

# LIN DEN NEW ART



ANNUAL REPORT > 2021



COVER IMAGE > Natasha Bieniek in studio, 2021. Photograph: Theresa Harrison Photography.

IMAGE > Vipoo Srivilasa, *Wellness Deity* (installation view), 2021. Photograph: Theresa Harrison Photography.

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# THANK YOU TO OUR EXHIBITING ARTISTS

## Main Space

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**LINDEN POSTCARD SHOW 30TH BIRTHDAY CELEBRATION** > ABDUL ABDULLAH, PENNY BYRNE, WILLIAM EICHOLTZ, SARAH CROWEST, ROBERT FENTON, PRUDENCE FLINT, JOSH FOLEY, ANNA HOYLE, HELEN JOHNSON, MICHAEL KLUGE, ROB MCHAFFIE, SCOTT MILES, JENNIFER MILLS, GRANT NIMMO, GREG PENN, KENNY PITTOCK, LOUISE RIPPERT, HEDY RITTERMAN, VALERIE SPARKS, RICHARD STRINGER & STEFFIE WALLACE > **LINDEN POSTCARD SHOW 2020 - 21 WINNERS** > JENNY-ANNE JETT, MICHAEL KLUGE, GABRIELLE BATES, MARK HOPPER, KENT MORRIS, SUSAN MORRIS, RUTH HELLEMA & BRYCE ASTON > **SONDER** > TROY EMERY > **BURN DOWN THE HOUSE** > NICHOLAS FOLLAND > **DUALITY** > ASH KEATING > **YOUR CHOC-MINT PELVIK FLOOR IS SO BORING** > ANNA HOYLE > **HALCYON** > NATASHA BIENIEK > **TO FEED YOUR ORACLE** > RUTH HOFLICH > **WELLNESS DEITY** > VIPOO SRIVILASA > **DESIGN FRINGE** > ALESHANEE FAERY > AMY GRAHAM > ANTHONY YANG AVIVA SAME > BOARDGROVE ARCHITECTS > BOLAJI TENIOLA > CHARLIE BUSH > CLAIRE ELLIS > DAMIEN CRESP > DAN BOWWRAN > DARCY JONES > DRASKO BOLJEVIC > EDWARD LINACRE > HARRY VASEY > ILAN EL > JASMINE GRACE > JENNY HICKINBOTHAM > JILLIAN

STEVENSON > JO BANGLES > JO LANE > KASPIAN KAN > KATE BUTTERY > KATHLEEN PRENTICE > KATRINA RAMM > KAYLA LIM > KENTON ROGERS > KIRBY BOURKE > KITTY CALVERT > LAUREN HAYNES > MADISON ELRICK > MARNIE WOODS > MARTA FIGUEIREDO > MARTHA ACKROYD CURTIS > MARTIN VELLA > MAYA GRKOW > MIA KANG > MICHAEL SEDDON > MICHAEL WRIGHT > MONASH UNIVERSITY > NAE TANAKORN > NEAL HASLEM > PENNY POLLARD > REBECCA GEORGE > RICHARD HABGOOD > ROB EALES > SANDRA SKODNIK > SARAH TRACTON > STEPHEN NURSE > THOMAS HALLIDAY > TIM DENSHERE-KEY AND MOHAMED NUR > **LINDEN POSTCARD SHOW 2021 - 2022 WINNERS** > TRACEY JONES > ALAN COTTON > ANTHONY ROMAGNANO > KATE STEWART > SHANNON BAUSCH > TESS RICE > DIANE QUICK > SUSAN MORRIS > NANOU DUPUIS > DAMON KOWARSKY > MARK SEABROOK

## Linden Project Space

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**CHRYSLIS; RECOGNITION & RESTITUTION** > GÜLER ALTUNBAS > **ARCHITECTURE OF MEMORY** > ANNA RÉVÉSZ > **OF SLENDER MEANS** > CAROLYN MENZIES > **CONFINED** > ALOJZ BABIC > KATE SYLVESTER > HERNAN LOPERA > NEROLI HENDERSON

# ABOUT US

Linden's mission is to support brave new art by mid-career artists and engage visitors through inspiring, thought provoking exhibitions of their new work. We will achieve this by:

- > Supporting the creation and exhibition of courageous new art by mid-career artists
- > Exhibiting new works that inspire, provoke and contribute to conversations and debate
- > Offering a welcoming space where artists, enthusiasts and the community come together in a stunning site of historical and cultural importance
- > Building upon a proud heritage of enriching the cultural fabric of St Kilda and Melbourne
- > Advancing artists' careers through mentoring, connections and exposure.

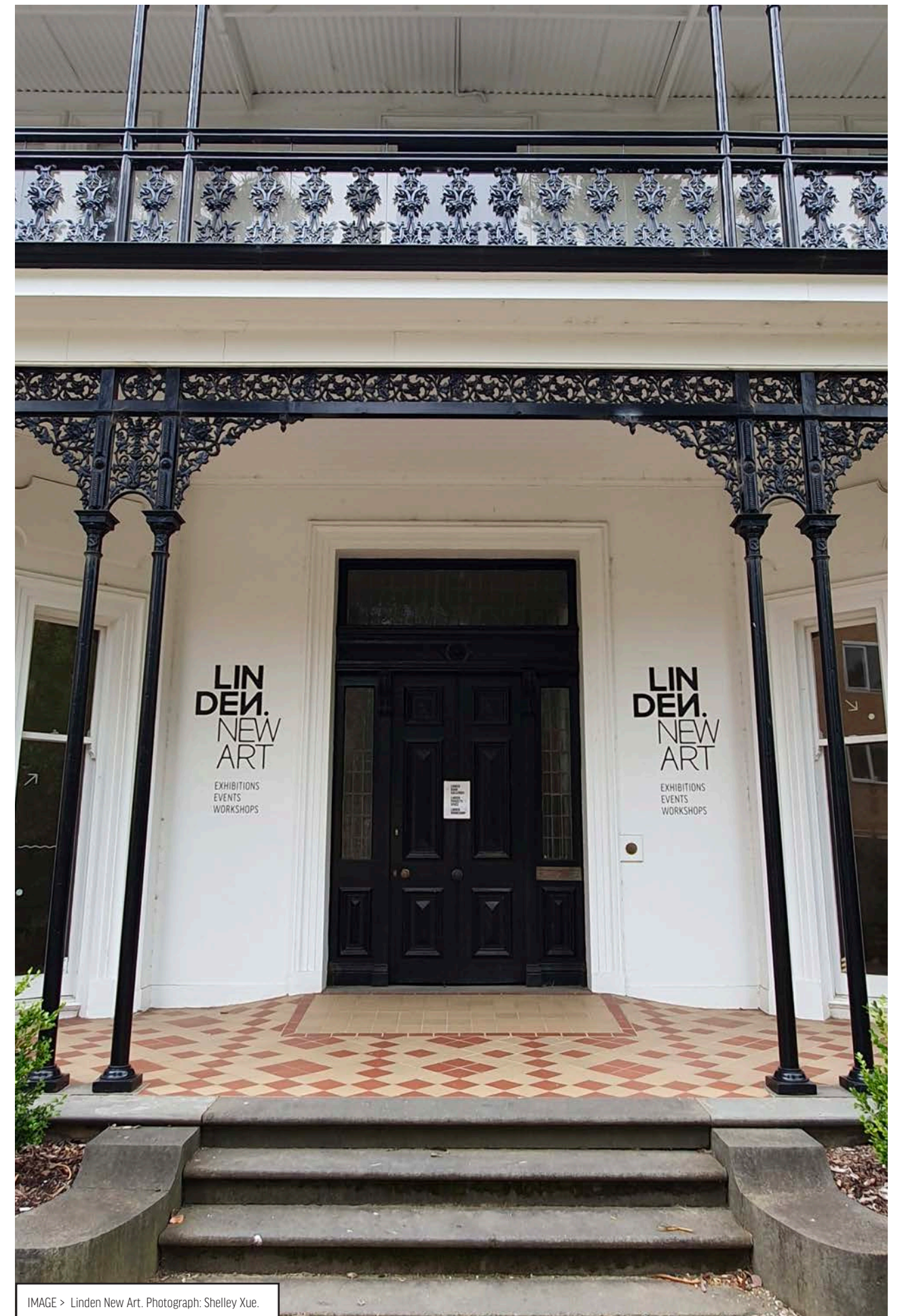
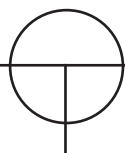


IMAGE > Linden New Art. Photograph: Shelley Xue.



# CHAIRPERSON'S REPORT



I am honoured to be Chairperson following on from the great leadership of Jeremy Blackshaw and Catherine Easton.

Despite all the challenges of 2021, Linden has gone from strength to strength.

This year we redoubled our efforts in the pursuit of Linden's mission of showing bold new work by mid-career artists. We ended the year in a strong and sustainable financial position, enabling us to lay the foundations for the further expansion of our programming and our impact in the community.

Linden continued its high-quality exhibition program during 2021, and while COVID lockdowns impacted us again, the move to digital channels of engagement enabled Linden to continue much of its programming, and introduce some new and exciting elements.

Linden's strategic plan sets out an ambitious agenda, and in 2021 we pursued two exciting initiatives. First, the Linden Projects Space was able to re-open, showing works of new and emerging artists, along with more experimental works of established artists from the Southside of Melbourne. Second, we

undertook the necessary preparatory work for the new Juncture Art Prize, which will launch in 2022, as a regular major award to a mid-career artist to develop bold new work and strengthen their career and their practice.

These achievements are only possible because of the hard work and dedication of the Linden team under the excellent leadership of our Director, Melinda Martin and the strong support we receive from the City of Port Phillip, the State Government through Creative Victoria and Business Victoria, our partnership with The University of Melbourne and the Helen MacPherson Smith Trust, and our philanthropic supporters, donors and sponsors. I am very grateful to the board of Linden, including the Deputy Chair Owen Craven, and Treasurer Catherine Friday.

On behalf of the Board I am proud to support this annual report and thank everyone involved with Linden for another wonderful year.

Paul Duldig  
Chairperson  
May 2022



IMAGE > Paul Duldig, Virtual Opening Designers On Your Doorstep, 2021.

## BOARD MOVEMENTS

At the AGM in May, Linden farewelled the current Chair Jeremy Blackshaw, as he had completed his full term of six years on the Board. Cr David Brand also completed his term as the City of Port Phillip representative at the AGM in May. We thank both of them for all their guidance and support during their time on the Board. As part of our succession planning process we also co-opted Catherine Friday and then appointed her to the role of Treasurer in May 2021 and Andrea Frank was co-opted to the Board in May 2021 as our legal representative.

## BOARD ATTENDANCE

	ELIGIBLE TO ATTEND	ATTENDED
JEREMY BLACKSHAW	5	5
CR DAVID BRAND	5	5
ANN BYRNE	9	8
OWEN CRAVEN	9	8
CR LOUISE CRAWFORD	9	6
PAUL DULDIG	9	9
ANDREA FRANK	4	5
CATHERINE FRIDAY	6	6
SCOTT THOMSON	9	8
ARVIND VASAN	9	9
BIHENG ZHANG	9	7





# DIRECTOR'S REPORT

The Linden team started 2021 thinking that we had passed the worst of the pandemic and we could return to some sort of normal with cautious optimism. Sadly, 2021 did not pan out that way and was a year interrupted. Thank you to all of the artists we worked with, who very patiently accepted our re-adjusted schedules in response to public health orders. We opened and closed and re-opened the gallery more times than we can remember now.

As we carefully welcomed visitors back into the gallery to see art in real life again, we were overwhelmed by the many positive and heartfelt responses from our visitors. So many people have thanked us for our work and told us how visiting the gallery has been important to their health and wellbeing. We thank everyone who has visited and supported us during this time.

Our main gallery spaces shone in 2021 with a range of stunning and thought-provoking exhibitions. We started the year with the significant solo exhibitions by leading mid-career artists Ash Keating, Nicholas Folland and Troy Emery. These exhibitions were then followed by the engaging work of Vipoo Srivilasa, Natasha Bieniek and Ruth Höflich.

Due to a snap lockdown in Melbourne, our planned *Design Fringe* exhibition, presented in partnership with the Melbourne Fringe Festival, had to be reinvented in a matter of days. Thank you to all the designers who took part in different version of the exhibition, one that took to the streets as a poster campaign and as a digital program.

We welcomed back the much-loved *Linden Postcard Show* alongside a solo exhibition by a previous winner of the show, which will now be a feature of the program. Anna Hoyle launched the new series of these exhibitions and presented a colourful and witty exhibition for visitors to enjoy.

We also welcomed back artists into our Linden Projects Space and thank them for the work that they presented. Thank you to: Güler Altunbas, Anna Révész, Carolyn Menzies, Neroli Henderson, Hernan Lopera and Kate VM Sylvester.

2021 saw the Linden team implement some of the key things we learnt from the interruptions of the previous year due to COVID-19 and we continued to adapt and embrace change. Our On Holidays Program took to the streets, with support from Vic Health, and captured the imagination of families in our local community visible through strong participation rates. We also partnered with Star Health to take this program directly to families living in nearby social housing. Our multi-lingual program continued online and became embedded into our 360-degree virtual exhibition tours as audio descriptions in Mandarin, Russian and Spanish. In 2021, we welcomed just over 3,382 visitors into the gallery, however, many more of engaged with us digitally. With over 52,020 website sessions resulting in 143,481 website page views, e-newsletters, virtual events and free online activities were hugely successful.



IMAGE > Ruth Höflich in her studio, 2021. Photograph: Theresa Harrison Photography.





2020 allowed Linden to experiment and play with new ways of working and in 2021 we continued our work with Morris Hargreaves McIntyre implemented their approach to communicating with our visitors and audience.

The feedback from those who read and shared content from our bi-monthly e-newsletters with friends and family has been overwhelmingly positive – and with additional support we extended this into Linden Extra – a new E-magazine.

Linden regularly surveys our visitors to gain a better understanding of their experience of visiting Linden and we are delighted that on average, 95% of visitors are very satisfied by their visit to Linden and would recommend a visit to friends/family or colleagues. We also gained a better picture of the demographics of our audience and these indicate that on average:

- > 40% of our visitors came to Linden for the first time in 2020 and 60% were repeat visitors
- > 17% reside in the City of Port Phillip and a further 77% live in Metropolitan Melbourne, 3.5% visited from Regional Victoria and 1% overseas
- > 26% of our visitors are from a Culturally and Linguistically Diverse community; 6% are Deaf and Disabled; 17% are from LGBTQIA+ communities and 21% consider themselves seniors
- > 81% of visitors are Female identifying.

IMAGE: Nicholas Foland. Burn Down the House. 2021 Installation detail. Photograph: Theresa Harrison Photography.

We continued to gather data on the visitor experience in the local area to gain a deeper understanding of their experience when engaging with the arts. We are proud to note that Linden can be either a space for quiet contemplation or the starting point for social engagement - now more than ever we see the importance that the arts play in connecting people to their community and contributing to overall health and wellbeing.

- > 74% of visitors found the experience provided an aesthetic experience, giving them a sense of joy, beauty & wonder
- > 66% of visitors found they had been provided new understanding and perspectives on art
- > 69% of visitors felt that the exhibitions provided them with a deeper understanding of the artists on show
- > 89% of visitors found that the experience increased their social connection to others
- > 89% of all visitors to indicated that a visit benefited their overall health and wellbeing
- > 66% of visitors found the experience provided them with new knowledge, ideas or insights
- > Visitors contributed \$27,645 to the local economy through the purchase of coffee/meals or a drink.

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:

- > 89% had an extremely positive experience exhibiting at Linden, 99% would recommend working with Linden to another artist or curator and 100% felt that staff assisted them to present a strong exhibition
- > 75% found the exhibition enhanced their sense of cultural identity and belonging
- > 82% found the exhibition enhanced their existing skills that would be important for their future creative lives
- > 82% found the exhibition developed new ways of thinking and understanding

We are also grateful to our fabulous installation team Fran Sharp, Tom Sullivan and Anna Garcia Solana who worked together to make our exhibitions shine. Thank you also to Theresa Harrison for her continued installation photography and studio portraits of many of the exhibiting artists. During the year, some staff moved onto new roles and we thank Chloe Hazelwood, Gallery Administrator and Jasmin McNeil Events and Community Engagement Coordinator for their many contributions to Linden. As a result of their departures, we welcomed Arts Industry Placement Program graduate Shelley Xue into the role of Gallery Administrator and Linda Studena joined the team in the role of Events and Community Engagement Coordinator.

Linden's small and dynamic team achieves so much, and we know many of our supporters and industry colleagues are impressed by our work. My thanks to the entire team for their hard work and dedication – you really do the most amazing work as you continue to look for new and innovative ways to present events and exhibitions.

My thanks to the Linden Board who have provided the organisation with incredible support and guidance throughout the year as we worked together to navigate the future of the organisation. We are delighted that we have been able to deliver a significant financial surplus that we will invest into future projects for artists, grow the capability of the team to prepare the organisation into the future.

We look forward to 2022 and presenting more great art and experiences for you our audience.

Melinda Martin  
Director  
May 2022

# THANK YOU TO OUR FUNDERS



**KEY FUNDER** > CITY OF PORT PHILLIP

**GOVERNMENT SUPPORTERS** > CREATIVE VICTORIA > BUSINESS VICTORIA > VIC HEALTH

**PHILANTHROPIC SUPPORTERS** > HELEN MACPHERSON SMITH TRUST > ROBERT SALZER FOUNDATION > TELSTRA FOUNDATION > PALAIS THEATRE COMMUNITY FUND > ELWOOD COMMUNITY BANK > CREATIVE PARTNERSHIPS AUSTRALIA

**EDUCATION PARTNERS** > THE UNIVERSITY OF MELBOURNE

**CORPORATE SUPPORTERS** > GRAVITY DESIGN > STONE & WOOD > PUNT ROAD > MATSO'S > ZILLA AND BROOK > MINTER ELLISON

**LINDEN PROJECT SPACE SUPPORTERS** > RMIT UNIVERSITY > ROBERT SALZER FOUNDATION > HELEN MACPHERSON SMITH TRUST

**LINDEN POSTCARD SHOW CORPORATE SUPPORTERS** > ELWOOD COMMUNITY BANK > MARTIN FOLEY MP – MEMBER FOR ALBERT PARK > MELBOURNE SOUTH ROTARY CLUB > LUCKY PET > THIS WEEK IN ST KILDA > SCOUT HOME GOODS > FRAMES NOW > PORT PHILLIP CITIZENS FOR RECONCILIATION

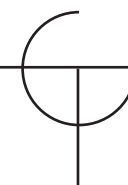
**PROJECT PARTNERS** > CITY OF PORT PHILLIP > PORT PHILLIP LIBRARY SERVICES > ALTERNATING CURRENT ARTSPACE > BLINDSIDE > NATIONAL GALLERY OF VICTORIA > AUSTRALIA COUNCIL FOR THE ARTS > MIMLI MAKU ARTS > BLACK ARTS PROJECTS > KANDOS SCHOOL OF CULTURAL ADAPTATION > ANDREW BAKER ART DEALER > THIS WEEK IN ST KILDA > HELPMANN ACADEMY > MELBOURNE FRINGE FESTIVAL > SUSTAINABLE LIVING FESTIVAL > AUSTRALIAN HERITAGE FESTIVAL > CULTURAL DIVERSITY WEEK > PHOTO 2022 > INTERNATIONAL WOMEN'S DAY > HOTEL ESPLANADE > ST KILDA FILM FESTIVAL





IMAGE >Troy Emery in his studio, 2021. Photograph: Theresa Harrison Photography.

# DEVELOPMENT REPORT



The year gone was a fiscally tumultuous time for so many cultural organisations, their staff, the artists they show and audiences. We recognise that so many of our arts colleagues and much-loved institutions have suffered greatly during 2021. Unlike so many other arts organisations, we are thankful to have seen a period of financial stability, leading us into a stage of organisational growth.

In 2021 we continued to adapt to the ever-changing circumstances we found ourselves in. Like the artists we work with, we embraced new ways of thinking, and this approach will continue to shape how we act into the future. Although we continued to develop models of programming that connected directly to our communities, and were deliverable in a multitude of forms, we humbly acknowledge this is only thanks to all those who provided us with the funds to do so.

We thank our core funder - the City of Port Phillip who is the owner of our beautiful home. Thank you to the Councillors and Management team for our ongoing core funding - without it we could not achieve everything we do. Thank you also they for the support and advice we receive - working in partnership we are able to collaborate effectively to demonstrate our impact to ensure a flourishing Linden New Art.

The Victorian Government through Creative Victoria has continued to support Linden through the

Organisational Investment Fund. The support and advice we have received from Creative Victoria has been exceptional.

To our Linden Contemporaries we send our constant love. What started as a group of art lovers coming together to share great experiences, has grown into a group of extended friends and close family members. Thank you for your ongoing financial support of Linden and for continuing to embrace the new and unexpected.

We continue to be amazed be the ongoing support of our major Donors and Philanthropic Trusts and Foundations, without who we couldn't ever make the big projects happen. You allow us to take risk, develop new ideas, and be the organisation we know we can be.

Looking forward, we will continue to be sharply focused on diversifying our income streams. We will be a stable organisation able to withstand the shifting elements around us and will gain further funds to develop new programs and better deliver those we already do.

Melinda Martin  
Director  
May 2022



# LINDEN CONTEMPORARIES EVENTS

## LINDEN CONTEMPORARIES

Is an exclusive donor program that brings together contemporary art lovers. You will get to meet significant collectors and learn about how their collections started and why they continue to collect. We will take you behind the scenes to visit artist studios to learn about what inspires Artists creative process.

## EVENTS

### Pt Leo Estate Sculpture Park Guided Tour

Deputy Chair, Owen Craven and Director Melinda Martin led a guided tour of the Pt Leo Estate sculpture collection.

### Ash Keating studio visit

This event took us across the river, making our way to the industrial heartland of the northern suburbs for a very special studio visit and chat with Ash.

### **Storylines + Songlines**

Collectors Arthur & Susie Roe shared the experience of forming the exhibition *Storylines + Songlines*, and Charles and Leah Justin shared what it has been like to live alongside the artworks through multiple lockdowns.

### **The Future of Home**

Melinda Martin and Bridgette Engeler held an open discussion about the effects of Covid-19 on our living quarters and the future of what *home* might be.

### **Meet Patricia Piccinini & Gideon Obarzanek**

Patricia Piccinini and RISING Co-Artistic Director Gideon Obarzanek discussed the exhibition *A Miracle Constantly Repeated*; with a virtual behind the scenes exhibition tour.

### **Tour of A Miracle Constantly Repeated**

Set in the historic Flinders Street Station, we were given a private viewing of Patricia Piccinini's *A Miracle Constantly Repeated*.



IMAGE > Linden Contemporaries members at Ash Keating's Studio. Photograph: Linda Studena



## THANK YOU TO OUR LINDEN CONTEMPORARIES



ANONYMOUS > PAUL BANKS > TODD BEAVIS >  
CAROLINE BLACKSHAW > JEREMY BLACKSHAW >  
CHRIS & STEVE BOHAN > ANN BYRNE > GEOFFREY  
CONAGHAN > ANDREW COOK > CORINA & ALEX  
COSMA > LOUISE CRAWFORD > OWEN CRAVEN  
& SEAN GALLAGHER > JEREMY CUTTS > ROBERT  
LEE DAVIS & ED GLEESON > TRISH DELVES > PAUL  
DULDIG > CATHERINE & BRUCE EASTON > MATHEW  
ERBS > SUE FOLEY > ANDREA FRANK > CATHERINE  
FRIDAY > DAVID HAGGER > MARIANNE HAY > JANE  
HEMSTRITCH > DAMIEN HODGKINSON > JUSTIN

HOMER > LYN JOHNSON > CHARLES & LEAH JUSTIN  
> ROD MACNEIL & MIKE JOSEPHSON > MELINDA  
MARTIN > JARRAD MARTYN > ANNE MCGRAVIE  
WRIGHT > CAROLYN MENZIES > SUSIE NATHAN >  
NICK PERKINS > DONNA & STEVE PETSINIS > JARMAL  
RICHARD > STEVEN RICHARDSON > ARTHUR &  
SUSIE ROE > NORMAN ROSENBLATT > ANNE ROSS  
> DEBORAH STAHL > SCOTT THOMSON & MAGNO  
BARROS > LYNDALY TURNBULL > LINDA WACHTEL >  
BIHENG ZHANG & MARK GEMMOLA > BEN APTED >  
LEIGH JOHNS OAM

## THANK YOU TO OUR DONORS

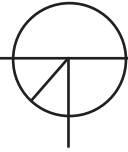


ANONYMOUS X 2 > GEOFFREY CONAGHAN > PAUL  
DULDIG > ANNA DEA > MIRA THURNER > OLIVIA  
GUMIENNY > SEREN LITTLE > BERNARD ROSS > LYN  
JOHNSON > CATHERINE & BRUCE EASTON > DEBORAH  
& PETER STAHLE > JUSTIN HOMER > REBECCA GEORGE  
> GABRIELLE BIBBY > CHRIS & STEVE BOHAN >  
MELINDA MARTIN > JEREMY CUTTS > ROSEMARY  
PULVIRENTI > CATHERINE FRIDAY > DAVID BRAND  
> ANN BYRNE > TONI LALICH > BEC ARMSTRONG  
> DEBORAH BROWN > ALISON INLGIS > KATHY  
LANDVOGT > KATHLEEN MCCANN > CHRISTINE GIBBS

> CAROLYN MENZIES > DELMA CUMMINGS > KYLIE  
STILLMAN > JEREMY & CAROLINE BLACKSHAW >  
OWEN CRAVEN > BIHENG ZHANG > SANDY MULLINS  
> ROSEMARY WALLS > MAX & JO DULDIG > NORMAN  
& ROBIN ROSENBLATT > ANDREA FRANK > ANKE  
KINDLE > JUSTINE KIRBY > VIPOO SRIVILASA > ANNE  
MCGRAVIE WRIGHT > HELEN NICOLAY > DAMIEN  
HODGKINSON > ALAN ASSOCIATES > JOSH MCLEAN >  
JOHN INGRAM > HEDY RITTERMAN > DEBBIE SYMONS  
> KIM BENSON > MATTHEW ERBS > PAUL BANKS &  
NICK PERKINS > CHARLIE BUSH > STEVE GRAY



# CURATOR'S REPORT



This year allowed us to build on what we had learned about developing and installing exhibitions during the pandemic. We were happy to be able to show the work of artists whose exhibitions had been postponed in 2020, and we continued to be flexible, responsive and creative in meeting the new challenges posed by COVID-19. We provided guidance and care to our artists, to make sure that they felt supported and valued as many of them continued to face personal and professional hardships. We continued to present increased online content relating to exhibitions to engage audiences that may not be able to visit in person. Overall, we presented a program that was uplifting and fun, that would draw visitors back into our spaces to enjoy seeing art in real life again.

The year began with the *Linden Postcard Show 2020-21*. Artworks were hung numerically, which had proved to be the most efficient way to arrange the show, making the installation quicker and easier and providing administrative clarity. The works were sold online as well as in the gallery.

Alongside the *Linden Postcard Show* an exhibition of past Postcard Show winners was presented in gallery 1 to mark the 30th birthday of this exhibition. The 30th Birthday Celebration exhibition featured artworks by Abdul Abdullah, Penny Byrne, William Eicholtz, Sarah CrowEST, Robert Fenton, Prudence Flint, Josh Foley, Anna Hoyle, Helen Johnson, Michael Kluge, Robert McHaffie, Scott Miles, Jennifer Mills, Grant Nimmo, Greg Penn, Kenny Pittock, Louise

Rippert, Hedy Ritterman, Valerie Sparks, Richard Stringer and Steffie Wallace.

Following this, we presented solo exhibitions of new work by three of Australia's leading contemporary artists, Troy Emery, Ash Keating and Nicholas Folland. Troy Emery's exhibition, *Sonder*, featured six of his tassel-covered sculptures in the upstairs gallery spaces. The work explored our relationship with animals and the distinction between high art and craft.

Ash Keating presented an ambitious show of domestically scaled works on canvas that came in two iterations. Halfway through the exhibition period Keating changed the works. This reflected the tonal changes of the seasons as well as providing an invitation for visitors to return to the gallery. The two series were titled *Aerial* and *Fall*, and both provided meditative reflections on the artist's experience of lockdown as well as demonstrating a departure in his practice into new materials and techniques.

Adelaide-based artist Nicholas Folland presented a large installation work alongside sculptures and a sound work in his provocatively titled show, *Burn Down the House*. Comprising precariously balanced furniture frames, branches covered in bottle caps and a disturbing morse-code tapping of S.O.S, the exhibition questioned the idea of the home as a safe place, separate to nature.



IMAGE > Curator Juliette Hanson, 2021. Photograph: Mathieu Vendeville

In May we opened three new solo exhibitions from leading Melbourne-based artists Natasha Bieniek, Ruth Höflich and Vipoo Srivilasa. These exhibitions were impacted by Melbourne's fourth and fifth lockdowns, which resulted in the gallery being closed for nearly four weeks. We extended the run of the shows by two weeks to make up for some of this time, as well as presenting 360-degree virtual tours of the exhibition on our website along with filmed artist talks.

Natasha Bieniek presented a series of her recent miniature oil paintings in a show titled *Halcyon*. The works celebrated the importance of green spaces and parks in our cities, as places of calm and refuge.

Ruth Höflich's exhibition, *To Feed Your Oracle*, included a video work, digital collages and a large installation that replicated a floor to ceiling theatre curtain. The exhibition explored the theme of magic and was inspired by the artist's research into the W.G. Alma collection at the State Library as part of the Georges Mora Fellowship awarded to Höflich in 2019.

Vipoo Srivilasa presented a collaborative project including drawings submitted by the community, creative writing pieces and two series of his playful and vibrant ceramic works. The exhibition, titled *Wellness Deity*, asked visitors and participants to consider what their COVID-19 deity would look like

and what its powers would be. This exhibition gained a lot of positive feedback, and more than half the ceramic works were sold.

This year marked the beginning of our partnership with the Melbourne Fringe to present their re-branded Fringe Furniture show as *Design Fringe* across all our gallery spaces. The exhibition included a First Nations Design commission, awarded to Nicole Monks. All designers who entered this year's show responded to the theme of 'Home'. After months of preparation, Melbourne's sixth lockdown meant that the exhibition could not go ahead, neither at Linden nor at the Victorian Pride Centre gallery as planned. Within the space of three weeks, we transformed the exhibition into an online and public art project titled *Designers on your Doorstep*.

We worked with each of the fifty designers individually to gain photographs of them with their designs and to complete interviews about their practices and the things that inspired them. This content was delivered online via our website, allowing viewers an intimate insight into the lives and homes of the designers. To accompany the online presentation, we presented two series of posters showcasing the work of twenty selected designers, which were pasted around the City of Port Phillip and Melbourne CBD. Nicole Monks' work will be included in the 2022 presentation of *Design Fringe*.

The planned program for the Linden Projects Space was greatly disrupted by repeated gallery closures and staffing limitations. Most of the exhibitions planned for 2021 were pushed back into the 2022 program. We did however present four diverse and well-received exhibitions across the year. In April Güler Altunbas presented a powerful exhibition of self-portraits and digital prints that examined the hidden nature of violence. The portraits expressed the associated emotional and psychological conditions of gender-based violence such as silence, denial, purposeful threatening, violation, aggression,

intimidation, danger, witnessing, encroachment and resilience.

This exhibition was followed by a photographic show titled *Architecture of Memory* by Adelaide-based artist Anna Révész. As a recipient of the Linden New Art Award at the Helpmann Academy Graduate Exhibition, Révész was awarded the opportunity to show her work in the Linden Projects Space for her first solo exhibition in Melbourne.

Next came an exhibition of sculptural installation work and charcoal drawings by one of the Linden studio artists, Carolyn Menzies. Titled *Of Slender Means*, the exhibition explored the often-invisible labour that takes place within a domestic context, as compared to the very public nature of art. Using materials usually found under the sink Menzies' work brings our attention to this otherwise unrecorded labour.

The last exhibition for the year was a group show curated by Alojz Babic. The three artists Hernan Lopera, Neroli Henderson, Kate V M Sylvester each worked with textiles to explore the physical and psychological experience of being confined.

We welcomed Summer and rounded out the year with the *Linden Postcard Show 2021-22*. The entry process and installation plan were again aligned to meet the demands of the pandemic. All artworks had to be posted to the gallery and works on paper had to be framed. We installed with a minimal crew and artworks were again hung according to their numbers for efficiency during the install. Many of the artists expressed gratitude that this exhibition had given them the motivation to continue to make work and the reassurance that they were still part of the art community from which they had felt disconnected during the gallery closures and lockdowns.

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

– A/Prof 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 Anna Révész's exhibition *Architecture of Memory* in the Linden Projects Space.

– Simon Abrahams, Creative Director and CEO, Danny Delahunty, Head of Programs and Projects, Brigit Ryan, Design Fringe Coordinator, and the Melbourne Fringe team for their fabulous partnership in presenting *Designers on your Doorstep*.

– Gail Harradine, Curatorial Manager, Koorie Heritage Trust and Digby Mercer, Program Coordinator – Deadly Fringe, for being on the selection panel for the Design Fringe First Nations Commission.  
– Eric Nash, Director, Benalla Art Gallery, and Joanna Bosse, Curator, Bayside Gallery for judging the *Linden Postcard Show 2021-22*.

Juliette Hanson  
Curator  
April 2022

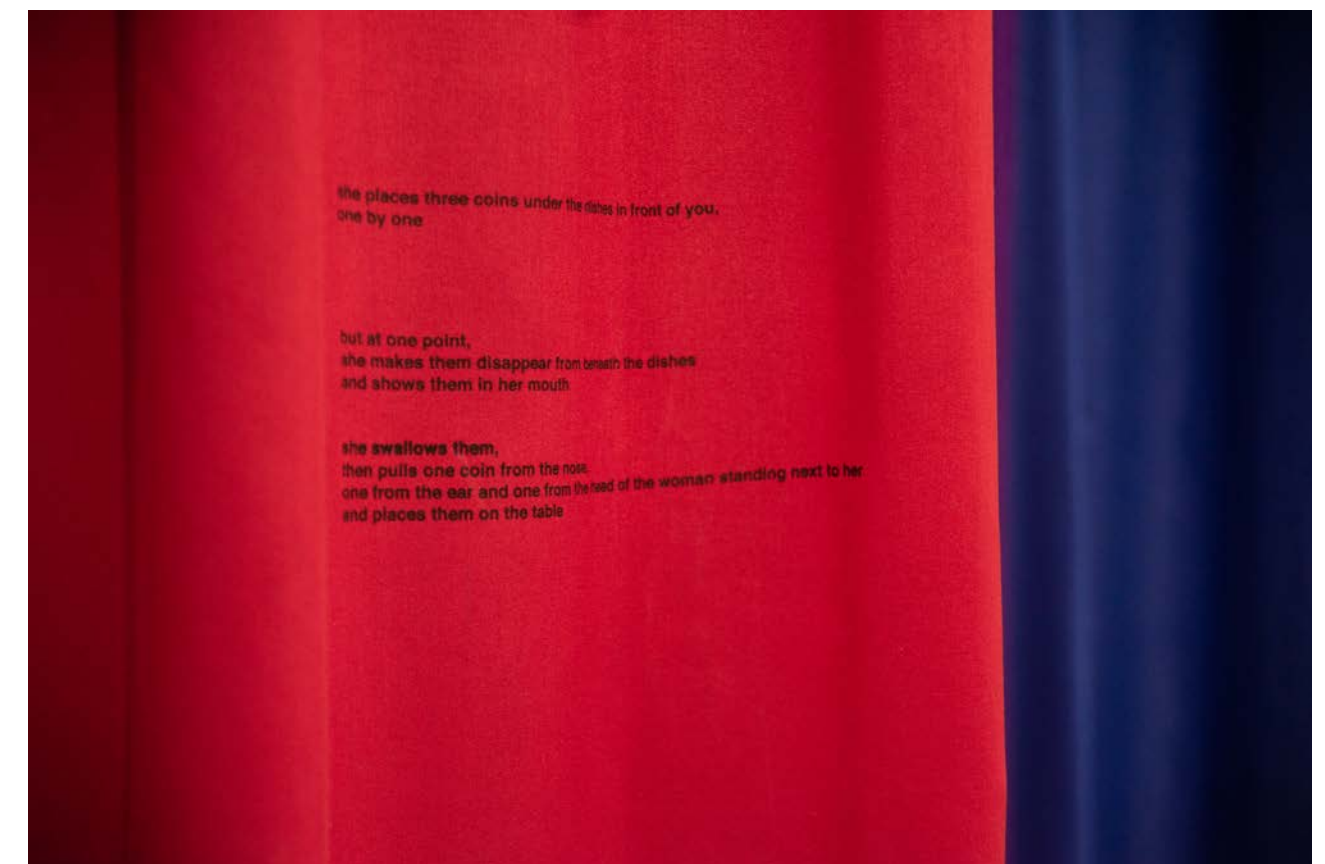


IMAGE > Ruth Hoflich, *To Feed Your Oracle*, 2021 (installation detail). Photograph: Theresa Harrison Photography.



# LINDEN POSTCARD SHOW 30TH BIRTHDAY CELEBRATION

16.10.2020 > 31.01.2021

P

Turning 30 is a major milestone, well worth celebrating. So, Linden New Art is throwing an online party to mark three decades of their annual award exhibition, the Linden Postcard Show. Every year since 1990 artists from all over Australia have been invited to send small works that fit a strict size restriction...But the rules have been thrown out the window for the Linden Postcard Show 30th Birthday Celebration which features 21 past winners showing whatever they want.

Tracey Clement, "Happy 30th Birthday to the Linden Postcard Show", Art Almanac, 5.11.20



IMAGE > Linden Postcard Show 30th Birthday Celebration (installation view), 2021. Photograph: Theresa Harrison Photography.

# LINDEN POSTCARD SHOW 2020-21

05.12.20 > 31.01.21

/

I visited Linden yesterday and it was wonderful. I LOVED the Postcard previous winners 'look at them now'. Their statements about Linden and Postcards impact on their careers/confidence was a great testament to Linden being an incubator. Love it loved it!

Geoffrey Conaghan, Visitor Survey, 10 December 2020

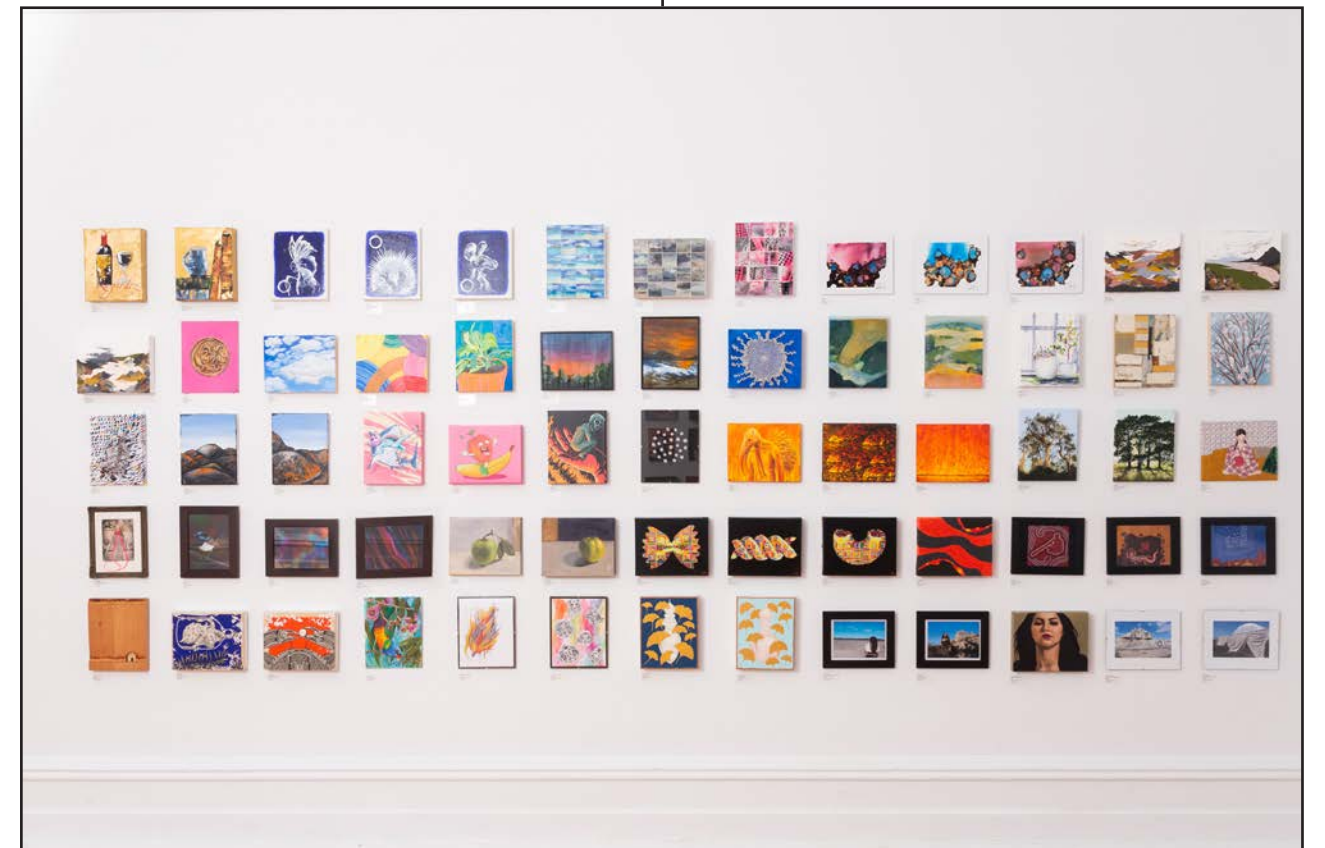
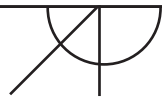


IMAGE > Linden Postcard Show 2020 - 21 (installation view), 2021. Photograph: Theresa Harrison Photography.

# TROY EMERY > SONDER

13.02.21 > 16.05.21



*The exhibition is a feast for the eyes, with animalistic sculptures draped head to toe in brightly coloured polyester tassels. The tassels conceal any hint at a face or identity for each of the sculptures, and will keep you guessing at what lies underneath. There are six sculptures in the exhibition, each playful in their own way and delicately embellished, while being deeply philosophical.*

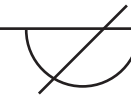
*Kate Fleming, "Take A Look Behind The Tassels, Troy Emery's Latest Exhibition Is Far More Than An Aesthetic Treat", Urban List, 24th February 2021*



IMAGE > Troy Emery, *Sonder* [installation view], 2021. Photograph: Theresa Harrison Photography.

# NICHOLAS FOLLAND > BURN DOWN THE HOUSE

13.02.21 > 16.05.21



*The tensions and connections between our homes and the natural world are possibly at the heart of what I'm always exploring in my work.*

*Nicholas Folland, 2021*



IMAGE > Nicholas Folland, *Burn Down The House* [installation view], 2021. Photograph: Theresa Harrison Photography.



# ASH KEATING > DUALITY

13.02.21 > 16.05.21

A

*Suspended, the four-meter-high paintings hang from the ceiling. Large and immersive, the installation leaves the architecture free and provides a physical experience. Ash also hopes that the larger-than-life scale invites a spiritual experience for the audience, akin to a stained-glass window or looking deep into the ocean.*

*Emma-Kate Wilson, "Ash Keating – Duality at Linden New Art", Hunter & Folk, 19 April 2021*



IMAGE > Ash Keating, *Duality* [installation view], 2021. Photograph: Theresa Harrison Photography.

# NATASHA BIENIEK > HALCYON

22.05.21 > 14.11.21

/

*This series depicts a collection of inner-city landscapes painted directly onto dibond - a material more commonly used for architectural and industrial purposes that has a mirroring effect. The new works depict sanctuaries within Melbourne seen by the artist as providing a sense of respite.*

*Fiona Anderson, "Natasha Bieniek: Halcyon, Linden New Art", Weekend Notes, 24 June 2021*



IMAGE > Natasha Bieniek, *Halcyon* [installation view], 2021. Photograph: Theresa Harrison Photography.

# RUTH HOFLICH > TO FEED YOUR ORACLE

22.05.21 > 14.11.21



*The exhibition is about how people process and make sense of the unexplained and the mysterious within their own frames of experience and reference points, balancing the past with the present, the technological with the biological, and the social with the psychological.*

*Barnaby Smith, "Ruth Höflich: To Feed your Oracle", Art Guide, 18 June 2021*

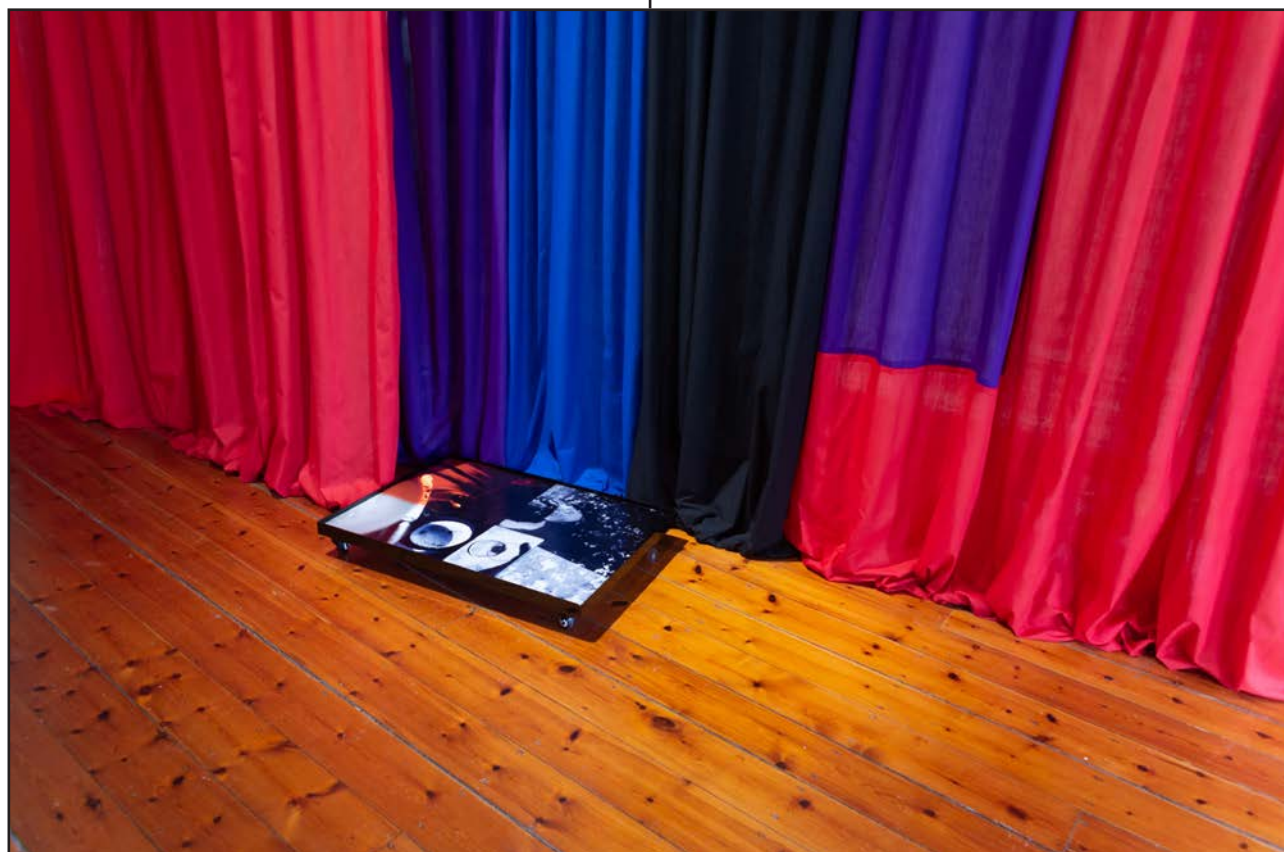
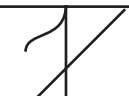


IMAGE > Ruth Hoflich, *To Feed Your Oracle*, 2021 (installation detail). Photograph: Theresa Harrison Photography.

# VIPOO SRIVILASA > WELLNESS DEITY

22.05.21 > 14.11.21



*There are hidden joys when viewing Srivilasa's works up close, even when they reference solemn events...Srivilasa's skillfulness in translating humour into these diversely formed and quirky ceramic works exemplify the artist's role as not only a creator, but also an activist in forging creative connections.*

*Celina Lei, "Exhibition Review: Vipoo Srivilasa: Wellness Deity, Linden New Art", Arts Hub, 21 July 2021*

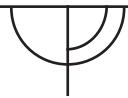


IMAGE > Vipoo Srivilasa, *Wellness Deity*, 2021 (installation detail). Photograph: Theresa Harrison Photography.



# DESIGN FRINGE > DESIGNERS ON YOUR DOORSTEP

18.10.21 > 21.11.21



*I guess for me being a part of Designers on Your Doorstep was a huge boost for my own confidence. Having that external validation has served to muffle my overactive inner critic - not to mention the kudos of being part of an exhibition run by two well respected arts institutions.*

*Anonymous, Artists Survey, 2021*

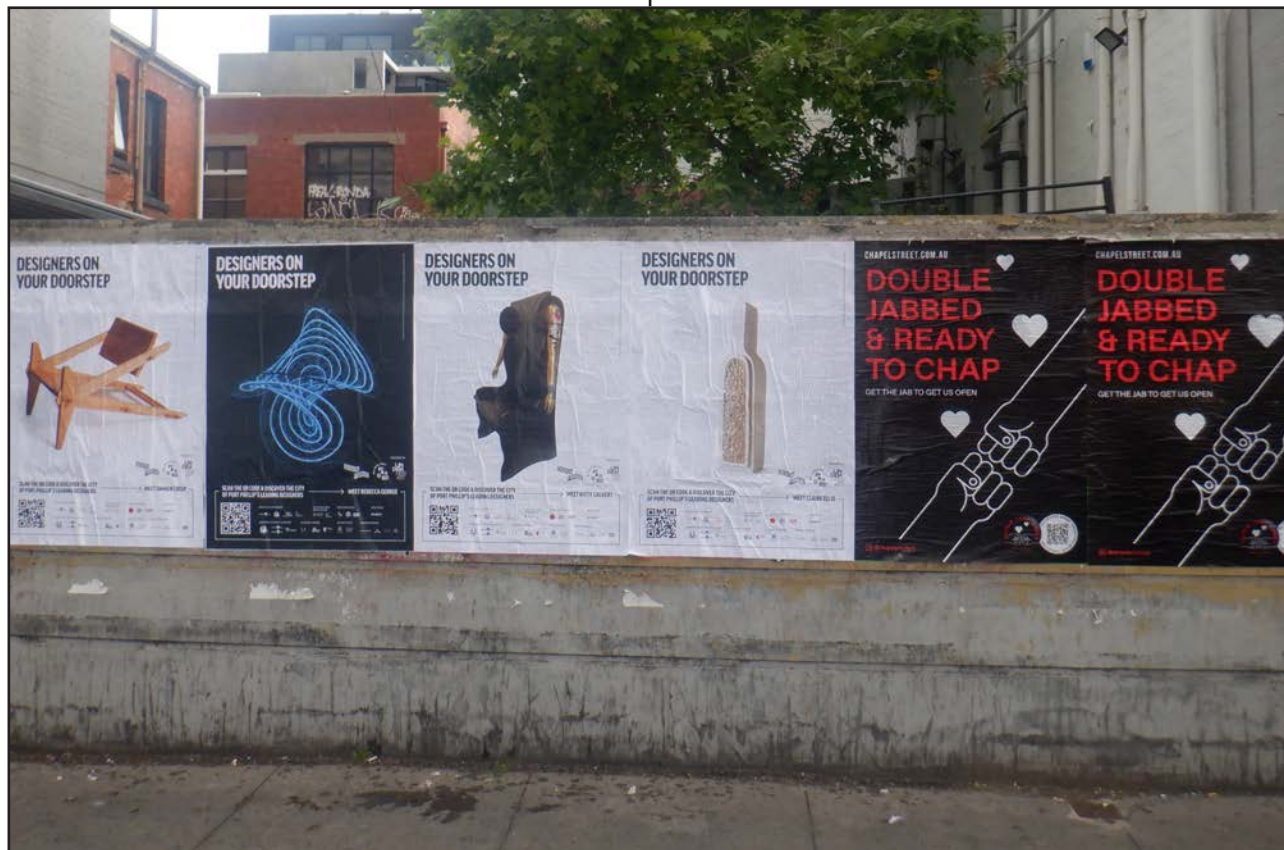
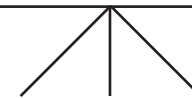


IMAGE > Designers on Your Doorstep, Poster Campaign, 2021. Photograph: Plakkit.

# ANNA HOYLE > YOUR CHOC-MINT PELVIK FLOOR IS SO BORING

03.12.21 > 27.02.22



*It feels like there's a self-help, wellness or how-to guide for anything. And while some might genuinely Change Your Life™, artist Anna Hoyle is looking critically at the ways they can be deceptive and manipulative, designed to make you feel bad about your life when there's really no reason to be.*

*Chynna Santos, "Anna Hoyle: Your Choc-Mint Pelvik Floor Is So Boring at Linden New Art", Broadsheet, 27 February 2022*



IMAGE > Anna Hoyle, Your Choc-Mint Pelvik Floor Is So Boring, 2021 [installation detail]. Photograph: Theresa Harrison Photography.



# LINDEN POSTCARD SHOW 2021-22

03.12.21 > 27.02.22

*I have two tiny paintings on display at Linden New Art in Melbourne as part of their annual Postcard Show. My works 'Space Junk I & II' are being exhibited alongside 1000 others for an amazing exhibition celebrating its 31st year. Excited to be part of this show again this year.*

*Jackie Anderson, Artists Website, 22 February 2022*



IMAGE > *Linden Postcard Show 2021 - 22* [installation view], 2021. Photograph: Theresa Harrison Photography.



IMAGE > *Linden Postcard Show 2021 - 22* [installation view], 2021. Photograph: Theresa Harrison Photography.





IMAGE > Linden Project Space. Photograph: Shelley Xue.

# GÜLER ALTUNBAS > CHRYSALIS; RECOGNITION & RESTITUTION

01.04.21 – 09.05.21

LINDEN PROJECTS SPACE



*I had choice and was fully supported by staff who are professional.*

Güler Altunbas



IMAGE > Güler Altunbas, *Chrysalis; Recognition and Restitution*, 2021 [installation detail]. Photograph: Mathieu Vendeville.

# ANNA RÉVÉSZ > ARCHITECTURE OF MEMORY

13.05.21 – 15.07.21

LINDEN PROJECTS SPACE

X

*It has been such a beneficial experience and has provided me with vital knowledge to continue building on throughout my career.*

Anna Révész

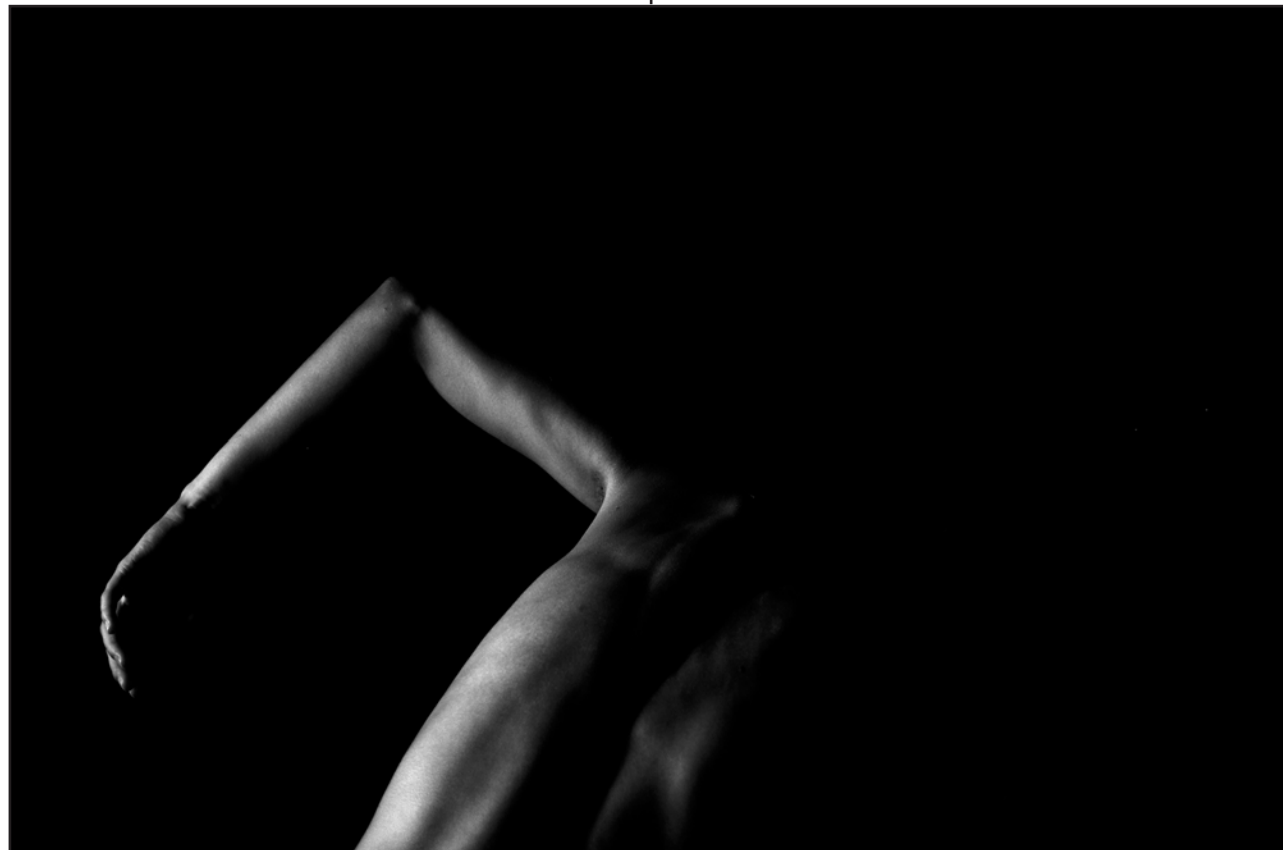


IMAGE > Anna Révész, *Architecture of Memory*, 2021. Photograph: Anna Révész.

# CAROLYN MENZIES > OF SLENDER MEANS

29.07.21 – 14.11.21

LINDEN PROJECTS SPACE

P

*This show feels like a very important building block in taking my practice further as it's given me the time to see and reflect on my work in the way that isn't possible in the studio*

Carolyn Menzies



IMAGE > Carolyn Menzies, *Of Slender Means* [installation view], 2021. Photograph: Mathieu Vendeville.



# CONFINED

> ALOJZ BABIC > KATE SYLVESTER >  
HERNAN LOPERA > NEROLI HENDERSON

09.12.21 – 30.01.22

LINDEN PROJECTS SPACE

*Vaccination and mask compliance couldn't have been better and honestly it's probably about the best I've ever seen a business tackle that side of it.*

Exhibiting Artist



IMAGE: Confined, [installation view], 2021. Photograph: Mathieu Vendeville.

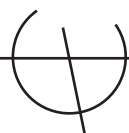


IMAGE > Linden New Art. Photograph: Mathieu Vendeville.





# COMMUNITY ENGAGEMENT REPORT



In our uncertain times it is important to pivot at a moment's notice. As an organisation we have grown to be resilient and flexible and 2021 saw this rapidity and responsiveness come into play again and again. Just because we couldn't always open our doors, it did not mean we were going to stop delivering for our community.

We wanted our event program to bring joy and connection into each other's lives, and although we were physically separated, we were still bound by creativity and could still celebrate all the amazing things our Artists do.

Throughout 2021 we delivered programs both online and in person, switching up the model depending on what was the safest for everyone involved.

We presented online opening celebrations, that used a range of technical platforms, to recreate the live energy and excitement of our traditional openings. We ran Meet the Artists, Strange Bedfellows and Artist Speakeasy's online, and learnt that this could create long lasting archivable content that can be

reshared and reengaged with well into the future. We made kids focused activities, supported by physical poster campaigns, that could be run independently at home, and we composed immersive 360-degree tours with multi-language content that was paired with video tours.

The changing format of delivery led us to understand that the online and digital spaces were not a hindrance but rather an advancement of how and who we reach out to. Through the tribulations of 2021 we have become stronger and better equipped to deliver outcomes for a wider range of people, in new, and potentially transformable, ways.

Although we look forward to running more in person events, these will now always be tied to online deliverables. Dual outcomes and multi-faceted approaches to outreach are now key to how we as organisation think and breathe.

Liam James  
Gallery Manager  
April 2022



# FAMILY & KIDS ACTIVITIES

CRAFTERNOON FOR KIDS > TIME CAPSULE

ON HOLIDAYS AT LINDEN > DRAWING COMPETITION



IMAGE > Crafternoon For Kids > Holiday Postcards

ON HOLIDAYS AT LINDEN > TREASURE HUNT

ON HOLIDAYS AT LINDEN > NGV KIDS ON TOUR

ON HOLIDAYS AT LINDEN > MAKE A LAGERPHONE

ON HOLIDAYS WITH LINDEN > DESIGN YOUR PERFECT HOME

CRAFTERNOON FOR KIDS > HOLIDAY POSTCARDS

ON HOLIDAYS AT LINDEN > TREASURE HUNT



IMAGE > Gracie, 10 years old, Toucan in the sun > On Holiday at Linden > Drawing Competition > Courtesy of the family



IMAGE > Alice, 4 years old, The lady next to the lion man > On Holiday at Linden > Drawing Competition > Courtesy of the family



# MEET THE ARTISTS



MEET THE ARTISTS > LINDEN  
POSTCARD SHOW PRIZE WINNERS

MEET THE ARTIST > NICHOLAS  
FOLLAND

MEET THE ARTIST > TROY EMERY

MEET THE ARTIST > ASH KEATING

MEET THE ARTIST > RUTH HOFLICH

MEET THE ARTIST > NATASHA BIENIEK

MEET THE ARTIST > VIPOO SRIVILASA

MEET THE ARTIST > MEET FIRST  
NATIONS DESIGNER NICOLE MONKS

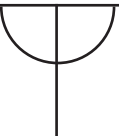
MEET THE ARTIST > MEET THE  
DESIGNERS



IMAGE > Vipoo Srivilasa in his studio, 2021. Photograph: Theresa Harrison Photography.

# STRANGE BEDFELLOWS

# CURATOR'S TOURS



STRANGE BEDFELLOWS >  
LAGERPHONES AND ANTIQUE DOLLS

STRANGE BEDFELLOWS > ANALOGUE  
VS DIGITAL

STRANGE BEDFELLOWS > DRAG  
QUEENS AND MID CENTURY MODERN

CURATOR TOUR >  
30TH BIRTHDAY CELEBRATION OF  
THE LINDEN POSTCARD SHOW



IMAGE > Graeme Horne, Strange Bedfellows > Lagerphones and Antique Dolls, 2021.





IMAGE > In Conversation Dinner with Troy Emery, Nicholas Folland & Ash Keating



IMAGE > In Conversation Dinner with Troy Emery, Nicholas Folland & Ash Keating

# SPECIAL EVENTS

IN CONVERSATION DINNER WITH TROY EMERY, NICHOLAS FOLLAND & ASH KEATING

MASTERCLASS > MAKING AQUATIC MONSTERS WITH VIPOO SRIVILASA

DESIGN FRINGE INFORMATION SESSION



IMAGE > Masterclass > Making Aquatic Monsters with Vipoo Srivilasa, 2021.



# CRAFTERNOONS

ADULTS ACTIVITY > CURIOUS COVERS

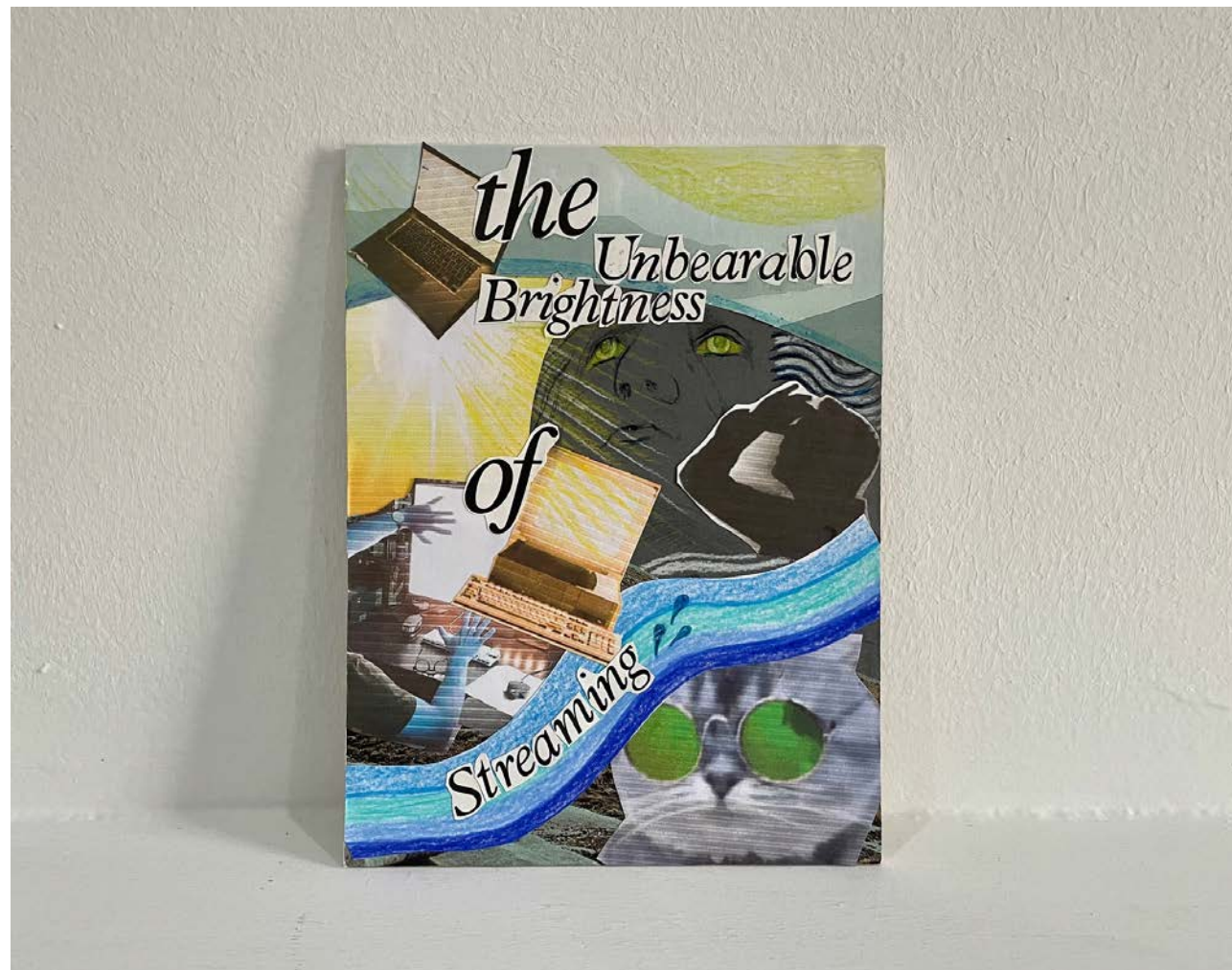


IMAGE > Crafternoons for Adults, Curious Covers, 2021. Photograph: Linda Studena

# ARTIST SPEAKEASY

ARTIST SPEAKEASY > CENSORSHIP

ARTIST SPEAKEASY > WHAT ARE  
NFTS?

ARTIST SPEAKEASY > DESIGN  
SOLUTIONS

ARTIST SPEAKEASY > RESPONDING TO  
A DESIGN BRIEF

ARTIST SPEAKEASY > PHOTOGRAPHY  
FOR DESIGN FRINGE

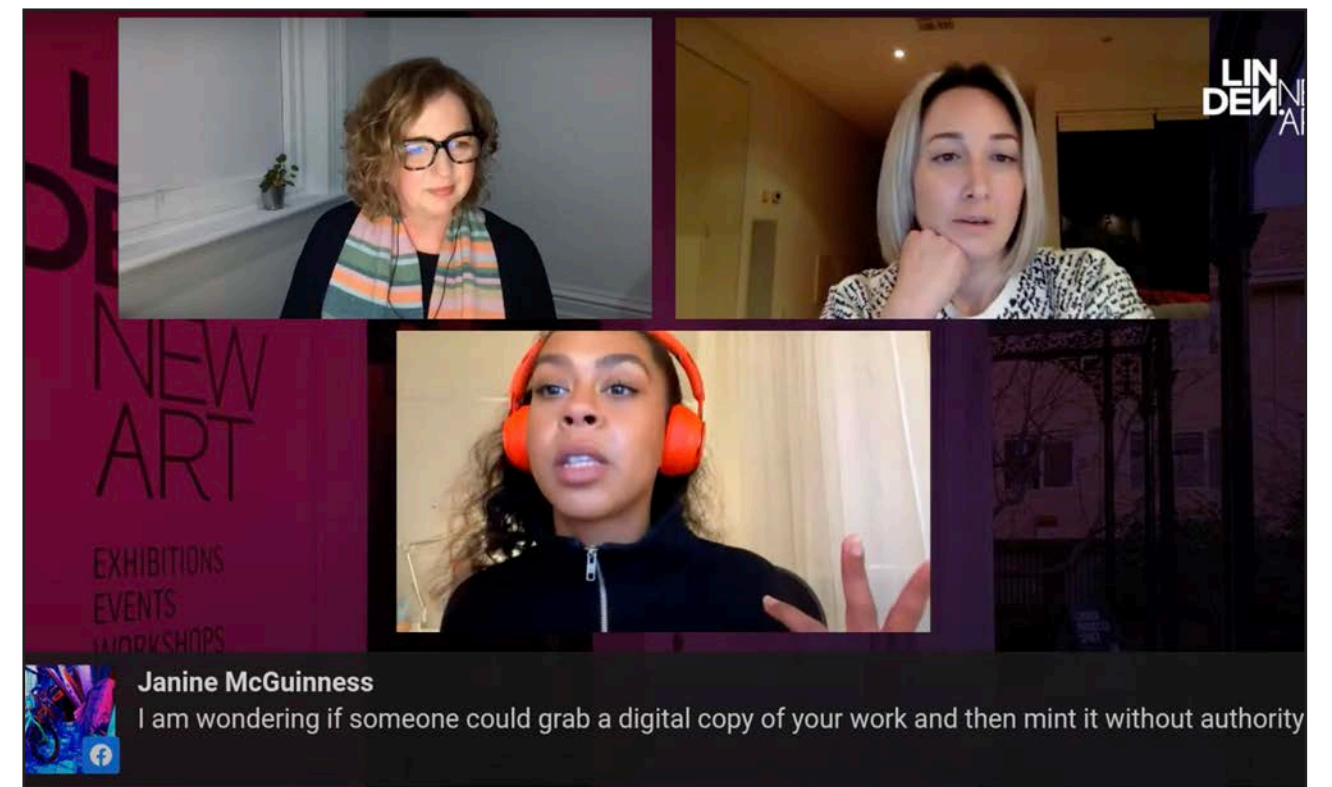


IMAGE > Alana Kushnir, Serwah Attafiah and Melinda Martin, Artist Speakeasy > What are NFTs?, 2021.



# ARTS INDUSTRY PLACEMENT PROGRAM

## 2021 PARTICIPANTS:

ALEXANDRA DRUMMOND >  
BROOKE HYRONS > DIANNE  
CURRIER > EMMA WALSH  
> IAO CRYSTAL HO > ISABEL  
SZABO > KATHERINE KATE  
JONES > LILY BEAMISH >  
OLIVIA LIV BAUMGARTEN >  
RONELLE COETZER> RUTH  
O'SHANNASSY > SUJIN JUNG >  
TSZ CHING HANNAH CHOW

Linden has received significant funding from the University of Melbourne and the Helen MacPherson Smith Trust 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 participate in a series of professional development sessions with industry leaders and mentoring from our team.

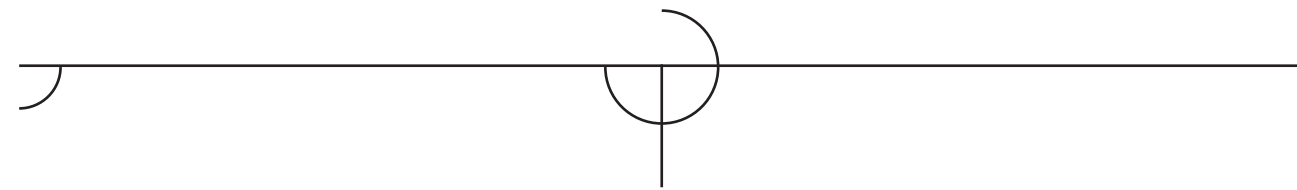
The program will be evaluated by Melbourne Business School to measure the impact of the program on real life learning for the students and to develop a sustainable model for Linden that can be adapted to other arts organisations across Australia.



IMAGE > Arts Industry Placement Students attending Smoking Ceremony, 2021. Photograph: Melinda Martin



# VOLUNTEER REPORT



2021 was a year in flux. The frequency and swiftness of lock downs had a major effect on our Volunteers program, both when in and out of the gallery. Keeping volunteers engaged throughout this time posed similar challenges to 2020.

To ensure our Volunteers felt connected to Linden we continued to develop and deliver virtual engagement as instigated in 2020. At times when we were back on site, we wanted to ensure that our Volunteers felt safe and comfortable, we were intensely aware that these periods created vast uncertainty and anxiety around the health of our entire community. These dual models were always underpinned by the knowledge that volunteering at Linden is both a professional and social experience.

Initiatives started in 2020 were continued and refined throughout 2021. These were paired with new systems of working, sharing and fostering community. Initiatives delivered included:

- > Weekly Zoom conversations with Volunteers; including sessions with Linden team members to share insights into their roles
- > Referring Volunteers to mental health support services and staying in touch with university staff to coordinate care and support
- > Creating a weekly 'Notable Notice' used during lockdown to share things happening (online), and

as a platform for Volunteers to share things that had been keeping them happy and engaged during lockdowns

- > Asking Volunteers to recommend their favourite movies, TV shows, books, podcasts and radio programs and sharing this content on our 'At Home at Linden' web page, and in Linden Extra.

- > Celebrating Volunteers by sharing their selfies on our social media channels during National Volunteer Week 2021

- > Hosting a Volunteer Week virtual celebration with Linden staff and Board members

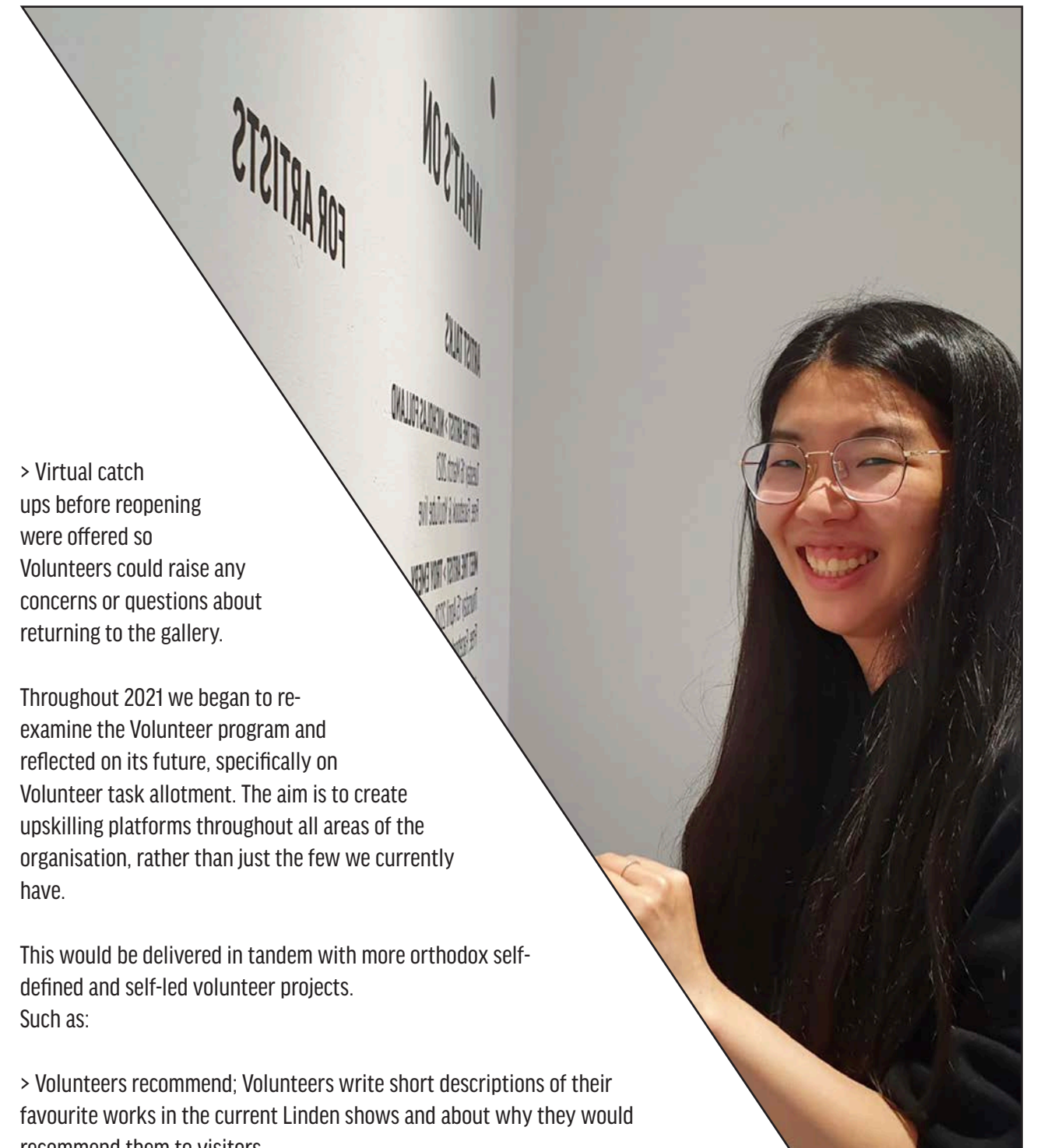
- > Volunteers invited to all Linden online events throughout 2021

- > Sharing arts sector opportunities via 'Notable Notice'

For the safety and wellbeing of all, before reopening the gallery, all our Volunteers were trained to feel confident and competent in reopening in a covid safe way.

These included:

- > Virtual briefings, conducted by Melinda Martin and Juliette Hanson, about current or upcoming shows and the Covid safety requirements for all on site.



- > Virtual catch ups before reopening were offered so Volunteers could raise any concerns or questions about returning to the gallery.

Throughout 2021 we began to re-examine the Volunteer program and reflected on its future, specifically on Volunteer task allotment. The aim is to create upskilling platforms throughout all areas of the organisation, rather than just the few we currently have.

This would be delivered in tandem with more orthodox self-defined and self-led volunteer projects. Such as:

- > Volunteers recommend; Volunteers write short descriptions of their favourite works in the current Linden shows and about why they would recommend them to visitors.

- > Cross-cultural interpretations; Our Volunteers are from a diverse range of cultural backgrounds. They speak many languages, have many stories, are from many lands, and they all see the world through their own gaze. We want to make a space for them to write about the work we share, and how their cultural framework might represent the work in new and differing ways.



# THANK YOU TO OUR VOLUNTEERS



CALEB HARDY > BROOKE HYRONS > YI JU LAI  
(FELISA) > HILARY KWAN > YIMENG DENG (ANGELA)  
> JACQUELIN TSUI > ALICE HELME > JASMIN  
KLEINMAN > EMILY WINSLADE > CHANG-HIS  
(CECILIA) > STEPHANIE WOO > MARK WRIGHT >  
KAANCHI KHATRI > ELLOISE ARABOL ALEXANDER >  
BRIDIE DUNCAN > ZHITING LIU (TRISTA) > THAYNAN  
ALVES > KERRY MILLIGAN > NATASHA JACKSON >  
TESS MEHONOSHEN > NINA SEPAHPOUR > JOCELYN  
WEN > EMMA SHAW > EMILIE WILKIE JEFFRIES >  
VIOLA LYU > JOSEPHINE GRIGG > SAKSHI BAGADDEO  
> KELSEY DOUGLAS

2021 saw the loss of some Volunteers who were not able to participate remotely, but a core group of 7 grew by a further 20 participants by the end of the year.

We are incredibly grateful for the enthusiasm and commitment of our Volunteers, especially during a very difficult year. We are so glad to be back in the gallery and doing what we do best, engaging with our community and putting on fantastic exhibitions!

Ada Coxall  
Volunteers Officer  
April 2022

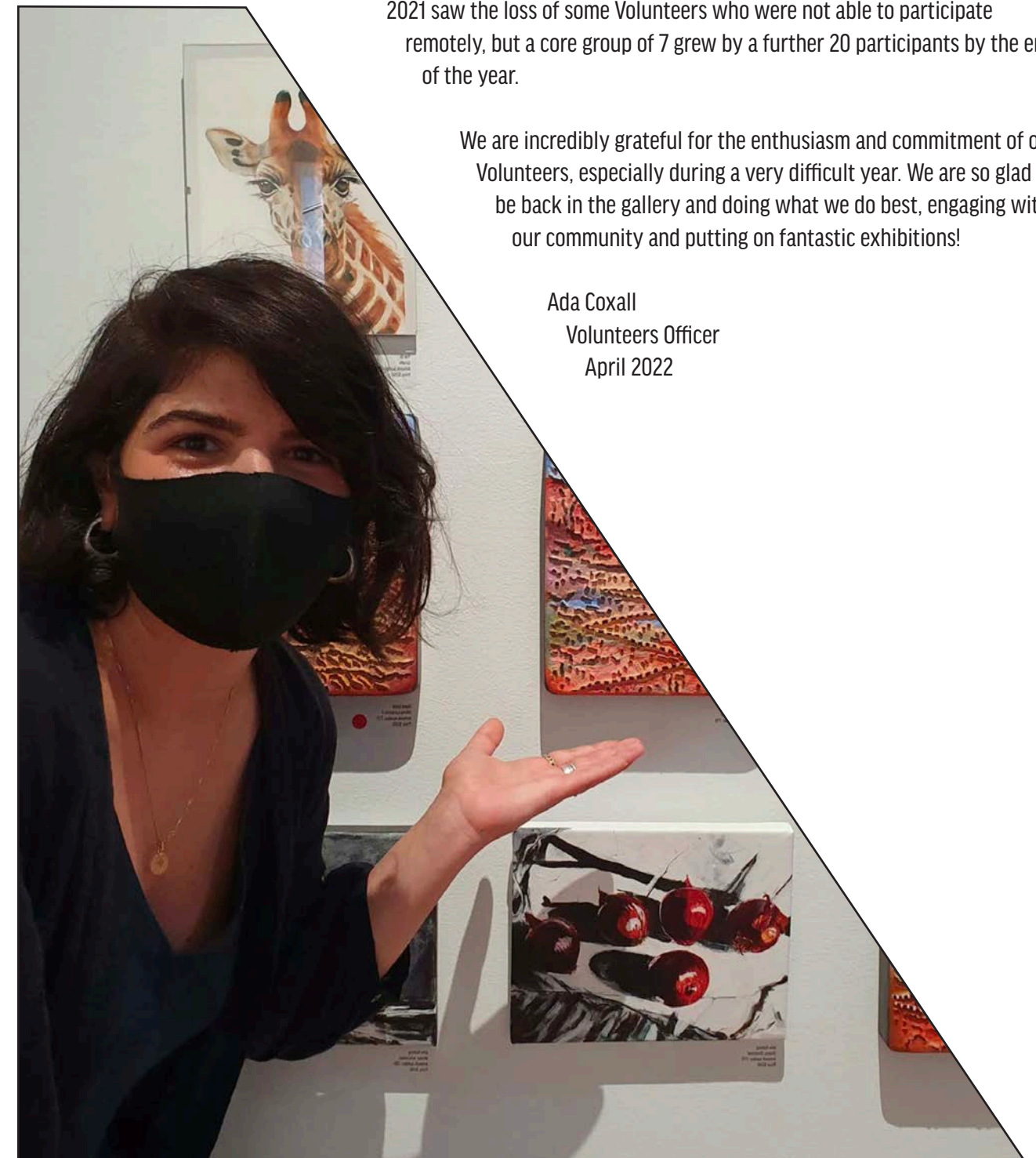


IMAGE > Guests at the opening of Karla Dickens, Robert Fielding and Jacqui Stockdale's exhibitions. Photograph: Theresa Harrison Photography.

# COMMUNICATION REPORT



As time continued to play out in strange ways, and our audiences began to become overwhelmed and exhausted by life playing out purely across digital screens, we reassessed how, why, and when we spoke to our community. Our communication became focused on need and togetherness, it was as much about advertising our program and projects, as it was about making channels of communication and platforms for community development and care.

Core to our communication is the narrative of the 'Living Artist', it underpins so much of who we are and what we celebrate. Artwork is made by people and has a massive journey before it ends up in the gallery. Sharing Stories and images of our Artists allows our audience to see and understand the complex diversity of who they are, and how they make. The journey of our exhibitions start in the Artist's studio and live well beyond the walls of our gallery space.

With the ever-shifting restrictions of COVID-19 one of our major projects, *Design Fringe*, had to shift entirely from a physical exhibition to an online project, one of pure communication. It became just as much about the designers as it did their designs. Again, through photography and storytelling we were all given a glimpse inside the lives of the Designers. We saw the hands, eyes and homes that shape the way they see the world and the objects they create. In a way that an orthodox exhibition never could, the viewer was left with an empathetic

and personal understanding of each maker, .

This project was also tied to a major public poster campaign. Images of several works were plastered all over the city, erasing hierarchal separations between high-design and the general populace.

Over the year poster campaigns became a central communication method, as people continued to reengage with their neighbourhoods on foot, the physical dissemination of image and text worked perfectly with a new slower model of living.

We also continued to deliver a range of digital events and content, including our much-loved E-Newsletters. These became an open journal of sorts, a sharing of the experiences and thoughts of our team, and the world around us.

Although our visitation numbers were in a state of flux, we saw a continued steady rise of engagement across all our digital outreach platforms, and, I believe, going into the future we will see a maintained rise in physical and digital attendance.

Liam James  
Gallery Manager  
April 2022



IMAGE > Marta Figueiredo, *Designers on Your Doorstep*, 2021. Photograph: Marta Figueiredo.



MEDIA COVERAGE & VALUE

EXHIBITION	NO. MEDIA COVERAGE	VALUE	PR VALUE
Linden Postcard Show 2020-21	4	\$3,495	\$13,979
Troy Emery > <i>Sonder</i> Nicholas Folland > <i>Burn Down the House</i> Ash Keating > <i>Duality</i>	48	\$294,390	\$1,176,679
Natasha Bieniek > <i>Halcyon</i> Ruth Hoflich > <i>To Feed Your Oracle</i> Vipoo Srivilasa > <i>Wellness Deity</i>	59	\$244,759	\$1,145,440
Design Fringe > <i>Designers on your Doorstep</i>	N/A	N/A	N/A
Linden Postcard Show 2021-22	9	\$24,902	\$99,608
TOTAL	120	\$567,546	\$1,290,266.00

LINDEN PROJECTS SPACE	NO. MEDIA COVERAGE	VALUE	PR VALUE
Guler Altunbas > <i>Chrysalis; Recognition and Restitution</i>	4	\$630.00	\$2,520.00
Anna Revesz > <i>Architecture of Memory</i>	9	\$8,014.00	\$36,056.00
Carolyn Menzies > <i>Of Slender Means</i>	18	\$43,429	\$173,716
TOTAL	31	\$8,644.00	\$38,576.00



IMAGE > Ruth Hoflich, *To Feed Your Oracle*, 2021, [360-degree Virtual Tour], 2021.

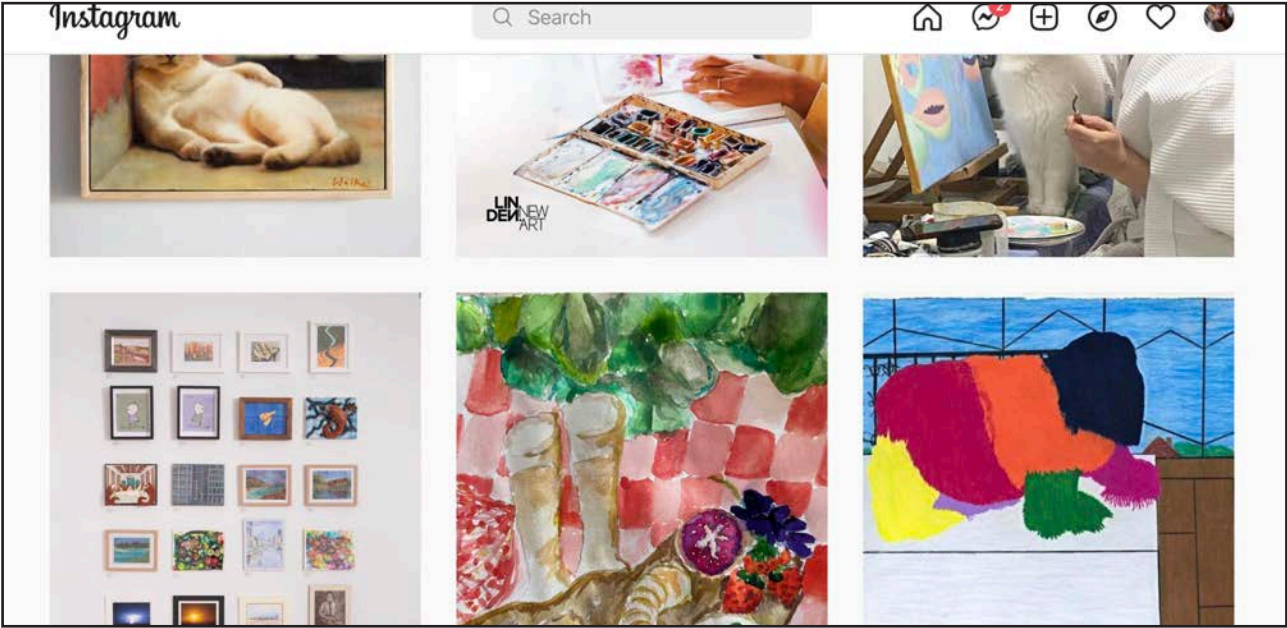


IMAGE > Linden New Art Instagram, 2021.

ONLINE & SOCIAL ENGAGEMENT

EXHIBITION	WEBSITE SESSIONS	PAGE VIEWS	SOCIAL MEDIA ENGAGEMENT
Linden Postcard Show 2020-21	4,861	12,090	6,643 > Instagram Follow-ers 3,950 > Facebook Followers 1,130 > Twitter Followers
Troy Emery > <i>Sonder</i> Nicholas Folland > <i>Burn Down the House</i> Ash Keating > <i>Duality</i>	15,618	37,339	7,434 > Instagram Follow-ers 4,095 > Facebook Followers 1,132 > Twitter Followers
Natasha Bieniek > <i>Halcyon</i> Ruth Hoflich > <i>To Feed Your Oracle</i> Vipoo Srivilasa > <i>Wellness Deity</i>	9,613	21,509	8,120 > Instagram Follow-ers 3,980 > Facebook Followers 1,149 > Twitter Followers
Design Fringe > <i>Designers on your Doorstep</i>	4,797	18,974	8,240 > Instagram Followers 4,246 > Facebook Followers 1,149 > Twitter Followers
Linden Postcard Show 2021-22	4,414	12,799	8,461 > Instagram Followers 4,260 > Facebook Followers 1,149 > Twitter Followers
TOTAL	47,150	123,199	

LINDEN PROJECTS SPACE	ARTIST EXHIBITION PAGE VIEWS	SOCIAL MEDIA ENGAGEMENT
Guler Altunbas > <i>Chrysalis; Recognition and Restitution</i>	102	297 > Instagram Likes 24 > Facebook Likes
Anna Revesz > <i>Architecture of Memory</i>	2,000	336 > Instagram Likes 250 > Facebook Likes
Carolyn Menzies > <i>Of Slender Means</i>	545	536 > Instagram Likes 83 > Facebook Likes
TOTAL	2,647	



# BOARD



## JEREMY BLACKSHAW

> **Chairperson until May 2021**

Jeremy is the International Managing Partner at Minter Ellison and a member of the Firm's Executive Leadership Team. Formerly head of the Firm's mergers and acquisitions business unit, 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 director of the Victorian Chamber of Commerce & Industry. He has lectured in Takeovers Law and is a regular presenter on legal issues. Jeremy joined the Board of Linden in February 2015 and was appointed to the role of Chairperson in May 2020.

## PAUL DULDIG

> **Chairperson From May 2021**

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.

## OWEN CRAVEN

> **Deputy Chairperson**

Owen is Director of New Business and a Senior Curator with global public art and design firm, UAP. Owen leads the New Business Team in Australia and works closely with artists and commissioning bodies as they create artworks in response to specific projects and places. 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. Owen joined the Board of Linden in April 2018 and was appointed to the role of Deputy Chairperson in May 2020.

# BOARD

## CATHERINE FRIDAY

> **Treasurer From May 2021**

Catherine is the Managing Partner of EY Oceania's Government, Health and Lifesciences (GHS) practice, and has been in professional services (IBM, Andersen, EY) all her career. Her technical specialisation is Risk Management, and she has previously led the firm's Governance, Risk and Compliance practice (Risk Transformation) across Oceania, and continues to deliver risk services to her own clients, in addition to managing the wider GHS portfolio. Catherine is also a Trustee and Finance, Audit and Risk Committee Chair of Melbourne and Olympic Parks Trust. She has had previous board roles with the Risk Management Institute of Australasia, Equestrian Australia, and the ACT Mental Health Foundation. She is married, and has one daughter who is at university and was co opted to the Board in April 2021 and became Treasurer in May 2021.

## CR DAVID BRAND

> **Until May 2021**

David is an architect and teaches Architectural History & Design at the University of Melbourne. He has lived in St Kilda since the early 1980s and has collected artworks from Linden since its early days. He believes that Linden has a very special place in St Kilda and that it makes a unique contribution to the vibrancy of the whole city. David has served as a City of Port Phillip Councillor for ten of the last twenty years and joined the Board of Linden in December 2016. He has recently retired from Council.

## ANN BYRNE

Ann brings to the Linden a passion for its work and experience as a director. Until 2013 she worked in the finance sector particularly in the management of superannuation funds as well as advocacy around the need for effective management of environmental, social and governance investment risk to achieve long term sustainable performance. Ann Byrne has board experience with private companies, not for profit organisations and international organisations. This experience ranges from airports, forestry, theatre companies, aid and development and investment management. She is currently a Director of Oxfam Australia, LUCRF Super and ECPAT International. Ann is also a long

## SCOTT THOMPSON

Scott is a Partner at Forge Communications. His career has spanned four continents, advising clients in the public, private and not-for-profit sectors. His work is focused on building trust, protecting reputations and achieving specific reputational and operational outcomes. Scott is also a crisis & risk management practitioner who has worked on high-profile situations involving cyber-crime, executive crimes and misdemeanours, activist protests, regulatory investigations, environmental emergencies and health and safety incidents. He joined the Board in February 2019.



# BOARD

## ARVIND VASAN

Arvind Vasan is a General Manager of Group Strategy & Development at the National Australia Bank (NAB) with over 15 years of strategy development and execution experience across multiple sectors in Australia, Europe & the Middle East. He holds a Master of Business Administration from INSEAD, Bachelor of Engineering & Bachelor of Science degrees from the University of Melbourne and is a graduate of the Australian Institute of Company Directors (AICD). Arvind is also a Director of the Bayside Council Arts Board and a past Director of Blindside Gallery. Arvind is passionate about contemporary art and the support of up-and-coming artists. Arvind joined the Board in May 2020.

## 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 Group, a social enterprise empowering women in the slums of India and rural Nepal and 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.

## CR LOUISE CRAWFORD

> **From May 2021**

Louise Crawford was elected to Council in 2016 and again in 2020, representing Canal Ward. She was Deputy Mayor in 2018-19 and Mayor from November 2020 to November 2021. Louise's priorities on Council include the recovery of our local creative community and traders, working on flood mitigation and waste transformation, childcare, and climate change prevention and adaptation. Louise previously served on the board of Gasworks Arts Park and currently serves on Council's Cultural Development committee and the Fisherman's Bend Mayors Forum. Outside of Council, Louise works as an actor in film and television. She is passionate about collaborative, creative approaches to improving and protecting our beautiful city. Louise joined the Linden Board as the City of Port Phillip representative in December 2020.

## ANDREA FRANK

> **From April 2021**

Andrea is a partner at MinterEllison. Andrea has an extensive corporate practice advising across a range of legal issues, predominantly focussing on mergers and acquisitions and capital transactions in the real estate, hospitality and private wealth sectors as well as acting for international clients in relation to their Australian investments. Andrea also manages a number of Minter Ellison's pro bono relationships. Andrea joined the Board of Linden in April 2021.

# STAFF

## MELINDA MARTIN

> **Director**

Melinda joined the team at Linden as Director in July 2012 with 20 years of arts management experience. She is passionate about connecting audiences to the work of leading contemporary artists and creating conversations that lead to new ways of thinking and understanding the complex world we live in. Prior to joining Linden, Melinda was the Manager of National Programs and Services at the Australia Business Arts Foundation (AbaF) (now 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.

## LYN JOHNSON

> **Development Manager**

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 for the past 8 ½ years. 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.

## 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).



# STAFF

## JASMIN MCNEILL

> **Events & Community Engagement Coordinator until January 2021**

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.

## Linda Studena

> **Events & Community Engagement Coordinator from February 2021**

Linda joined the Linden team in February 2021. Prior to this Linda held the role of Project Manager at the Victorian Advocacy League of Individuals with Disability, where she coordinated several NDIS Community Capacity Building initiatives. Linda also coordinated the Connecting the Dots project at Arts Access Victoria, which was subsequently nominated for a 2017 Victorian Health Award. Linda is a practicing artist and holds a Master of Fine Art at RMIT University, including a winter semester at the Academy of Fine Art in Prague funded by the Freedman Foundation Scholarship provided through the National Association of Visual Arts. Linda is currently completing a Master of Contemporary Art at the Victorian College of the Arts, The University of Melbourne.

## 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.

## CHLOÉ HAZELWOOD

> **Gallery Administrator until August 2021**

Chloé joined Linden as the Volunteer Officer in May 2019 with an extensive background in arts-based volunteering. She has curated exhibitions at Verge Gallery, Cold Cuts and RMIT University, and has moderated panels at RMIT University and Schoolhouse Studios. Chloé holds a Master of Arts Management (with Distinction) from RMIT University and was a member of the inaugural 2019 First Site Committee, where she coordinated a dynamic range of public programs and events for students and the wider community. She also holds a Bachelor of Arts (Art History and Cultural Studies) from the University of Sydney. Chloé is Chair of the Board of Directors at BLINDSIDE.

# STAFF

## HANA VASAK

> **Gallery Administrator**

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.

## ADA COXALL

> **Volunteer Officer**

Ada started off her engagement with Linden New Art as a volunteer, working at openings and helping in the gallery spaces. She was also a member of Linden's Arts Industry Placement Program which works with University of Melbourne Masters students on expanding their experience in working within the arts and cultural sector. She has worked as Linden's Volunteer Officer since November 2020, while also currently finishing her Master of Art Curatorship at the University of Melbourne.

## CLARE NIERE

> **Gallery Assistant**

Clare was a member of Linden's Arts Industry Placement Program which works with University of Melbourne Masters students on expanding their experience in working within the arts and cultural sector. She has worked as Linden's Gallery Assistant Since November 2020, while also currently finishing her Master of Art Curatorship at the University of Melbourne.

## SHELLEY XUE

> **Gallery Administrator from September 2021**

Shelley was a member of Linden's Industry Placement Program and she joined the team as Gallery Administrator in September 2021. Shelley has a multi-faceted experience in the arts, including arts administration, stage and event management, marketing communication, translation, and customer service. She has been an active volunteer across Melbourne's major art festivals (Melbourne International Film Festival, Melbourne Fringe, Midsumma) and cultural organisations (Melbourne Art Library, Centre For Contemporary Photography, and NotFair Art Fair). Currently, she is also stage managing for an non-funded queer web-series Low Frequency, as well as working as an assistant in Arc One Gallery. Shelley holds a Master of Arts and Cultural Management at the University of Melbourne.



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

**FINANCIAL REPORT**  
FOR THE YEAR ENDED 31 DECEMBER 2021

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

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LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

COMMITTEE'S REPORT

Your committee members submit the financial report of Linden New Art Incorporated for the year ended 31 December 2021.

**Committee Members**

The names of committee members throughout the year and at the date of this report are:

Paul Duldig, Chairperson	Andrea Frank, Ordinary Member
Owen Craven, Deputy Chairperson	Biheng Zhang, Ordinary Member
Catherine Friday, Treasurer	Cr Louise Crawford, City of Port Phillip Representative
Ann Byrne, Ordinary Member	Scott Thomson, Ordinary Member
Arvind Vasan, Ordinary Member	

**Principal Activities**

The principal activities of the association during the financial year were to provide art exhibitions and allied cultural events to members of the association and the community in which we operate.

**Significant Changes**

No significant change in the nature of these activities occurred during the year.

**Operating Result**

The surplus after providing for income tax for the 2021 financial year amounted to \$501,587.

Signed in accordance with a resolution of the members of the committee.

Chairperson Paul Duldig  
Paul Duldig

Treasurer Catherine Friday  
Catherine Friday

Dated: 2 May 2022

LINDEN NEW ART INCORPORATED  
ABN 84 299 880 930

INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
<b>INCOME</b>			
Interest received		879	1,305
Other revenue		9,896	6,625
Government subsidies	2	10,000	273,934
Rent received		16,584	12,057
Grants received	3	782,703	604,232
Donations and sponsorship		85,198	92,498
Philanthropic trusts		30,000	109,144
Merchandising and retail		109,025	114,545
Audience income		8,799	30,621
		<u>1,053,085</u>	<u>1,244,962</u>
<b>LESS EXPENDITURE</b>			
Accountancy fees		14,700	15,870
Advertising		2,905	3,624
Artist fees and payments		108,687	93,898
Audit fees		3,950	450
Bank charges		7,201	7,381
Catering expenses		608	2,122
Computer expenses		10,308	9,288
Consultancy fees		22,210	13,058
Depreciation - office furniture and equipment		175	4,692
Depreciation - right of use		267,130	111,302
Employees entitlements	4	10,352	13,770
Gas		736	495
Insurance		11,425	10,260
Internet expenses		789	761
Leasing charges	5	124,331	55,508
Legal and filing fees		386	164
Light and power		4,324	4,303
Minor equipment purchases		43	1,139
Photocopier expenses		1,528	4,308
Postage		3,614	5,706
Printing and stationery		3,792	7,213
Program and exhibition production		37,919	17,766
Repairs and maintenance		5,563	19
Salaries and wages		338,913	378,508
Security costs		177	355
Staff and board amenities		3,330	2,668
Subscriptions		2,675	1,684
Superannuation contributions		31,837	33,034
Telephone		3,470	3,519

The accompanying notes form part of these financial statements.

These statements are unaudited and 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 2021

	Note	2021 \$	2020 \$
Water charges		599	-
Website and publications		3,297	4,845
Worker's insurance		3,853	3,328
		<u>1,030,826</u>	<u>811,036</u>
<b>OPERATING SURPLUS/(LOSS)</b>		<b>22,260</b>	<b>433,926</b>
Retained Surplus/(Loss) at the beginning of the financial year		<u>479,327</u>	<u>45,401</u>
<b>TOTAL AVAILABLE FOR APPROPRIATION</b>		<b>501,587</b>	<b>479,327</b>
<b>RETAINED SURPLUS/(LOSS) AT THE END OF THE FINANCIAL YEAR</b>		<b><u>501,587</u></b>	<b><u>479,327</u></b>

The accompanying notes form part of these financial statements.

These statements are unaudited and 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 2021

	Note	2021 \$	2020 \$
<b>CURRENT ASSETS</b>			
Bendigo Cash Management Account		521,068	496,443
Sandhurst Trustees Arts Development Fund Account		162,022	117,646
Bendigo Social Investment Deposit Account		14,123	14,105
Goods and services tax (GST)	6	1,832	-
Cash on hand		600	674
Sundry debtors		-	1,430
Trade receivables		2,342	59,989
Prepaid expenses		<u>7,891</u>	<u>6,727</u>
		<u>709,878</u>	<u>697,013</u>
<b>NON-CURRENT ASSETS</b>			
Right of use asset		2,292,873	2,560,003
Plant and equipment	7	<u>669</u>	<u>844</u>
		<u>2,293,542</u>	<u>2,560,847</u>
<b>TOTAL ASSETS</b>		<b><u>3,003,419</u></b>	<b><u>3,257,860</u></b>
<b>CURRENT LIABILITIES</b>			
Lease liability		226,703	340,000
Trade creditors		21,848	28,021
Withholding taxes payable		4,508	7,548
Provision for long service leave		30,278	26,203
Provision for annual leave		43,269	41,888
Bonds held		1,644	4,120
Prepaid grants		21,320	56,124
Goods and services tax (GST)	6	<u>-</u>	<u>24,891</u>
		<u>349,570</u>	<u>528,795</u>
<b>NON-CURRENT LIABILITIES</b>			
Lease liability		2,142,199	2,244,571
Provision for long service leave		<u>10,063</u>	<u>5,167</u>
		<u>2,152,262</u>	<u>2,249,738</u>
<b>TOTAL LIABILITIES</b>		<b><u>2,501,833</u></b>	<b><u>2,778,533</u></b>
<b>NET ASSETS</b>		<b><u>501,587</u></b>	<b><u>479,327</u></b>
<b>MEMBERS' FUNDS</b>			
Retained Surplus/(Loss)		<u>501,587</u>	<u>479,327</u>
<b>TOTAL MEMBERS' FUNDS</b>		<b><u>501,587</u></b>	<b><u>479,327</u></b>

The accompanying notes form part of these financial statements.

These statements are unaudited and 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 2021

	Note	2021 \$	2020 \$
<b>Cash flows from operating activities</b>			
Receipts from Government and Sponsors		1,076,479	1,067,646
Payments to Suppliers and Employees		(1,008,413)	(772,247)
Interest Received		879	1,305
<b>Net cash provided by operating activities</b>	<b>8</b>	<b>68,945</b>	<b>296,704</b>
<b>Cash flows from investing activities</b>			
Purchase of assets		-	(4,454)
<b>Net cash provided by (used in) investing activities</b>		<b>-</b>	<b>(4,454)</b>
Net increase in cash held		68,945	292,250
Cash and cash equivalents at beginning of financial year		628,868	336,618
Cash and cash equivalents at end of financial year	<b>8</b>	<b>697,813</b>	<b>628,868</b>

The accompanying notes form part of these financial statements.

These statements are unaudited and 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 2021

**1 Summary of Significant Accounting Policies**

The financial statements cover Linden New Art Incorporated as an individual entity, incorporated and domiciled in Australia.

The financial statements were authorised for issue on the date of the Statement by the Members of the Committee.

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Reform Act 2012 (Vic). The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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 mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: Presentation of Financial Statements, AASB 107: Cash Flow Statements, AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors, AASB 1031: Materiality and AASB 1054: Australian Additional Disclosures.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless stated otherwise in the notes. The amounts presented in the financial statements have been rounded to the nearest dollar. The association has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures. Hence, the financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

The financial statements have been prepared on an accruals basis and are based on historical costs unless stated otherwise in the notes.

**(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 are initially measured at cost and are depreciated over their useful lives to the Association.

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.

These notes are unaudited and 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 2021

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(d) for details of impairment).

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

The depreciable amount of all fixed assets is generally depreciated on a diminishing value basis over the asset's useful life to the association commencing from the time the asset is held ready for use.

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised immediately in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained surplus.

**(c) Leases (the association as lessee)**

The association adopted AASB 16: Leases retrospectively with the cumulative effect of initially applying AASB 16 recognised at 1 January 2019. In accordance with AASB 16, comparatives were not restated. The association has recognised a lease liability and right-of-use asset for all leases (with the exception of short-term and low-value leases), where the association is the lessee.

At inception of a contract, the association assesses if the contract contains or is a lease under AASB 16: Leases. Where a lease exists, a right-of-use asset and a corresponding lease liability are recognised by the association where the association is a lessee. However, all contracts that are classified as short-term leases (ie lease with remaining lease term of 12 months or less) and leases of low value assets will be recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the association uses the incremental borrowing rate.

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement day as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.

Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the association anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

At the balance date, the association had one lease in place that was considered low value. This lease has not been accounted for under AASB 16.

These notes are unaudited and 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 2021

The association is not party to any leases as a lessor. Arrangements in place are short-term (generally monthly) and would therefore not be considered a lease under AASB 16.

**(d) Financial Instruments**

**Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the association becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the association commits itself to either purchase or sell the asset (ie trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs.

**Classification and subsequent measurement**

*Financial liabilities*

The association's financial liabilities are subsequently measured at amortised cost using the effective interest method.

*Financial assets*

Financial assets are measured at amortised cost;

Measurement is on the basis of two primary criteria:

- the contractual cash flow characteristics of the financial asset; and
- the business model for managing the financial assets.

A financial asset that meets the following conditions is subsequently measured at amortised cost:

- the financial asset is managed solely to collect contractual cash flows; and
- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates.

The association's financial assets are subsequently measured at amortised cost using the effective interest method.

**Derecognition**

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the statement of financial position.

*Derecognition of financial liabilities*

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

*Derecognition of financial assets*

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

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LINDEN NEW ART INCORPORATED  
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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

All the following criteria need to be satisfied for the derecognition of a financial asset:

- the right to receive cash flows from the asset has expired or been transferred;
- all risk and rewards of ownership of the asset have been substantially transferred; and
- the association no longer controls the asset (i.e. it has no practical ability to make unilateral decisions to sell the asset to a third party).

On derecognition of a financial asset measured at amortised cost, the difference between the asset's carrying amount and the sum of the consideration received and receivable is recognised in profit or loss.

**Impairment**

The association recognises a loss allowance for expected credit losses on financial assets that are measured at amortised cost.

Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument.

At each reporting date, the association recognises the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss and other comprehensive income.

**(e) Impairment of assets**

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

**(f) Accounts Receivables and Other Debtors**

Accounts receivable and other debtors include amounts due from customers and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(d) for further discussion on the determination of impairment losses.

**(g) Employee Benefits**

**Short-term 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.

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**Other long-term employee benefits**

The association classifies employees' long service leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the association's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees.

**(h) Provisions**

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**(i) 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.

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**(j) Revenue Recognition**

The association applied AASB 15: Revenue from Contracts with Customers (AASB 15) and AASB 1058: Income of Not-for-Profit Entities (AASB 1058) using the cumulative effective method of initially applying AASB 15 and AASB 1058 as an adjustment to the opening balance of equity at 1 January 2019.

Operating grants, donations and bequests

When the association received operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the association:

- identifies each performance obligation relating to the grant
- recognises a contract liability for its obligations under the agreement
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the association:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (eg AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer) and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the Association recognises income in profit or loss when or as it satisfies its obligations under the contract.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of the amount of goods and services tax (GST).

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**(k) Right of Use Asset**

The association leases a building for 10 years.

Concessionary lease

During the year ended 31 December 2020, the association entered into a 10-year lease with Port Phillip Council for the exclusive use of 26 Acland Street St Kilda for an art gallery and to conduct art and cultural programs. The association may not use this space for any other purpose during the lease term without prior consent of the Port Phillip Council. The lease payments are \$340,000 per annum and Port Phillip Council provides funding for the lease.

The association is dependent on this lease to further its objectives. Without this concessionary lease, it would be unlikely that the association could operate in the area due to high market rates in this area.

AASB 16 related amounts recognised in the statement of financial position:

	2021 \$	2020 \$
Right of use assets		
Leased Building	2,671,305	2,671,305
Accumulated depreciation	(378,432)	(111,302)
Total Right of use asset	2,292,873	2,560,003

**(l) 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.

Cash flows are presented on a gross basis. The GST component of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

**(m) Critical Accounting Estimates and Judgements**

The Committee of Management evaluates estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the association.

**Key Estimates**

**(i) Impairment**

The association assesses impairment at the end of each reporting period by evaluating conditions and events specific to the Association that may be indicative of impairment triggers.

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NOTES TO THE FINANCIAL STATEMENTS  
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**Key Judgements**

**(i) Performance obligations under AASB 15**

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. Management exercises judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/ type, cost/ value, quantity and the period of transfer related to the goods or services promised.

**(n) New and Amended Accounting Policies Adopted by the association**

There have been no new or amended accounting policies adopted by the association with a material or significant effect on the financial statements.

**(o) 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.

**(p) Events occurring after the balance date**

Since the end of the financial year, the continued impacts of the coronavirus (COVID-19) outbreak as a world pandemic have impacted the business operations. The full impact of this outbreak is not yet known on the operations of the association. The Committee of Management has considered the potential impacts of the pandemic on operations and has implemented a number of actions to deal with its impact on the business. The Committee of Management is satisfied that the pandemic will have no impact on the solvency of the business.

No other matters or circumstances have arisen between the end of the financial year, and the date of this report, which have directly significantly affected or may significantly affect the operations of the association, the results of those operations or the state of affairs of the association in future financial years.

**(q) Contingent assets, contingent liabilities and commitments**

At year end there are no contingent assets, liabilities or commitments (2020: Nil).

**(r) Related parties**

During the year there were no transactions with related parties of a material nature (2020: Nil).

**(s) Association details**

The registered office and principal place of business of the association:  
26 Acland Street  
St Kilda VIC 3182

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NOTES TO THE FINANCIAL STATEMENTS  
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	2021 \$	2020 \$
<b>2 Government subsidies:</b>		
Cashflow boost	-	77,184
Jobkeeper	-	186,750
Business support grant	10,000	10,000
	<u>10,000</u>	<u>273,934</u>
<b>3 Grants received:</b>		
City of Port Phillip - Core	362,079	340,011
City of Port Phillip - Other	-	10,000
Arts Victoria	80,624	112,556
City of Port Phillip - rent in kind contribution	340,000	141,665
	<u>782,703</u>	<u>604,232</u>
<b>4 Employees entitlements:</b>		
Annual leave	1,381	12,601
Long service leave	8,971	1,169
	<u>10,352</u>	<u>13,770</u>
<b>5 Leasing charges:</b>		
Leasing charges	-	577
Finance costs (lease liability)	124,331	54,931
	<u>124,331</u>	<u>55,508</u>

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	2021 \$	2020 \$
<b>6 Goods and services tax (GST):</b>		
GST refundable/payable	1,832	(24,891)
<b>7 Plant and equipment:</b>		
Office furniture and equipment	43,909	43,909
Less accumulated depreciation	43,240	43,065
<b>Total plant and equipment</b>	<u>669</u>	<u>844</u>

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**NOTES TO THE FINANCIAL STATEMENTS**  
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	2021 \$	2020 \$
<b>8. CASH FLOW INFORMATION</b>		
<b>(a) Reconciliation of cash</b>		
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	600	674
Cash at Bank	697,213	628,194
	<u>697,813</u>	<u>628,868</u>
<b>(b) Reconciliation of cash flow from operations with surplus from ordinary activities</b>		
Surplus (Deficit) from ordinary activities	22,260	433,926
Non-cash flows in profit:		
Depreciation - Right of use asset	267,130	111,302
Finance costs (Leases)	124,331	54,931
Revenue in kind - Leases	(340,000)	(141,665)
Depreciation	175	4,692
Changes in assets and liabilities:		
(Increase)/decrease in receivables	57,245	(23,673)
(Increase)/decrease in prepayments and other assets	(1,164)	(415)
Increase/(decrease) in creditors	(36,580)	(3,827)
Increase/(decrease) in unapplied donations	-	(59,317)
Increase/(decrease) in income and grants in advance	(34,804)	(93,020)
Increase/(decrease) in provisions	10,352	13,770
<b>Net cash provided by operating activities</b>	<u>68,945</u>	<u>296,704</u>
<b>(c) Cash and Cash Equivalents</b>		
Within the cash balances above, the Committee of Management has set aside an amount of \$59,317 (2020: \$59,317) for future expenditure. This amount represents donations received in previous years to be spent within the operations of the business, as determined by the Committee of Management.		

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LINDEN NEW ART INCORPORATED  
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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 2021 and its performance for the financial year ended on that date, in accordance with the accounting policies described in Note 1 to the financial statements, and the requirements of the Australian Charities and Not-for-profits Commission Act 2012, the Australian Charities and Not-for-profits Commission Regulations 2013 and the Associations Incorporation Reform Act 2012 (Vic).
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 Paul Duldig  
Paul Duldig

Treasurer Catherine Friday  
Catherine Friday

Dated: 29 April 2022

**AND A SPECIAL THANK YOU TO OUR  
AUDIENCE.**

**WITHOUT YOU THERE IS NO US.**