

# LIN DEN NEW ART



ANNUAL REPORT > 2019



COVER IMAGE > Alicia King, *Summation of Forces* [installation view], 2019. Image courtesy of the artist.  
Photograph: Theresa Harrison Photography.

IMAGE > Visitors during the opening of Erin Coates and Anna Nazzari's *Dark Water* [installation view], 2019. Image courtesy of the artist. Photograph: Theresa Harrison Photography.

# CONTENT

Artists Thank You	4
About Us	8
Chairperson's Report	12
Director's Report	3
Funders Thank You	16
Development Report	21
Linden Contemporaries Events	22
Linden Contemporaries Thank You	26
Donors Thank You	28
Curators Report	30
2019 Exhibitions Main Space	34
2019 Linden Projects Space	60
Community Engagement Report	67
Events	70
Arts Industry Placement Program	95
Communications Report	96
Volunteers Report	100
Volunteer Thank You	102
Board	104
Staff	106
Audited Financial Accounts	108

## THANK YOU TO OUR EXHIBITING ARTISTS

### *Main Space*



LINDEN POSTCARD SHOW 2018-19 WINNERS >  
WILLIAM EICHOLTZ, DAVID APOSTOL, STEVE  
GLOVER, STEFFIE WALLACE & OWEN HAMMOND  
> LINDEN ART PRIZE 2019 > ANDREW  
ATCHISON, FARNAZ DADFAR, JAYE EARLY,  
TAMMY LAW, SHANE NICHOLAS, PIE RANKINE,  
GEOFF ROBINSON & SIYING ZHOU > ELEMENTS  
> GILLIAN GARVIE, TALLARA GRAY, ROBERT  
KELLY, CASSIE LEATHAM, BEVERLEY MELDRUM,  
REBECCA ROBINSON, LISA WAUP, DOMINIC  
WHITE > DARK WATER > ERIN COATES, ANNA  
NAZZARI > SUB DECORATIVE SEQUENCES > CAT  
HOPE > A RIPPLE AND AN ECHO > LUCRECCIA  
QUINTANILLA > SYMPATHETIC RESONANCE >

MONA RUIJS > LINDEN LOCALS > JASPER CHAN  
> HEAVY LAUNCH > BRODIE ELLIS > BREATH-  
HOLD DWELLING > SIMON FINN > A LONG  
CONVERSATION WITH THE SUN > ALICIA KING  
> LINDEN POSTCARD SHOW 2019-20 WINNERS >  
MARK HOPPER, CHARMAINE & JAKSON KVALIC,  
SAMANTHA MOSES, ROBERT FENTON, GREG  
QUINTON & BIANCA HARRINGTON.

### *Linden Project Space*



CRASHING BY DESIGN > WILLIAM HOLT >  
HIDDEN LIFE, A DOMESTIC STUDY > JULIE  
SHIELS > FOREIGN OBJECTS > TULLY MOORE  
COALESCENCE > ANNETTE CHANG, KATE  
WALLACE, NANOU DUPUIS, NAOMI NICHOLLS,  
POLLY HOLLYOAK & SARAH RANDALL



# ABOUT US

Linden New Art supports brave new art by mid-career artists and engages visitors through inspiring, thought-provoking exhibitions of new work.

## WE

- exhibit quality new contemporary art by mid-career artists
- support and mentor artists engaged with Linden
- connect with our community by providing exhibitions, education and public programs
- operate a well-governed, managed and sustainable organisation.

We acknowledge that we must work together to reduce our impact on the environment. We believe in educating ourselves and our visitors through our program of exhibitions and events, and through meaningful partnerships.



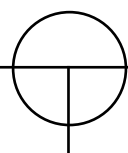
IMAGE > Erin Coates, *Dark Water*, 2019 [installation view]. Image courtesy of the artist. Photograph > Theresa Harrison Photography.



IMAGE > Visitor in front of Farnaz Dadfar's *Linden Art Prize 2019* [installation view]. Image courtesy of the artist. Photograph > Theresa Harrison Photography.



# CHAIRPERSON'S REPORT



The 2019 year has seen Linden settle back well and truly into its landmark building with additional gallery space, improved accessibility and facilities. The renovations made possible through significant investment from the City of Port Phillip have been transformative and enabled us to present outstanding exhibitions and public programs to existing and new audiences. Under the leadership of our Gallery Director, Melinda Martin, the team has delivered a range of new initiatives and significant achievements including:

- the renovation and opening of the Linden Projects Space in August, leveraging a part of the Linden site not previously suitable for exhibitions. This has enabled a finely curated program of artists, affording them the opportunity to exhibit and sell their work.
- the highest number of entries into the beloved Linden Postcard Show, with over 1,200 works on display
- realising the Creative Partnerships Australia Plus1 funding to secure \$25,000 in donations which was matched.
- an increase in the number of Linden Contemporaries members, seven bespoke events during the year and the appointment of Geoffrey Conaghan as our first Ambassador for the program. Geoffrey is a local resident, longstanding supporter of Linden and past Chair and Board member.

- the launch of Linden Locals in-conjunction with past-Board member Todd Beavis, celebrating the stories of locals, artists and visitors and their connection with Linden.
- continuing to build and nurture positive and productive relationships with City of Port Phillip and Creative Victoria as our major funders and to whom we are very grateful for their support. Also, with artists, donors, collectors, festivals, local creative organisations and local venues; all of whom bring to life our exhibitions and programs.

Linden's financial result was a small operating deficit of \$7,515. This result reflects some unexpected costs to the organisation, the impact of which was minimised through careful expense management and a continued focus on income generating opportunities.

I would like to acknowledge the contribution of Paul Banks, our Treasurer for five years and who made a significant contribution to Linden during that time, helping us to navigate many challenges along the way. Scott Thomson joined the Board and Paul Duldig was co-opted to the Board during the year and they are already making their mark, particularly in the areas of strategy, finance and policy. It is difficult to ignore the present time in which I am reflecting on the year that was 2019. We are in the midst of extraordinary times for



IMAGE > Linden New Art Chairperson, Catherine Easton, at the opening of the Linden Postcard Show 2019-20. Photograph > Theresa Harrison Photography.

Linden and indeed the world. The COVID-19 pandemic has changed everything about our lives in a matter of weeks. The gallery is closed, and the Linden team are working from home. 2020 will be a challenging time for Linden, however, it reflects the situation for all arts organisations and artists alike. Yet in the formidable and resilient style that personifies Linden, the team has transformed our connection to community, art lovers and artists, leveraging technology and digital solutions to continue to share our space and the arts. We are open.

I am grateful for the opportunity to have served on the Board for six years and the last 18 months of my term as Chair. I would like to specifically thank our funders and supporters for their unwavering commitment to Linden.

Our Board is an outstanding group of people dedicated to the success of Linden and thank you to Jeremy Blackshaw, Deputy Chair and Phillip Richards, Treasurer for their support during the year. To the many, many artists who have created new work for our exhibitions, thank you. Finally, to Melinda, the team and our volunteers; thank you for the work you do every day to bring to us, insightful, challenging and thought-provoking experiences.

**Catherine Easton**  
**Chair 2019**  
**May 2020**







IMAGE > Guests at the opening of the *Linden Postcard Show 2019-20*. Photograph > Theresa Harrison Photography.

## BOARD MOVEMENTS

Paul Banks stepped down from the role of Treasurer in May 2019 and remained on the Board, to assist our new Treasurer Phillip Richards to transition into the role. Paul completed his term on the Board in August 2019.

We also welcomed two new Board members to the organisation:

> Scott Thomson, Managing Director from Edelman, was co-opted to the Board in April 2019

> Paul Duldig, Chief Operating Officer from Australian National University, was co-opted to the Board in October 2019.

## BOARD MEETING ATTENDANCE

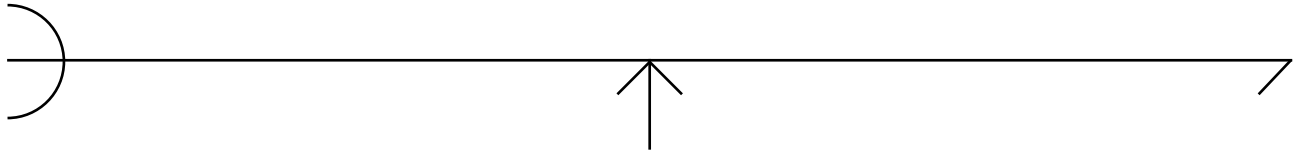
Name	Eligible to attend	Meetings attended
Catherine Easton	9	9
Jeremy Blackshaw	9	6
Paul Banks	6	5
Phillip Richards	9	8
Cr David Brand	9	6
Owen Craven	9	7
Paul Duldig	2	2
Deborah Stahle	9	9
Scott Thomson	9	8
Biheng Zhang	9	8



IMAGE > Guests at the opening of *Elements*, 2019. Image courtesy of the artists and Baluk Arts. Photograph > Theresa Harrison Photography.



# DIRECTOR'S REPORT



2019 saw Linden settle into its beautifully renovated building and begin to plan for the future.

Many of our achievements could not have been undertaken without the incredible support and guidance of Linden's Board, and I thank them for their support.

In 2019, Linden presented sixteen exhibitions displaying 2,335 new artworks by 984 artists. We attracted just under 14,000 visitors to the gallery.

We do this with a team of less than five full-time staff, and I would like to thank the following team members for their hard work, passion for the arts and dedication: Sebastian Haeusler, Juliette Hanson, Chloé Hazelwood, Lyn Johnson, Jasmin McNeill, Hana Vasak & Mathieu Vendeville. Without their skills and expertise, we simply couldn't achieve what we do.

During the year, we continued to present a range of events outside the gallery walls in partnership with Alternating Current Artspace, City of Port Phillip Library Services and The Art Room.

In August we launched an additional space for artists living or working in the southside of Melbourne to exhibit: Linden Projects Space. We thank all the artists

who have exhibited in the space and shared their creativity with the community. We also completed upgrades to our Linden Workshop Space.

Linden regularly surveys our visitors to gain a better understanding of their experience of visiting Linden and we are delighted that on average, 85% of visitors are very satisfied by their visit to Linden. We also gained a better picture of the demographics of our audience and these indicate that:

- 92% of our visitors would recommend a visit to Linden to family, friends or colleagues
- 49% of our visitors came to Linden for the first time in 2019 and 51% were repeat visitors
- 42% reside in the City of Port Phillip and a further 27% live in Metropolitan Melbourne, 14% visited from interstate and 10% overseas
- 36% of our visitors describe themselves as fellow artists, 26% as art collectors and 31% visit while on holiday
- 33% are Baby Boomers, 28% Generation X and 21% Generation Y, and most are women (88%).

We continued to gather data on the visitor experience in the local area to gain a deeper understanding of their behaviour. We are proud to note that Linden is a starting

point for social engagement, and allows for connections between family and friends as well as contributing to health and wellbeing goals.

- 80% of visitors found the experience of visiting the exhibition to be enriching, moving, enjoyable, captivating, awe-inspiring or thought-provoking
- 76% found they gained new knowledge and insights by visiting the gallery and appreciating the ideas explored by the artists on show
- 66% indicated that their mood improved following a visit to the gallery
- 62% of visitors shared their visit with other people and found that the visit provided them with the opportunity to talk more and share ideas
- 43% of visitors had a coffee with friends/family as part of the visit and contributed over \$25,719 to the local economy as a result
- 23% of visitors shared a meal with friends or family and contributed \$79,344 to the local economy
- 18% visited other galleries or museums in the area
- 18% visited the local shops following a trip to the gallery.



IMAGE > Melinda Martin at the opening of Linden Art Prize 2019. Photograph > Theresa Harrison Photography





IMAGE > Linden New Art team Christmas lunch. Photograph > Mathieu Vendeville.

Linden continued to measure the work that we do with artists to gain a deeper understanding of the impact our work has on the careers and lives of the artists exhibiting at Linden. The results indicate that:

- 80% had an extremely positive experience exhibiting at Linden, 100% would recommend working with Linden to another artist or curator and 100% felt that staff assisted them to present a strong exhibition
- 63% found the exhibition enhanced their sense of cultural identity and belonging
- 68% found the exhibition enhanced their existing skills that would be important for their future creative lives
- 83% found the exhibition developed new ways of thinking and understanding.

We are also grateful to Theresa Harrison for the installation and social photography, and Chris Seufert for assistance with the website.

During the year we had some staff changes.

- Tom Pender completed his time with Linden in January 2019 to focus on his art practice and to

take up a role at the Department of Health & Human Services. We thank Tom for his all his assistance with communication and marketing over the time he was part of the team.

- Two of our Gallery Administrators, Madeline Ferme & Sophie Gerhard, completed their time at Linden to take on roles at the National Gallery of Victoria.

We welcomed the following new staff to the team:

- Chloé Hazelwood to the newly created position of Volunteer Officer
- Hana Vasak and Sebastian Haeusler to the roles of Gallery Administrator
- Mathieu Vendeville to the role of Design & Marketing Coordinator.

We look forward to seeing you at the gallery again soon, encourage you to become involved in one of our many events and welcome you to join the conversation about contemporary art.

**Melinda Martin**  
**Director**  
**March 2020**



# THANK YOU TO OUR FUNDERS

*We are incredibly grateful to*



**KEY FUNDER > CITY OF PORT PHILLIP**  
**GOVERNMENT SUPPORTERS > CREATIVE**  
**VICTORIA > AUSTRALIAN GOVERNMENT:**  
**BUILDING OUR FUTURE > PHILANTHROPIC**  
**SUPPORTERS > HELEN MACPHERSON SMITH**  
**TRUST > SIDNEY MYER FUND > ROBERT**  
**SALZER FOUNDATION > PALAIS THEATRE**  
**COMMUNITY FUND > ELWOOD COMMUNITY**  
**BANK > CREATIVE PARTNERSHIPS AUSTRALIA**  
**> CORPORATE SUPPORTERS > GRAVITY DESIGN**  
**> STONE & WOOD > PUNT ROAD > MATSO'S >**  
**DRAWCARD MR MOTO > ZILLA AND BROOK >**  
**MINTER ELLISON > PREMIUM SOUND**

*All of Linden's achievements would not be possible without the generous support we receive from government, philanthropic foundations and individual donors.*



**LINDEN POSTCARD SHOW CORPORATE**  
**SUPPORTERS > PALAIS THEATRE > ELWOOD**  
**COMMUNITY BANK > MELBOURNE SOUTH**  
**ROTARY > MARTIN FOLEY MP – MEMBER FOR**  
**ALBERT PARK > ECKERSLEY'S ART & CRAFT >**  
**SCOUT HOME GOODS > DRAWCARD MR MOTO >**  
**THIS WEEK IN ST KILDA**

**PROJECT PARTNERS** > BALUK ARTS  
CREATIVE VICTORIA > AUSTRALIAN  
GOVERNMENT DEPARTMENT OF  
COMMUNICATION & THE ARTS > AUSTRALIA  
COUNCIL FOR THE ARTS > DEPARTMENT OF  
LOCAL GOVERNMENT, SPORT & CULTURAL  
INDUSTRIES > PORT PHILLIP LIBRARY SERVICES  
> CITY OF PORT PHILLIP > I.E.COMMUNITY >  
ALTERNATING CURRENT ARTSPACE > NATIONAL  
RECONCILIATION WEEK > INTERNATIONAL  
WOMEN'S DAY > CLIMARTE – ART + CLIMATE  
= CHANGE FESTIVAL > MELBOURNE FRINGE  
FESTIVAL > WORLD OCEANS DAY > BLINDSIDE  
THIS WEEK IN ST KILDA > PUT YOUR HEART  
INTO IT > PORT PHILLIP ECO CENTRE  
> NATIONAL GALLERY OF VICTORIA >  
SUSTAINABLE LIVING FESTIVAL



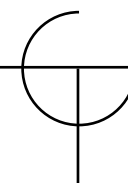
IMAGE > Dominique White, *Elements*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.





IMAGE > Linden Contemporaries event at the home of Susie Nathan. Photograph > Mathieu Vendeville.

# DEVELOPMENT REPORT



2019 saw Linden continue to build upon our fundraising strategy, developing new philanthropic partnerships and welcoming new supporters into our family.

We went out with our new Case for Support in 2019 which was supported by the Creative Partnerships Plus 1 funding program, which matched every dollar we raised up to \$25,000. We were overwhelmed by the generous support we received from our donors and we are excited to report that we exceeded our target, with total funds raised of \$64,000.

The exciting initiative of the Arts Industry Placement Program, in partnership with the University of Melbourne, enabled us to leverage this support and receive an \$80,000 grant from the Helen Macpherson Smith Trust. This grant will enable the project to be delivered over three years and provide an evaluation process and final report that will benefit the whole sector.

Another initiative that received funding support is the planned 2020 event, Dark Water Swim, through the Love My Place funding from the City of Port Phillip. We also received funding from the Palais Theatre Community Fund for the first prize award in the Linden Postcard Show 2019-20. Funding received from the Robert Salzer Foundation will also enable us to deliver a new series of masterclasses with exhibiting artists in 2020.

We had some fabulous adventures with our Linden Contemporaries program, hosting five key events

throughout the year. We began with a visit to the colourful studio of William Eicholtz, followed by a tour of the Lyon HouseMuseum and the recently opened adjacent Housemuseum Gallery with Corbett and Yueji Lyon. We then explored the beautiful contemporary collection of Arthur and Susie Roe in their new home. We looked at different collecting models at Ten Cubed Gallery with owner and Executive Director Dianne Gringlas, and also heard from Emma Crimmings, Director at Artbank on the option of renting contemporary artworks. In October, we visited the private collection of Australian and international artists at Susie Nathan's architecturally designed home. We finished off the year with celebration drinks at the home of Geoffrey Conaghan and Mathew Erbs, where they spoke to the many highlights of their collection and their long-standing connection to Linden. Geoffrey is our inaugural Linden Contemporaries Ambassador and we thank him for his unwavering support of Linden.

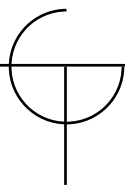
Our sincere thanks to everyone involved in the Linden Contemporaries program and especially to those who so generously open their homes and studios to us.

We look forward to welcoming you all to an event in 2020.

**Lyn Johnson**  
Development Manager  
April 2020



# LINDEN CONTEMPORARIES EVENTS



## WILLIAM EICHOLTZ'S STUDIO TOUR

Tour of William Eicholtz's studio, winner of the 2018 Linden Postcard First Prize. This exclusive event gave a behind the scenes tour of William's studio, and insights into the creative practice of this fascinating artist.

Date: Sunday 10 February 2019  
Time: 3PM to 4PM  
Attendees: 12

## LYON HOUSEMUSEUM TOUR

We enjoyed a guided tour of the private home of Corbett and Yueji Lyon, as well as the newly established public museum. Corbett and Yueji's vision for the new gallery and the artists commissioned for the inaugural exhibition was recently featured in Good Weekend. Guests then relaxed at Cru Bar for drinks and nibbles.

Date: Sunday 14 April 2019  
Time: 1.30PM to 3.30PM  
Attendees: 23

## ARTHUR AND SUSIE ROE PRIVATE COLLECTOR TOUR

Exclusive visit to the private collection of Arthur and Susie Roe. Arthur's journey as a collector is an interesting story and we are delighted to be joined by his wife Susie for an intimate tour of their new home. Arthur and Susie's artworks are regularly borrowed by major galleries across Australia to feature in significant exhibitions. We will enjoy a late afternoon tour with Arthur and Susie as they reflect on what motivates them to build a major private collection, highlighted by key Indigenous works which they will discuss.

Date: Sunday 26 May 2019  
Time: 4PM to 6PM  
Attendees: 36



IMAGE > William Eicholtz studio tour. Image courtesy of the artist. Photograph > Melinda Martin.

## LAUNCH > LINDEN LOCALS AND LINDEN CONTEMPORARIES AMBASSADOR PROGRAM

Launch of Linden Locals and Linden Contemporaries Ambassador Program officially opened by Deputy Mayor, Cr Louise Crawford.

Date: 11 July 2019  
Time: 6PM-8PM  
Attendees: 60

Wonderful idea to celebrate Linden in that context as the local community is so supportive of the gallery.  
Anonymous, 18.07.19

Wonderful to see that Linden is doing so well. Great renovation. So good to see that history is cared for and passed on to the next generations. It brought back many memories of living in St Kilda in 1983 just across the road from Linden; and the talk of when it was to be pulled down. Thank you; it was a moving event for me! What a wonderful place to exhibit art! Each time I visit something new and thought-provoking is happening.  
Anonymous, 12.07.19

The launch was a fantastic, warm and welcoming celebration of the Linden community.  
Anonymous, 18.07.19

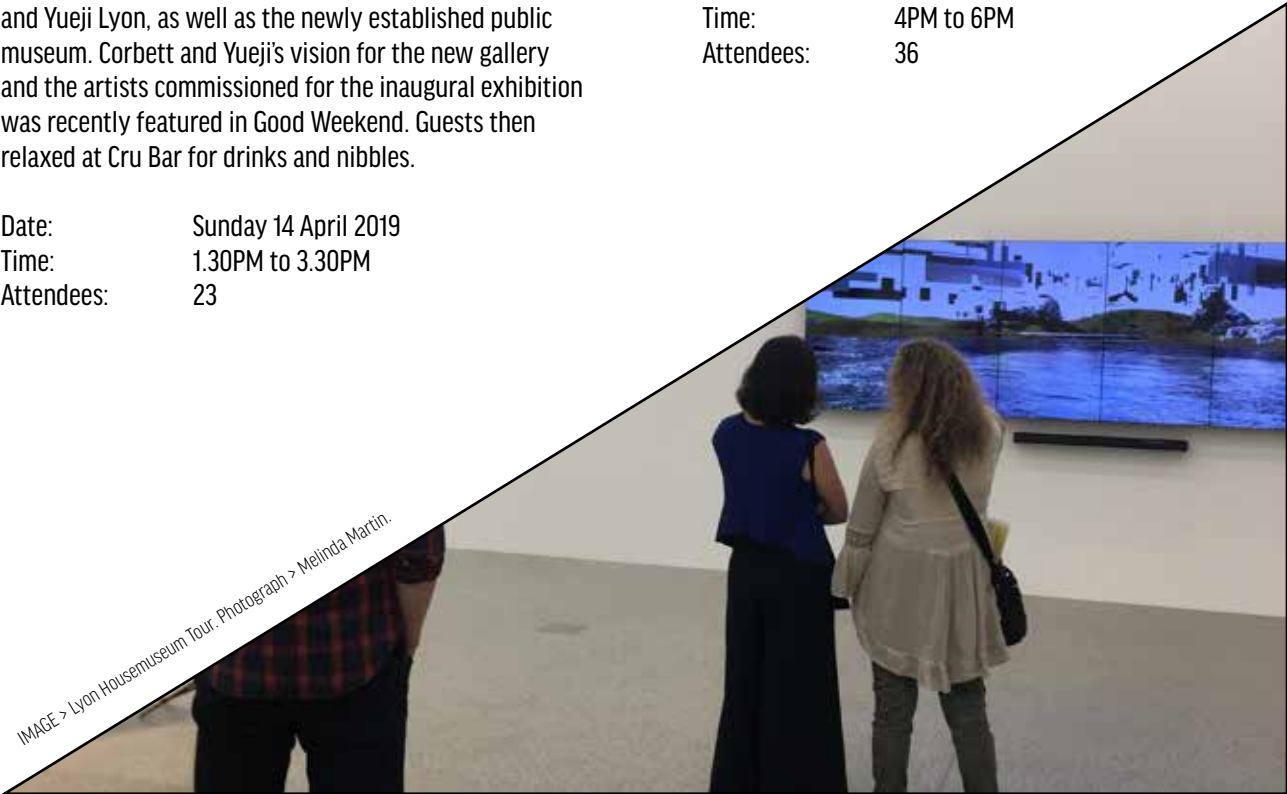


IMAGE > Lyon Housemuseum Tour. Photograph > Melinda Martin.





IMAGE > Linden Contemporaries event at the home of Geoffrey Conaghan and Mathew Erbs. Photograph > Chloé Hazelwood.

## TEN CUBED & ART BANK TOUR

A special Linden Contemporaries event that explores different models of collecting and living with artworks. We will be joined by Diane Gringlas and Ada Moshinsky from Ten Cubed Gallery who have collected ten artists in depth over ten years, and Emma Crimmings, Assistant Director of Artbank Melbourne who will discuss the opportunity of renting artworks to enjoy in your home.

Date: 20 August 2019  
Time: 6.30PM to 8.30PM  
Attendees: 22

## SUSIE NATHAN'S PRIVATE COLLECTION

An exclusive event at the home of Linden Contemporaries member Susie Nathan. Susie will share some of the highlights of her Australian and international collection as we tour through her architecturally designed three level residence. As a special treat on the night you can enjoy a G&T with Mavis. Curious to know who Mavis is? You will need to join us on the night.

Date: 29 October 2019  
Time: 6.30PM to 8.30PM  
Attendees: 36

That was a cracker of an event on Tuesday, Melinda and Lyn – thank you and well done!  
Owen Craven, 31 October 2019

## GEOFFREY CONAGHAN'S PRIVATE COLLECTION

The Private Collection of Linden Contemporaries Ambassador Geoffrey Conaghan. Geoffrey Conaghan's 32-year association with Linden has shaped his aesthetic and built his collection. With no formal art education, he acknowledges Linden's role in developing his appreciation and his eye for art. Many established Australian artists had their start at Linden and his collection reflects the Linden alumni: Callum Morton, Paul Knight, Penny Byrne, Iriana Kanellopoulou, Yvette Coppersmith and Louise Rippert.

Date: 6 December 2019  
Time: 6.30PM to 8.30PM  
Attendees: 44

Wonderful evening! I hope there are more of these in 2020!  
Mike Josephson, 11 December 2019.

## THANK YOU TO OUR LINDEN CONTEMPORARIES



> ANONYMOUS X 2 > PAUL BANKS > TODD  
BEAVIS > JEREMY & CAROLINE BLACKSHAW >  
CHRIS & STEVE BOHAN > ANN BYRNE >  
GEOFFREY CONAGHAN & MATHEW ERBS >  
ANDREW COOK > VIVIENNE CORCORAN >  
CORINA & ALEX COSMA > OWEN  
CRAVEN & SEAN GALLAGHER > JEREMY CUTTS >  
ROBERT LEE DAVIS & ED GLEESON > TRISH  
DELVES > CATHERINE & BRUCE EASTON >  
GINA FISKE > SUE FOLEY > MARIANNE HAY >  
BARBARA HEILEMANN & W. KIRBY CLARK >  
JANE HEMSTRITCH > DAMIEN HODGKINSON >  
LYN JOHNSON > CHARLES & LEAH JUSTIN >

ROD MACNEIL & MIKE JOSEPHSON >  
MELINDA MARTIN > SUSAN NATHAN >  
SONIA & DAVID PAYES > NICK PERKINS >  
DONNA & STEVE PETSINIS >  
KATRINA & JONATHAN RAYMOND >  
PHILLIP RICHARDS & DAN TANG >  
STEVEN RICHARDSON > ARTHUR & SUSIE  
ROE > NORMAN ROSENBLATT >  
ANNE ROSS > DEBORAH STAHL >  
SUSIE & RICHARD STRANGWARD >  
SCOTT THOMSON & MAGNO BARROS > ANGELA  
WOOD > BIHENG ZHANG & MARK GEMMOLA



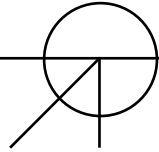
## THANK YOU TO OUR DONORS



> ANONYMOUS > NICHOLAS & HELEN ALLEN >  
PAUL BANKS & NICK PERKINS > JULIE  
BEATTY > JEREMY & CAROLINE BLACKSHAW >  
CHRIS & STEVE BOHAN > DAVID BRAND >  
ANN BYRNE > ZOE BURTON > GEOFFREY  
CONAGHAN & MATHEW ERBS > OWEN  
CRAVEN & SEAN GALLAGHER > CATHERINE  
& BRUCE EASTON > BRUCE & ROZ ESPLIN >  
PETER HANKS QC > MARIANNE HAY >  
LEIGH JOHNS OAM > LYN JOHNSON > JUSTIN  
FOUNDATION > MELINDA MARTIN > SUSIE  
NATHAN > NICOLE NEWMAN > PHILLIP  
RICHARDS > HEDY RITTERMAN > NORMAN

ROSENBLATT > DEBORAH STAHL >  
KYLIE STILLMAN > SCOTT THOMSON >  
ROSEMARY WALLS > DEBORAH WHITE >  
BI ZHANG & MARK GEMMOLA

# CURATOR'S REPORT



This year provided the welcome opportunity to settle in and make the most of our newly renovated home. The ambitious schedule provided visitors with a truly diverse and surprising array of exhibitions and artworks that encouraged new experiences and ways of thinking. Furthermore, we launched the exciting addition of the Linden Projects Space to our exhibition program to provide opportunities to artists and curators living and working in the southside of Melbourne.

The year began with the Linden Postcard Show 2018-19. Over 1,000 artworks were hung according to themes such as: floral, animals, birds, portraits, landscapes and Melbourne scenes. Visitors continued to enjoy the grid format of the exhibition design.

The first new exhibition of the year was the Linden Art Prize 2019. We were delighted to receive scores of submissions, with all of the main Victorian universities represented. After a tough selection process, the work of eight finalists was presented. The works included installation, sculpture, photography, video, painting, performance and ceramics. Two very worthy winners were chosen, with Siying Zhou taking the first prize and Andrew Atchison being awarded the second prize. Both

artists received ongoing mentorship over the course of the year.

Next came an exhibition from Baluk Arts, an Indigenous arts centre based on the Mornington Peninsula. Titled *Elements* and curated by Lisa Waup, the exhibition featured work by six artists from the Baluk studio as well as major bodies of work by Lisa Waup and Dominic White. The exhibition was programmed to coincide with NAIDOC Week. *Elements* was shown concurrently with an exhibition by Perth-based artists Erin Coates and Anna Nazzari, titled *Dark Water*. Featuring a short film, their show also included light boxes, drawings and an array of wonderfully grotesque sculptural props from the film. One of the major works from this show went on to be included in the 2020 Adelaide Biennial, *Monster Theatres*.

At the end of June, we opened three solo exhibitions by artists working with sound. Esteemed academic, musician and composer Cat Hope presented a graphic score that ran the lengths of the walls, as well as exploring the physical and psychological impact of low frequency sounds in an exhibition titled *Sub Decorative Sequences*. Lucreccia Quintanilla's exhibition *A Ripple* and an *Echo* explored the hierarchies of sound in urban



IMAGE > Visitor at the opening of the *Linden Art Prize*, 2019. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

environments and natural forms of amplification. Mona Ruijs composed a sound meditation with gongs that visitors could experience by laying down in the gallery. Overall, these exhibitions encouraged visitors to experience the gallery spaces in a more interactive way and to shift their focus from the visual to the felt and heard.

In August, the Linden Projects Space opened to the public with a solo show by local artist William Holt, which was presented as part of the Melbourne Fringe Festival. This was followed with solo exhibitions from local photographer Julie Shiels, and Tully Moore in collaboration with Blackartprojects. The final show for the year was a group exhibition from Alternating Current Art Space that showcased the work of the six artists who make up their board of directors.



Following this, we presented three solo exhibitions by artists Brodie Ellis, Simon Finn and Alicia King. These artists explored possible dystopian futures resulting from our overuse of the world's natural resources and the destruction of the environment. The exhibitions were timely given the increased social and political focus on climate change and the need to reduce our use of plastics.

Rounding out the year, the Linden Postcard Show 2019-20 opened with great success. We had a record number of entries for this show with over 1,200 works on display. The exhibition design was inspired by the colour spectrum, with works grouped by colour creating a continuous tonal shift that led visitors through the spaces.

Government representatives, arts industry professionals and local businesses were generous in their support throughout the year. They include:

- Charlotte Christie, former Exhibitions Manager at Koorie Heritage Trust, and Claire Watson, former Curator Bundoora Homestead, and Linden New Art Board Member Owen Craven for shortlisting the finalists of the Linden Art Prize 2019
- Mark Feary, Artistic Director, Gertrude Contemporary and Lisa Sullivan, Senior Curator of Geelong Gallery for judging the Linden Art Prize 2019

- Patricia Piccinini for opening the Linden Art Prize 2019
- Rebecca Coates, Director of Shepparton Art Museum, who opened the Elements and Dark Water exhibitions
- Bronwyn Johnson, Executive Director and Producer for CLIMARTE, who opened the exhibitions by Brodie Ellis, Simon Finn and Alicia King.
- Alison Inglis and Guy Morrow from the University of Melbourne for their support of the Arts Industry Placement Program.
- Jane MacFarlane, CEO, Helpmann Academy for her support of Jonathan Kim's exhibition Encounter in the Linden Projects Space.
- Julie McLaren, Curator, Art Gallery of Ballarat, and Phillip Adams, Artistic Director, Phillip Adam's Balletlab for judging the Linden Postcard Show 2019-20.
- William Eicholtz for speaking at the Linden Postcard Show 2019-20 VIP preview
- Simon Abrahams, Creative Director & CEO of the Melbourne Fringe Festival for opening the Linden Postcard Show 2019-20

**Juliette Hanson**  
**Curator**  
**March 2020**

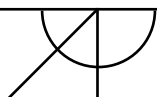


IMAGE > Geoff Robinson, *Itinerant Sound Performance*, 2019. Image courtesy of the artist. Photograph > Jasmin McNeill



# LINDEN POSTCARD SHOW 2018-19

23.11.18 > 10.02.19



Since 1990, this much-loved open-entry small artwork prize exhibition has been providing artists - from emerging to established - the opportunity to present their artwork on the walls of Linden New Art's beautiful Victorian-era building.

All artworks in the Linden Postcard Show measure a perfectly collectible 8 x 10 inches. There is no set theme and artists can submit up to 4 artworks, which must have been completed in 2018.

All artworks are for sale, so visitors can buy a mini-masterpiece and support a living artist!

Visit the online catalogue [here](#).

The Linden Postcard Show 2018-2019 judges were:

- Lucie McIntosh, Artistic Director, Blindside
- Bryony Nainby, Former Director, Benalla Art Gallery
- Penny Teale, Curator, Bunjil Place Gallery.

The winners:

1. Linden Postcard Award - \$5,000 cash prize. Winner > William Eicholtz, Under the Topiary-Minotaur, 2018, ceramic & mixed media.
2. Elwood Community Bank Artist Encouragement Award - \$1,500 cash prize. Winner > David Apostol, Untitled 0665 33/A, 2018, photograph
3. Palais Creativity Award - \$1,000 cash prize. Winner > Steve Glover, Inward Bound 2, 2018, oil on canvas.
4. Member for Albert Park Award - \$600 cash prize & image reproduced on a greeting card. Winner > James Raju, Across the Tracks, 2018, photograph.
5. Eckersley's Art & Craft Best Landscape in Show - \$500 voucher for use in store. Winner > Steffie Wallace, Desert Dawn, Central Australia 2, 2018, oil on wood.
6. The Peoples' Choice Award - \$250 Palais Theatre Voucher. Winner > Owen Hammond, White Rock, 2018, mixed media.

IMAGE > Guests at the opening of the Linden Postcard Show 2018-19.  
Photograph > Theresa Harrison Photography.



IMAGE > Linden Postcard Show 2018-19 [installation view].  
Photograph > Theresa Harrison Photography.

## VISITOR COMMENTS

*Enjoyed it immensely*  
Anonymous, 09.02.19

*So pleased I saw the exhibition ... it was wonderful as is the house, gallery and setting. I will return. (Queensland)*  
Sharon, 31.01.19

*Wish I'd come sooner, so inspiring, filled my heart and my mind*  
Anonymous, 10.02.19

## MEDIA COVERAGE

*From about 1000 entries, first prize was awarded to mid-career artist William Eicholtz for his work Under The Topiary-Minotaur. "I find the size limitation is a unique challenge and a real instigation for new playful ideas," he said.*  
"Size Matters at Linden New Art", Caulfield Glen Eira Leader, 18.12.18

*This annual exhibition, now in its 28th year, offers a 'snapshot' of Australia's artscape by dint of its open-door policy: the only rule for entry is that the artist must be Australian and that the work must be 8 x 10 inches.*  
"The Best Exhibitions to see in Melbourne This Month", Time Out, 9.1.2019



# LINDEN ART PRIZE 2019

23.02.19 > 28.04.19

P

The Linden Art Prize is a non-acquisitive contemporary art award established for artists graduating from a Masters' or PhD from a Victorian university. The award was established to celebrate excellence and nurture a new generation of artists who have recently completed postgraduate study.

The 2019 Linden Art Prize finalists: Andrew Atchison, Farnaz Dadfar, Jaye Early, Tammy Law, Shane Nicholas, Pie Rankine, Geoff Robinson and Siying Zhou.

**Andrew Atchison** holds a Master of Fine Art from Monash University. Atchison presented two sculptural works, one of which was a three-metre wide white mobile that hung from the ceiling in gallery one. His works aimed to represent queerness in an abstract way and to show that queer subjects are complex and multi-dimensional.

**Farnaz Dadfar** holds a Master of Fine Art from the VCA. Dadfar works across many different media using a system of multilayered reproduction. She presented a selection of kaleidoscopic and highly saturated images, including a painted canvas, digital prints on aluminium, and a site specific piece painted directly onto the wall in gallery six, embellished with intricate cut-outs.

**Jaye Early** holds a PhD from the VCA. Early's current video practice explores the emotional anxieties associated with living in a late-capitalist society. Combining self-mockery and sincerity, Early uses himself as subject matter and considers his own body as a site and surface for art making. Early presented two video works that examined how the boundaries between our private and public lives have become increasingly problematised within our networked and confessional-like society.

**Tammy Law** holds a PhD from RMIT. Law uses photography to explore the dualities that surround the idea of home, including presence and absence, permanence and impermanence, belonging and displacement. Law presented a photobook, two framed prints and a large paste-up photographic piece that stretched the length of gallery two. Images of stateless environments have been combined with domestic spaces to develop new understandings of the multidimensional complexities of being a refugee.

**Shane Nicholas** holds a Master of Fine Art from the VCA. Nicholas's work explores current smart technologies to show how human subjects can be viewed by systems of online surveillance. His two sculptures were produced using 3D scanning of the artist's body, 3D printing, rescanning and reprinting. The sculptures reflected the fundamental contradictions and errors inherent in systems of online surveillance.

**Pie Rankine** holds a Master of Fine Art from La Trobe University. Rankine's work, which included a series of animal ceramics, was deliberately installed in the corridor, causing a blockage in that space. Her work is about the profound effect that moving from the city to live in the bush had on Rankine's art practice. Each element of the installation was arranged so as to suggest the movement of bodies through boundaries and territory.

**Geoff Robinson** holds a PhD from Monash University. Robinson presented an ongoing project titled *Itinerant Sound*; a site-specific performance work that explores time, space and sound at various sites. The work is guided by the distinct geography and history of each



IMAGE > Siying Zhou, winner of the *Linden Art Prize 2019* [installation view].  
Image courtesy of the artist. Photograph > Theresa Harrison Photography.



IMAGE > Andrew Atchison, *Figure in the Round (Mobile)* [installation view], 2018. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

site, and participants follow instructional scores to ring hand bells throughout the performance. The work was presented through a series of performances throughout the period of the exhibition, taking place on the St Kilda foreshore.

**Siying Zhou** holds a Master of Fine from the VCA. As a Chinese-born Australian, Zhou perceives the world to be a multifaceted place where ideas vary, and conflicting sets of knowledge, histories and ideologies emerge. Her sculptural installations and video works play on ambiguous cultural definitions and multiculturalism to tease out the intricacies of cultural difference that play out in everyday life.

## WINNERS & PRIZES

- Linden Art Prize > \$10,000 + tailored mentoring > WINNER: Siying Zhou
- Linden New Art Inc. Board Encouragement Award > \$2000 + tailored mentoring > WINNER: Andrew Atchison

## SHORTLISTING JUDGES

- Owen Craven, Senior Curator, UAP
- Charlotte Christie, Curatorial Manager, Koorie Heritage Trust
- Claire Watson, Senior Curator, Bundoora Homestead

## JUDGES

- Mark Feary, Artistic Director, Gertrude Contemporary
- Lisa Sullivan, Senior Curator, Geelong Gallery

## VISITOR COMMENTS

*Interesting works, beautiful building.*  
Anonymous, 29.03.19

*Nice to see diverse media of student work.*  
Anonymous, 16.04.19

*Wonderful exhibition! Winners, congratulations! Loved Andrew's mastering of different media. Love the pink man!*  
Mary K, undated.

*Very interesting! It shows art has many forms.*  
(Netherlands) Keon, 21.03.19

## MEDIA COVERAGE

See the best of the best: Andrew Atchison's large-scale sculptures that explore queer identity, Farnaz Dadfar's edgy wallpaper installation and Jaye Early's Indigenous video work that explores stomach-knotting confession in the public space.  
"Hot 4 Show-Offs", Herald Sun, 9.3.2019

2019 marks the fourth Linden Art Prize...The exhibition presents the artworks of 8 finalists, all of which address a broad range of social, political and personal histories and represent a diverse range of cultural backgrounds...  
"Art Beat: Every Art Show You Need to See in February", Urban List, 8.2.2019



# BALUK ARTS > ELEMENTS

04.05.19 > 23.06.19

This group exhibition showcased works made by artists from Baluk Arts. Baluk Arts is a 100% Aboriginal owned and operated non-profit Victorian Aboriginal arts organisation based in Mornington. Baluk artists are from diverse Aboriginal backgrounds from all over Australia and the artworks created reflect themes of identity in a contemporary context through strong artistic practices that help support cultural and creative well-being.

Featuring artists Lisa Waup and Dominic White, the exhibition also included works by six selected artists from the Baluk studio. Curated by Lisa Waup, this exhibition explored the concepts of the vessel, places of belonging, loss and motherhood. Through sculpture, prints and textiles, the artists responded to ideas around what they carry and what they have let go.

Lisa Waup presented a series of screen-printed works on paper and tapa cloth, printed at Spacecraft Studio with Stewart Russell, Danica Miller, and Clara Gladstone. These printed images represented protective shields. A dual-sided woman made from printed tapa cloth and natural materials sat in the bay window of gallery one. This work represented Lisa's two mothers, her adopted mother holding her as a baby and the second figure representing Lisa's birth mother, with empty arms, having let her go. Scattered coolamons made from natural materials and discarded objects, found and repurposed, represented the children that have been left, stolen and lost from home, history and Country.

Dominic White presented a series of wall-mounted sculptures, most of which took the form of ships, made from a range of cast and carved forms in wood and bronze with feathers, natural minerals and kelp. These

were presented alongside a series of prints that explored White's identity, relating to place and skin. White's poignant work was created in conjunction with the artist's research into his Tasmanian Aboriginal heritage and the history of the Furneaux Group of Islands in the Bass Strait.

Baluk Arts artists Gillian Garvie (Wiradjuri – NSW), Tallara Gray (Yadhaigana People - Cape York), Robert Kelly (Wathaurong – VIC), Cassie Leatham (Taungurung/ Wurundjeri – VIC), Beverley Meldrum (Wirangu – SA), and Rebecca Robinson (trawlwoolway/Koorie – TAS, VIC) explored their connection to Country through stories that emerged through their engagement with natural elements and materials. The fragility and strength of our planet was also explored, and the materials used by the artists were inspired by the fundamental elements of nature – Earth, Air, Fire, Water, Wood and Metal. The works included possum skin capes, wood carvings and shells cast in bronze, along with ceramics.

This exhibition is presented as part of ART+CLIMATE=CHANGE 2019.

## VISITOR COMMENTS

*Fabulous Indigenous – Baluk Arts – exhibition and speaking with Dominic.*  
Anonymous, 18.05.19

*Stunning, Lisa Waup is queen, Lisa Waup is iconic!*  
Dehanne, undated.

*My dearest Dominic, Thrilled, proud and so very pleased to*

*have you explore with us! Many thanks ... sister from the country across the water x*  
Naomi and Jason 18.05.19

## ARTIST IMPACT

The following statements were made specifying what the respondents had gained from exhibiting at Linden:  
An amazing amount of confidence in myself as a First Nations artist and being able to exhibit at such a well-known gallery. More networks in the visual arts community. Also, in preparation for the exhibition I needed to communicate ideas with my family, and it's brought us closer together. The same with my 'art family' at Baluk, it's been fantastic to share such personal art journeys with them all. AND to use bronze was incredible! Having Brendon help was fantastic, knowing others had faith in your artwork and wanted to collaborate was such a good experience.

## MEDIA COVERAGE

*A collaboration from the Baluk studio explores belonging and loss, exhibiting inspiration from the earth's elements. From sculptures to textiles, Elements, expresses the thoughts of urban Aboriginal artists.*  
"What's On", The Age, 05.05.2019

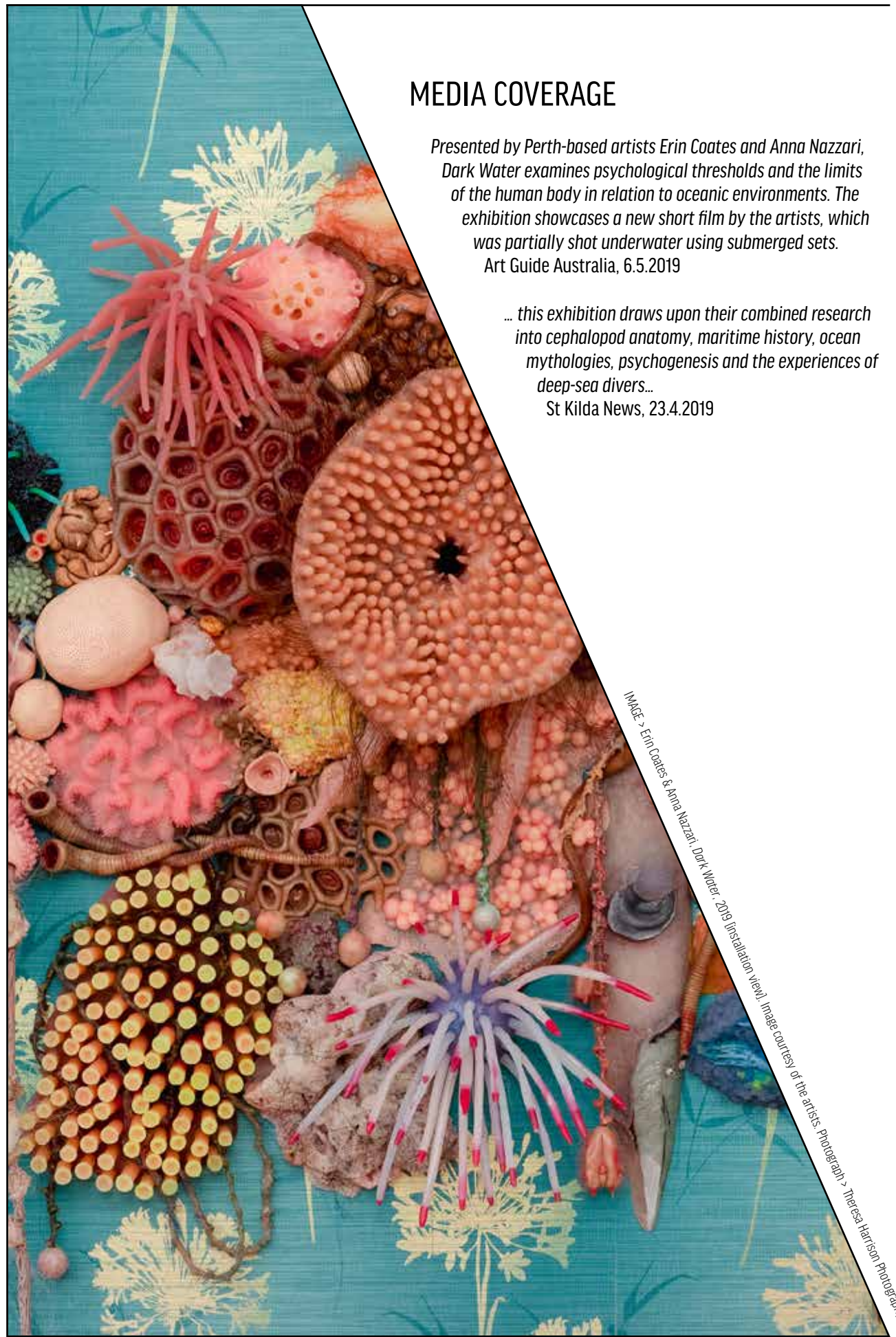
*...The exhibition showcases sculptures, prints and textiles - that explore themes of loss, motherhood, places of belonging and the concept of the vessel. Through their work, the artists have responded to the idea, of what they carry and what they have had to let go.*  
"Linden New Art to exhibit Elements by Baluk Arts", Theatre Now, 4.4.2019

*Created to encourage family groups and members of the Stolen Generation to reconnect with their culture and express their family histories through art, Baluk Arts' new group exhibition uses materials inspired by the fundamental elements of nature – earth, air, water, fire, wood and metal – to explore issues surrounding loss, motherhood and places of belonging.*  
"Baluk Arts: Elements", Time Out Melbourne, 29.4.2019

IMAGE > Lisa Waup, *Elements*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.







## MEDIA COVERAGE

Presented by Perth-based artists Erin Coates and Anna Nazzari, *Dark Water* examines psychological thresholds and the limits of the human body in relation to oceanic environments. The exhibition showcases a new short film by the artists, which was partially shot underwater using submerged sets. Art Guide Australia, 6.5.2019

... this exhibition draws upon their combined research into cephalopod anatomy, maritime history, ocean mythologies, psychogenesis and the experiences of deep-sea divers...  
St Kilda News, 23.4.2019

IMAGE > Erin Coates & Anna Nazzari, *Dark Water*, 2019 (installation view). Image courtesy of the artists. Photograph > Theresa Harrison Photography.

# ERIN COATES & ANNA NAZZARI > DARK WATER

04.05.19 > 23.06.19

Presented by Perth-based artists Erin Coates and Anna Nazzari, *Dark Water* examined psychological thresholds and the limits of the human body in relation to oceanic environments. The exhibition showcased a new short film by the artists, titled *Dark Water*, which was partially shot underwater using submerged sets. The exhibition also included works on paper, silicon and ceramic sculptures and scrimshaw (etched whale teeth). This new interconnected body of work drew on the artists' research into marine flora and fauna and the experiences of deep-sea divers, to explore familial trauma and the dissolution of the human psyche in a strange waterlogged architectural space.

The artists' collaborative practice seeks to examine how the film genres of body horror and Australian Gothic can be magnified to question our relationship with, and impact on, the natural world. The exhibition was also driven by a desire to inspire amazement about the ocean and marine life, and to encourage everyone to respect and protect our oceans.

Erin Coates: I was born in the coastal town of Albany and my family has a long history of sea faring. My dad was a professional shell diver and we had lots of relics from wrecks, whale teeth and other marine curios in the house, so I grew up surrounded by objects and stories from the ocean. Nowadays I spend a fair amount of time in the water, and I have an endless fascination for the physiology of marine species. My fear is not of what is in the ocean, but what effect humans are having on it.

Anna Nazzari: The ocean is a significant presence within our work. We are concerned about its degradation and ongoing survival, but also entranced by its sublime traits

and abundance of mysterious species. In this body of work, all of our sculptures have arisen out of things we have witnessed snorkelling and free-diving.

*Dark Water* was supported by the Australia Council for the Arts and the Department of Local Government, Sport and Cultural Industries.

## VISITOR COMMENTS

Very evocative and inspiring, moving and thought-provoking. Really enjoyed the combined presentation of objects, drawing & film.  
Anonymous, undated

Love it  
A and C, undated

Very interesting abstractions from nature, metaphoric & poetic  
Anonymous, undated

Coming from Hong Kong - *Dark Water* - Amazing exhibition!!  
Dean, undated.

## ARTIST IMPACT

As a WA artist this has grown my profile interstate. Showing at Linden allowed me to create an ambitious body of work shown in a professional gallery, and to connect with new audiences. It was also an excellent opportunity to show at the same time as local VIC artists and make new connections.



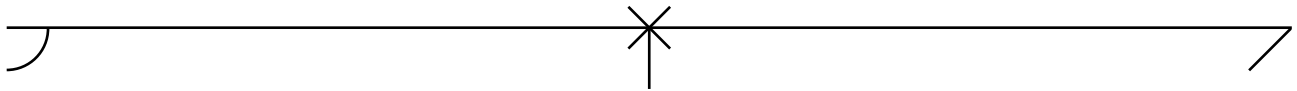


IMAGE > Cat Hope, *Sub Decorative Sequences*, 2019, [instalaltion view]. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

# CAT HOPE

## > SUB DECORATIVE SEQUENCES

29.06.19 > 01.09.19



Cat Hope is an esteemed academic, composer, musician, songwriter and performance artist. Hope created a unique graphic score that ran the length of the walls in gallery one. A graphic score represents music through the use of visual symbols, outside of traditional music notation. This score was performed four times over the source of the exhibition, and each performance was very different. Graphic notation allows for a broader range of interpretation and improvisation, which is part of the appeal for Hope.

Hope's score was inspired by the decorative aspects of Linden's heritage interior including the colours found in Linden's interior, particularly on the fireplace tiles, as well as the shape of the fireplaces, the ceiling roses and architraves. The architectural design of the gallery provided both an aesthetic and sonic starting point for the compositions, as well as having a profound effect on the way that the sound was heard when performed in the space. The physical shape of the gallery has a unique resonant frequency that affected the quality of the sounds when performed. In effect, the work created a feedback loop between the architecture, the score and the sound of the performance.

The lines of the graphic scores led visitors into gallery four where a large bass amplifier was spot lit in a dimly-lit room. This amp emitted deep sub-tones, which were represented by continuous light pink lines in the graphic score. The sub-tones were felt by the body as vibrations, making this an immersive and intense experience. Low frequency sound has been a constant source of inspiration for Hope, who engages with it conceptually or literally in all her compositions, improvisations and installations.

### VISITOR COMMENTS

A peaceful experience. Enlightening and thoughtful. Can't wait to see the special event. Anonymous	Very creative! This is my first time in a "sound gallery" and I really enjoyed it! Anonymous
Unique, I have never seen anything like it Anonymous	What a great discovery as we wandered St Kilda! Anonymous 15.9.19

### ARTIST IMPACT

*I gained an opportunity to create new work, to show to new audiences.* Cat Hope

### MEDIA COVERAGE

*Cat Hope is a composer, musician, songwriter and performance artist. Sub Decorative Sequences is inspired by the decorative elements of Linden's heritage interior. A unique graphic score will run the lengths of the gallery walls and act as enlarged musical notation that will be interpreted by musicians in a series of live performances...* "Sub Decorative Sequences", Art Guide Australia, 24.06.2019

*You can hear the gallery walls reverberate in the performances of Sub Decorative Sequences by Cat Hope. This music was inspired by the ornamental elements of Linden's interior and exterior design. Hope has created graphic scores that will be performed by musicians in a series of special events.* "Sub Decorative Sequences by Cat Hope", Weekend Notes, 20.7.2019

# MONA RUIJS

## > SYMPATHETIC RESONANCE

29.06.19 > 01.09.19

Mona Ruijs creates and performs sound baths and sound meditations featuring gongs. Ruijs created and recorded a new composition that visitors experienced in the gallery by sitting or lying down to be immersed in the sound and vibrations. Ruijs also made a vibro-acoustic bed that visitors could lay on. Speakers placed underneath the bed produced strong vibrations that visitors could feel all along their bodies when laying on the bed. This work was presented in gallery two in very low light with a slowly flickering projected light pattern on the ceiling.

Sound baths have evolved from the knowledge and practices of ancient civilizations in China, Egypt, Greece and India, that explored the possibilities of sound and its potential to be used as a form of self-healing. Sound bath participants variously report powerful bodily sensations and meditative states often accompanied by rich imagery, visions and insights. Upon finishing a session most people feel a deeper sense of relaxation and connection to self.

### VISITOR COMMENTS

*A peaceful experience. Enlightening and thoughtful. Can't wait to see the special event.*  
Anonymous, undated

*Loved the meditation room – sub sonic sounds*  
Anonymous, undated

*I liked the art and also to draw here.*  
Ian (7 years old)

*Enjoyed another meditation experience and found it very relaxing.*  
Camelia Tan

### ARTIST IMPACT

*I was able to exhibit with respected artists.*  
Mona Ruijs

### MEDIA COVERAGE

*...the gallery is encouraging visitors to sit or lie down to fully experience the sounds and vibrations of Mona Ruij's gong compositions. Ruijs will also perform sound baths and meditations through the exhibition...*  
Polly Simons, "Prick up your ears and take in the Art", Time Out, 20.6.2019

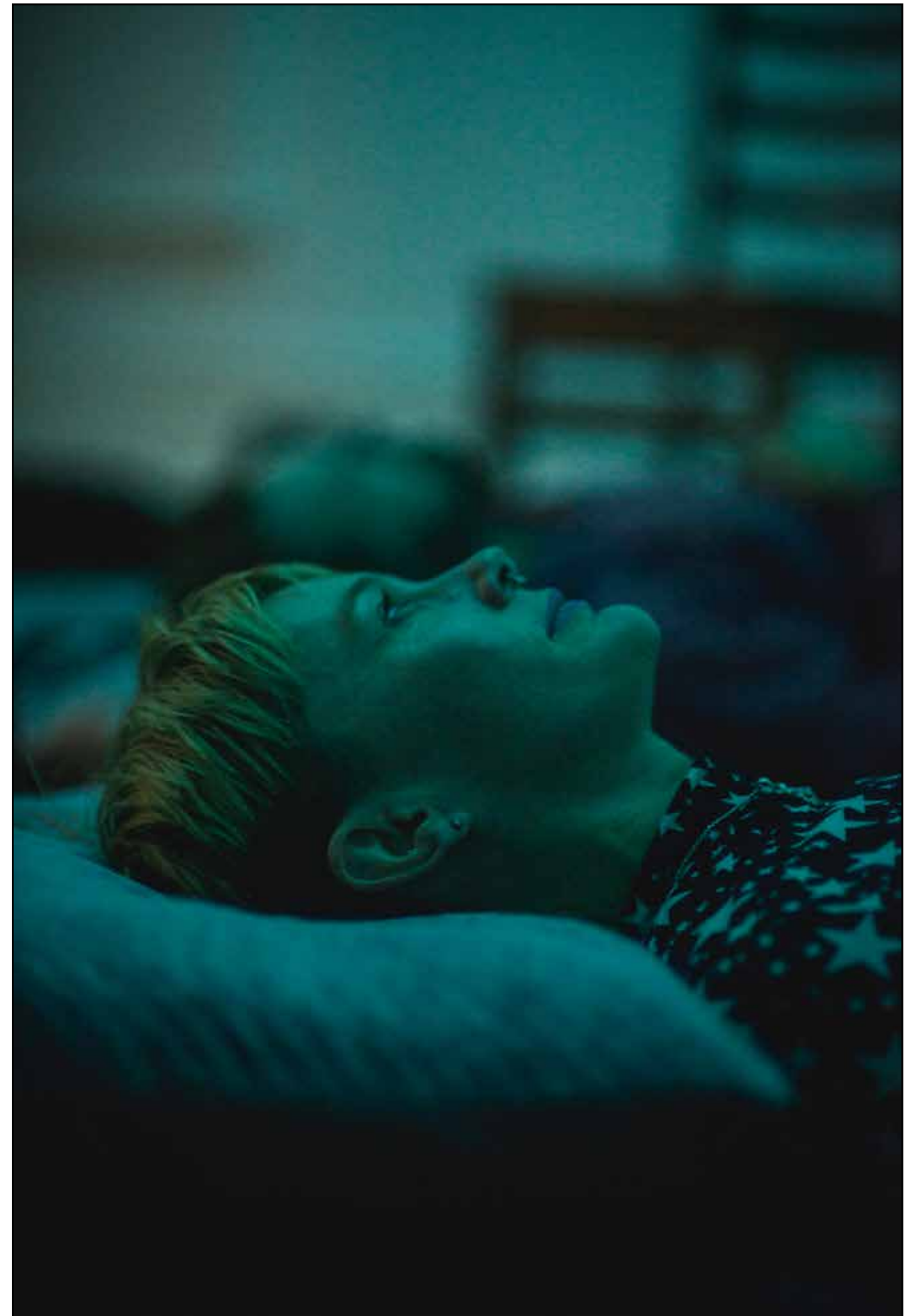


IMAGE > Guests at the opening of Mona Ruij's exhibition *Sympathetic Resonance*, 2019. Image courtesy of the artist. Photograph > Theresa Harrison Photography.





IMAGE > Lucrecia Quintanilla, *A Ripple and an Echo*, 2019, [installation view]. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

# LUCRECCIA QUINTANILLA > A RIPPLE AND AN ECHO

29.06.19 > 01.09.19

Lucrecia Quintanilla makes work that explores structures of amplification, both natural and technological. Her works draw our attention to sounds that might otherwise go unnoticed and explore the way that sound can carry memories. Quintanilla's compositions are influenced by dub production techniques, such as echo, delay and reverb.

By exploring an auditory installation of sculptural forms, visitors could hear the differences between the sound and volume of native and introduced species of animals, as well as the cacophony of voices and cultural sounds that exist in contemporary Melbourne society. In gallery six, the installation included composition that featured recordings of sounds from the local area including birds and the ocean. The compositions were played on four broken mobile phones placed inside vessel-like sculptures, which act as speakers. The form of each vessel has been specifically calibrated to amplify the sound emanating from within, which essentially relied on the production of echoes. The sculptures were based on the forms of Pre-Colombian archaeological vessels, in particular the conch flute (or sea-shell trumpet). The internal structure of a conch shell, which looks like a spiral shape when bisected, is the same as the internal structure of a speaker, both of which also bare a resemblance to the human ear.

The layering of metaphor with rich imagery is a key characteristic of Quintanilla's practice. These layers include personal memories that have contributed to her passion for sound. The work presented in gallery seven bares reference to Quintanilla's grandfather, who was a musician. He transformed his walking stick into a flute which he could play. Quintanilla presented a recorded composition of flute being played and a sculpture of the flute that was reminiscent of an archaeological object, discovered, exhumed and segmented.

## VISITOR COMMENTS

*Astounding*

*A lovely escape to a peaceful beauty, thank you.*

Robin (Canada)

*Amazing art and fascinating things*

*Unique, I have never seen anything like it*

All anonymous, undated

*What a great discovery as we wandered St Kilda!*

Anonymous 15.9.19

## ARTIST IMPACT

*I gained exposure of my art practice, great documentation and feedback.*

Lucrecia Quintanilla

## MEDIA COVERAGE

*...Quintanilla seeks to broadcast the hidden sounds that are present in the world we live in, those we do not hear, obscured by the noise around us...*

"Lucrecia Quintanilla: A ripple and an echo", Art Almanac, 29.07.2020

*...Looking at how sound and music influence art making and storytelling, in a Ripple and an Echo, Quintanilla highlights the sounds of nature within the urban environment of Melbourne. Influenced by dancehall, reggaeton and dembow, Quintanilla has layered outdoor recordings of "all the incidental sounds we take for granted", with "dance music and ambient sounds", to create an auditory narrative about how we indirectly connect to place.*

"Lucrecia Quintanilla: A Ripple and an Echo", Art Guide Australia, 06.08.2019

# LINDEN LOCALS

29.06.19 > 01.09.19



Linden Locals is a project to celebrate the many people – visitors, artists and locals – that make Linden New Art what it is today. On one of our busiest days of the year, we asked our Linden Locals to share their stories about Linden to celebrate a new era in our rich history with the return to our newly renovated St Kilda home. As a leading public gallery, we connect our community with like-minded people, contemporary art, bold ideas and interesting conversations. Our locals travel from far and wide. Some have grown up running through our gardens, others have exhibited their art on our gallery walls, and some have visited to impress their dates.

Linden Locals is presented by Linden New Art in partnership with i.e. community.

## VISITOR COMMENTS

*My friends are in the pictures. What a surprise. Love this place*  
Monica

*Thank you, Linden, for honouring the rich history of St Kilda. As a resident its lovely to take drawing classes, experience contemporary art and visit with family and friends. This meeting place encourages cultural and community building. We are very lucky. Keep up the great work!*  
Anonymous

*I love Linden. I've been coming here for years. I live just around the corner so whenever there is a new exhibition, I opt in. Always a wonderful adventure to see the work of inventive, thought provoking and amazing artists. Linden is like a treasure box you never know what gems you will find – thank you*  
Anonymous



IMAGE LEFT > Linden Locals, Joyce, 2018. Image courtesy of Linden New Art & i.e. community. Photography: Jasper Chan.

IMAGE RIGHT > Linden Locals, Amy, Georgia, Keiran and Phil, 2018. Image courtesy of Linden New Art & i.e. community. Photography: Jasper Chan.





IMAGE > Brodie Ellis, *Heavy Launch*, 2019, [installation view]. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

# BRODIE ELLIS > HEAVY LAUNCH

07.09.19 > 10.11.19

Brodie Ellis questions the optimistic belief that technological advancement will save us from ourselves as our environment is destroyed and our resources run out, as well as the danger of pursuing progress for its own ends or for financial gain. Ellis' work also encourages discussion as to how we can live in a more harmonious way within our varied ecosystems.

Ellis presented an installation of sculptures and video works that explored the future possibility of leaving earth to visit or live on other planets. In gallery one, Ellis built a replica of SpaceX's Falcon Heavy, the world's most powerful rocket built to take people to Mars. Ellis sculpture was one-tenth the size of the original and it was made from natural materials including wood, hessian and clay. The effect was that visitors encountered a possible future, where the Falcon Heavy is grounded, an obsolete and decaying shell, its colonising mission abandoned. This was shown alongside a film of rocket launches in slow motion. The footage, which was sourced online from NASA's documentation of their launches, captured the intensity and awe-inspiring power of the rockets, while also showing the immense amount of fuel, resources and materials that are used in the process.

In gallery four, Ellis presented a second projected film. In July 2019, Ellis travelled to Point Lowly, South Australia, to document the lives of the Giant Cuttlefish (*Sepia Apama*). This work documented the male cuttlefish competing for mates by creating colourful displays, as well as their incredible ability to camouflage. This work questioned how our own world can seem so alien and unfamiliar and asks us to look closer at the web of life that binds us to this planet.

## VISITOR COMMENTS

Dearest Brodie, how beautiful! I was mesmerised by the video of the cuttlefish. Much love.  
Clara, Dave, Tilda, & Emily, 03.11.19

## ARTIST IMPACT

The following statements were made specifying what the respondents had gained from exhibiting at Linden:

*Mid-career exposure. A platform to discuss climate change and environmental/cultural concerns & ideas. An opportunity to scale up my practice as a multi-disciplinary artist (video, sound, sculpture & painting)*  
Brodie Ellis

## MEDIA COVERAGE

*... Ellis uses sculpture, video and sound installation in order to criticise the unrealistic expectations and hope placed upon space travel...*  
"Dystopian Future, Linden New Art", Arts Hub, 24.09.2019

*Brodie Ellis... beautifully abstracted fragments of dozens of rocket launches are blended together in a fluid animation that focuses on jet propulsion and the burning of resources. The sculptural components reference design elements of Space X's Falcon Heavy, the most powerful operational rocket in the world, which holds contracts with the US defence force.*  
"Brodie Ellis > Heavy Launch", Art News Portal, 09.09.2019

# SIMON FINN

## > BREATH-HOLD DWELLING

07.09.19 > 10.11.19



Simon Finn creates multimedia installations, including video, drawing and sculpture that are informed by his professional experience in architecture, visualisation and free-diving. Finn is interested in mapping the impact of various forces within oceanic and man-made environments. He harnesses physics, technology and emotion to generate images of hypothetical destruction and regeneration. Finn is a sessional lecturer and resource developer at Deakin University and RMIT (Specialised Communication in the School of Architecture), where he is also currently a PhD candidate in Art.

Finn's exhibition reflected his research project which looks at the possibility of building an underwater structure, made from large re-purposed plastic blocks that would provide a space for free-diving, as well as creating a habitat for marine life. The exhibition included a large diagram of the structure, drawn in charcoal directly to the gallery wall, a series of maquettes and watercolours that show possible variations in the design of the structure. In gallery three, Finn presented a video filmed from below the ocean's surface which was suspended from the ceiling, giving visitors the visual experience of being under the water. Visitors were encouraged to hold their breath when viewing the film. Spot lit in the corner was a vessel containing dried shark eggs collected by the artist. Breath-hold Dwelling represented the relationship between human life and the ocean, our fragility and our potential for adaptation.

### VISITOR COMMENTS

*Outstanding!! Wow!! Inspirational*  
Louise, 22.11.19

### ARTIST IMPACT

The following statements were made specifying what the respondents had gained from exhibiting at Linden:

*The opportunity to work with some friendly and professional staff.*  
Simon Finn

### MEDIA COVERAGE

*Simon Finn's works merge architecture with visualisation and free dive when it comes to creation.*  
Weekend Notes, 19.09.2020

*Finn is interested in mapping the impact of various forces within oceanic and manmade environments. He harnesses physics, technology and emotion to generate images of hypothetical destruction and regeneration... Finn [presented] a proposal for an underwater structure that represents the relationship between human life and the ocean, our fragility and our potential for adaptation.*  
"Simon Finn", Art Guide Australia, 01.11.2019



IMAGE > Simon Finn, *Breath-Hold Dwelling*, 2019, [installation view]. Image courtesy of the artist and MARS Gallery. Photograph > Theresa Harrison Photography.





IMAGE > Alicia King, Our Long Conversation with the Sun, 2019 (Installation detail). Image courtesy of the artist. Photograph > Theresa Harrison Photography.

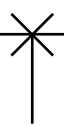
### MEDIA COVERAGE

Alicia King works with new and experimental media to raise questions about the use of technology to manipulate nature and its increasing impact on biological systems, including the human body...  
"Alicia King: Our Long Conversation with the Sun", Toorak Times, 08.09.2019

Our take. Alicia King has titled her exhibition at Linden New Art, Our Long Conversation with the Sun. If this sounds like a science fiction novel that's entirely appropriate because King's work inhabits the interface between science and art. Linden New Art is an unusually adventurous venue that encourages artists to make more experimental work, and King has taken up the invitation.  
John MacDonald, "Alicia King – Linden New Art, Melbourne", Good Weekend Art Column, 10.10.2019

# ALICIA KING > OUR LONG CONVERSATION WITH THE SUN

07.09.19 > 10.11.19



Alicia King works with new and experimental media to raise questions about the use of technology to manipulate nature and its increasing impact on biological systems, including the human body. King's work responds to a contemporary global engagement with technology that places us eternally on the brink of the 'future'. Her work examines the ethical implications of our increasing reliance on technology and the hyperbolic language that glorifies progress and development as distinct from and often superior to nature. King believes that futuristic and technological language often has overly utopian associations. Even though dystopian narratives are rich through history and pop culture, the first association with ideas of the future and technology is inherently positive and King wishes to question this.

This exhibition included materials not seen before in our galleries, including tissue cultures, electromagnetic materials and fluorescent gases. King presented a series of highly textured wall-based works in gallery six and a large sculptural installation in gallery seven that included shelves of levitating forms embellished with magnetised iron-filings and neon lights. These objects seemed at once familiar and strange, both natural and unnatural. The effect was one of walking into a science fiction laboratory.

The exhibition investigated the relationship between technology and nature. King's works question why nature and technology are often seen as opposites, or even in competition with each other.

### VISITOR COMMENTS

*Outstanding!! Wow!! Inspirational*  
Louise, 22.11.19

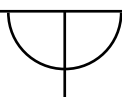
### ARTIST IMPACT

The following statements were made specifying what the respondents had gained from exhibiting at Linden:

My experience exhibiting at Linden was extremely positive. There were numerous benefits, I have outlined the main points below: - Introduced my work to new audiences I would otherwise not have had access to, via audiences visiting the physical show as well as audiences reached through Linden's promotional networks. Had the opportunity to progress my art practice through the development of a new suite of artwork, including a site-specific installation. - Networked with fellow exhibiting artists Brodie Ellis and Simon Finn, as well as with many staff at Linden New Art. Had the opportunity to concentrate and reflect upon my practice, individually and in the context of themes explored in the work of Ellis and Finn. Enhanced my professional development skills by engaging in artist talks with the local community. Made financial and professional gains by selling artworks to private collectors. -Received very positive interest and feedback about my artwork from a broad range of industry, peer and local community members.  
Alicia King

# LINDEN POSTCARD SHOW 2019-20

23.11.19 > 09.02.20



Visit the iconic Linden Postcard Show! Since 1990, this much-loved open-entry small artwork prize exhibition has been providing artists - from emerging to established - the opportunity to present their artwork on the walls of Linden New Art's beautiful Victorian-era building.

All artworks in the Linden Postcard Show measure a perfectly collectible 8 x 10 inches. There is no set theme and artists can submit up to 4 artworks, which must have been completed in 2019.

All artworks are for sale, so visitors can buy a mini-masterpiece and support a living artist!

The supporting material for the exhibition was accessed both in the space and online and includes:

- An online catalogue which can be accessed [here](#).

The judges who awarded the prizes included:

- Julie McLaren, Curator, Art Gallery of Ballarat
- Phillip Adams, Director, BalletLab

The prizes went to:

1. Linden Postcard Award - \$2,500 cash prize. Winner > Mark Hopper, Shaun the Wanderer, 2019, photographic print.
2. Elwood Community Bank Artist Encouragement Award - \$1,500 cash prize. Winner > Charmaine and Jakson Kvalic, The Likely Lad of Lilydale, 2019, silk.
3. Member for Albert Park Award - \$600 cash prize & image reproduced on a greeting card. Winner > Samantha Moses, Turning 50, 2019, digital print.
4. Best Portrait Award supported by Rotary Club Melbourne South - \$1000 cash prize. Winner > Robert Fenton, We Can Fix This, I Think, 2019, oil on canvas.
5. Best Landscape Award supported by Eckersley's Art & Craft - \$500 voucher to spend in store. Winner > Greg Quinton, Figure In Landscape 4, 2019, mixed media.
6. Best Still Life Award supported by Scout Home Goods - \$500 voucher to spend in store. Winner > Bianca Harrington, Three Waters, 2019, acrylic on board.
7. The Peoples' Choice Award - \$250 Palais Theatre Voucher. Winner > TBC



IMAGE > Linden Postcard Show 2019-20 [installation view].  
Photograph > Theresa Harrison Photography.

## VISITOR COMMENTS

*On a quick calculation I noticed – 75% sold works at at the opening were done by women!! Wow!! Does this % represent the number total submissions? Or the number female prize winners??* Dec 2019

Wonderful experience. The show exemplifies the extraordinary capacity for human beings to be creative. The diversity shown in Postcards is breath taking and inspiring. Thank you  
M. Johnstone AO. 24.11.19

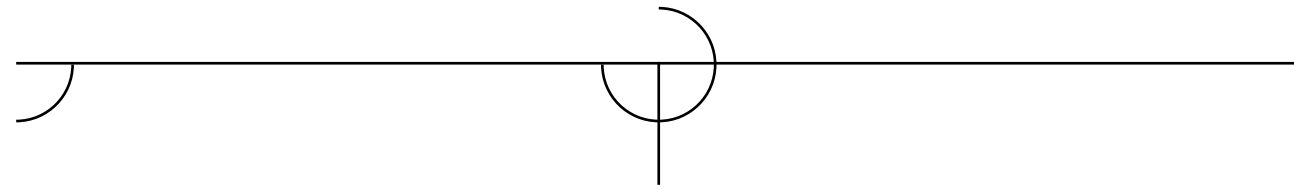
*A beautiful show – what an amazing space to show our work in. Glad I was able to travel down from Sydney to take a look.*  
Clare Elizabeth Taylor. Dec 2019

## MEDIA COVERAGE

*There's only one rule (and no set theme) for Linden Postcard Show entrants: all works must measure 8 by 10 inches, exactly.*  
*The longstanding exhibition-cross-competition, now in its 29th year, is on again at St Kilda gallery Linden New Art. Clusters of postcard-sized works have taken over the walls of the beautiful Victorian-era building. And if you can envisage any of them on your own wall, you're in luck – they're all up for sale.*  
*"Where mini masterpieces get mega cred", Broadsheet, 23.11.2019*



# LINDEN PROJECTS SPACE EXHIBITIONS



In August 2019, we launched the Linden Projects Space. The space is designed to create extra exhibition opportunities for artists and curators living and working on the southside of Melbourne and in particular for those living or working in the City of Port Phillip.

To create the space, we have formed partnerships with:

- RMIT, who provided interior design students with a real-life project to help us create the new space. The space was designed by young Indigenous woman Rhonda Evans, and we thank her for the design inspiration to create the space.
- City of Port Phillip, who have supported the new lights and air conditioning in the space
- Robert Salzer Foundation and Palais Theatre Community Fund, to assist with infrastructure costs
- Individual donors
- Without this generosity we would not have been able to realise this space, so thank you to everyone involved.

To measure the impact of the space, we survey the exhibiting artists:

- 100% of the artists were extremely satisfied by exhibiting in the space and 100% of them would recommend the space to other artists/curators
- 86% found that the exhibition enhanced their sense of cultural identity and belonging
- 67% found the exhibition enhanced their existing skills that will be important for their future lives
- 91% found the exhibition developed new ways of thinking and understanding.

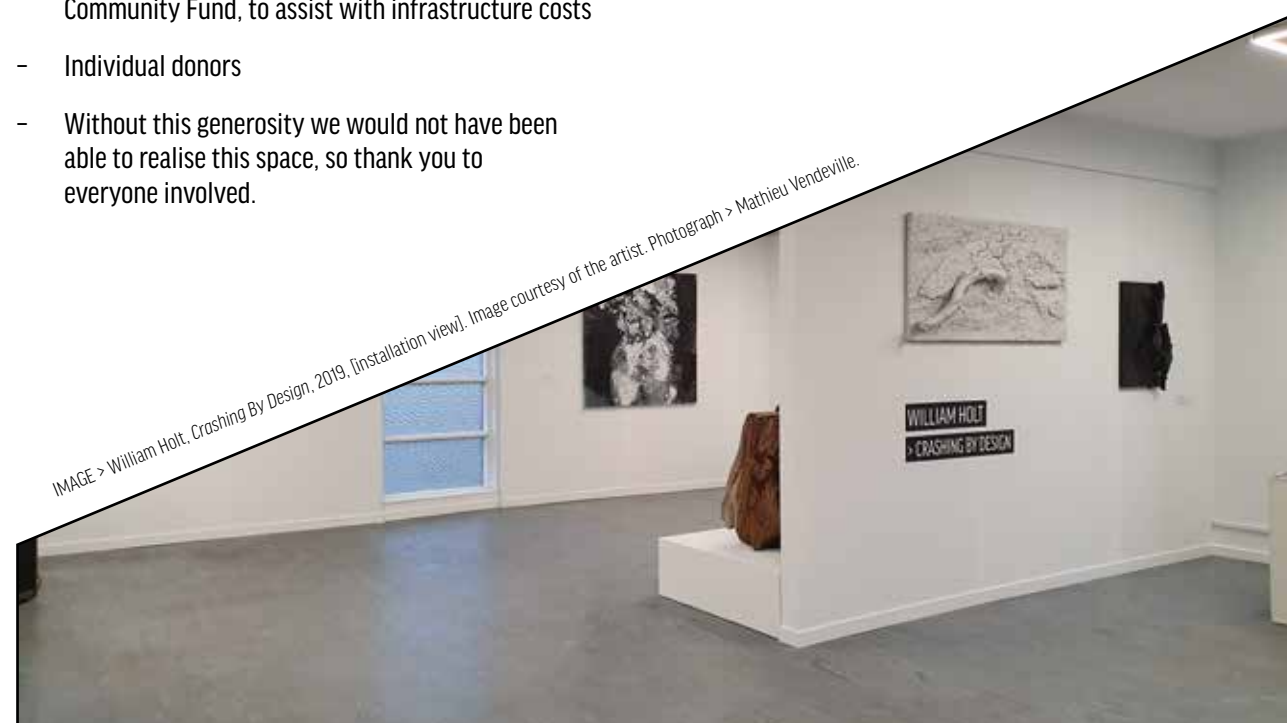
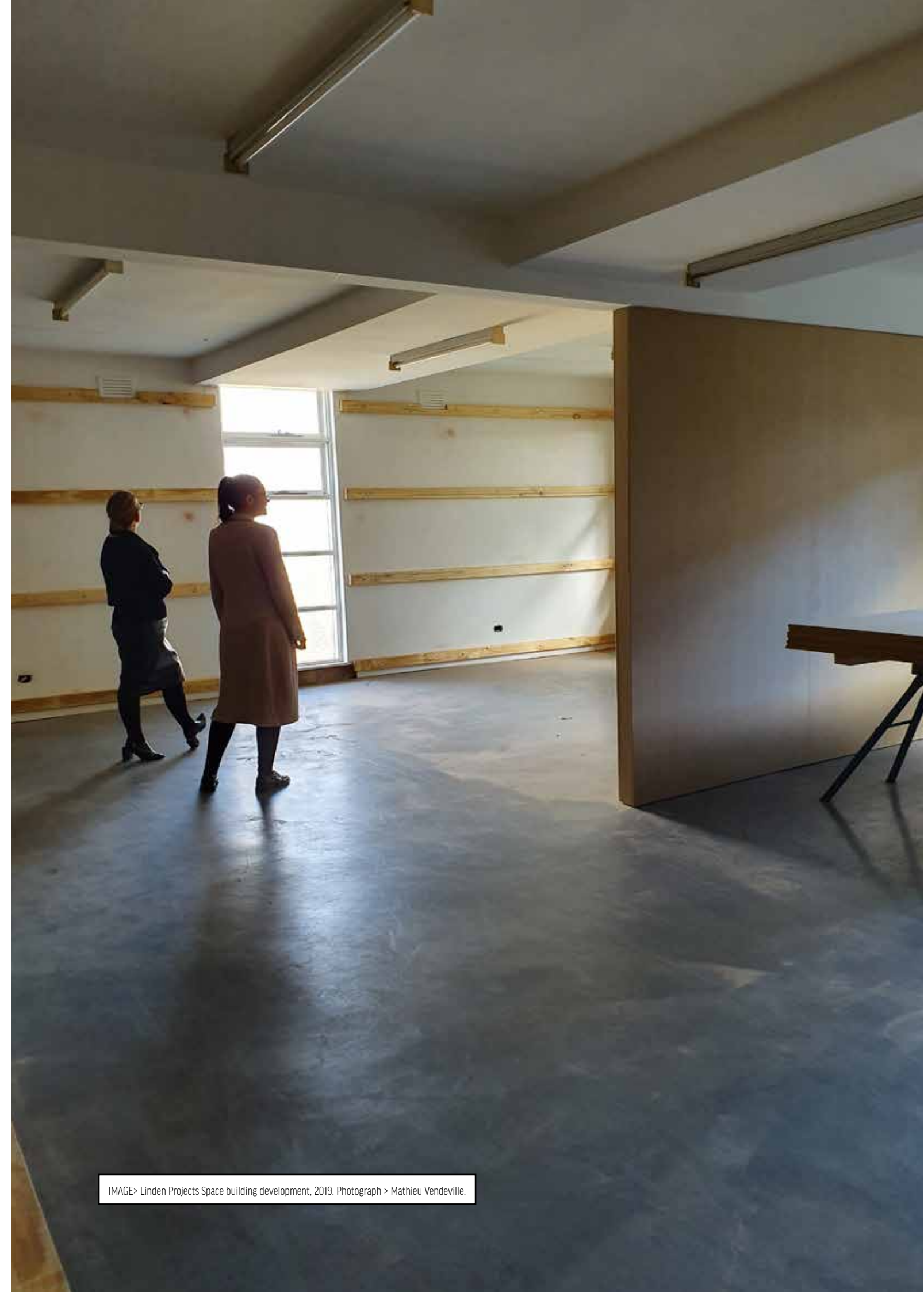


IMAGE > William Holt, Crashing By Design, 2019. [Installation view]. Image courtesy of the artist. Photograph > Mathieu Vendeville.



IMAGE> Linden Projects Space building development, 2019. Photograph > Mathieu Vendeville.

# WILLIAM HOLT > CRASHING BY DESIGN

22.08.19 > 29.09.19

Crashing by Design featured new work by Melbourne-based abstract artist William Holt. Through necessity and design, for the last twenty years, Holt's work has revolved around his ability to recycle disused and discarded paint. This process has been the driving force behind his painting practice. In Holt's reworking and rethinking of the layers of paint, hidden depths develop and new textures emerge.

This new series of organic three-dimensional wall reliefs represented a culmination of experimentation with natural materials. The works contain intense textual elements, created by paint and found objects from Australia's natural environment. These artworks were inspired by the artist's recent move to the coastal region of South Gippsland, as well as the immense dry riverbeds and vast wilderness that he has experienced in Central Australia. Crashing by Design aimed to highlight the vulnerable fragility that characterises the symbiotic relationship between humans and the natural world.

IMAGE > Guests at the opening of William Holt's *Crashing by Design*, 2019. Image courtesy of the artist. Photograph > Matheiu Vendeville.



## VISITOR COMMENTS

*Gorgeous work as always Will*

Rachel and Brice, undated

*Beautiful space with great creative works! Worth-while visiting*

Anonymous, undated

*Textural, calming, pleasant company – emotive of nature however abstract*

Anonymous, undated

## ARTIST IMPACT

*To be associated with Linden which I consider the best gallery in Melbourne has been a long-held desire. The benefits to have a show in the brand-new projects space & also part of Melbourne Fringe has broadened my exposure to new collectors and I'm sure future collectors and all art viewers visiting over the 6 weeks of the exhibition. As a professional artist I always want to raise my connection to the finest galleries possible. Thank you.*

William Holt, September 2019

# JULIE SHIELS > HIDDEN LIFE, A DOMESTIC STUDY

03.10.19 > 03.11.19



Hidden Life, A Domestic Study turned the selfie function on a mobile phone away from the self in order to see what it can reveal about the world of objects and spaces. The familiar becomes strange when this popular and generally narcissistic mode of photography is subverted. Shot from below, the photographs defamiliarise the ordinary and draw attention to the overlooked relationship between things and the places they inhabit.

The images in this exhibition centred on the domestic environment and were mainly shot in the artist's home. They form part of a larger Hidden Life series, which also draws on house museums and commercial spaces. In keeping with all of Julie Shiels's photographic and sculptural projects, this body of work encourages us to look more carefully at the world around us, especially the things that are hidden in plain sight.

## VISITOR COMMENTS

*Sublime simplicity*

Lindsay Andrew, undated

*Great show Julie, loved it*

Dianna W. undated

## ARTIST IMPACT

*It was an excellent opportunity to realise the first iteration of a long-term project. Having a show has provided me with new insights into the work and how to extend it aesthetically and conceptually.*

Julie Shiels, November 2019

IMAGE > Guests at the opening of Julie Shiels' *Hidden Life, A Domestic Study*, 2019. Image courtesy of the artist. Photograph > Matheiu Vendeville.



# TULLY MOORE > FOREIGN OBJECTS

09.11.19 > 24.11.19

This exhibition presented a new series of paintings made by the artist in response to a recent road trip taken in Australia.

**Tully Moore:** "80km till the next town... endless horizon. This place should be more familiar. I have passed along this road endlessly. This particular piece of bitumen is the thing that connects myself to those that are closest to me, yet it feels so foreign.

An eagle hovers above... circling, waiting to devour its prey below. It appears to dance to the track that is all consuming inside the tight confines of this car. As I pass I continue to marvel at the eagle's majestic rhythms. As I move beyond this momentary daydream I notice another dead roo on the side of the road. Some crows are helping themselves to the leftovers. There seems to be so many of them at the moment, searching for water no doubt, their demise brought about by this endless line of road trains. These land bound missiles seem to be in a rush to get to their destination. The pilots that

navigate these alien objects rarely touch the ground.

As I approach a truck I can not help but marvel at its hood ornament, a chrome eagle, wings spread as if it is in full flight. Emulating the power of the bird I was looking at only moments ago, this time though the static bird made of metal bolted into metal takes on a far more ominous presence."

## ARTIST IMPACT

*The exhibition offered further opportunity to build upon relationships forged within both the community and industry colleagues.*  
Tully Moore, November 2019

IMAGE > Tully Moore, Foreign Objects, 2019. Image courtesy of the artist. Photograph > David Hagger.



# ALTERNATING CURRENT ART SPACE > COALESCENCE

28.11.19 > 19.01.20



IMAGE > Alternating Current Artspace, Coalescence, 2019, [installation view]. Image courtesy of the artists. Photograph > Mathieu Vendeville.

Drawn together through friendship and a natural affinity to collaborate, Coalescence explored the idea of connection via the work of six artists. Featuring the work of Annette Chang, Kate Wallace, Nanou Dupuis, Naomi Nicholls, Polly Hollyoak and Sarah Randall, the exhibition brought together the distinct practices of these artists for the first time.

Based on the merging of elements to form one mass or whole, the importance of artistic exchange and the possibilities that can emerge through difference, was emphasised despite the incredibly diverse practices of all six artists. The exhibition looked to examine the nature of connection and how friendships can lead to fruitful and inspired outcomes. From the vividly painted works of Nicholls to the subdued colour palette of Randall, Coalescence gave insight into the relationships of Melbourne's eclectic art scene.

## ARTIST IMPACT

*Linden is an institution in Melbourne therefore, having the opportunity to be included in one of your shows has a great impact not only for my curriculum but also for a personal point of view. Having been given your professional artistic trust in relation to my art practice means a lot to me as an artist.*

*It's an honour to exhibit in Linden project space as Linden has high respects in the art industry. To work with Linden's friendly and efficient team was a pleasure and helped us to learn how to operate our team. Collaborating on a group exhibition was intense. However, Linden provided everything we needed plus support and encouragement.*  
Alternating Current Artspace, January 2020





IMAGE > Linden Community Day, 2019. Photograph > Mathieu Vendeville.

# COMMUNITY ENGAGEMENT REPORT



2019 saw an exciting year of increased community engagement initiatives at Linden including deeper audience research, continued partnerships with like-minded organisations and the introduction of new public program series.

## NEW PUBLIC PROGRAMS

- Dark Water Swim event was presented in 2019, taking 8 brave swimmers into the ocean after sunset as a pilot program for a larger festival style event in 2020
- Notable Observances is a series of talks inspired by and aligned with selected United Nations designated International Days to promote international awareness and action on global issues right here in Melbourne.
- Bilingual artist talks and exhibition tours in Russian, Mandarin, Spanish, Korean and Farsi.

## NEW AND CONTINUED PARTNERSHIPS

- RMIT and Rip Swim to present the Dark Water Swim
- This Wild Song, Countess Report, Star Health & the EcoCentre to deliver Notable Observances on International Women's Day and World Oceans Day
- Deakin University, Play Your Part, Multicultural Arts Victoria and City of Port Phillip to research CALD

(Culturally and Linguistically Diverse) audiences and present bilingual artist talks and exhibition tours

- Port Phillip Library Services, i.e. community, National Reconciliation Week, Put Your Heart Into It, National Gallery of Victoria, Sustainable Living Festival, Melbourne Fringe Festival, BLINDSIDE and Alternating Current Art Space for a range of ongoing event series and one-off events.

## AUDIENCE RESEARCH

The gallery embedded a strong focus on audience research to deepen the value of our public engagement with our active and potential audiences. Linden did this through gaining a better understanding of the diversity and needs of the community and delivering targeted programs. Linden applied Morris Hargreaves McIntyre audience segmentation to our database and programming and was invited to partake as a case study to pilot an audience diversification research project with Deakin University.

## ACTIVE AUDIENCES

Linden adapted our core programming to target four Melbourne audience types identified in the Morris Hargreaves McIntyre Audience Atlas funded by Creative Victoria. Our four targeted audience segments (Expression, Affirmation, Stimulation and Essence) represent Melbourne's largest audience groups in which arts & culture are important parts of their lives. These



segments allowed us to best understand our active community. Against this, we identified where our demographic sits in these segments and determined the strengths in our programming and where we could do more. With this research, we found gaps in our programming for two segments and introduced Dark Water Swim to target the Stimulation segment and event series Notable Observances to target the Essence segment.

## CULTURAL & LINGUISTICALLY DIVERSE (CALD) AND POTENTIAL AUDIENCES

Linden invested extensive research to better understand our multicultural community. In early 2019, we were asked to be a case study to pilot an Audience Diversification in the Arts research model for organizational change with Deakin University. We decided to focus our diversity research on CALD audiences and be brave enough to have difficult conversations about diversity, adapt gallery programming and demonstrate leadership in the arts industry. Linden conducted focus groups and surveys for our visitors, Victorian arts organisations and our

database. We received an overwhelming response to our surveys and found more than half of our audience either identifies as multicultural, has parents or grandparents who identify as multicultural or speak another language at home. This research led to a partnership with Multicultural Arts Victoria to co-design a program to help better service our existing CALD audience and a partnership with the Diversity Officer at the City of Port Phillip to connect with our potential CALD audience. This research led to the development of bilingual talks with exhibiting artists and bilingual exhibition tours with our multilingual cohort of volunteers. The work is a slow process, but it is important, and we will continue to further our research and grow our CALD engagement activities in the coming years.

In 2019, Linden approached our community engagement strategies with open-mindedness, curiosity and bravery to learn, make mistakes, adapt and listen to our community and what they need.

**Jasmin McNeill**  
**Events & Community Engagement Coordinator**  
**April 2020**

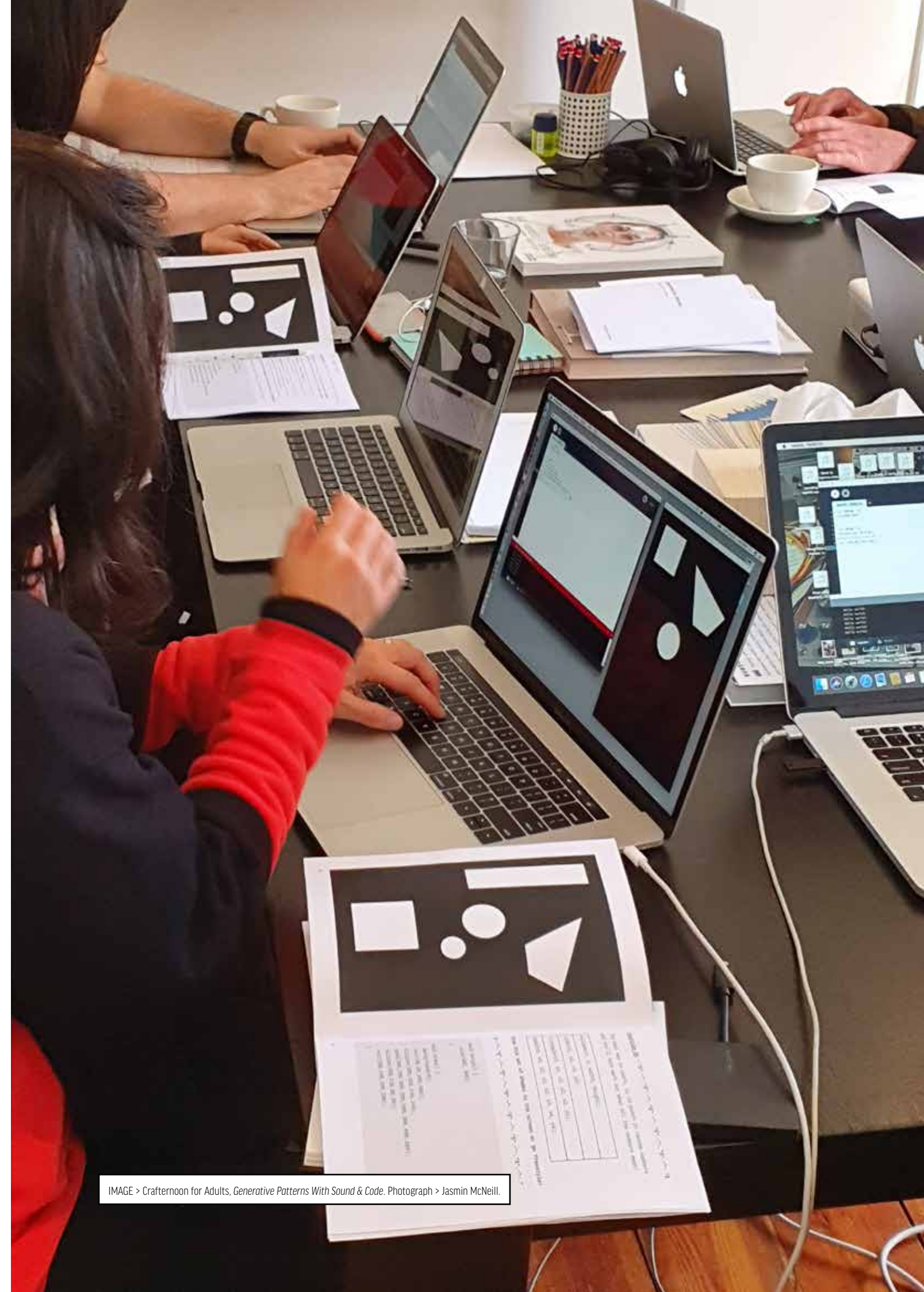


IMAGE > Crafternoon for Adults, *Generative Patterns With Sound & Code*. Photograph > Jasmin McNeill.



# FAMILY & KIDS ACTIVITIES

## ON HOLIDAYS AT LINDEN > NGV KIDS ON TOUR

Do you like to play make believe? Close your eyes and imagine – transform into a creature, fly through the sky, or travel through infinite worlds. Your creativity can take you anywhere. Join Linden New Art for a series of drop-in kids activities as part of NGV Kids on Tour celebrating major summer exhibitions Julian Opie, William Wegman: Being Human, and Escher x nendo at the National Gallery of Victoria. Inspired by the three imaginative exhibitions, participating children will experience creative new ways to Make Believe.

Dates: 8-13 January 2019  
Time: 11AM-4PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 41

## TREASURE HUNT

"There! X marks the spot!" Visit the Linden Postcard Show 2018-19 exhibition and pick up copies of our free TREASURE HUNT activity sheet for kids. Draw your own mini-masterpiece and solve the treasure hunt along the way! How many can you find?

Date: Throughout the exhibition  
Time: 11AM to 4PM  
Venue: Linden New Art  
Cost: FREE drop-in activity

## ON HOLIDAYS AT LINDEN > RETHINKING DESIGN

Inspired by Linden Art Prize 2019 artist Farnaz Dadfar, kids will experiment with colour, pattern and design through the playful and unexpected visual correlations of Dadfar's work. Dadfar's art practice layers kaleidoscopic patterns, colours and ornamental imagery to construct new imaginary worlds and inspire possibilities for rethinking design. Using templates created by the artist, kids will colour and design their own experimental art piece.

Date: 6-14 April 2019  
Time: 11AM-4PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 57

## ON HOLIDAYS AT LINDEN > MY FAMILY AND ME

Attention Little Linden Locals! We want your artwork on our walls! #lovelocalart. Drop into the gallery this school holidays and draw a picture of your family visiting your favourite place in St Kilda. As part of Linden Locals, a photographic exhibition to celebrate our many visitors, artists and locals, we are inviting kids and families to share their stories. Display it on the walls to be one lucky little local and win a signed copy of WORDS by Christoph Niemann. Presented as part of Linden Locals in partnership with i.e. community.

Date: 2 July-14 July 2019  
Time: 11AM-4PM during opening hours  
Cost: FREE, Drop-in activity  
Attendees: 31



IMAGE > On Holiday at Linden. Photograph > Mathieu Vendeville.

## COMMUNITY WALL > UTOPIA OR DYSTOPIA

We spend a lot of time thinking about the future. We might imagine our own future in 10 years, technological advances in 100 years or living on Mars in 1,000 years. Like artists, philosophers and scientists, we're always making predictions about what the future might hold. Whether we're dreaming of a utopia or fearing a dystopia, the future is intimidating and at the same time full of promise. But most exciting of all – the future has the potential to be anything. Tell us what you think the future will look like.

Date: Duration of the exhibition  
Time: 11AM-4PM  
Cost: Free, drop-in activity

### > Participant comments

*A utopian future will be inclusive. Opportunity will expand, we will have open borders, and have a deep*

*cultural understanding beyond our immediate space. We will think outside our lived and experienced place.*  
Anonymous

*Imaging the future is a kind of NOSTOLGIA.*  
John Green

*Climate change will force people to live in climate managed domes protected from extreme weather.*  
Anonymous

*I believe everyone will have their own spaceship that will replace their house, car etc. The spaceship will also be able to generate and create water & juice. Humans will not need to eat solid food anymore. Spaceships will have freedom to roam around the universe and explore different planets.*  
Stanley, 24.09.19

*The future is now.*  
J.M., 07.11.19





IMAGE > Linden Community Day, 2019. Photograph > Mathieu Vendeville.

## ON HOLIDAYS AT LINDEN > FUTURISTIC INVENTIONS

Inventor Thomas Edison said, "To have a great idea, have a lot of them!" What great idea do you have waiting to happen? The world's greatest inventors started with some pretty crazy ideas that seemed almost impossible. Yet here we are today, flying through the sky in aeroplanes and playing video games on smart phones. This school holiday, we invite kids to drop-in to the gallery to design their own futuristic inventions. Nothing is too crazy and too impossible! What can you come up with?

Date: Saturday 21 September to Sunday 6 October 2019  
Time: 11AM-4PM  
Cost: Free, drop-in activity  
Attendees: 51

## TREASURE HUNT > AROUND THE WORLD

Grab a pencil and get ready to explore the Linden Postcard Show. Follow the treasure map and mark X when you've found the artworks. Free to play throughout the duration of the Linden Postcard Show.

Date: Duration of the exhibition  
Time: 11AM-4PM  
Cost: Free, drop-in activity

## COMMUNITY WALL > A SEASIDE MEETING PLACE

St Kilda is a wonderfully diverse city where people from many cultures and backgrounds have gathered throughout its long and colourful history. The area is traditionally known as Yuro Yuroke by the Boon Wurrung people of the Kulin Nation. The Victorian mansion, that is now Linden New Art, was built by Jewish migrants in the 1870s. Today, St Kilda is the biggest tourist destination in Victoria outside of Melbourne CBD as well as being home to many multicultural residents from places including China, Greece, Poland and Russia. Everyone has a special story to tell about their connections to different places in the world. Tell us yours.

Date: Duration of the exhibition  
Time: 11AM-4PM  
Cost: Free, drop-in activity

## SPECIAL EVENT > LINDEN COMMUNITY DAY

Join the festivities on Community Day to celebrate the return of the Linden Postcard Show and the beautiful summer weather. The festival day will celebrate the opening weekend of the 29th Linden Postcard Show showcasing over 1,200 mini masterpieces hanging on the gallery walls. With kids' activities, treasure hunts, curator-led exhibition tours and more - there is something for everyone on this special Sunday.

Date: Sunday 24 November 2019  
Time: 11AM-4PM  
Cost: Free, drop-in activities  
Attendees: 235

# MEET THE ARTISTS

## MEET THE ARTISTS > LINDEN POSTCARD SHOW 2018-19 WINNERS

The Linden Postcard Show has been supporting artists for 28 years with this major open entry prize show. Over the years, Linden has exhibited thousands of small works from local to international artists and witnessed many grow from hobby artists to established artists. Join Linden New Art Curator Juliette Hanson in conversation with this year's Linden Postcard Show winners. Hear from the artists behind the winning works to learn about their practice, artistic process and their connection with the iconic Linden Postcard Show.

Date: Friday 18 January 2019  
Time: 2PM to 3PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 13

*"To Linden Postcard Show, thoroughly enjoyed the exhibition, capped off with Meet the Artists. Thank you."*  
Tif Alp, 20.01.19

*"A very interesting afternoon listening to the three postcard artists at Linden Gallery exhibition which is a must to see. Meeting the artists in person to hear their thoughts and techniques and passion for the creative process gave me an insight into how an artist is fascinated with particular views and colours. Highly recommend a visit to the new Linden with a very modern meets old design!"* Gina Fiske, 21.01.19

## MEET THE ARTISTS > LINDEN ART PRIZE 2019 WINNERS

Join the winners of the Linden Art Prize 2019, a non-acquisitive contemporary art award for recent post-graduate artists, in conversation with Curator Juliette Hanson. In this special event, meet Siying Zhou, winner of the \$10,000 Linden Art Prize and Andrew Atchison, winner of the \$2,000 Encouragement Award. Learn about the ideas and techniques that inspire their artworks, as well as the extensive research that has guided their practices.

Date: 8 March 2019  
Time: 6.30PM-7.30PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 5

*"Great location, great to hear from the artists in the presence of their own work."* Anonymous, 13.03.19



IMAGE > Meet The Artists, Linden Art Prize 2019 Winners. Photograph > Jasmin McNeill.



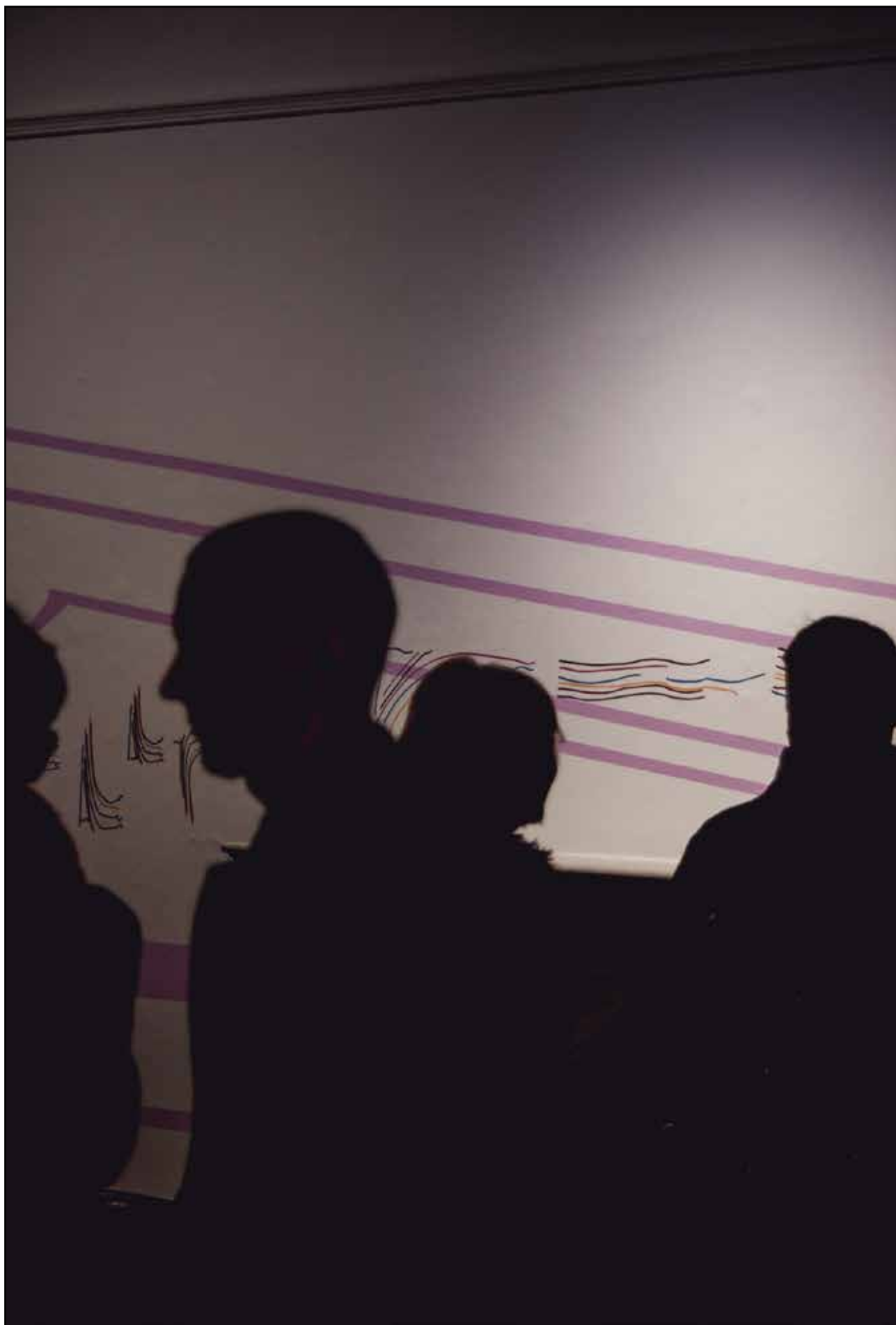


IMAGE > Visitors at the Opening of Cat Hope, *Sub Decorative Sequences*, 2019. Image courtesy of the artist. Photograph > Theresa Harrison Photography.

## MEET THE ARTISTS > ERIN COATES AND ANNA NAZZARI

Join Perth-based artists Erin Coates and Anna Nazzari for an exclusive preview of *Dark Water*. *Dark Water* examines psychological thresholds and the limits of the human body in relation to oceanic environments. The exhibition showcases a new short film by the artists, which was partially shot underwater using submerged sets, as well works on paper, silicon and ceramic sculptures and scrimshaw. Hear from the artists about their unique and compelling practice, how they work as a creative duo, what inspires their multidisciplinary practice and the challenges of filming underwater.

Date: 3 May 2019  
Time: 3:30PM-4:30PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 15

## IN CONVERSATION > LISA WAUP AND DOMINIC WHITE

Join artists Lisa Waup and Dominic White from Baluk Arts, an urban Aboriginal Arts Centre based in Mornington and hear them in conversation about their works on display at Linden New Art. Lisa Waup and Dominic White have created significant bodies of work that are presented under the titles *carry me softly* and *Above, Below, Skin, Water*. Also, on display are the works of six selected artists from Baluk Arts, under the title *Elements*, curated by Lisa Waup. The works explore the concepts of the vessel, places of belonging, loss and memory. Including sculpture, prints and textiles, the fragility and strength of our planet is represented through the use of five fundamental elements of nature – Earth, Fire, Water, Wood and Metal.

Date: 18 May 2019  
Time: 4PM-5PM  
Cost: \$11  
Attendees: 10

## MEET THE ARTIST > SIMON FINN

Dive into the underwater world of Simon Finn's exhibition *Breath-hold* dwelling in this exclusive artist talk. This exhibition is inspired by the artist's free diving training, which allows him to spend increasing amounts of time underwater. Using video, drawing and sculpture, the artist explores the relationship between human life and the ocean, by proposing plans for an underwater dwelling.

Date: Friday 11 October 2019  
Time: 1PM-2PM  
Cost: Free  
Attendees: 3

## IN CONVERSATION > BRODIE ELLIS, SIMON FINN & ALICIA KING

Join three artists in conversation about their current solo exhibitions that explore the idea of a dystopian future; Brodie Ellis, Simon Finn and Alicia King. Exploring themes including biotechnology and our relationship with the natural environment, their artworks suggest what the future might hold if we continue to manipulate and destroy nature, increase our reliance on technology and overuse the planet's resources.

Date: Sunday 27 October 2019  
Time: 2PM-3PM  
Cost: Free  
Attendees: 7

# CRAFTERNOONS

## CRAFTERNOON FOR ADULTS > RAINFOREST TERRARIUMS

Terrariums are a beautiful way to keep plants indoors and decorate your home. A closed rainforest terrarium is a miniature ecosystem consisting of plants, stones, moss, other materials and figurines, crystals or ornaments for decoration.

In this eco-friendly Crafternoon at Linden New Art, you will learn how to build a healthy ecosystem and maintain it for years to come with the creative makers from Put Your Heart Into It. You will leave with your own large terrarium and a head full of ideas on how you can make more! Presented by Linden New Art as part of the Sustainable Living Festival 2019.

Date: Saturday 9 February 2019  
Time: 11AM to 1PM  
Venue: Linden New Art  
Cost: \$85  
Attendees: 7

*"Loved the whole experience.... wrapped up a bit quickly but really loved it!"*

Anonymous, 14.02.19

*"Thanks, Linden, for a fabulous afternoon of creating with such a knowledgeable team. Loved creating my own little terrarium to keep."*

Debbie Symons, 13.02.19

IMAGE > Crafternoon for Adults, Rainforest Terrariums, 2019. Photograph: Jasmin McNeill



## CRAFTERNOON FOR ADULTS > NAUGHTY EMBROIDERY

The art of embroidery has adorned clothing and household items for centuries, but pop culture has reinvigorated it to express the cheeky and sometimes downright naughty. Join artist Angela Rossitto for an X-rated crafternoon of naughty embroidery. You are invited to learn the delicate skill of stitching skulls, butts, boobs, nips and tips into sweet (and not so sweet) ornaments for your home.

Date: 3 April 2019  
Time: 6.30PM-8.30PM  
Venue: Linden New Art  
Cost: \$66  
Attendees: 7

## CRAFTERNOON FOR ADULTS > GENERATIVE PATTERNS WITH SOUND & CODE

Suitable for any skill level and with no prerequisites, participants learn coding fundamentals from scratch in Processing, a programming language made for visual artists. We will create patterns made entirely with code and sound inspired by Cat Hope that can be used for live visuals, poster design, gift wrap, fabric and more. All you need to bring is a laptop and some imagination! Already got some coding chops? Our worksheets cater for all abilities so you can go as fast as you like through the parts you may already know. We understand that laptops can be pricey items. If you cannot source a laptop to bring along with you for the day - please get in touch with [at.gallery@lindenarts.org](mailto:at.gallery@lindenarts.org) as some spare laptops may be available. Presented by Linden New Art in collaboration with Technecolour.

Date: 17 August 2019  
Time: 10AM to 2PM  
Cost: \$44  
Attendees: 7

*Mel was fantastic!*  
Chris, 20.08.19

*Thanks for the great intro to using code creatively!*  
Anonymous, 20.08.19

*Great workshop, Mel was a great teacher!! Only thoughts are the room/table could have slightly larger to accommodate all our laptops and notebooks etc! Also, as it ran over lunchtime, I realised it could have benefitted from a short break to eat something to help stay focused for the end of the class. But these are only minor things which could enhance the great experience. The content of the class was fantastic and well thought out, and the pace allowed me to learn something completely new without feeling overly confused! Also, Mel did a great job of helping individuals with their questions and answering as ad hoc questions from all of us which meant we could all learn something to help make what we were imagining in our minds. Thanks for a great class!*

Anonymous, 21.08.19

## CRAFTERNOON FOR KIDS > SOUND COLLAGE

Let's make some noise! We know you don't hear it often but - the louder the better! Join sound artists Dale Gorfinkel and Bryan Phillips for a special sound workshop. Using recycled materials, organic or kitchen objects to create sound sculptures, kids will bang, clash and make a collective music composition. Kids will be able to record their sounds and use digital manipulation to create experimental sound collages.

Date: 18 August 2019  
Time: 1PM-3PM  
Cost: \$15  
Attendees: 8

*Kids would probably benefit from a bit more structure to the activity - give them some framework to build around. Keeping little kids' attention for more than an hour is always tough, especially if they are supposed to be quiet and listen. I think the open-ended aspect of this activity meant a lot of the kids didn't really get the "message".*  
Justin Leontini, 20.08.19



## CRAFTERNOON FOR KIDS > WHEN I GROW UP

Join artist Justin Hinder for kids' art activity! Think about all the wonders the future holds inspired by Linden New Art current exhibitions. Look 10 years into the future, 100 years and 1000 years. What do you think the future will look like when you grow up? The activities will start with a game of exquisite corpse where kids will collaboratively build portraits of their future selves. Then, kids will not only consider what they want to be when they grow up, they will also discuss what kind of world they want to live in and what they hope the future will look like.

Date: Saturday 5 October 2019  
Time: 12PM-1.30PM  
Venue: Middle Park Library, 254-256  
Richardson St, Middle Park  
Cost: \$15  
Attendees: 20

*Kids drew themselves in the future. 5 stars*  
Arbelle Attias, 07.10.19

*Really enjoyed the class. 5 stars*  
Roman Pulitano, 11.10.19

*5 Stars*  
Marie Jung, 12.10.19

## CRAFTERNOON FOR ADULTS > WRITING THE END OF THE WORLD

Inspired by the themes of dystopian futures in the current exhibitions on display at Linden New Art, novelist Alice Robinson joins us to explore dystopian fiction. The event will start with an exclusive curator-led tour with Juliette Hanson followed by a practical two-hour workshop looking at narrative structure, research, place and character development. Participants will be guided to explore the logistics and poetics involved in creating dystopian futures on the page. Presented in partnership with Port Phillip Library Service.

Date: Saturday 19 October 2019  
Time: 1PM-3.30PM  
Cost: \$6  
Attendees: 21

Congratulations to Alice Robinson for winning this year's Readings Prize for New Australian Fiction for her novel *The Glad Shout*. An enjoyable afternoon viewing the exhibition at Linden Art Gallery and discussing dystopian fiction writing. 5 stars.  
Mary Hall, 22.10.19

A wonderfully encouraging experience for a beginner writer. Alice covered many of the concepts of how to write truly character-driven science fiction and was incredibly helpful by sharing her own experiences and thought-processes. 5 stars.  
Anya Dyskin, 28.10.19

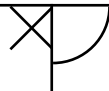
This was a wonderful session. The curator's floor talk and Alice Robinson's workshop were fascinating. Thank you, Linden New Art and Port Phillip Library Service. 5 stars.  
Sue Webster, 02.11.19



IMAGE > Crafternoon for kids, Sound Collage. Photograph > Juliette Hanson.



# PERFORMANCE



## PERFORMANCE > ITINERANT SOUND WITH GEOFF ROBINSON

Join artist Geoff Robinson's resonating performance of Itinerant Sound. Robinson's fifth iteration of Itinerant Sound, based in St Kilda, highlights the changing geography and culture of the area over time between Linden New Art and St Kilda West Beach. Using bronze hand bells from Museum Victoria, the work is guided by the distinct geography and history of the site and participants follow instructional scores. The ringing of the bells creates temporary sonic beacons that highlight the social, political and geographical history of the site. The Federation Handbells are managed by Museum Victoria on behalf of Creative Victoria.

Dates: 24 February, 5, 15 March, 7 April 2019  
Time: 11.30AM-1PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 32

*"It was a great way to reconnect with St Kilda - I should get there a little more often. Also, a great way to meet other creative people and chat."*  
Anonymous, 12.03.19

*"It was both a pleasure and privilege to participate in Geoff Robinson's Itinerant Sound performance. The opportunity to contribute to a unique sonic event on the St Kilda West foreshore while playing a Federation Handbell resonated on a personal, group and public realm. Congratulations Geoff - thank you for the experience."*  
Sarah Edwards, 09.04.19

*"My friend and I were delighted when we realised, we would be participating, an interesting experience on a glorious day, thanks"* Anonymous, 09.04.19

## SPECIAL EVENT > THE GRUBBY URCHINS

Be immersed in the oceanic environment created by Perth-based artists Erin Coates & Anna Nazzari in their exhibition Dark Water to experience The Grubby Urchins for a night of sea shanties. Daniel Bornstein and Joseph Hillel call themselves the grubbiest urchins in town, armed with heady harmonies and intrepid instrumentals. The Grubby Urchins say, "they wage their stylistic war on songs old and new, leaving audiences grinning in politeness and confusion and wondering where the youth of today went wrong." A unique experience inspired by art; this event will bring to life the tradition of maritime work songs. Presented in collaboration with the Port Phillip Library Service.

Date: 13 June 2019  
Time: 6.30PM-8PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 35

*It was very entertaining and fun.*  
Anonymous 14.06.19

## PERFORMANCE > SUB DECORATIVE SEQUENCES WITH CAT HOPE

Listen to the sounds of Linden's gallery walls in the performances of Sub Decorative Sequences by Cat Hope. Inspired by the decorative elements of Linden's interior and exterior design, Hope has created graphic scores that will be performed by musicians in a series of special events.

Date: 28 June, 20 July, 10 August 2019  
Time: 7PM-8PM, 2PM-3PM, 2PM-3PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 141

*Not what I expected but great to see something new and different...*  
Anonymous, 11.08.19

*What an amazing building!*  
Adam Wallace, 12.08.19

## PERFORMANCE > SOUND BATH WITH MONA RUIJS

Artist Mona Ruijs will facilitate a sound immersive experience with gongs, quartz crystal bowls, Himalayan singing bowls and various other sound tools that are designed to induce profound physical relaxation, and

contemplative states. Lying down on mats you will be saturated and cocooned in the live sounds as you enter inside the wonderful world of the sound bath. The joy of a sound bath is the opportunity for you to lay, listen deeply with your whole body and go inwards, as you may access a consciousness that lies between sleeping and waking. Here you may be transported to states of stillness, meditation, bliss, altered states of awareness, and self-healing. Sound bath participants variously report powerful bodily sensations and brain states often accompanied by creative thought, rich imagery, insights, and feelings of rest and timelessness. This unique composition of frequencies and harmonics produces a soundscape that washes over you, with the intention to release bodily tension and produce a relaxation response lowering stress, cortisol and adrenaline levels. We invite you to explore new ways of listening and responding, as the ear hears, the brain listens and the body senses vibrations.

Date: 27 August 2019  
Time: 7PM-8.15PM  
Cost: \$35  
Attendees: 19

*The sound bath performed/facilitated by Mona was wonderful. I had a relaxing alpha wave experience, followed by a theta episode and a brief delta immersion. The experience was deeper and more powerful than I expected, and I would definitely recommend it to others.*  
Anonymous, 30.08.19

IMAGE > Performance by Cat Hope, *Sub Decorative Sequences*, 2019.  
Photograph > Theresa Harrison Photography.





# BI-LINGUAL TOURS



## BILINGUAL ARTIST TALK IN FARSI > FARNAZ DADFAR

Join Linden Art Prize 2019 artist Farnaz Dadfar for a special bilingual artist talk in Dadfar's first language Farsi. Originally from Iran, Dadfar was selected as one of the top 30 Iranian Contemporary Artists in 2006 and recently completed her Masters of Contemporary Art at VCA, Melbourne. In this artist-led tour, hear Dadfar discuss how she uses colour and pattern in her practice to depict the entanglement of Eastern and Western values.

Date: 29 March 2019  
Time: 2PM-3PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 11

*"It was amazing to meet Farnaz, an Iranian professional artist at Linden New Art. I really enjoyed and had a nice chat with her. The venue was so nice and artistic. Thanks to all people who have been involved. I wish there was more from Farnaz to show..."*  
Omid Sorkhi, 31.03.19

*"Thanks a lot for organising this event. ... I do believe every visitor deserves to enjoy more from Art!"*  
Anonymous, 09.04.19

## BILINGUAL ARTIST TALK IN MANDARIN > SIYING ZHOU

Join Linden Art Prize 2019 artist Siying Zhou for a special bilingual artist talk in Zhou's first language Mandarin. Zhou gained a Master of Fine Art from the VCA, University of Melbourne in 2017 and has won numerous grants and awards including The City of Yarra Small Projects Grant (2018) and NGV Women's Association Award (2015 and 2017). In this artist-led tour, hear Zhou discuss her art practice and exploration of cultural differences, selfhood and social conventions as a Chinese-born Australian.

Date: 12 April 2019  
Time: 2PM-3PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 1



IMAGE > Bilingual Artist Talk In Farsi by Farnaz Dadfar. Photograph > Jasmin McNeill.

# NOTABLE OBSERVANCES



IMAGE > Notable Observances, International Women's Day, 2019. Photograph > Jasmin McNeill

## INTERNATIONAL WOMEN'S DAY

In 2019, International Women's Day is campaigning to "better the balance, better the world - we notice its absence and celebrate its presence." To celebrate our leaders who are forging the way for gender balance in Australian contemporary arts, Linden invites you to join a panel discussion with feminist artist and activist Elvis Richardson, founder of CoUNTess, and Melbourne artist Ilona Nelson, founder of This Wild Song in discussion with Linden New Art Director Melinda Martin.

Date: 7 March 2019  
Time: 6PM-8PM  
Venue: Linden New Art  
Cost: \$25, incl. \$5 donation to Star Health  
Attendees: 17

*"It was a good night but only preaching to the converted"*  
Anonymous, 12.03.19

*"It was disappointing to see such a small attendance."*  
Anonymous 18.03.19

## NOTABLE OBSERVANCES > WORLD OCEANS DAY

This year, World Oceans Day is celebrating leadership in preventing plastic pollution in our oceans and sharing solutions that inspire and activate the global community. Join a thought provoking discussion with artists Rox De Luca and Penelope Davis along with Port Phillip EcoCentre founder Neil Blake in conversation with Linden New Art Director Melinda Martin. Hear how they have confronted the crisis of plastic pollution in our oceans and how they aim for a better future.

Date: 4 June 2019  
Time: 6:30PM-8PM  
Venue: Linden New Art  
Cost: \$35, incl. \$5 donation to EcoCentre  
Attendees: 12

*This was another good public talk hosted by Linden on art and wider social issues: art and the environment. It was well framed, focused and hosted by Linden.*  
Geoffrey Conaghan 10.06.19



IMAGE > Artist Speakeasy, Residencies presented in partnership with BLINDSIDE, 2019. Photograph > Roberta Govoni.

# ARTIST SPEAKEASY

## HOW TO PHOTOGRAPH YOUR ARTWORK

Practicing artists are invited to hear from photographer Matthew Stanton and Linden New Art Director Melinda Martin to understand how good image documentation can be crucial to a professional art practice. Learn about photography equipment, setting up your shots for 3D artwork, lighting, editing and how to use your images as appropriate documentation and archive for galleries and media sources.

Date: 26 March 2019  
Time: 6PM-7:30PM  
Venue: Linden New Art  
Cost: \$11  
Attendees: 13

*"Fantastic content, very well presented. Lovely to be greeted with a friendly smile & some bubbly refreshments. Highly recommended for both advanced & beginner levels. Well done New Linden!!"*  
Anne Hamalainen, 28.03.19

*"The event was well presented. It was lovely to be offered a drink when we arrived. It would have been great to have the opportunity to look around the current show before or after the presentation. It felt a bit rushed."*  
Anonymous, 06.04.19

*"Was very informative for timeframe"*  
Anonymous, 08.04.19

## ARTIST SPEAKEASY > PROPOSAL WRITING

Join Linden New Art Director Melinda Martin in this professional development workshop for artists to learn how to write effective exhibition proposals. Whether you are applying to exhibit in artist run initiatives or public art galleries, this session will explore a range of proposal formats and how to effectively convey your artistic practice and exhibition ideas on paper. Discover what galleries are looking for and how to put your best foot forward. This event is presented by Linden New Art with Alternating Current Art Space.

Date: 18 June 2019  
Time: 6PM-7:30PM  
Venue: Linden New Art  
Cost: \$11  
Attendees: 20

*Such a positive encounter. It was informative, accessible, and thorough. Incontrovertibly beneficial as an emerging artist leading to the debunking of some preconceived thoughts around proposal writing. Thank you, Melinda, for being so generous with your time, knowledge and support of all that attended. I definitely took away more insight than just the proposal writing task. Thanks for sharing.*  
Lynden, 19.06.19

*It was very helpful to understand step by step because the presentation contained examples, reasons, practices as well. Moreover, I loved the speaker's 'giving' her knowledge attitude!*  
Monica Nam, 24.06.19



# ARTIST SPEAKEASY > PROMOTING VISUAL ART ON A SHOESTRING

Make art and get it out there! At least that's what we know we should do. But with often limited budgets, time and resources, it's hard to know where to start. So, we thought - why not share some insider hacks on promoting visual art on a shoestring. We've pulled together some experts in the biz including artist Emma Coulter; Zilla and Brook Director Fiona Brook; and our very own Director Melinda Martin. Presented as part of Melbourne Fringe Festival 2019.

Date: 24 July 2019  
Time: 6.30PM-7.30PM  
Cost: \$11, suitable for practicing artists  
Attendees: 28

*The information provided was very informative. Thank you.*  
Anonymous, 29.07.19

*I learned loads about necessary evils that I've been avoiding such as social media and websites, and since the talk I've been feeling much less daunted because I understand these things so much more now. This was probably incidental, but it was very cool that it was all women. Thanks, so much for putting it on and also for making it so affordable.*  
Anonymous, 29.07.19

very practical and useful! *Excellent speakers and handout! Thank you!*  
Anonymous, 31.07.19 Richard Knafelac, 31.07.19

# ARTIST SPEAKEASY > EXHIBITION PROPOSAL WRITING

Join Linden New Art Director Melinda Martin in this professional development workshop for artists to learn how to write effective exhibitions proposals. Whether you're applying to exhibit in artist run initiatives or public art galleries, this session will explore a range of proposal formats and how to effectively convey your artistic practice and exhibition ideas on paper. Discover what galleries are looking for and how to put your best foot forward. Presented in association with Melbourne Fringe Festival.

Date: Saturday 21 September 2019  
Time: 2PM-4PM  
Cost: \$11, suitable for practicing artists  
Attendees: 13

# ARTIST SPEAKEASY > RESIDENCIES

Join Linden New Art and BLINDSIDE galleries to discuss artist residencies in conversation with artist Sam Leach and Pippa Dickson, Director, Asialink Arts. In this professional development workshop suitable for practicing artists, learn about the different opportunities available for residencies and how to choose the right one. Presented in partnership with BLINDSIDE.

Date: Thursday 7 November 2019  
Time: 6PM-7.30PM  
Cost: \$11  
Attendees: 20

*Great information given by the panel. 5 stars.*  
Tamara Russell, 09.11.19  
*Very useful session that bought clarity to the topic of residencies. 5 stars.*  
Egidia Yorke, 11.11.19

# ARTIST SPEAKEASY > GRANT APPLICATION WRITING

Applying for grants can be a highly competitive process. Join Linden New Art's Director Melinda Martin for a comprehensive how-to and introduction to the strategies for effective grant application writing. This Artist Speakeasy is an opportunity to learn what type of activities receive funding, how to effectively research and tailor grant applications, discuss common mistakes, understand how to present a budget and more.

Date: Thursday 5 December 2019  
Time: 6PM-7.30PM  
Cost: \$11, suitable for practicing artists  
Attendees: 11

*Easy format to follow and practical information delivered. 5 stars.*  
Carmel, 12.12.19



IMAGE > Artist Speakeasy, Promoting Visual Art on a Shoestring, 2019. Photograph > Jasmin McNeill.





IMAGE > Linden Postcard Show 2019-20 tour by Juliette Hanson, 2019. Photograph > Mathieu Vendeville.

# CURATOR'S TOURS



## SPECIAL EVENT > RECONCILIATION WEEK CURATOR'S TOUR

National Reconciliation Week (NRW) is a time for all Australians to learn about our shared histories, cultures and achievements, to explore how each of us can contribute to achieving reconciliation in Australia. Reconciliation must live in the hearts, minds and actions of all Australians as we move forward, creating a nation strengthened by respectful relationships between the wider Australian community, and Aboriginal and Torres Strait Islander peoples. As part of NRW 2019, Linden New Art invites you to join us for a special curator's tour of the exhibition Elements. This exhibition showcases works made by artists from Baluk Arts, an Indigenous arts centre based in Mornington. Learn about contemporary indigenous arts practices and how these artists explore the concepts of belonging, loss, memory and the fragility and strength of our planet.

Dates: 28 May 2019  
Time: 1PM-2PM  
Cost: Free  
Attendees: 9

*The artists' stories were most interesting - each seeking their identity and reconnecting with their culture and country through found materials made into art. Perhaps this is an activity which is common to many and a reconciliation connection. I only read later about Spacecraft's printing involvement, but for me this was another connection.*  
Anonymous, 30.05.19

## MEET THE CURATOR > UNDERSCORING SOUND

Join Linden for a special curator-led tour of exhibitions Cat Hope > Sub Decorative Sequences, Lucreccia Quintanilla > A Ripple and an Echo and Mona Ruijs > Sympathetic Resonance with Linden Curator Juliette Hanson. Hanson will discuss how these works have been created specifically for the Linden gallery space and contextualise the artists practice within the history of sound art. Within this experimental medium, learn about each artist practice and the very different ways they have engaged with sound in their work.

Dates: 26 July 2019  
Time: 1PM-2PM  
Cost: Free  
Attendees: 6



# SPECIAL EVENTS



## SPECIAL EVENT > DARK WATER SWIM

The Winter Solstice is the shortest day of the year - it is the mark of mid-winter. And this year, we are taking you to the dark waters. Meet at Linden to start with an exhibition tour of Erin Coates & Anna Nazzari's exhibition Dark Water, warm up with a sip of something to prepare the nerves, gear up to venture to St Kilda Beach at sundown and watch ten dedicated swimmers brave the cool sea. Maybe dip a toe or two in yourself. In collaboration with Grant Siedle and artist Kit Wise, join us to celebrate the closing of our exhibitions, the shortest day of the year and the frighteningly cold water. See if you have what it takes to dive in next year, we will be recruiting a team for Linden New Art.

Date: 22 June 2019  
Time: 4.30PM-8PM  
Venue: Linden New Art  
Cost: Free  
Attendees: 16

*Curious, exhilarating and abstract!*  
Anonymous, 23.06.19

## LINDEN LOCALS > LINDEN POSTCARD SHOW

Gallery Director Melinda Martin together with Linden Contemporaries Ambassador Geoffrey Conaghan invite you to an exclusive tour of the Linden Postcard Show. Discover the winning artists in this year's exhibition and

experience the gallery as the sun sets over St Kilda. This will be your opportunity to discover a must have mini masterpiece and discuss what you love and what you could live without. We do hope you can join us.

Date: Tuesday 26 November 2019  
Time: 6PM-8PM  
Cost: \$15  
Attendees: 35

*Linden Gallery is a great local resource in St Kilda and the postcard show an annual event that ought to be on every locals 'to do' list. We really appreciated having a locals' night to view it. 5 stars.*  
Vic, 28.11.19

*I usually go to Postcards Exhibition every year. I was particularly impressed with the quality of the exhibits this year. Well done to everyone. Carol. 5 stars.*  
Carol, 28.11.19

*We enjoyed a delightful visit to the Linden Postcard Show Locals' Evening. The venue is stunning, the warm hospitality appreciated and there was a wonderful variety of art to explore. We especially enjoyed the curator's tour and discussion of some of the entries including the winners. Thanks for a great night. 5 stars.*  
Treva, 02.12.19

*Linden is a wonderful local gallery recently renovated and a beautiful space for exhibitions. The current Postcard exhibition is a must. Highly recommend a visit. 5 stars.*  
Julie, 02.12.19



IMAGE > Dark Water Swim, 2019. Photograph > Grant Siedle.





IMAGE > Art Industry Placement program, 2019. Photograph > Mathieu Vendeville.

# ARTS INDUSTRY PLACEMENT PROGRAM

Linden has received significant funding from the University of Melbourne and the Helen MacPherson Smith Trust for the next 3 years to provide hands on learning opportunities for the Master of Arts & Cultural Management and Arts Curatorship students from the University of Melbourne. Students involved in the Arts Industry Placement program will participate in a series of professional development sessions with industry leaders and mentoring from our team. Most importantly they will get their hands dirty and work with us in the Linden Projects Space.

The program will be evaluated by Melbourne Business School to measure the impact of the program on real life learning for the students and to develop a sustainable model for Linden that can be adapted to other arts organisations across Australia.

We believe this is a first of a kind project in Australia.

Twenty students have been selected to take part in the first six-month program which began late in November 2019. They include:

Ada Coxall, Tori Cutajar, Angela (Yimeng) Deng, Aislinn Faulkner, Coral Guan, Sujin Jung, Sebastian Kainey, Yang (Congyang) Kou, Felisa (Yi Ju) Lai, Anqi Lin, Viola (Yueheng) Lyu, Clare Niere, Ziqi Peng, Kirill Semenov, Jacquelin Tsui, Yiyi Wu, Snow (Xue) Xia, Rumi (Ruimeng) Xue, Shelley (Mingyuan) Xue, Yilin Zhao, Yingchun Zhu

IMAGE > Art Industry Placement program, 2019.  
Photograph > Mathieu Vendeville.





# COMMUNICATION REPORT

After making the exciting return home in 2018, 2019 was the opportunity to generate more engagement amongst our loyal and local audience and improve our media coverage with new approaches.

Linden continued to raise its profile through social media engagement. We generated more posts than ever and improved our response to daily events with a refined selection of pictures and stories that we shared over Facebook and Instagram.

We implemented the strategy of providing more "behind the scenes" content with artists, staff, volunteers, exhibition installation and openings. The Linden Postcard Show has been once again one of the highlights of the year with a skyrocketing engagement throughout the exhibition.

We focused on sharing as much content as possible with our audience and improved visibility with a better online strategy and targeted advertising on Facebook and Instagram.

From mid-2019 we began work on the development and design of a new website.

This work has allowed us to implement a new powerful CMS to better communicate through effective database segmentation and new event management tools and a built-in email marketing tool to more easily communicate Linden's activities.

We reviewed, refined and improved all of our marketing collateral to ensure a consistent brand message.

Our quarterly calendar has been redesigned and printed in house for a more sustainable approach. We also reduced the number of flyers flyers focused on a better online presence to reduce paper waste. During the year we started to improve our general communication with an increased number of videos from our openings, special events and behind the scenes with artists.

With the launch of Linden Projects Space, we needed to improve our signage to provide guidance to our visitors to this new space at the back of the building. Three new blackboard A-frames have been designed and can be customised for a lively and personalised daily message. To improve the visibility from the street, we improved our signage on the building.

Our diverse 2019 exhibition program generated a lot of media coverage. These exhibitions were featured widely in the media including The Age, Art Guide (editorial), 3RRR, Time Out, Urban List, Broadsheet, Weekend Notes, ArtsHub, ABC Radio and local newspapers.

In 2019, we re-established a stronger connection with our St Kilda audience through distributing our ¼ calendar more widely.

**Mathieu Vendeville**  
**Design & Marketing Coordinator**  
**May 2020**



IMAGE > Linden New Art calendar September-October 2019. Design > Mathieu Vendeville.



IMAGE > Linden Postcard Show 2019-20 installation, 2019. Photograph > Mathieu Vendeville.

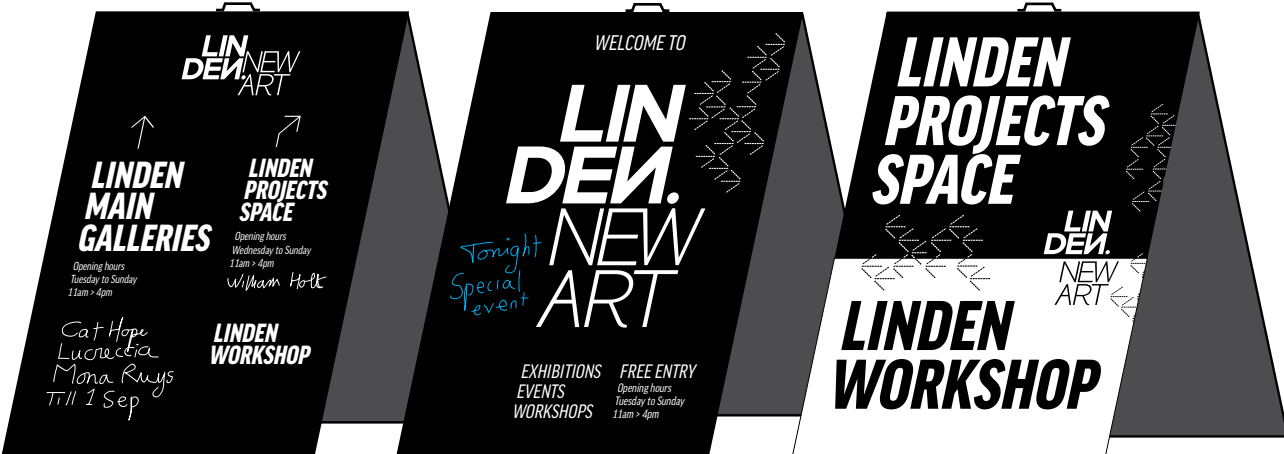


IMAGE > Linden New Art A-frames, 2019. Design > Mathieu vendeville.

MEDIA COVERAGE & VALUE

EXHIBITION	NO. MEDIA COVERAGE	VALUE	PR VALUE
Linden Postcard Show 2018-19	2	\$3,339	\$13,356
Linden Art Prize	16	\$28,711	\$114,485
Elements & Dark Water	19	\$13,943	\$55,773
Sub-Decorative Sequences, A Ripple and an Echo & Sympathetic Resonance	21	\$102,475	\$404,047
Heavy Launch, Breath-Hold Dwelling & Our Long Conversation with the Sun	26	\$59,025	\$236,102
Linden Postcard Show 2019-20	142	\$78,408	\$313,632
> TOTAL	226	\$285,901	\$1,137,395

ONLINE & SOCIAL ENGAGEMENT

EXHIBITION	WEBSITE SESSIONS	PAGE VIEWS	FACEBOOK FOLLOWERS
Linden Postcard Show 2018-19	2,250	8,510	3,171 > Facebook fans 1,110 > Twitter followers 3,053 > Instagram followers
Linden Art Prize	7,931	18,112	3,230 > Facebook fans 1,115 > Twitter followers 3,201 > Instagram followers
Elements & Dark Water	5,221	12,497	3,260 > Facebook fans 1,123 > Twitter followers 2,280 > Instagram followers
Sub-Decorative Sequences, A Ripple and an Echo & Sympathetic Resonance	8,212	19,686	3,349 > Facebook fans 1,131 > Twitter followers 3,491 > Instagram followers
Heavy Launch, Breath-Hold Dwelling & Our Long Conversation with the Sun	9,308	19,957	3,479 > Facebook fans 1,131 > Twitter followers 3,937 > Instagram followers
Linden Postcard Show 2019-20	4,556	9,524	3,558 > Facebook fans 1,129 > Twitter followers 4,364 > Instagram followers
> TOTAL	37,478	88,286	



# VOLUNTEERS REPORT



2019 was an exciting year to join the Linden New Art team in the newly-created role of Volunteer Officer. With a spirit of curiosity, boldness and braveness, we established a new and expanded volunteer program which would appeal to local residents, students, artists and other community members who were keen to contribute to a leading arts organisation. The response spoke for itself: in the space of a few months, we had a team of 25 dedicated volunteers.

Linden volunteers come from a range of cultural backgrounds, with many international students in the program who are completing their university studies in Melbourne. We have mature-aged local residents in the program who are keen supporters of the arts and want to give back by generously volunteering their time. There are also a few emerging artists and curators among the team who are looking to gain valuable professional experience during their time with us. Each volunteer had actively sought out a place in the Linden volunteer program because our range of exhibitions, events and public programs excited and inspired them. They have shown great enthusiasm for the tasks assigned to them, and have taken the opportunity to connect with like-minded people as part of their volunteering experience.

In a demonstration of their commitment to the program, many of our volunteers are at Linden on a weekly or

fortnightly basis. From Wednesday – Sunday, they invigilate Linden Projects Space, warmly greet visitors and provide them with timely information about the exhibitions on display. They also work the bar at our exhibition openings, assist with public programs and work on special projects with Linden staff. More recently, our bilingual volunteers have had the opportunity to lead exhibition tours for CALD (culturally and linguistically diverse) communities. We are thrilled to have a volunteer team that speaks eight different languages, with people hailing from China, Hong Kong, Korea, Spain, Mexico and Australia.

We are keen to make the volunteer experience enriching, educational and transformative. Given that the vast majority of volunteers have remained in the program well beyond the initial three-month minimum commitment, we are confident that we have achieved a high degree of success in our aims. We hope that our volunteers will be telling their friends and colleagues about Linden New Art for years to come. To our volunteers, we thank you and acknowledge the tremendous impact you've had on helping us to deliver an ambitious and successful program.

**Chloé Hazelwood**  
**Volunteer Officer**  
**April 2020**



IMAGE > Linden Locals volunteer, Lilly, 2018. Image courtesy of Linden New Art & i.e. community. Photography: Jasper Chan.

# VOLUNTEER THANK YOU



ADA COXALL > ANNA GARCIA > ANNE CEREZO  
> ANQI LIN (ANGIE) > BRIDIE DUNCAN >  
CHANGYUANZI HUANG (YUANZI) > CHEN SHI >  
DAASHAYANI GOVINDASAMY PILLAI > ELIZA  
BURTON > ELSA THORP > EMMA GOLDSTONE >  
GINA DICKSON > HILARY KWAN > JACQUELIN  
TSUI > JAMES GRANT > JAMES NORMAN >  
JANICE ZOU > JOSÉ MARTINEZ > KATIE GRAY >  
LULU DONG > NA LI (LINA) > NICOLE SCHWARTZ  
> PHOEBE MCKENZIE > SHIXIAN XIE (CHERYL) >  
SUJIN JUNG > XIAOJING WU > XUE XIA (SNOW)  
> YI JU LAI (FELISA) > YILIN ZHAO > YIMENG  
DENG (ANGELA) > ZHITING LIU (TRISTA) > ZIHAN  
WANG > ZUNYI ZHANG



IMAGE > Volunteers during the opening of the *Linden Postcard Show 2019-20*. Photograph > Mathieu Vendeville.



# BOARD



## CATHERINE EASTON > Chair

Catherine has extensive senior leadership experience of operational teams, organisational change management and strategic programs of work. Catherine is Executive General Manager Performance & Integration at Uniting Vic/Tas. Catherine has completed Leadership Victoria's Folio Community Leadership Program and holds a Master of Strategic Foresight from Swinburne University and Bachelor of Business Administration from RMIT. Catherine is a previous President of Arts Project Australia Inc and Non-Executive Director of Petit Grand Kaboom Ltd (Little Big Shots International Film Festival for Kids). She is currently a member of Arts Project Australia's Policy and Planning Sub-Committee, Women's Property Initiatives Nominations Committee and a Mentor at Fitted for Work. Catherine is a Graduate of the Australian Institute of Company Directors, Innovations in Governance executive program at Harvard Kennedy School and has attended the Cranlana Executive Colloquium. Catherine joined the Board of Linden in December 2013 and was appointed Deputy Chair in May 2014 and Chair in May 2019.

## JEREMY BLACKSHAW > Acting Deputy Chair from December 2018

Jeremy is the Melbourne Managing Partner at Minter Ellison and leads the Melbourne office's Corporate M&A team. He has an extensive corporate practice, advising in multiple jurisdictions across a range of industry sectors including energy, health, infrastructure, consumer brands and financial services. Jeremy is a member of the Advisory Board of the Melbourne Chamber of Commerce and a member of the Executive Council of the Victorian Chamber of Commerce. He is a member of the Committee for Melbourne's Metropolitan Collaboration Steering

Committee. He has lectured in Takeover Law and is a regular presenter on legal issues. Jeremy joined the Board of Linden in February 2015 and was appointed Deputy Chair in May 2019.

## PAUL BANKS > Treasurer to May 2019

Paul is an experienced finance professional who has worked in financial markets for over 20 years. He has extensive leadership, relationship and marketing experience in the financial services industry. Paul is currently a director at the Australian Future Fund where he is looking after relationships with key managers and counterparties in the Overlays sector of the fund. Previously, he has held senior roles in both the funds management industry as well as in financial markets within a number of global investment banks. He holds a Graduate Diploma in Applied Finance and Investment from the NSW Securities Institute; a Bachelor of Arts from Ambassador University, Pasadena, USA and a Bachelor of Business from Charles Sturt University. Paul joined the Board of Linden in December 2013 and was appointed to the role of Treasurer in May 2014 and completed his term in August 2019

## PHILLIP RICHARDS > Treasurer from May 2019

Phillip is the Director and Financial Advisor of Endorphin Wealth Management, a Melbourne based financial advice company that he established in 2014 with the intention of providing clients with unbiased financial advice. He has an extensive background in the banking sector, where he achieved the position of Senior Financial Planner with ANZ & Westpac. He holds a Bachelor of Commerce (financial planning and accounting), a Diploma of Financial Services and a Masters' of Business

Administration (MBA). Phillip has been passionate about art from a young age and appreciates it in all forms. He joined the Board of Linden in October 2018 and was appointed to the role of Treasurer in May 2019.

## CR DAVID BRAND

David is the City of Port Phillip council representative on the Board. He is an architect and also teaches Architectural History & Design at the University of Melbourne. David has collected artworks from Linden over the years and believes that Linden has a very special place in St Kilda and that it contributes to the vibrancy of the city. David joined the Board of Linden in December 2016.

## OWEN CRAVEN

Owen is a Principal and Senior Curator with global public art and design firm, UAP. Leading UAP's Melbourne Hub, Owen works closely with artists and commissioning bodies to curate and guide the creative framework for site specific public artworks. He has extensive experience in the visual arts sector and understands the importance of working through the creative process collaboratively in order to help artists realise their creative vision. Immediately prior to joining UAP, he was the Editor of Artist Profile and Art Almanac magazines. In these roles, Owen led numerous initiatives that created platforms and opportunities for both emerging and established artists to create and present their work. Owen has also curated many significant group exhibitions that have toured both nationally and internationally. He holds a Bachelor of Arts (Art History and Theory) from the University of Sydney. Owen joined the Board of Linden in April 2018.

## PAUL DULDIG

Paul is Chief Operating Officer at The Australian National University. A graduate of Columbia University New York, The University of Adelaide and the Australian Institute of Company Directors, Paul has extensive experience in leadership, governance, service delivery and change management. He also has studied Art History at Masters' level and is developing an emerging visual art practice. His responsibilities at the ANU include oversight of the Drill Hall Gallery and the public art on campus. Paul is

also a board member of Art Monthly Australasia and a past board member of the Australian Dance Theatre. Paul joined the Board in October 2019.

## DEBORAH STAHL

Deborah is the founder of Nite Art and Director of Artwalk Melbourne. She is a passionate art enthusiast and has developed programs for facilitating the exploration of art in a selection of leading galleries and art spaces in Melbourne's creative precincts and regional areas. Deborah has over thirty years' experience in sales and marketing roles within the fashion industry, bringing innovative ideas to customers and audiences, local and international. Deborah joined the Board of Linden in December 2013.

## SCOTT THOMPSON

Scott is Managing Director of the Melbourne arm of Edelman, the global communications and marketing firm. He has international experience advising clients in the public, private and not-for-profit sectors. He is focused on building trust, protecting reputations and driving specific reputational and business outcomes. Scott is also a crisis & risk management practitioner who has worked on numerous high-profile incidents involving data breaches, product faults, corporate crime and executive misdemeanours, consumer boycotts, legal challenges and health and safety emergencies. Scott was co-opted to join the Board of Linden in February 2019.

## BIHENG ZHANG

Biheng is a fundraising professional with experience in the arts, health, medical research and international development. Drawing on experience in Australia and the UK, Biheng has achieved notable results in securing government and philanthropic grants, corporate partnerships, major giving and community fundraising. She is currently the Director of Philanthropy for Pollinate Energy, which is a social enterprise that empowers women in the slums of India and rural Nepal. She has previously worked for the National Gallery of Victoria, The Song Room, the Walter and Eliza Hall Institute of Medical Research and Prostate Cancer UK. Biheng joined the Board of Linden in June 2016.

# STAFF



## MELINDA MARTIN > Director

Melinda joined the team at Linden as Director in July 2012. Prior to joining Linden, Melinda was the Manager of National Programs and Services at Creative Partnerships Australia and oversaw their professional development and philanthropic programs. Melinda has also worked as the Gallery Manager at Anna Schwartz Gallery, Program Manager at Monash Gallery of Art, Studio Manager for Australian artist John Young and Research Assistant to Dr Chris McAuliffe at the University of Melbourne. She holds a Master of Fine Art & Cinema Studies from The University of Melbourne, a Post-Graduate Certificate in Museum Studies from Deakin University and a Bachelor of Arts (Hons) in Fine Art and Criminology from the University of Melbourne. Melinda has been a member of the Public Galleries Association of Victoria's Board from 2013 to 2018, serving as Vice President of the Board from 2014-16, has previously chaired their fundraising sub-committee from 2017-18. In 2018 she participated in the inaugural Women in Leadership program at Melbourne Business School.

## JULIETTE HANSON > Curator

Juliette was appointed as the Curator at Linden New Art in May 2017. Juliette's previous position was Senior Curator and Collection Manager at the Jewish Museum of Australia. From 2011 until 2015 Juliette held the roles of Exhibitions Manager and Senior Curator at The Dax Centre. Over the past decade Juliette has worked across a number of commercial and artist-run galleries in Melbourne, as well as maintaining an independent curatorial practice. Juliette holds a Master of Art Curatorship from the University of Melbourne and a Bachelor of Arts (Hons) in Art History and Philosophy from the University of Liverpool (UK).

## LYN JOHNSON > Development Manager (Part Time)

Lyn joined the team at Linden New Art in July 2017 and brings over 30 years of experience working in creative industries. Most recently, Lyn was the Deputy Director at McClelland Sculpture Park & Gallery and prior to that she was Assistant Director at the Australian Tapestry Workshop and Executive Officer at the Public Galleries Association of Victoria, as well as holding various art boards positions. Lyn holds a Bachelor of Economics with a Major in Art History, a Post Graduate Diploma in Visual Culture and a Masters in Australian Art (all Monash University). In 2010 she curated the first retrospective of artist John Ford Paterson and continues to enjoy her passion of researching forgotten Australian artists.

## TOM PENDER > Communication & Marketing Coordinator until February 2019

Tom Pender joined Linden in the role of Gallery Administrator (Part Time) in July 2015 and was appointed Communications & Media Coordinator in October 2016. He taught essential study skills to Bachelor of Visual Arts students at the La Trobe University Bendigo. Tom has a background in video production and was videographer for the documentary Lunch with Madame Murat, which screened on SBS January 2009. Tom received a Bachelor of Visual Art (Hons) from La Trobe University Bendigo and is a practicing contemporary artist who uses video and installation to explore autonomous use of space.

## MATHIEU VENDEVILLE > Design & Marketing Coordinator

Mathieu started working at Linden New Art in May 2019. He previously worked as graphic & web designer and communication manager at Alliance Française Melbourne

as well as for several Alliance Française organisations in Australia and around the world. Mathieu is also a trained photographer & videographer. He worked as graphic designer in France for cultural institutions such as the Classical Music Academy in Brittany, Artists in Hospitals associations and film festivals. Mathieu studied Art in France at Lille University, as well as graphic design and communication at Rennes Fine Art School in France.

## JASMIN MCNEILL > Events & Community Engagement Coordinator (Part Time)

Jasmin stepped into the role of Events & Community Engagement Coordinator in September 2017. She has experience in various not-for-profit organisations including Melbourne Museum and Camden Arts Centre, London in curatorial projects, public programs, arts education, festivals and publications. Jasmin is a current member of BLINDSIDE Board of Directors and has recent experience as Creative Producer for Mudfest arts festival at The University of Melbourne, Gallery Administrator for Linden New Art, Gallery Assistant for Gippsland Art Gallery, Treasurer for the Art History Student Society and Sub-editor for .jpg Art Journal. She has completed a Masters' of Art Curatorship at The University of Melbourne and holds a Bachelor of Arts' in Visual Culture from Monash University.

## MADELINE FERME > Gallery Administrator (Part Time) until April 2019

Madeline joined Linden as a volunteer in 2014 before being appointed to the role of Gallery Administrator in 2017. She holds a Bachelor of Arts (Art History and Sociology) and a Master of Art Curatorship (Research) from the University in Melbourne. In addition to her role at Linden, Madeline has worked within the Commercial Operations department at the National Gallery of Victoria since 2015.

## SOPHIE GERHARD > Gallery Administrator (Part Time) until April 2019

Sophie began her position as Gallery Administrator in July 2018. She holds an Undergraduate degree in Art History with Museum Studies from the University of Leeds and a Masters' in Art Curatorship from the University of Melbourne. Sophie has a background working in various

art and museum organisations spanning the UK, Spain and Australia, including VIP Assistant at Frieze London, Curatorial Intern at the Jewish Museum of Australia and Editor of .jpg Art Journal.

## HANA VASAK > Gallery Administrator (Part Time)

Hana Vasak joined Linden in the role of Gallery Administrator in May 2019. Hana's experience across the arts includes arts administration and education, community engagement, curatorial projects, events, fundraising and front-of-house operations. She has been involved in various arts and cultural organisations and spaces including Footscray Community Arts Centre and the Department of Foreign Affairs Immigration and Trade for the Federal Republic of West Papua. Hana is currently also working as the Front of House Coordinator at the Australian Centre for Contemporary Art and a member of the BLINDSIDE Board acting as Sponsorship coordinator. Hana holds a Master of Arts Management as well as a Bachelor of Fine Arts from RMIT University.

## SEBASTIAN HAEUSLER > Gallery Administrator

Sebastian began his position as Gallery Administrator in May 2019. He holds an undergraduate degree in Fine Arts specialising in photography from RMIT University as well as a Masters' of Art Curatorship from the University of Melbourne. Sebastian has a background in arts administration having previously worked in the Arts and Culture department at RMIT University.

## CHLOÉ HAZELWOOD > Volunteer Officer (Part Time)

Chloé joined Linden as the Volunteer Officer in May 2019 with an extensive background in arts-based volunteering. Some of her own volunteer highlights include working as a Team Leader at Midsumma 2019, Assistant Cultural Producer (Intern) at Kingston Arts, Centre for Contemporary Photography and Arts Project Australia. Chloé is in her final year of the Master of Arts Management at RMIT University and is a member of the First Site Committee 2019, where she organises a dynamic range of public programs and events for students and the wider community. She holds a Bachelor of Arts (Art History and Cultural Studies) from the University of Sydney.



LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

FINANCIAL REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2019

TABLE OF CONTENTS

Income and Expenditure Statement

Statement of Financial Position

Statement of Cash Flows

Notes to the Financial Statements

Depreciation Schedule

Statement by Members of the Committee

Independent Audit Report

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>INCOME</b>			
Interest received		2,997	3,264
Other revenue		2,590	1,883
Rent received		7,404	-
Grants received	2	403,284	360,037
Donations and sponsorship		44,203	49,015
Philanthropic trusts		54,700	14,091
Merchandising and retail		80,941	114,191
Audience income		37,556	23,737
		<u>633,676</u>	<u>566,218</u>
<b>LESS EXPENDITURE</b>			
Accountancy fees		12,980	12,000
Advertising		30,353	13,865
Artist fees and payments		81,130	95,875
Audit fees		3,850	3,850
Bank charges		2,061	3,503
Catering expenses		4,098	9,020
Computer expenses		3,114	2,082
Consultancy fees		32,768	27,145
Depreciation - office furniture and equipment		5,436	475
Distribution		-	3,475
Employees entitlements	3	12,676	4,842
Fines		420	-
Gas		1,588	-
Insurance		11,282	9,980
Internet expenses		1,127	824
Leasing charges		208	-
Legal and filing fees		889	114
Light and power		5,306	5,372
Marketing & promotion		-	9,100
Merchandising		946	5,112
Minor equipment purchases		4,469	2,288
Office supplies		-	1,161
Photocopier expenses		8,066	6,824
Postage		4,440	-
Printing and stationery		1,873	8,451
Program and exhibition production		7,935	18,695
Repairs and maintenance		13,314	-
Salaries and wages		336,566	277,285
Security costs		3,592	5,311
Staff and board amenities		730	2,249
Subscriptions		4,363	2,534
Sundry expenses		-	27
Superannuation contributions		31,538	26,222
Telephone		4,289	3,989

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
Water charges		550	636
Website and publications		6,072	5,667
Worker's insurance		3,162	3,146
		<u>641,191</u>	<u>571,119</u>
<b>OPERATING SURPLUS/(LOSS) (LOSS)</b>		<u>(7,515)</u>	<u>(4,901)</u>
Retained Surplus/(Loss) at the beginning of the financial year		<u>52,916</u>	<u>57,817</u>
<b>TOTAL AVAILABLE FOR APPROPRIATION</b>		<u>45,401</u>	<u>52,916</u>
<b>RETAINED SURPLUS/(LOSS) AT THE END OF THE FINANCIAL YEAR</b>		<u><b>45,401</b></u>	<u><b>52,916</b></u>

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.



**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>CURRENT ASSETS</b>			
Bendigo Cash Management Account		205,934	47,295
Sandhurst Trustees Arts Development Fund Account		115,950	114,414
Bendigo Social Investment Deposit Account		14,060	13,904
Cash on hand		674	600
Sundry debtors		906	4,259
Trade receivables		36,840	35,017
Prepaid expenses		6,312	7,562
		<u>380,676</u>	<u>223,051</u>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	4	1,082	1,412
		<u>1,082</u>	<u>1,412</u>
		<u>381,758</u>	<u>224,463</u>
<b>TOTAL ASSETS</b>			
<b>CURRENT LIABILITIES</b>			
Trade creditors		45,915	25,392
Withholding taxes payable		7,794	6,582
Provision for annual leave		29,286	23,876
Bonds held		1,638	-
Prepaid grants		149,144	30,000
Unapplied donations		59,317	59,317
Good and services tax	5	13,060	3,443
		<u>306,155</u>	<u>148,611</u>
<b>NON-CURRENT LIABILITIES</b>			
Provision for long service leave		30,202	22,936
		<u>30,202</u>	<u>22,936</u>
		<u>336,356</u>	<u>171,547</u>
<b>TOTAL LIABILITIES</b>			
<b>NET ASSETS</b>			
		<u><b>45,401</b></u>	<u><b>52,916</b></u>
<b>MEMBERS' FUNDS</b>			
Retained Surplus/(Loss)		45,401	52,916
		<u><b>45,401</b></u>	<u><b>52,916</b></u>
<b>TOTAL MEMBERS' FUNDS</b>			

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>Cash flows from operating activities</b>			
Receipts from Government and Sponsors		751,353	574,463
Payments to Suppliers and Employees		(593,945)	(561,579)
Interest Received		2,997	3,264
		<u>160,405</u>	<u>16,148</u>
<b>Net cash provided by operating activities</b>	6	<u>160,405</u>	<u>16,148</u>
<b>Net increase in cash held</b>			
Cash and cash equivalents at beginning of financial year		160,405	16,148
		<u>176,213</u>	<u>160,065</u>
Cash and cash equivalents at end of financial year	6	<u><u>336,618</u></u>	<u><u>176,213</u></u>

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**1 Summary of Significant Accounting Policies**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012 (Vic).

The Committee have prepared the financial statements on the basis that the association is a non-reporting entity because there are no users dependent on general purpose financial statements. The financial statements are therefore special purpose financial statements that have been prepared in order to meet the needs of the member.

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the Committee have determined are appropriate to meet the needs of the member. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accrual basis and are based on historical costs unless stated otherwise in the notes. The accounting policies that have been adopted in the preparation of the financial statements are as follows:

**(a) Income Tax**

The association is exempt from income tax expense under provisions of the Income Tax Assessment Act.

**(b) Property, Plant and Equipment**

All property, plant and equipment except for freehold land and buildings are initially measured at cost and are depreciated over their useful lives to the company.

The carrying amount of plant and equipment is reviewed annually by the association to ensure it is not in excess of the recoverable amount. The recoverable amount is assessed on the basis of expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

**Depreciation**

The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is generally depreciated on a diminishing value basis over the asset's useful life to the company commencing from the time the asset is held ready for use.

**(c) Employee Benefits**

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits expected to be settled within one year together with the benefits arising from wages and salaries, annual leave and sick leave which will be settled after one year, have been measured at the amounts expected to be paid when the liability is settled plus any related on-costs. Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. The long service leave provision includes all employees on a probability basis. Contributions are made by the association to an employee superannuation fund and are charged as expenses when incurred.

**(d) Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

These notes should be read in conjunction with the attached compilation report.

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

**(e) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

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 ATO is included with other receivables or payables in the statement of financial position.

**(f) Unexpended grants**

The association receives grant monies to fund projects either for contracted periods or time or for specific projects irrespective of the period of time required to complete those projects. It is the policy of the association to treat grant monies as unexpended grants in the statement of financial position where the association is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific grants where the project has not been completed.

These notes should be read in conjunction with the attached compilation report.



**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019 \$	2018 \$
<b>2 Grants received:</b>		
City of Port Phillip - Core	326,684	283,437
City of Port Phillip - Other	16,600	16,600
Arts Victoria	60,000	60,000
	<u>403,284</u>	<u>360,037</u>
<b>3 Employees entitlements:</b>		
Annual leave	5,410	6,833
Long service leave	7,266	(1,991)
	<u>12,676</u>	<u>4,842</u>

These notes should be read in conjunction with the attached compilation report.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019 \$	2018 \$
<b>4 Plant and equipment:</b>		
Office furniture and equipment	39,455	34,349
Less accumulated depreciation	<u>38,373</u>	<u>32,937</u>
<b>Total plant and equipment</b>	<u>1,082</u>	<u>1,412</u>
<b>5 Good and services tax:</b>		
GST payable	<u>13,060</u>	<u>3,443</u>

These notes should be read in conjunction with the attached compilation report.

LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019

6. CASH FLOW INFORMATION

(a) Reconciliation of cash

Cash at the end of financial year as included in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

Cash	674	600
Cash at Bank	335,944	175,613
	<u>336,618</u>	<u>176,213</u>

(b) Reconciliation of cash flow from operations with surplus from ordinary activities

Surplus (Deficit) from ordinary activities	(7,515)	(4,901)
Non-cash flows in profit:		
Depreciation	330	475
Changes in assets and liabilities:		
(Increase)/decrease in receivables	1,530	132,579
(Increase)/decrease in prepayments and other assets	2,888	8,078
Increase/(decrease) in creditors	31,352	(3,856)
Increase/(decrease) in income and grants in advance	119,144	(121,069)
Increase/(decrease) in provisions	<u>12,676</u>	<u>4,842</u>
Net cash provided by operating activities	<u>160,405</u>	<u>16,148</u>

LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

DEPRECIATION SCHEDULE  
FOR THE YEAR ENDED 31 DECEMBER 2019

	RATE & TYPE	% PVT USE	COST ON HAND	OPENING WDV	ADDIT'NS	DATE ORIG. ADDIT'N	SALE PRICE	PARTSALE PRICE	PROFIT (LOSS)	DISPOSAL DATE	COST	CAPITAL GAIN/LOSS	DEPN	ACCUM DEPN	PRIVATE DEPN	ACCUM PRIVATE	CLOSING WDV
Office furniture and equipment																	
Apple Laptop	33.33D		2,424	187	-	01/10/12	-	-	-		-	-	62	2,299	-	-	125
Apple Laptop	33.33D		1,226	86	-	01/08/12	-	-	-		-	-	29	1,169	-	-	57
Apple Mac Mini Server	33.33D		2,082	-	-	11/08/10	-	-	-		-	-	-	2,082	-	-	-
Chef Electric Range	20.00D		543	74	-	24/01/11	-	-	-		-	-	15	484	-	-	59
Commander Telephone System	20.00D		1,000	60	-	30/11/09	-	-	-		-	-	12	952	-	-	48
External Signage	20.00D		1,570	198	-	15/10/10	-	-	-		-	-	40	1,412	-	-	158
Filemaker 11 Workgroup	33.33D		2,045	-	-	11/08/10	-	-	-		-	-	-	2,045	-	-	-
Fridge - Reading Room	8.00D		736	118	-	14/04/01	-	-	-		-	-	9	627	-	-	109
Ikea Furniture	8.00D		632	101	-	20/01/01	-	-	-		-	-	8	539	-	-	93
Ladder	20.00D		973	-	-	06/08/08	-	-	-		-	-	-	973	-	-	-
Light Fitting - Reading Room	20.00D		400	-	-	26/08/05	-	-	-		-	-	-	400	-	-	-
Lumen Data Projector DLP3799	33.33D		2,364	-	-	30/04/10	-	-	-		-	-	-	2,364	-	-	-
Mitsubishi Refrigerator	20.00D		786	107	-	24/01/11	-	-	-		-	-	21	700	-	-	86
Music Equipment PC Show	25.00D		1,751	-	-	02/02/02	-	-	-		-	-	-	1,751	-	-	-
New Computer	50.00D		1,307	99	-	17/03/15	-	-	-		-	-	49	1,257	-	-	50
Office Furniture	20.00D		1,271	318	-	01/11/12	-	-	-		-	-	64	1,017	-	-	254
Reception Desk	20.00D		12,695	-	-	12/03/08	-	-	-		-	-	-	12,695	-	-	-
Sanyo Projector	33.33D		544	64	-	16/08/13	-	-	-		-	-	21	501	-	-	43
Apple 21.5 inch iMac (2)	100.00P		3,435	-	3,435	04/07/19	-	-	-		-	-	3,435	3,435	-	-	-
Apple Macbook Pro 13-inch	100.00P		1,626	-	1,626	04/07/19	-	-	-		-	-	1,626	1,626	-	-	-

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.



LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

DEPRECIATION SCHEDULE  
FOR THE YEAR ENDED 31 DECEMBER 2019

	RATE & TYPE	% PVT USE	COST ON HAND	OPENING WDV	ADDIT'NS	DATE ORIG. ADDIT'N	SALE PRICE	PARTSALE PRICE	PROFIT (LOSS)	DISPOSAL DATE	COST	CAPITAL GAIN/LOSS	DEPN	ACCUM DEPN	PRIVATE DEPN	ACCUM PRIVATE	CLOSING WDV
Kensington Microsaver Ultrabook Keyed Lock		100.00P	45	-	45	04/07/19	-	-	-		-	-	45	45	-	-	-
			39,455	1,412	5,106		-	-	-		-	-	5,436	38,373	-	-	1,082
<b>Total Assets</b>			39,455	1,412	5,106		-	-	-		-	-	5,436	38,373	-	-	1,082

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

STATEMENT BY MEMBERS OF THE COMMITTEE

The committee have determined that the association is not a reporting entity.

The committee have determined that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial report:

1. Presents a true and fair view of the financial position of Linden New Art Incorporated as at 31 December 2019 and its performance for the financial year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Linden New Art Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the Committee by:

Chairperson   
Catherine Easton

Treasurer   
Phillip Richards

Dated: 12 May 2020

## **INDEPENDENT AUDIT REPORT TO THE MEMBERS OF LINDEN NEW ART INCORPORATED**

### **Report on the Audit of the Financial Report**

#### **Opinion**

I have audited the financial report of Linden New Art Incorporated which comprises the statement of financial position as at 31<sup>st</sup> December 2019, the income and expenditure statement, statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

In my opinion, the accompanying financial report of Linden New Art Incorporated is in accordance with the requirements of the Associations Incorporation Reform Act 2012 (Vic), including:

- (i) giving a true and fair view of the association's financial position as at 31<sup>st</sup> December 2019 and of its performance for the year then ended; and
- (ii) that the financial records kept by the association are such as to enable financial statements to be prepared in accordance with Australian Accounting Standards.

#### **Basis for Opinion**

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. I am independent of the association 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### **Information Other than the Financial Report and Auditor's Report Thereon**

The committee of the association is responsible for the other information. The other information comprises the information included in the association's annual report for the year ended 31<sup>st</sup> December 2019, but does not include the financial report and our auditor's report thereon. My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon. In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

#### **Responsibilities of the Committee for the Financial Report**

The committee of the association is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Associations Incorporation Reform Act 2012 (Vic) and for such internal control as the committee determines 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, the committee is responsible for assessing the association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the committee either intends to liquidate the association or to cease operations, or have no realistic alternative but to do so.

### **Auditor's Responsibilities for the Audit of the Financial Report**

My 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, I exercise professional judgement and maintain professional scepticism throughout the audit. I 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 my 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.

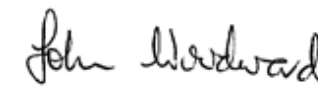
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.

- Conclude on the appropriateness of the committee's 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 I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my 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.

I communicate with the committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

**Dated at Melbourne this 12<sup>th</sup> day of May 2020**



**John Woodward**  
Chartered Accountant  
Suite 4, Level 5,  
398 Lonsdale Street, Melbourne Vic 3000