advice.

Gertrude Relocation Project Supporters

Gertrude would like to thank the following supporters for their work on the Gertrude Relocation Project:

Edition Office for their incredible design vision for the new space

Kalex for their support in contract administration of the fit-out construction

Tim Hubbard and his team for the fit-out construction of the new space

Bowens for their support in the acquisition of timber for the new space

Grindal & Patrick for their advice throughout the project

Exhibition and Programming Partners

Gertrude-VCA International Residency Partnership

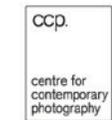


THE UNIVERSITY OF
MELBOURNE

Contemporary Art on the Road Education Program



FAST — Fitzroy Art Spaces Tours – Education Program

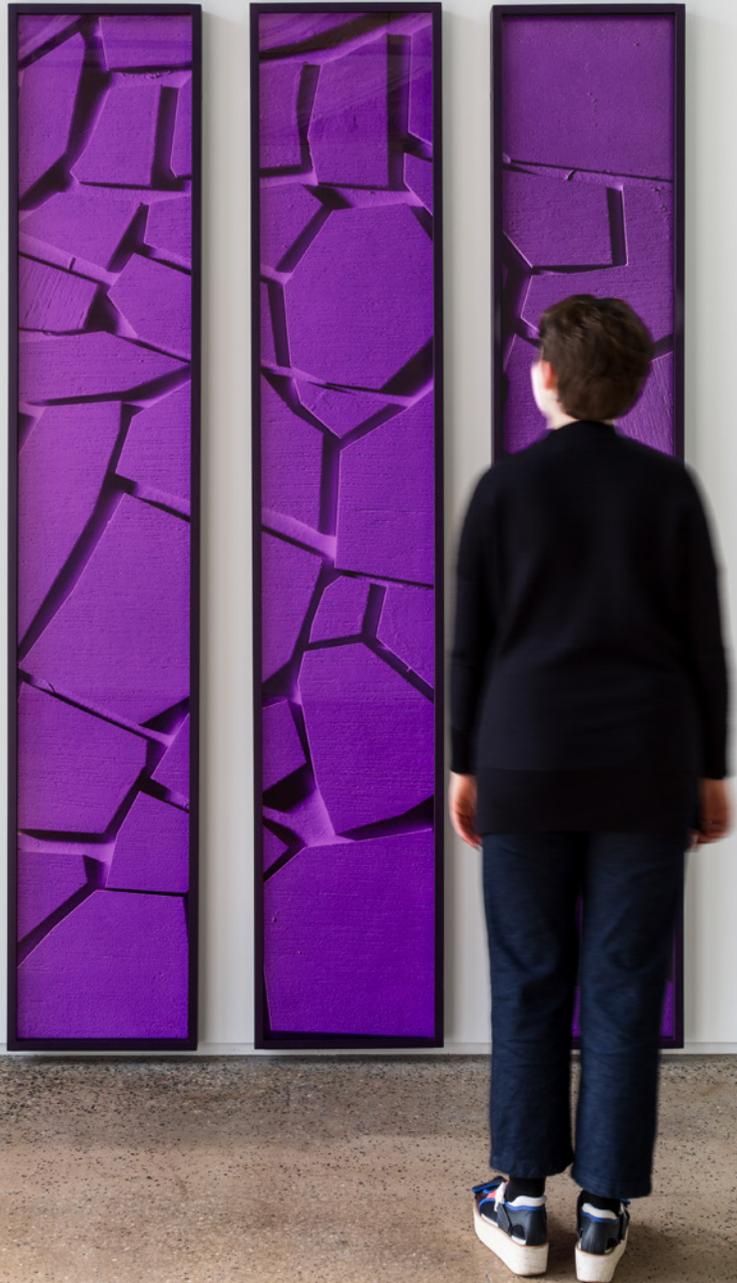


SEVENTH

sutton
gallery

Gertrude Contemporary is proudly a member of Contemporary Art Organisations Australia (CAOA), 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.

CONTEMPORARY
ART
ORGANISATIONS
AUSTRALIA



Gertrude Contemporary 2017 Annual Report

Gertrude audience member enjoying *to hover 1, 2, 3*, 2017, by Nik Pantazopoulos in *Dismantle*, 2017.
Photo: Christo Crocker

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

Opinion

We have audited the financial report of Gertrude Contemporary Art Spaces Inc. (the Association), which comprises the statement of financial position as at 31 December 2017, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the officer's declaration.

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

- a) giving a true and fair view of the Association's financial position as at 31 December 2017 and of its financial performance and cash flows for the year then ended on that dated and;
- b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013* and Victorian legislation; the *Association Incorporated Reform Act 2012* and associated regulations;

Basis for Opinion

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

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

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

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

Responsibilities of Officers' for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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



LOREN DATT
Registered Company Auditor
Registration: 339204

Date: 22 March 2018

Gertrude Contemporary Art Spaces Inc

ABN 38 060 569 289

Annual Report 31 December 2017

The officers present their report, together with the financial statements, on the incorporated association for the year ended 31 December 2017.

Board members

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

Kyp Bosci, Chair

Jane Hayman, Deputy Chair

Gordon Thomson, Treasurer / Secretary
(Commenced 3/4/2017)

Doug Hall AM

Nick Edwards (Commenced 3/4/2017)

Jon Campbell

Kate Daw (Commenced 3/4/2017)

Noriko Nakamura (Commenced
3/4/2017, Ended Term 21/11/2017)

Mark Shorter (Commenced 4/9/2017)

Fiona Hindmarsh (Ended term
18/8/2017)

Michael Buxton (Ended term 3/4/2017)

Nikos Pantazopoulos (Ended term
30/3/2017)

Principal activities

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

Objectives

Gertrude's primary objective is to support the artistic development of contemporary artists through: 1) Our studio program comprising sixteen two-year tenure subsidised workspaces for local artists; and 2) Our exhibition program comprising on average six major exhibitions featuring both

Australian and International artists at our primary galleries and eight solo exhibitions by current participants of our studio program at our satellite Gertrude Glasshouse gallery.

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

Strategy for achieving the objectives

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

Performance measures

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

Significant changes

Following the end of its lease at 200 Gertrude Street, Fitzroy at the end of June 2017, Gertrude Contemporary relocated its primary gallery, studio and office location to a new architecturally-designed complex at 21-31 High Street, Preston South. This relocation required one-off capital expenditure for the design and fit-out of the new location, the establishment of a bond for the new location, a period of overlapping rent across the two sites, and one-off operating expenditure for the move logistics and communications. Gertrude funded the capital fit-out costs required through a combination of its reserves and a new two-year loan agreement. Organisational operations were transitioned to the new location on 18 July 2017 and the location was officially launched to the public on 28 July 2017.

During the year Loren Datt was appointed as auditor to replace GC Perry following his resignation.

On behalf of the officers



22 March 2018

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Gertrude Contemporary Art Spaces Inc
31 December 2017

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General information

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

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

21-31 High Street
Preston South VIC 3072
AUSTRALIA

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

The financial statements were authorised for issue on 22 March 2018.

Statement of profit or loss and other comprehensive income

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2017

	Note	2017 \$	2016 \$
Revenue	3	813,564	789,121
Expenses			
Program costs		(89,426)	(95,800)
Administration costs		(87,228)	(90,783)
Employee benefits expense		(330,694)	(280,717)
Occupancy		(314,512)	(269,145)
Depreciation and amortisation expense		(26,884)	(317)
Fundraising costs		(21,140)	(41,563)
Travel and accommodation		(10,935)	(7,332)
Surplus/(deficit) before income tax expense		(67,255)	3,464
Income tax expense		-	-
Surplus/(deficit) after income tax expense for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		(67,255)	3,464
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year attributable to the members of Gertrude Contemporary Art Spaces Inc		(67,255)	3,464

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

Statement of financial position

Gertrude Contemporary Art Spaces Inc
As at 31 December 2017

	Note	2017 \$	2016 \$
Assets			
Current assets			
Cash and cash equivalents	4	180,358	378,069
Trade and other receivables	5	118,886	141,193
Other	6	26,836	28,246
Total current assets		326,080	547,508
Non-current assets			
Property, plant and equipment	7	207,615	1,978
Other	8	46,750	-
Total non-current assets		254,365	1,978
Total assets		580,445	549,486
Liabilities			
Current liabilities			
Trade and other payables	9	56,647	86,117
Borrowings	10	50,000	-
Employee benefits	11	16,007	18,577
Other	12	242,170	229,140
Total current liabilities		364,824	333,834
Non-current liabilities			
Borrowings	13	50,000	-
Employee benefits	14	696	-
Other	15	16,528	-
Total non-current liabilities		67,224	-
Total liabilities		432,048	333,834
Net assets		148,397	215,652
Equity			
Retained surpluses		148,397	215,652
Total equity		148,397	215,652

Statement of changes in equity

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2017

	Retained profits \$	Total equity \$
Balance at 1 January 2016	212,188	212,188
Surplus after income tax expense for the year	3,464	3,464
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	3,464	3,464
Balance at 31 December 2016	215,652	215,652
Balance at 1 January 2017	215,652	215,652
Deficit after income tax expense for the year	(67,255)	(67,255)
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	(67,255)	(67,255)
Balance at 31 December 2017	148,397	148,397

Statement of cash flows

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2017

	Note	2017 \$	2016 \$
<u>Cash flows from operating activities</u>			
Grants received		618,610	376,562
Other receipts		218,249	439,682
Interest received		1,959	3,414
Payments to suppliers and employees		(857,258)	(756,650)
Payments for security deposits		(46,750)	-
Net cash from/(used in) operating activities	18	(65,190)	63,008
<u>Cash flows from investing activities</u>			
Payments for property, plant and equipment		(232,521)	(2,295)
Net cash used in investing activities		(232,521)	(2,295)
<u>Cash flows from financing activities</u>			
Proceeds from borrowings		100,000	-
Net cash from financing activities		100,000	-
Net increase/(decrease) in cash and cash equivalents		(197,711)	60,713
Cash and cash equivalents at the beginning of the financial year		378,069	317,356
Cash and cash equivalents at the end of the financial year	4	180,358	378,069

Notes to the financial statements

Gertrude Contemporary Art Spaces Inc
For the year ended 31 December 2017

Note 1. Significant accounting policies

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

New or amended Accounting Standards and Interpretations adopted

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

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

Going concern

For the year ended 31 December 2017, the Association made a net loss after tax of \$67,255 (Ended 31 December 2016: profit \$3,464). The Association had a negative working capital, being current liabilities less current assets, of \$38,744 (31 December 2016: net current assets of \$213,674). The total Association assets exceed the total Association liabilities by \$148,397 at 31 December 2017 (31 December 2016: net assets of \$215,652). The net decrease

in cash flow for the year ended 31 December 2017 was \$197,711 (31 December 2016: increase in cash flow \$60,713). The current liabilities include an amount of \$235,087 (31 December 2016: \$229,140) for income received in advance that is not refundable and that will become revenue in the next 12 months. Notwithstanding the deficiency of net current assets, the financial report has been prepared on a going concern basis as the officers of the Association believe the current deficit is due to the one-off events of 2017 and that the situation will improve in 2018.

Basis of preparation

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

These are special purpose financial statements that have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012, the Fundraising Appeals Act 1998 and associated regulations. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Gertrude Contemporary Art Spaces Inc.

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

Historical cost convention

The financial statements have been prepared under the historical cost convention, except for, where applicable, the revaluation of available-for-sale financial assets, financial assets and liabilities at fair value through profit or loss, investment properties, certain classes of property, plant and equipment and derivative financial instruments.

Critical accounting estimates

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

Revenue recognition

Revenue is recognised when it is probable that the economic benefit will flow to the incorporated association and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

Operating and grant income

Income is recognised when it is probable that the economic benefits associated with the transaction will flow to the Association and the amount of the revenue can be measured reliably.

Donations

Donation revenue is recognised when the entity obtains control of the funds, which is typically at the time of receipt.

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Deferred income

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

Income tax

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

Current and non-current classification

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

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

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

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

Cash and cash equivalents

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

Trade and other receivables

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

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off by reducing the carrying amount directly. A provision for impairment of trade receivables is raised when there is objective evidence that the incorporated association will not be able to collect all amounts due according to the original terms of the receivables.

Other receivables are recognised at amortised cost, less any provision for impairment.

Property, plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

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

Plant and equipment	3-5 years
Leasehold improvements	4 years

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

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss. Any revaluation surplus reserve relating to the item disposed of is transferred directly to retained profits.

Trade and other payables

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

Borrowings

Loans and borrowings are initially recognised at the fair value of the consideration received, net of transaction costs. They are subsequently measured at amortised cost using the effective interest method.

Where there is an unconditional right to defer settlement of the liability for at least 12 months after the reporting date, the loans or borrowings are classified as non-current.

Employee benefits

Short-term employee benefits

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

Other long-term employee benefits

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

Goods and Services Tax ("GST") and other similar taxes

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

part of the cost of the acquisition of the asset or as part of the expense.

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

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

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

New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2017. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

Note 2. Critical accounting judgements, estimates and assumptions

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

Estimation of useful lives of assets

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

Note 3. Revenue

	2017 \$	2016 \$
Australia Council for the Arts	346,460	238,092
Creative Victoria	199,500	190,000
Other grants & funding	72,650	87,500
Donations	97,166	122,085
Fundraising & sponsorship	52,456	87,513
Rental income	40,963	44,160
	809,195	769,350
Other revenue		
Interest	1,959	3,414
Other revenue	2,410	16,357
	4,369	19,771
Revenue	813,564	789,121

Note 4. Current assets - cash and cash equivalents

	2017 \$	2016 \$
Cash at bank	180,358	274,518
Cash on deposit	-	103,551
	180,358	378,069

Note 5. Current assets - trade and other receivables

	2017 \$	2016 \$
Trade receivables	121,886	141,181
Less: Provision for impairment of receivables	(3,000)	-
	118,886	141,181
Other receivables	-	12
	118,886	141,193

Note 6. Current assets - other

	2017 \$	2016 \$
Prepayments	26,836	28,246

Note 7. Non-current assets - property, plant and equipment

	2017 \$	2016 \$
Leasehold improvements - at cost	197,005	-
Less: Accumulated depreciation	(22,178)	-
	174,827	-
Plant and equipment - at cost	37,810	2,295
Less: Accumulated depreciation	(5,022)	(317)
	32,788	1,978
	207,615	1,978

Note 8. Non-current assets - other

	2017 \$	2016 \$
Security deposits	46,750	-

Note 9. Current liabilities - trade and other payables

	2017 \$	2016 \$
Trade payables	4,612	5,722
Tenant's bonds	9,520	9,940
BAS payable	19,870	24,991
Other payables	22,645	45,464
	56,647	86,117

Note 10. Current liabilities - borrowings

	2017 \$	2016 \$
Bank loans	50,000	-

Note 11. Current liabilities - employee benefits

	2017 \$	2016 \$
Annual leave	16,007	18,577

Note 12. Current liabilities - other

	2017 \$	2016 \$
Rental incentive	7,083	-
Deferred revenue	235,087	229,140
	242,170	229,140

Note 13. Non-current liabilities - borrowings

	2017 \$	2016 \$
Bank loans	50,000	-

Note 14. Non-current liabilities - employee benefits

	2017 \$	2016 \$
Long service leave	696	-

Note 15. Non-current liabilities - other

	2017 \$	2016 \$
Rental incentive	16,528	-

Note 16. Commitments

	2017 \$	2016 \$
Lease commitments - operating		
Committed at the reporting date but not recognised as liabilities, payable:		
Within one year	173,400	-
One to five years	424,483	-
	597,883	-

Note 17. Events after the reporting period

No matter or circumstance has arisen since 31 December 2017 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

Note 18. Reconciliation of surplus/(deficit) after income tax to net cash from/(used in) operating activities

	2017 \$	2016 \$
Surplus/(deficit) after income tax expense for the year	(67,255)	3,464
Adjustments for:		
Depreciation and amortisation	26,884	317
Change in operating assets and liabilities:		
Decrease/(increase) in trade and other receivables	22,307	(139,030)
Decrease/(increase) in prepayments	1,410	(14,824)
Increase in other operating assets	(46,750)	-
Increase/(decrease) in trade and other payables	(29,470)	38,136
Increase/(decrease) in employee benefits	(1,874)	5,378
Increase in other operating liabilities	29,558	169,567
Net cash from/(used in) operating activities	(65,190)	63,008

In the officers' opinion:

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012, the Fundraising Appeals Act 1998 and associated regulations;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

On behalf of the officers



22 March 2018



Gertrude Contemporary
Preston South exhibition
space, 2017.
Photo: Ben Hosking

Gertrude Contemporary 2017 Annual Report

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