



LINDEN NEW ART ACKNOWLEDGES THE TRADITIONAL OWNERS OF THE LAND ON WHICH WE OPERATE, THE BUNURONG BOON WURRUNG PEOPLE OF THE KULIN NATION AND PAY OUR RESPECT TO THEIR ELDERS PAST, PRESENT AND FUTURE.

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COVER IMAGE > Johnathon World Peace Bush, *Everything that came before makes the present*, installation view, 2023. Photograph: Simon Strong.
IMAGE ABOVE > Abdul-Rahman Abdullah installing *I'm your treasure* at Linden New Art, 2023. Photograph: Shelley Xue.

ABOUT US

Linden New Art, established in 1986, is a public gallery located in the Melbourne suburb of St Kilda. Our vision is to be a leading mid-size contemporary art space. Our mission is to be a conversation-driven organisation championing bold new ideas. With a focus on mid-career artists, we pursue inclusive, thought-provoking programs, creating new experiences & engagement through contemporary art. We embrace different ways of experiencing and seeing the world and oneself, and provide opportunities to learn, debate and explore through contemporary art.

Our core activity is defined by three aspects: exhibitions, public and education programs, and knowledge generation. Exhibitions are uniquely focussed on supporting mid-career artists and consist of solo exhibitions, often of new work, and thematic exhibition, which engage with the big issues of our time. Exhibitions are supported by multi-faceted public and educational programs, and the generation of online essays and exhibitions publications, targeted towards diverse audiences.





IMAGE > Chair Paul Duldig at the opening of Graham Miller's *Playing the Man*, 2023, Linden New Art.
Photograph: Shelley Xue.

CHAIRPERSON'S REPORT



I am pleased to present this report for 2023, my last as Chairperson. It has been an honour and a pleasure to serve with such a committed and expert Board.

In 2023 we paid a fond farewell to board members Biheng Zhang, Owen Craven and Deputy Mayor Louise Crawford, and welcomed new board members Dr Meena Thuraisingham, David Hagger and Councillor Tim Baxter.

This was the first full year under the leadership of our new CEO and Director Dr Vincent Alessi, which has seen Linden achieve success with a full program of high-quality Main Gallery exhibitions, and an exciting and impactful series of Linden Projects shows. It has been a year of exciting curatorial innovation, along with broadened community impact through engaging programming and events.

A highlight in 2023 was the refresh of the long-running and much-loved *Linden Postcard Show*, which saw an opening up to different formats, including 3D works, new modes of outreach through community engagement including with the Yirrkala Bilingual School in North East Arnhem Land, and a stunning new approach to hanging the works that perfectly showcased the Linden gallery spaces.

A major achievement this year was the launch of the *JUNCTURE* Art Prize, designed to support two mid-career artists to develop brave new work. This year the prizes were awarded to two outstanding mid-career artists Shivanjani Lal and Vittoria Di Stefano. Their beautiful solo exhibitions will open on 1 June 2024.

To align with the Linden New Art strategy as developed by the Director and Board, a staff restructure was implemented, which saw Liam James appointed as Deputy Director and other positions aligned with the future direction of the organisation.

On behalf of the Board, thanks to our excellent Linden team and volunteers, our wonderful donors, the City of Port Phillip and our many corporate partners.

My thanks to the Linden Board for their untiring contributions. I am very proud of all Linden's achievements and excited about the future.

Paul Duldig
Chairperson
May 2024



IMAGE > CEO + Director Dr. Vincent Alessi and artist Johnathon World Peace Bush at the opening of *Everything that came before makes the present*, 2023, Linden New Art. Photograph: Shelley Xue.

DIRECTOR'S REPORT



After years of interruptions due to the pandemic and associated city lockdowns, and the departure of Linden's long-standing Director, Melinda Martin in mid 2022, 2023 was a year of stability for the organisation. It was also my first full year as Director + CEO, a period where I have had the opportunity to learn more about the institution and plan our future direction across all facets of the business. This has included implementing curatorial changes to our programming, which will be fully realised in the years ahead, and more expansive public programming, aimed at multiple audiences.

The year began with the continuation of the popular *Linden Postcard Show*, (opened in December 2022) which was partnered with Michael Kluge's moving exhibition *Left Behind*. A past *Postcard Show* winner, Kluge's quiet exhibition, ruminated on memory through the lens of grief. A counterpoint to the relaxed and joyful nature of the *Postcard Show*, it highlighted the breadth of interest and subjects that have defined the yearly *Postcard* exhibition.

The exhibition programming continued its focus on presenting the work of mid-career artist. Three concurrent exhibitions – Nell: *Old New Wave*, Kate Just: *Self Care Action Series*, and Abdul-Rahman Abdullah: *Journeys* – opened the year's programming. This was followed by the first institutional exhibition of Tiwi artist, Johnathon World Peace Bush. The exhibition, *Everything that came before makes the present*, signalled the direction of Linden's renewed curatorial model. It was the first building-wide solo exhibition in well over a decade and included the first of Linden's publications; an exhibition catalogue consisting of multiple essays and images of individual works and the unique exhibition installation. This building-

wide approach and the publication of catalogues will become the core of our future programming, allowing for deeper engagement with the work of a single artist or curatorial theme.

2023 saw the presentation of the second in situ Design Fringe exhibition, titled, *Speculation: Eight Billion Little Utopias*. The exhibition, showcased across all of Linden's main gallery spaces, invited Australian designers to reimagine our societies, communities, politics and ideals, to be catalysts for conversations on alternative visions through the breadth of design practice. The curatorial provocation engaged with the contemporary idea of speculative design, locating the exhibition in current debates on throw-away consumption logics, climate change and the pressure of modern-day lifestyles.

In 2023, the Linden Projects Space continued to grow in reputation. Over 40 applications, from across the country, were received for 9 exhibition opportunities, indicating the space's growing reputation. The final program included a diversity of practice approaches, with a focus on experimentation and engagement with important social and cultural debates. The success of the Projects Space is also demonstrated in the dramatic rise in visitation, with a 30% increase from the previous year.

After a successful fundraising campaign in 2022, Linden launched its new art prize for mid-career artists. *JUNCTURE* is a uniquely targeted prize and supports two artists with a \$20,000 cash prize and an exhibition of new work at Linden in 2024. The use of the prize money is determined by the artist to assist the development and furthering of their artistic practice. It can be used for travel, research,

production, or any other aspect which allows artists to explore new approaches in their work, realise ambitious projects and test new ideas. The inaugural winners were Shivanjani Lal and Vittoria Di Stefani, who will both present solo exhibitions at Linden beginning in June 2024.

Part of our strategy is to ensure that we are vital and relevant to our communities. A key aspect in achieving this is our public programming. It needs to be engaging, educational, diverse and open. In 2023 we introduced several new programs and built on existing ones to meet this ambition. We launched our first multi-week Summer program, delivered in partnership with our beverage partner, The Gospel Whisky, and with support from a City of Port Phillip Love My Place grant. Over five Sundays we opened our gardens up for people to enjoy live music and bespoke whiskey cocktails. It was pleasing to have many of neighbours engaging with Linden in this way, a vital step in ensuring that they see Linden as their gallery. We built on our equity and access programs, delivering tailored programs for families, teenagers, and adults with the mental health concerns. For many of the participants it was their first engagement with Linden and a contemporary art space. We look forward to building on this, for those who may not visit a gallery without these opportunities. We also introduced exhibition-long family activities for every exhibition. This is a key aspect of engaging audiences for longer, creating a space for making, learning and sharing ideas, and developing a sense of community.

Due to the great work achieved by Linden's Executive and Board in the proceeding years, the institution remained strongly positioned, financially and reputationally, to begin its next journey of growth and evolution. Linden is ideally placed to become bolder in its programming, challenging curatorial and public program models, as it embarks

on its mission to be recognised as a leading mid-size contemporary art space on a national scale.

This ambition and approach can only be achieved through the support of sponsors and donors, and matched by our multi-year funders. We thank our core funder, the City of Port Phillip, whose long-term commitment to Linden provides the foundation to do what we do and to continue to succeed and prosper. This is supported by The Victorian Government through Creative Victoria whose multi-year funding is integral to our sustainability, and makes it possible for us to be ambitious and engaged at all levels with our communities. Their support and advice have been integral, and I look forward to our continued relationship and partnership as we strive to make art available and accessible to the broadest audience.

We remain always grateful to the ongoing support of our Donors, Linden Contemporary members, and Philanthropic Trusts and Foundations, whose support throughout the year has enabled us to realise new ideas and projects, expand our exhibition outcomes, and to also maintain key elements of what we have been doing so successfully for many years.

Linden has a committed and engaged team who ensures that we deliver exciting exhibitions and programs. My thanks to the entire team for their ongoing hard work and dedication, and for buying in to our expanded vision and future direction. My thanks to the Linden Board who continue to provide the organisation and myself with incredible support and guidance.

After a full year as Director, I am now even more excited about the possibilities of what lies ahead. Linden has an amazing history of being a vital institution in Melbourne for almost 40 years. It is a

privilege to lead it on the course we have set in the short, mid and long term. We are well-placed and ready to be known for our risk-taking, innovation and experimentation, supporting artists and bringing our audiences on the journey of engaging with and learning about Australian contemporary art.

Dr Vincent Alessi
CEO + Director
May 2024



THANK YOU TO OUR DONORS

JODI DOWLER > NATALIE YU > VINCENT ALESSI > ALAN FRIDAY >
ANN BYRNE > DAVID HAGGER > HELEN NICOLAY > EVELYNNE NEW
> ANDREA FRANK > LILY HAVAKIS > JOSEPH MCKEOWN > TARA
SCHYER > LENA LINDBLAD > PAUL DULDIG > DAVID PICKSTONE

THANK YOU TO OUR LINDEN CONTEMPORARIES

VIVIENNE CORCORAN > PAUL DULDIG > CATHERINE FRIDAY
> NORMAN ROSENBLATT > GEOFFREY CONAGHAN > MEENA
THURASINGHAM > JANE HEMSTRITCH > KRISTINA KYRIAKIDES
> ANN BYRNE > DI ERLICHMAN > CATHERINE EASTON > JARRAD
MARTYN > GILL COLEMAN > LYN JOHNSON > KATE STEWART >
VINCENT ALESSI > LEIGH ANDREW THOMAS JOHNS > DEBORAH
STAHLE > ANDREA FRANK > DAVID HAGGER > MITTY WILLIAMS >
SUSAN NATHAN



IMAGE > Linden Contemporaries Event: Australian Tapestry Workshop Private Tour, 2023. Photograph: Shelley Xue.

THANK YOU TO OUR VOLUNTEERS

BRIDIE DUNCAN > HEATHER MACDONALD > KELLY LE > XIYU CHEN (CINDY) > SIQI XU (ESTELLA) > GILLIAN DUNCAN > YING XU (YONA) > CINDA MANINS > LARA TEES > ALLIE DOMENICA > FIONA CLARKE > ANITA KWONG > YUJI ZOU (SUNNY) > DI ERlichman > DAMIAN HENLEY > OLIVIA COCHRANE > JINGYAO TAN (URSULA) > ZOE TRIPOVICH > CAITLIN GOLDING > SKYLAR WANG > MONICA AZAHAK > TEHILLAH NISELOW > TONI WALLIS > PHOEBE LI > CHLOE NOLAN > TIANQI HUA (TINKY) > DIANA HUGGINS > MICHELLE EMBLEY > MEGAN DANGELO > NATALIE YU > WILLIAM ELDER



IMAGE > Brave Young Artists Holiday Program, 2023, Linden New Art, Photograph: Shelley Xue.

THANK YOU TO OUR FUNDERS

KEY FUNDER > CITY OF PORT PHILLIP

GOVERNMENT FUNDER > CREATIVE VICTORIA

PROJECT PARTNERS > HELEN MACPHERSON TRUST > PALAIS THEATRE COMMUNITY FUND > ROBERT SALZER FOUNDATION > ELWOOD COMMUNITY BANK > ECKERSLEY'S ART AND CRAFT > FRAMES NOW > PORT PHILLIP ROTARY CLUB > SEARLE X WALDRON ARCHITECTURE > THIS WEEK IN ST KILDA > ACLAND STREET VILLAGE BUSINESS ASSOCIATION > FITZROY STREET BUSINESS ASSOCIATION > HELPMANN ACADEMY > THE ALFRED HOSPITAL > BETTER HEALTH NETWORK

MEDIA PARTNER > PLAKKIT

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LINDEN NEW ART
IS FUNDED BY



GOVERNMENT
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PROJECT PARTNERS



MEDIA PARTNER

PLAKKIT

BEVERAGE
PARTNERS





IMAGE > Opening of Design Fringe 2023, Linden New Art. Photograph: J Forsyth.

STATISTICS

605

PARTICIPATING ARTISTS

18

EXHIBITIONS PRESENTED

13,375

EXHIBITION VISITORS

58,614

WEBSITE ENGAGEMENT

63

PUBLIC PROGRAMS
DELIVERED

3,021

PUBLIC PROGRAMS
PARTICIPANTS

3

PUBLICATIONS

10,702

EDM SUBSCRIBERS

11,100

INSTAGRAM FOLLOWERS

5,956

FACEBOOK FOLLOWERS

2023 EXHIBITION PROGRAM OVERVIEW





Photographs > Leonie Leivenzon > Shelley Xue

LEONIE LEIVENZON

Unremembered Histories

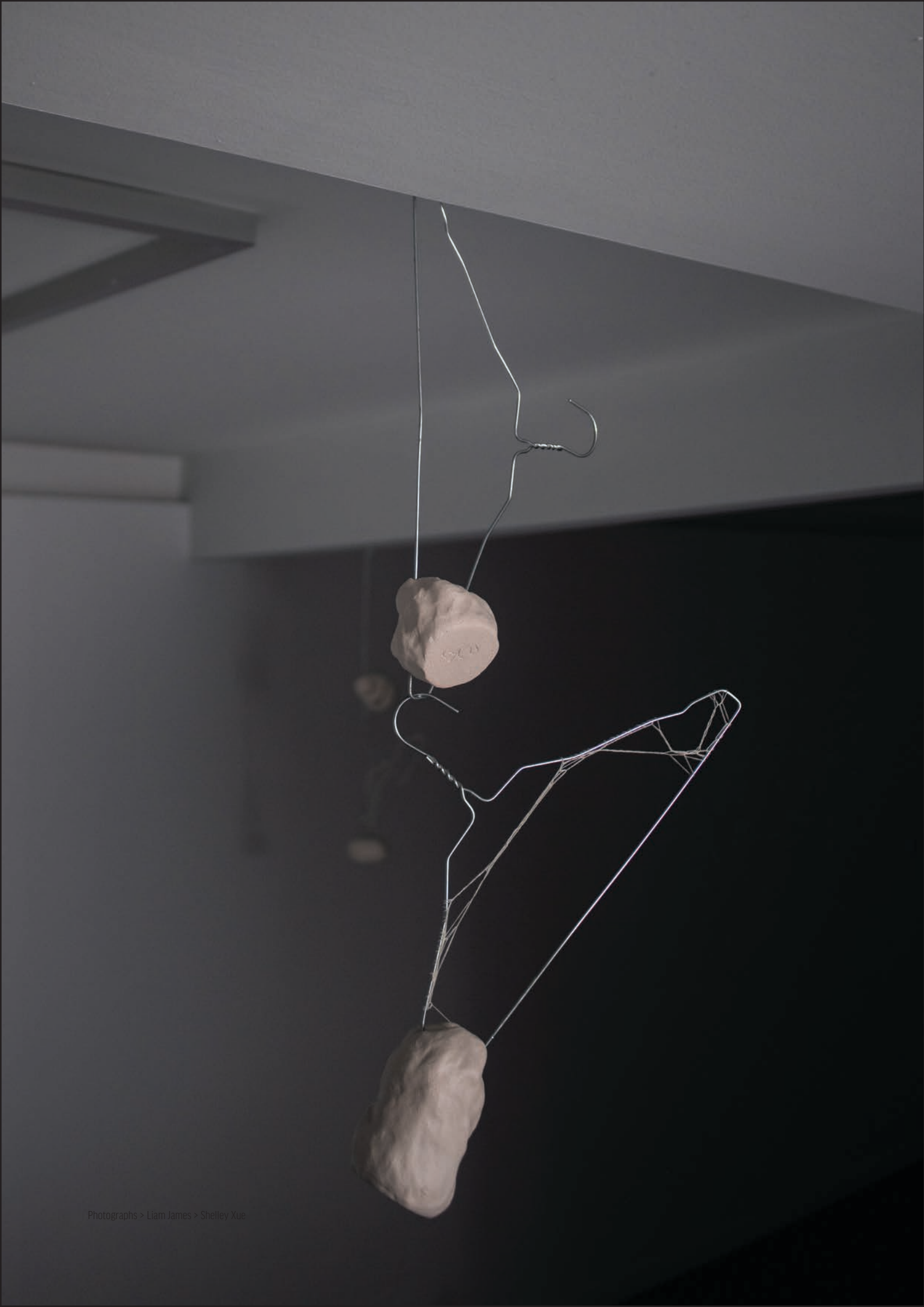
12.01.23 > 12.02.23

Unremembered Histories by Leonie Leivenzon, whose practice involves collecting abandoned imagery such as VHS tapes, slides, and photographic prints, and merging them with household objects and other familiar forms posed questions about the nature of photographs and memory. Removed from their original context and transformed into furnishings within an installation environment, Leivenzon's creative process of gathering, manipulating and recycling lost pictures breathed new life and meaning into

the images, each representing a moment rescued from the amnesia of time's relentless advance.

Visitors: 741
Opening attendance: 65
Event attendance: 14
Exhibition website page visits: 127





Photographs > Liam James > Shelley Xue

SYDELLE MULLEN

My Womb: A Public Space

16.02.23 > 19.03.23

Sydelle Mullen's exhibition *My Womb: A Public Space*, transformed Linden Projects Space into a symbolic recreation of a womb-like environment, complete with biomorphic eggs punctured by coat hangers, cobweb-like crochet draped throughout the space, illuminated by a video of internal bodily footage recorded using a specialist medical camera. The work was both comforting and confronting, which engaged with social issues around gender, reproductive rights, and the politics of the body.

Sydelle Mullen was the 2022 winner of Linden New Art Helpmann Academy Prize, awarded to a recent South Australian graduate.

Visitors: 252
Opening attendance: 5
Exhibition website page visits: 160



NELL

OLD NEW WAVE

18.03.23 > 14.06.23

Nell's artistic practice is multifaceted and interdisciplinary, spanning across painting, sculpture, performance, installation, video, wearables, collaborations, community projects and public art. Underpinning all her work is an exploration of the thresholds of binary opposites such as the ancient and contemporary, individual and communal, feminine and masculine, and sacred and profane. From an Australian vantage point, she uses the language of art history, popular music and spiritual traditions to amplify the tensions and differences between these binary positions to create new objects and rituals.

Old New Wave was an exhibition at both the edge and the centre. Utilising a range of sculptural

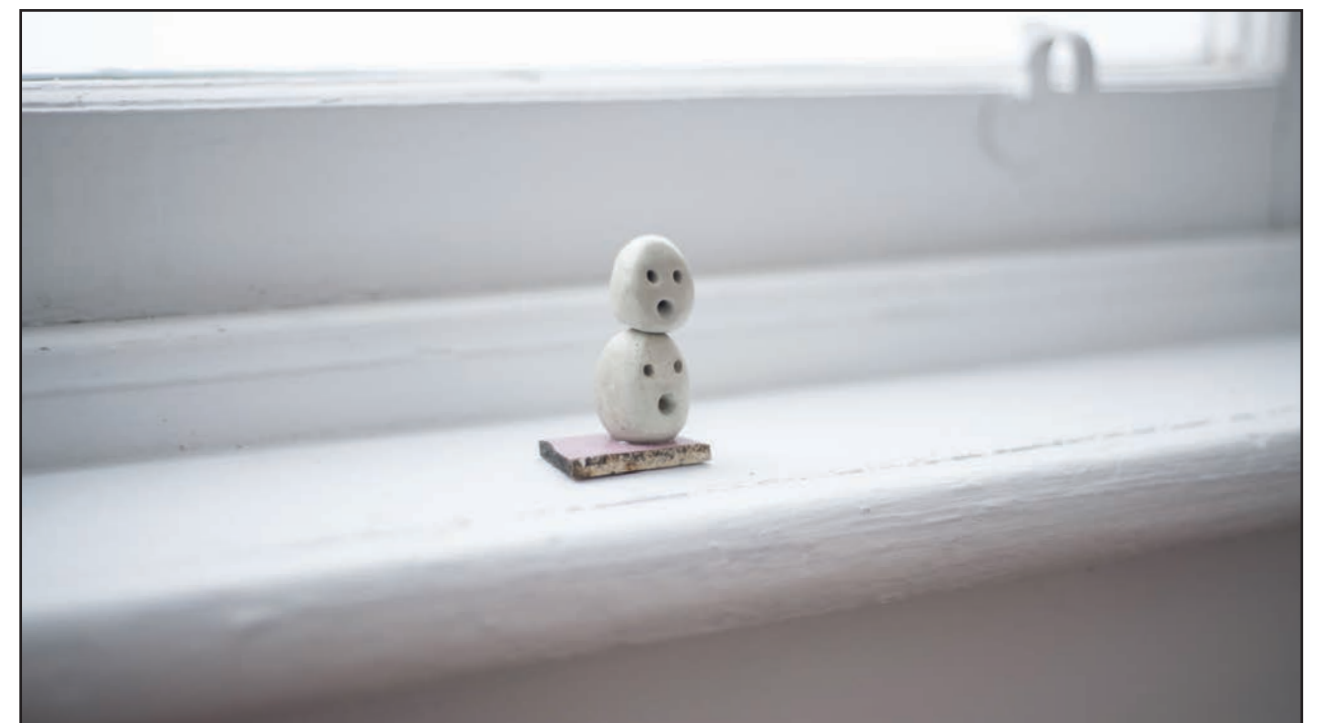
mediums, Nell prompted the audience to consider the nuanced and difficult places where binaries careen, overlap and interfold. The work was firmly framed within St. Kilda's physical past, specifically the 80's punk scene, and its physical landscape, specifically the ocean and its waves. Both aspects lap together tumbling amongst the questioning greys creating a new and old place for reflection and action.

Visitors: 2,073

Opening attendance: 200

Event attendance: 177

Exhibition website page visits: 1,090





Photographs > Simon Strong

KATE JUST

Self Care Action Series

18.03.23 > 14.06.23

Kate Just is an American born, Australian feminist artist best known for her inventive and political use of knitting. Through the deployment of traditional craft forms, such as knitting and sewing, Just questions histories of female and queer representation through the lens of subjective experience. Always autobiographical, her solo work and socially engaged collaborative projects explore ideas of feminist conceptions of the body, memories of gender and family, and the power of craft to elicit social change.

In this new body of work, *Self Care Action Series*, forty brightly coloured, hand-knitted panels beared text relating to self-care actions. The series arose from the artist's lived experience as a queer woman, an artist, a teacher, advocate, activist, and parent who dedicates a lot of time working in artworld and real-world contexts to generate social and politic change. In response

to a build-up of exhaustion and frustration, Just began to formulate texts/actions for herself – to sustain and care for oneself – in difficult times. Though initially made to consider how artists and activists can build emotional resilience to be able to continue doing the work they do, the series was further shaped and informed by personal struggle and grief, including the death of Just's dearly loved father.

The series was one of positivity and hope, each a simple prompt that Just considers crucial for her own emotional survival and resilience and an invitation to others to imagine how they might prioritise caring for themselves.

Visitors: 2,073

Opening attendance: 200

Event attendance: 177

Exhibition website page visits: 1,273





Photographs > Simon Strong

ABDUL-RAHMAN ABDULLAH

Journeys

18.03.23 > 14.06.23

Abdul-Rahman Abdullah works primarily in sculpture and installation. His work explores the intersections of identity, culture and the natural world and reflects on his multi-cultural identity, personal history and Islamic faith.

In this exhibition, Abdullah presented a suite of three works ruminating on passages of life, each offering a glimpse of the magical in the everyday. Beautifully and realistically carved, these sculptures were beautiful and calming, inviting closer observation. A camel, tethered to a perfect circle of rope, sat serenely waiting for our approach. A winged horse, reposed on a bed of white rose petals, looked over its shoulder, calmly expecting our advance. A coiled black snake raised its head towards a chandelier, accepting of our shared interest.

Each work, skilfully sculpted, was conceptually informed by an Islamic Hadith, a statement attributed to the Prophet Muhammad (PBUH), which serve as a source of guidance for Muslims in their daily lives. Abdullah is attracted to these hadiths due to their often-cryptic nature, openness to interpretation and their function in helping to make sense of the world in which we live. They are ideal for the artist to illustrate many of the ideas which inform his work, including the acceptance that belief and truth are not always the same thing and that such tension keeps us questioning.

Visitors: 2,073

Opening attendance: 200

Event attendance: 177

Exhibition website page visits: 1,203



THE ESCAPE

Curated by Anna Garcia Solana

23.03.23 > 23.04.23

The Escape was curated by Anna García Solana and featured the creative practices of ten artists from Australia and Europe, whose work, whilst diverse in attitude and form, shares the symbolic subject of the fire escape. Drawing upon each artist's unique interpretative response to the theme, *The Escape* harnessed the transformative process of meaning-making through the language of art.

Visitors: 280
Opening attendance: 75
Exhibition website page visits: 160



IMAGES > Mariya Alipieva, *A building on fire*, 2022. Porcelain, lacquered aluminium and stainless steel wire, 21 x 26 x 125 cm. Image courtesy of the artist. > Ayman Kaake, *Wind on my veil*, installation view, 2023, video, 2 min. Photograph: Karl Halliday.



SARAH TRACTON

Sound is Illuminated

04.05.23 > 28.05.23

Sound is Illuminated was the latest body of handcrafted porcelain lightworks by local artist and designer Sarah Tracton. Floating weightlessly throughout the space, the gentle glow of Tracton's pendant lights distilled the velvety warmth of dusk, disrupting the cool container of the gallery's white cube. Closer inspection revealed gilded fissures that shatter the porcelain into mosaics of organic shapes, its form the beautiful result of an artful Japanese technique employed by Tracton known as

kintsugi. The pendants were powered and suspended by minimalistic frame structures of near-invisible slimline wires, thus eliminating visible cables and creating a mysterious buoyancy.

Visitors: 306

Opening attendance: 30

Event attendance: 14

Exhibition website page visits: 143





Photographs > Shelley Xue

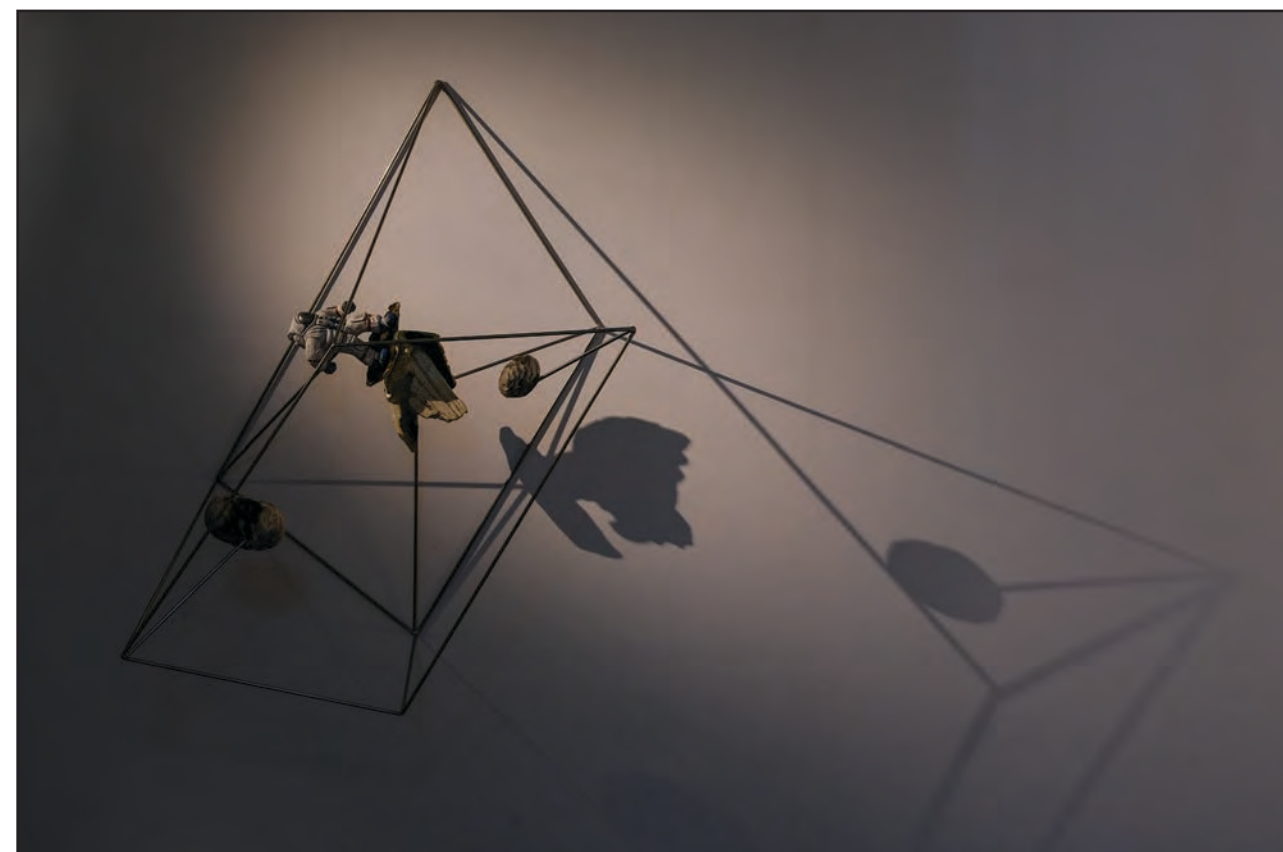
BELINDA PIGGOT

All that Twinkles

01.06.23 > 02.07.23

Belinda Piggot's *All that Twinkles* explored our place in the cosmos and how we are connected across time and space, transcending boundaries of human culture and history. An immersive installation, the exhibition consisted of wire structures containing small objects floating in space, providing an experience of floating planets and space junk which populate our immediate galaxy.

Visitors: 378
Opening attendance: 21
Event attendance: 14
Exhibition website page visits: 238





JOHNATHON WORLD PEACE BUSH

Everything that came before makes the present

17.06.23 > 10.09.23

Everything that came before makes the present was the first institutional solo exhibition by Tiwi artist Johnathon World Peace Bush. Bringing together fifteen major works, the exhibition explored Bush's interest in global politics, family, and cultural heritage through the lens of three key themes, Religion, Colonial Crimes and Indigenous Culture.

Bush's works are defined by his layering of figurative elements, often sourced from Western art history, religious iconography and images of political figureheads, over cultural mark-making

that reflects Jilamara, Tiwi body paint designs. This unique amalgamation of imagery addresses the impacts of colonialism and the missionaries on Tiwi culture and Bush's connection to community, and acknowledgement of the diverse cultural influences that shape his life and that of his community.

Visitors: 1,792
Opening attendance: 80
Event attendance: 228
Exhibition website page visits: 1,464





IMAGES > Rebecca Diele, Melodic Reminders (Untitled 03), installation view, 2023. Photograph: Liam James.
 > Photograph: Liam James.

MATERIAL REMAINS

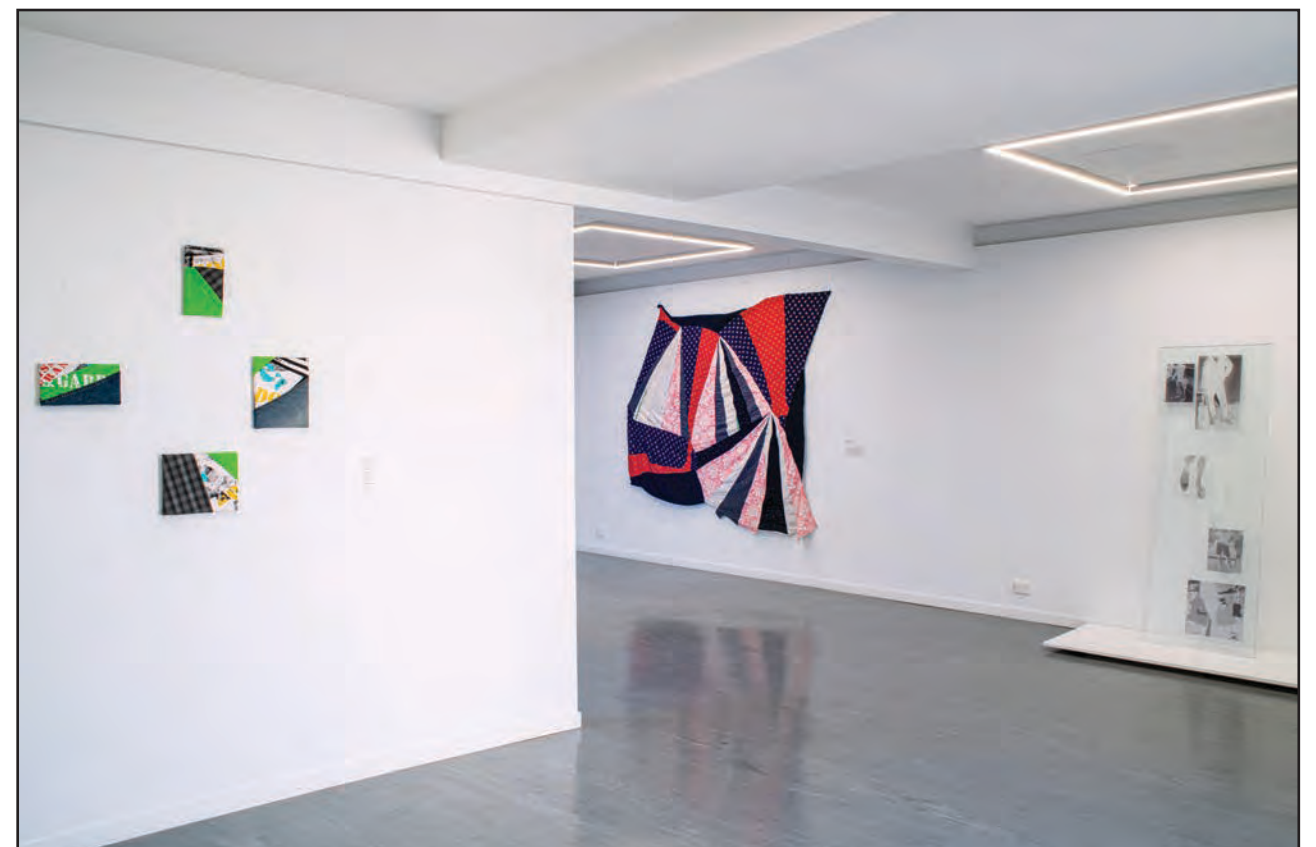
Curated by Mia Palmer-Verevis, Izzy Baker and Freddie Wright

06.07.23 > 06.08.23

Material Remains was a curated exhibition featuring the work of five local artists – Shannon Slee, Isabella Darcy, Rebecca Diele, Casey Jeffery and Madeleine Joy Dawes – alongside two works from the City of Port Phillip, one by Martin Kantor and one by Sarah crowEST. It explored the socio-historical, archival and formal threads of fabric. It opened with Martin Kantor's 1986 photograph of the Victorian Tapestry Workshop and ended with three works that look like fabric, but were in fact drawings, paintings and stitched paper. In moving from local history to total abstraction, the slipperiness of fabric emerged: it is embedded in community; a carrier of identity

and memory; and substrate that in art, eludes capture.

Visitors: 403
 Opening attendance: 85
 Event attendance: 11
 Exhibition website page visits: 333





Photographs > Liam James

LUCINDA STRAHAN

a rather gross materialism / completed her relapse into irritability / The Webbs' Australian Diary 1898: cut and erased

10.08.23 > 10.08.23

In *a rather gross materialism / completed her relapse into irritability / The Webbs' Australian Diary 1898: cut and erased*, writer and researcher Lucinda Strahan presented a suite of posters, each a collage pairing image and text extracted from the colonial record *The Webbs' Australian Diary 1898*.

For Strahan, the *Webb's Diary*, which draws upon the colonial legacy of local histories, provides a container to come to terms with her position and experience as a 'well-to-do' settler Australian woman. Through the playful process of what she calls "poetic erasure", Strahan reinterpreted

the source text through a series of cunning redactions that remake, reimagine and subvert the subjectivities and cultural narratives of the *Webb's Diary*.

Visitors: 447

Opening attendance: 41

Event attendance: 41

Exhibition website page visits: 333



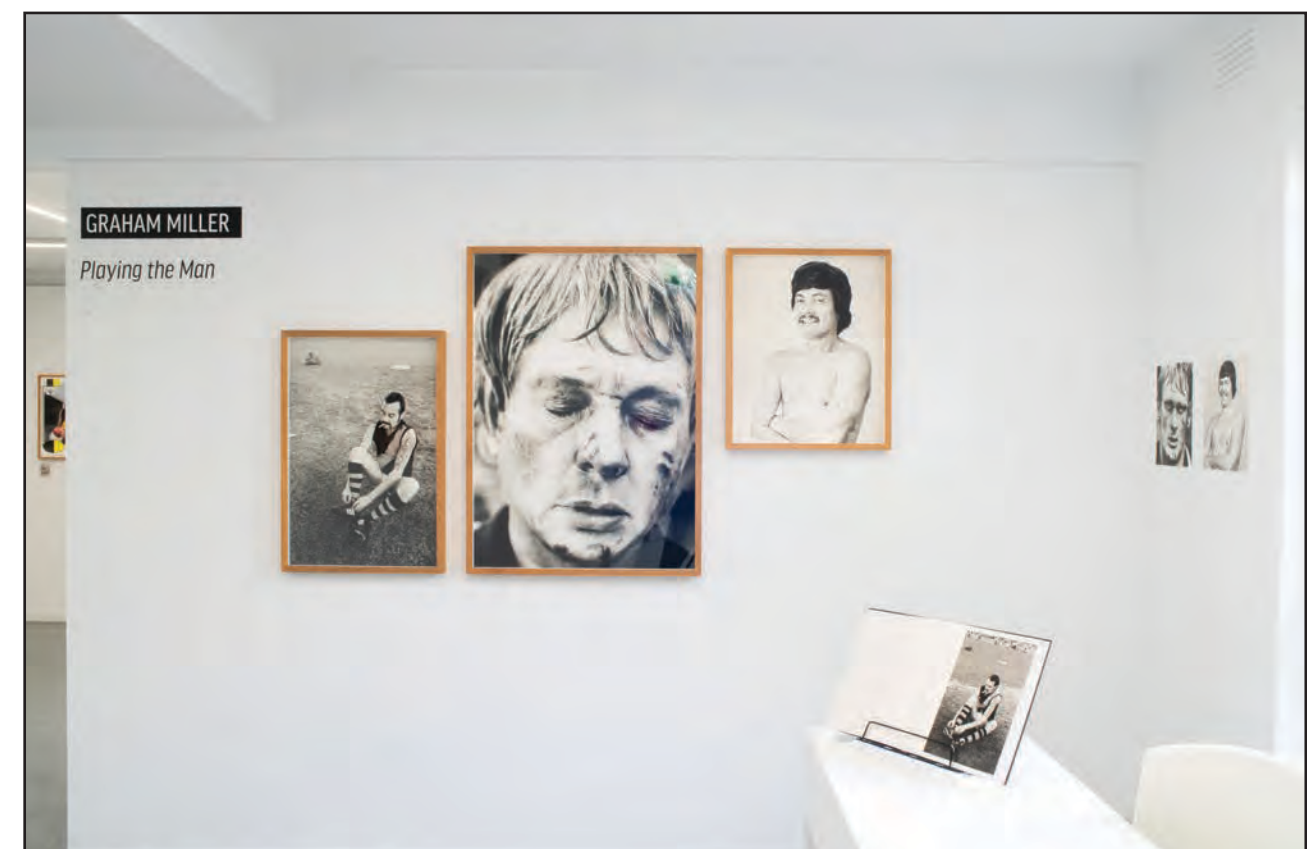
GRAHAM MILLER

Playing the Man

14.09.23 > 15.10.23

Childhood memories are the trigger for Graham Miller's series *Playing the Man*. The playful and humorous images are a celebration of football and a wistful look at the past. Referencing bubble gum footy cards from the 1970's and 80's, and press images, including Rennie Ellis's iconic image of Robbie McGhie, Miller recreates himself as boyhood football heroes to explore issues of masculinity, identity, and cultural difference.

Visitors: 717
Opening attendance: 50
Exhibition website page visits: 362





IMAGES > Jacky Cheng, *...that awaits the end of life*, 2023, Design Fringe 2023, installation view. Photograph: J Forsyth.
> Photograph: J Forsyth.

DESIGN FRINGE

Speculation: Eight Billion Little Utopias

23.09.23 > 26.11.23

The 2023 Design Fringe provocation invited Australian designers to reimagine our societies, communities, politics and ideals, to be catalysts for conversations on alternative visions through the breadth of design practice. The exhibition brought together works that were speculative in its fullest interpretation: through materials, methodologies, approaches, and an understanding of what constitutes design and how it can be a source of vision. Works were poetic, critical and progressive, engaging with the big issues of our time, critiquing and encouraging conversations and inspired visitors to imagine new utopias.

Speculation: Eight Billion Little Utopias didn't provide answers but rather raised questions. It didn't seek singularity but instead multiplicity. It was not only about the viable but rather the unimaginable possible. It didn't define the future, it helped imagine alternatives. It did not pose to be a solution, not a "better way", just another way, a catalyst for social dreaming.

Visitors: 1,992
Opening attendance: 227
Event attendance: 370
Exhibition website page visits: 1,681



CHARLOTTE WATSON

Moral Stranger

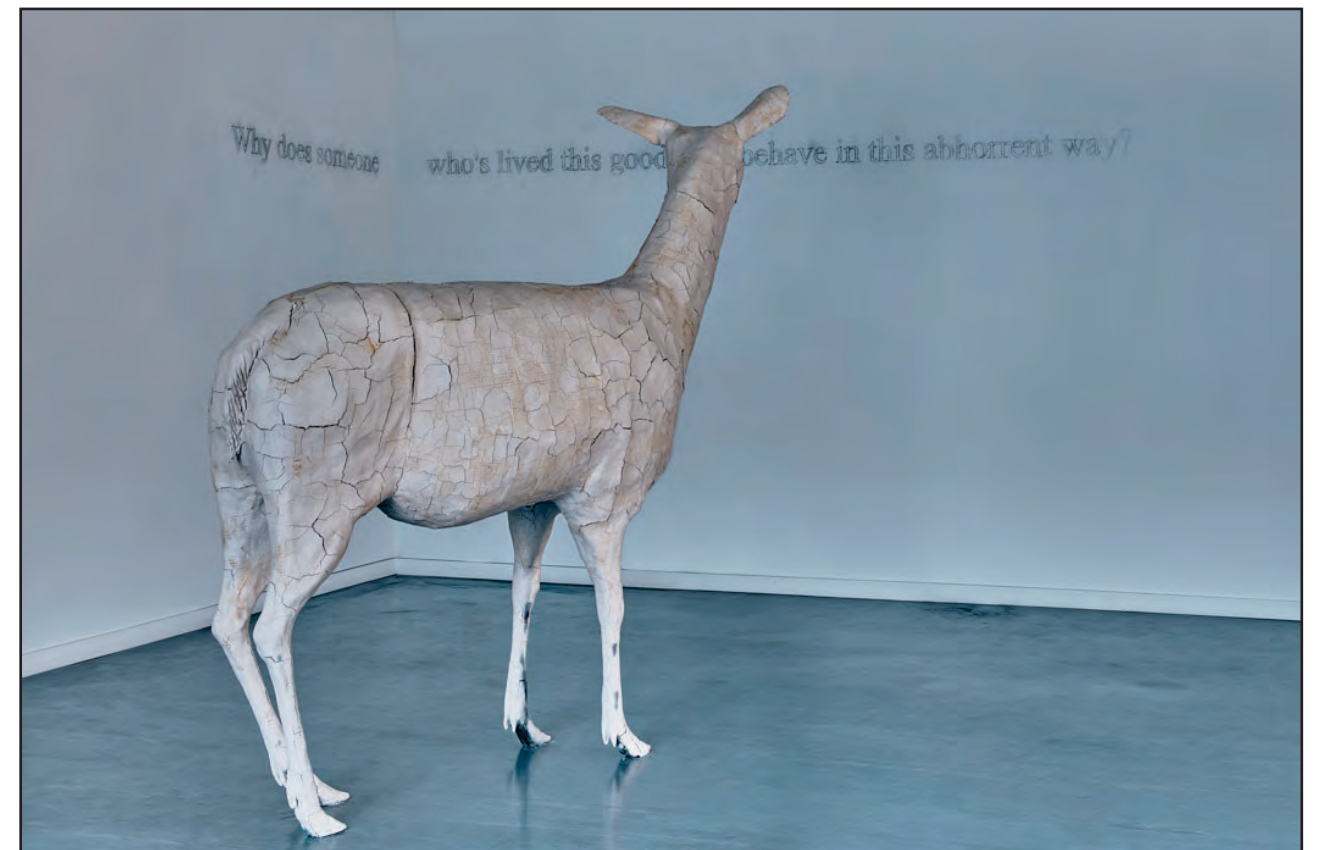
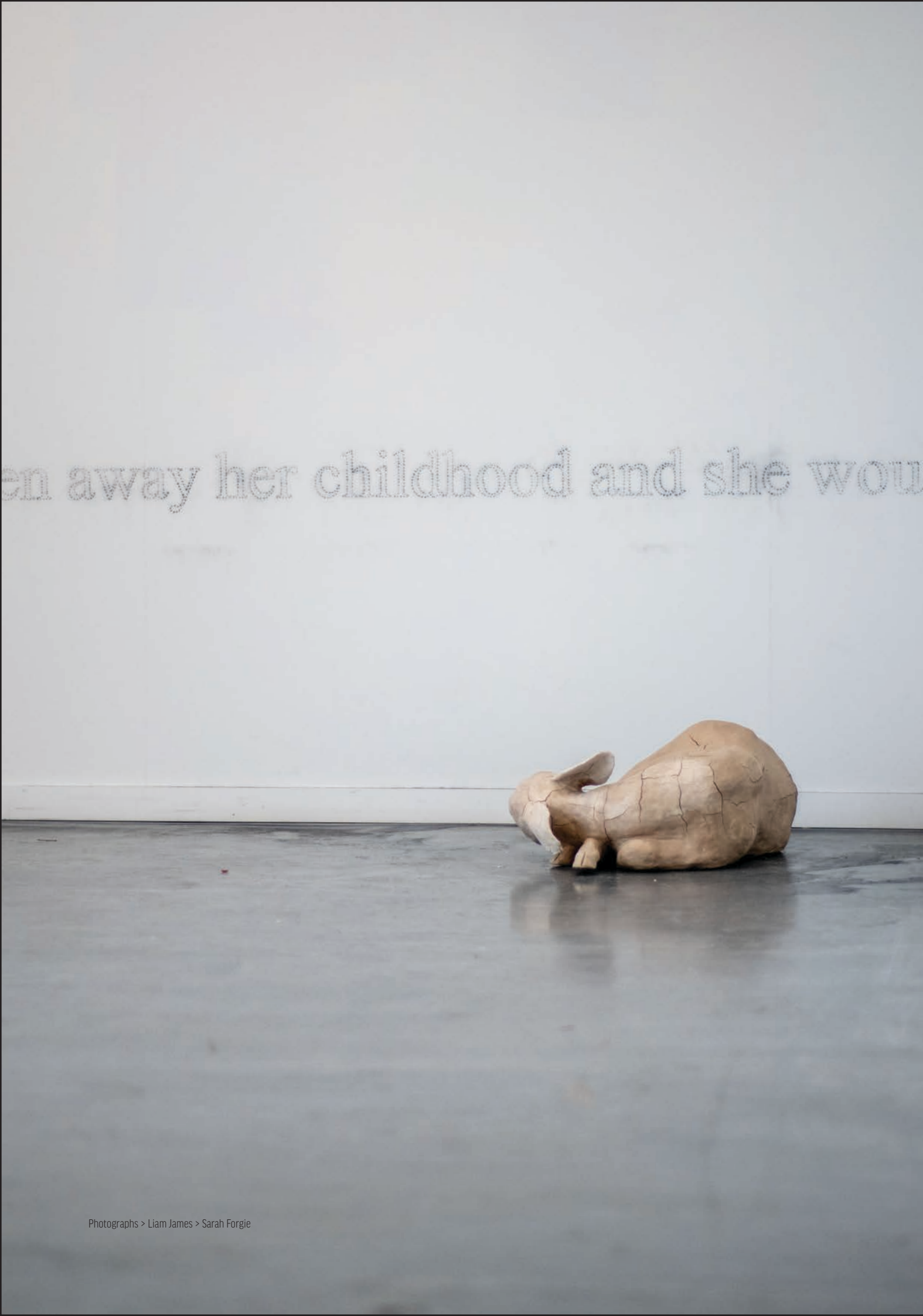
19.10.23 > 19.11.23

For *Moral Stranger*, Charlotte Watson created an installation that explored the complexities around crime. Drawing from a theoretical term used for offenders, *Moral Stranger* pitted individual morals against social ethics, exposing the grey area that surfaces when choices are made at the expense of another.

Moral Stranger was a temporal piece, drawing from both the public and personal. Surrounded by remarks made by lawyers and reporters, life-size deer formed from unfired clay cracked as the story of a hunt unfolded. The deer quietly decayed over time, portraying the fragmentation and disintegration that happens after truths are revealed.

Growing up in southern Aotearoa, Watson explores Pākeha cultural norms. In its attempt to answer the inevitable 'why' left behind after a crime, *Moral Stranger* pointed us toward the hierarchy of (in)justice. Ambiguous yet piercing, the exhibition left the audience to question who is heard, and who is spoken for.

Visitors: 559
Opening attendance: 86
Event attendance: 12
Exhibition website page visits: 219



ELISE CAKEBREAD

Gathering Dust

23.11.23 > 23.12.23

Elise Cakebread is a textile-based artist, craftsperson, and designer whose practice explores materiality, tactility, sustainability, and the ornamental through experiments with traditional textile processes, giving life to work that spans sculpture, installation, and decoration.

Colloquially, to be gathering dust means to remain unused, left behind, untouched for a long period of time. Gathering dust implies an inertia, a dormancy, typically within the domestic household. Taken literally, it suggests a foreboding force, gaining momentum, reminiscent of those ominous dust storms that

have become increasingly frequent in desert regions as the climate emergency escalates. Cakebread's exhibition ruminated on these ideas, exploring the fragility of beings, the passing of time, disillusionment, disappointment, and death. Ultimately, dust reminds us of the humble nothingness from which we were once formed and inevitably will return to.

Visitors: 457

Opening attendance: 112

Event attendance: 5

Exhibition website page visits: 271





LINDEN POSTCARD SHOW 2023-24

10.12.23 > 11.02.24

The *Linden Postcard Show*, now into its 33rd year, provides a unique opportunity for artists at all levels to celebrate creativity, and showcase their work to a large and eager audience. It is a celebration of our diverse, complex, and vibrant artistic community.

In 2023 several changes were implemented. Size of two-dimensional works was increased, and both three-dimensional and most forms of A/V works were accepted. The exhibition included 529 artists who presented 1,027 artworks.

Visitors: 2,699
Opening attendance: 700
Exhibition website page visits: 6,864



FOYER EXHIBITION PROGRAM

CALEB SHEA

10.12.23 > 11.02.24

Since the beginning of his career, Caleb Shea has been compelled to respond to the scale and presence of the human form, choosing to work within parameters that are relatable to the human body. Exercising this to its threshold, the works presented at Linden, *Untitled (Butter Yellow)* and *Untitled (Chocolate Black)* take court at the precipice of these limitations, where fuller forms introduce a new monumentality and presence in relation to the human figure. They are the artist's most ambitious and monumental works to date and best represent his practice and current direction.

The Foyer Exhibition Program continues Linden's commitment to exhibit the best of contemporary art by leading Australian artists. The program will convert the foyer into an additional exhibition gallery, transformed periodically by works that engage with the space and architecture.

Visitors: 2,699
Opening attendance: 700



Photographs > Simon Strong





COMMUNITY ENGAGEMENT REPORT

In 2023, Linden New Art had an exhilarating year, marked by significant strides in our public program initiatives. This year was marked by an increased focus on community outreach, the strengthening of partnerships with like-minded organisations, and the introduction of new, engaging, and educational program series.

We ventured into an ambitious restructuring of our public programs, launching Linden Creates, Linden Plays, and Linden Learns. These initiatives encompassed a series of masterclasses and term-long programs in drawing and photography, kids and family-oriented workshops, and a series of exhibition-related lectures and talks, respectively.

Among the exciting new additions to our annual roster of events were Gospel Sundays and Brave Young Artists > Holiday Program. The holiday program, in particular, underscored our commitment to developing free, accessible, and engaging programs for children, receiving heart-warming feedback from parents and carers.

2023 also saw the introduction of exhibition-long activities inspired by our current exhibitions. These activities offered a creative outlet for every visitor, inviting them to reflect and engage with the art in a personal and meaningful way.

Our ongoing cooperation with like-minded organisations like ArtsBus, Melbourne Fringe, and Better Health Network continued and resulted in delivering a diverse array of public programs and events that catered to various communities. The year 2023 was a tapestry of exciting, thought-provoking, and engaging events and

public programs. We are immensely proud of our achievements and the strides we have made in bringing art and culture closer to our community. This journey would not have been possible without the unwavering dedication and commitment of our staff, partners, and supporters.

Special thanks are due to our generous sponsors: the Elwood Community Bank, Gospel Whiskey, Palais Theatre, and the Robert Salzer Foundation. Their support has been pivotal in allowing us to offer such a diverse range of engagement activities.

As we look back on a year filled with success and forward to continuing our mission, we are filled with gratitude and excitement. The enthusiasm and dedication of everyone involved with Linden New Art has been the cornerstone of our success, and we eagerly anticipate building on this foundation in the years to come.

Keir Semenov
Education & Public Programs Coordinator
April 2024



IMAGE > Brave Young Artists Holiday Program, 2023, Linden New Art. Photograph: Shelley Xue.

2023 PUBLIC PROGRAMS OVERVIEW

JANUARY

Meet the Artist > Michael Kluge
Saturday 21 January 2023

Gospel Sundays
Every Sunday from 15 January to 5
February 2023

In Conversation > Leonie Leivenzon
and Bea Rubio-Gabriel
Saturday 28 January 2023

MARCH

In Conversation > Kate Just, Nell,
Abdul-Rahman Abdullah
Saturday 18 March 2023

Meet the Artist > Sydelle Mullen
Sunday 19 March 2023

APRIL

Linden Plays > Making Ghost Wind
Chimes
Saturday 1 April 2023

***“Facilitators were friendly and great.
Liked how it was short/not a huge
time commitment on the weekend,
and at a convenient time. My child
really enjoyed it and enjoyed the***

***ability to be creative with some
direction.”***

***“We loves the range of materials
provides as well as the idea itself.”***

Meet the Artist > Abdul-Rahman
Abdullah
Sunday 2 April 2023

Meet the Artist > The Escape
Sunday 16 April 2023

Brave New Artists > Holiday Program
Tuesday 18 April – Saturday 22 April
2023

***“My child says it's amazing that
they were encouraged to express
themselves instead of following strict
instructions like in some art schools.”***

***“My daughter was motivated to
participate every day, she was
engaged with this program.”***

***“My child was extremely inspired and
said that, when she came home from
the fibre arts afternoon that “her brain
wouldn't stop flickering with millions
of tiny lightbulbs of ideas.”***

***“Great opportunity for young children
to see how a gallery works and also
work as a team to take part in a
unique experience (exhibition).”***



IMAGE > Textile Tour, Design Fringe 2023, Linden New Art. Photograph: Shelley Xue.

“What a great program—amazing that it was free over so many hours and days!!! Loved that at the end of the program, children’s family got to be involved by attending the exhibition. It was also great to have my child interact with children who may not go to the same school but are likely in the local community.”

MAY

Linden Creates > Basket Weaving Masterclass with Helen Philipp
Saturday 6 May 2023

Knitting Circle with Kate Just
Saturday 20 May 2023

“It was a lovely experience to be amongst people again after the isolation of Covid left me a bit uninspired.”

Linden Plays > Sculpting Magical Animals
Saturday 20 May 2023

“It was wonderful and incredible that it's free of charge.”

Meet the Artist > Sarah Tracton
Sunday 21 May 2023

JUNE

Meet the Artist > Nell
Sunday 4 June 2023

Meet the Artist > Belinda Piggott
Sunday 4 June 2023

Meet the Artist > Johnathon World Peace Bush
Saturday 17 June 2023

JULY

Linden Plays > Wurruck Yambo Workshop
Saturday 8 July 2023

“These activities are a really great idea to get children engaged with nature and creativity. Thank you.”

“It was such a great event! Both me and my three year old loved it.”

Linden Learns > Tiwi Art and Culture with Judith Ryan AM
Saturday 15 July 2023

Linden Creates > Textile Assemblage with Shannon Slee
Saturday 15 July 2023

Linden Creates > Printmaking Masterclass
Saturday 22 July 2023

“I really enjoyed the experimental aspect of this workshop. There was no pressure and the use what you've got experimental aspect of the workshop appealed to me. I'm interested in more workshops at Linden. Also affordable in this tough economic climate.”

“Great to learn new techniques and about materials.”

“It was really well run to time, innovative and friendly.”

Linden Creates > Foundational Drawing Program
Every Tuesday from 25 July to 29 August 2023

“The program was engaging, fun and very informative. I really felt that my drawing skills improved dramatically.”

“I absolutely loved this drawing course and especially love the Teacher Juan - I have done mini mini out courses and in this one I felt like I actually learnt something and I improved so much every week!!”

Design Fringe > Artist Speakeasy
Saturday 29 July 2023

AUGUST

Teen Art Workshop Project
Every Monday from 7 August to 25 September 2023

“Hope it runs again, very inspiring.”

Curator's Tour
Sunday 13 August 2023

Linden Plays > Making Native Bee Hotels
Saturday 26 August 2023

“Loved the event, used great materials, and enjoyed how it could help the environment/community in a small way (by providing homes to bees!)”

SEPTEMBER

Curator's Tour
Saturday 2 September 2023

Walking Tour with Lucinda Strahan
Sunday 3 September 2023

In Conversation > Linden's Writers in Residence
Sunday 3 September 2023

Meet the Artist > Graham Miller
Sunday 17 September 2023

Brave Young Artists > Holiday Program
Monday 25 September – Friday 29 September 2023

"It was truly brilliant. The organisers and convenor did a fantastic job. Thank you!"

"I liked that the program gave the children the agency to create an exhibition for a public audience. My child seemed to enjoy every aspect of the program."

Linden Creates > Contemporary Photography & The Photobook
Every Tuesday from 26 September 2023

"Great workshop in a small group run at a convenient time. I was greatly inspired by the people I've met, and the workshop facilitator. Look forward to catching up again."

OCTOBER

Keynote Talk > Designing Our Utopian Futures
Saturday 7 October 2023

Design Fringe > Tactile Tour
Wednesday 11 October 2023

Design Fringe > Meet the Designers
Sunday 15 October 2023

In Conversation > Possible, Probable and Preferable Futures
Saturday 21 October 2023

Linden Plays > Halloween Kids Party
Saturday 28 October 2023

"Lots of fun in this activity! Thank you."

NOVEMBER

Meet the Artist > Charlotte Watson
Saturday 11 November 2023

Welcome to Summer Party
Friday 24 November 2023

DECEMBER

Meet the Artist > Elise Cakebread
Sunday 3 December 2023



IMAGE > Knitting Circle with Kate Just, 2023, Linden New Art. Photograph: Shelley

BOARD

PAUL DULDIG

Chairperson

Paul is Chief Executive Officer at State Library Victoria. 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. As CEO Paul has responsibility amongst other things for the substantial art collection of the Library, and exhibitions of the State Collection. Paul is also a board member of Art Monthly Australasia and a past board member of the Australian Dance Theatre.

OWEN CRAVEN

Deputy Chairperson until May 2023

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.

ANN BYRNE AM

Deputy Chairperson from May 2023

Ann brings to 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. Ann is also a long-term resident of the City of Port Phillip.

CATHERINE FRIDAY

Treasurer until May 2023

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.

BOARD

ARVIND VASAN

Treasurer from May 2023

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.

CR. TIM BAXTER

From May 2023

Cr Tim Baxter is a local member of COPP for over fifteen years. With a strong commitment to community welfare, Tim has actively worked with dozens of community groups to enhance the neighborhood's well-being. During his tenure on Council advocated for Council to address the Climate Emergency, bolstered Council's Sustainability Strategy and spearheaded efforts to enhance democracy and transparency. Tim's support extended to his fellow Greens Councillors, facilitating transformative changes in Council's transport and waste strategies, among other notable achievements. Tim's experience and knowledge allows him to stand for strong action on climate change. He believes we can be a world leader of quality and clean living by reducing emissions and sustainable use of energy.

DAVID HAGGER

From May 2023

David Hagger is a Naarm/Melbourne based curator, consultant and project manager. For nearly two decades he has worked with Australian and international artists to realise projects for private and public galleries, art fairs, festivals and institutional, government and corporate stakeholders. David partners with ambitious clients, delivering strategic planning, specialist advice and project management services that enable collaborative, culturally driven creative outcomes. He has successfully delivered significant public artworks, most recently for the Museum of Contemporary Art, City of Parramatta, Knox City Council, Mansfield Shire Council and Pellicano's Ballarat Railway Station redevelopment. He has curated exhibitions across public galleries including the Art Gallery of Ballarat, Art Gallery of New South Wales, Benalla Art Gallery, Gippsland Art Gallery and Wyndham Art Gallery. David has long ties with Linden, having curated numerous exhibitions at the gallery since 2014. He joined the Board of Linden in May 2023.

DR. MEENA THURAISSINGHAM

From May 2023

Meena is Founder and principal at BoardQ, an advisory practice specialising in top team and board effectiveness. Prior to that she has held several senior corporate and consulting roles across multiple sectors and geographies. Over her 30-year career she has been a lead consultant on a number of high profile complex organisational transformations for both for profit and not for profit entities. She is a non-executive director at The George Institute for Global Health, a research institute specialising

BOARD

in non-communicable diseases. She is also a non-Executive Director at Shared Value Project, a think tank that promotes shared value as a strategy to deliver social purpose profitably. She is a graduate member of the Australian Institute of Company Directors and the Australian Psychological Society. Among her many passions is collecting contemporary art and is actively engaged in the performing arts scene in Melbourne.

SCOTT THOMSON

Scott is a Partner at SenateSHJ, a leading Australian communication and change consultancy. 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.

ANDREA FRANK

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.

BIHENG ZHANG

Until May 2023

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 woman 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

Until May 2023

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.

STAFF

DR VINCENT ALESSI

Director

LIAM JAMES

Deputy Director

EMILIE JEFFREYS

Gallery Administrator and Volunteer Officer

SHELLEY XUE

Communication & Design Coordinator

KEIR SEMENOV

Education & Public Programs Coordinator

KARL HALLIDAY

Projects Space Coordinator

CAITLIN MASON

Curatorial Administrator

ISABEL SZABO

Gallery Assistant

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

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 2023.

Committee Members

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

Paul Duldig – Chairperson
Anne Burne – Deputy Chairperson
Arvind Vasan – Treasurer
Catherine Friday – Ordinary Member
Scott Thomson, Ordinary Member
Andrea Frank, Ordinary member
David Hagger - Ord Member (from 1 May 2023)
Meena Thuraisingham - Ord Member (from 1 May 2023)
Cr Tim Baxter, City of Port Phillip Representative - (From 1 May 2023)
Owen Craven – Ord Member (until 1 May 2023)
Biheng Zhang, Ord Member (until 1 May 23)
Cr Louise Crawford, City of Port Philip Rep (Until 1 May 23)

Principal Activities

The principal activities of the association during the 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 retained surplus after providing for income tax for the 2023 year amounted to \$500,810.

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

Chairperson

Treasurer

Dated:

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
INCOME			
Interest received		13,606	2,365
Other revenue		792	2,856
Rent Received		41,583	20,697
Grants received	3	905,725	836,437
Donations and sponsorship		34,390	53,326
Philanthropic trusts		15,920	100,000
Merchandising and retail		99,322	108,921
Audience income		12,764	10,815
		1,124,102	1,135,417
LESS EXPENDITURE			
Accountancy fees		19,000	19,400
Advertising		493	4,387
Artist fees and payments		94,291	76,902
Audit fees		5,000	4,200
Bank charges & Merchant Fees		7,681	415
Catering expenses		2,016	5,801
Cleaning		23,362	
Computer expenses		2,692	11,385
Consultancy fees		23,878	22,487
Depreciation - office furniture and equipment		112	128
Depreciation - right of use		267,130	267,130
Employees entitlements	3	3,997	(74,490)
Gas		1,916	1,275
Insurance		15,108	12,504
Leasing charges	4	101,698	113,297
Legal and filing fees		-	1,515
Light and power		4,476	4,379
Other Expenses		836	-
Minor equipment purchases		-	7,300
Photocopier expenses		2,388	-
Postage		2,054	5,108
Printing and stationery		1,343	7,748
Program and exhibition production		150,438	42,201
Repairs and maintenance		6,540	1,190
Salaries and wages		399,776	436,020
Security costs		695	2,094
Staff and board amenities		855	3,440
Staff recruitment and development		3,558	31,506
Subscriptions		4,148	2,031
Superannuation contributions		42,560	38,050
Telephone		1,758	3,167

The accompanying notes form part of these financial statements.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
Travel		640	-
Water charges		1,687	1,048
Website and publications		5,040	3,129
Worker's insurance		4,353	4,032
		1,201,517	1,058,779
OPERATING SURPLUS/(LOSS)			
		(77,415)	76,638
Retained Surplus/(Loss) at the beginning of the financial year		578,225	501,687
TOTAL AVAILABLE FOR APPROPRIATION		500,810	578,225
RETAINED SURPLUS/(LOSS) AT THE END OF THE FINANCIAL YEAR		500,810	578,225

The accompanying notes form part of these financial statements.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2023

	Note	2023 \$	2022 \$
CURRENT ASSETS			
Bendigo Cash Management Account		288,022	360,020
Sandhurst Trustees Arts Development Fund Account		394,476	358,811
Bendigo Social Investment Deposit Account		14,288	14,174
Bendigo Card		273	-
Trade receivables		6,918	3,480
Prepaid expenses		11,702	8,093
		715,679	744,578
NON-CURRENT ASSETS			
Right of use asset		1,758,613	2,025,743
Plant and equipment	6	440	541
		1,759,053	2,026,284
TOTAL ASSETS		2,474,732	2,770,861
CURRENT LIABILITIES			
Lease liability		250,495	238,303
Trade creditors		9,238	17,341
Withholding taxes payable		6,658	6,454
Superannuation payable		12,297	-
Provision for annual leave		10,672	8,227
Bonds held		3,440	1,594
Prepaid grants		18,016	15,920
Goods and services tax (GST)	5	7,260	8
		318,076	287,847
NON-CURRENT LIABILITIES			
Lease liability		1,653,402	1,903,896
Provision for long service leave		2,444	893
		1,655,846	1,904,789
TOTAL LIABILITIES		1,973,922	2,192,636
NET ASSETS		500,810	578,225
MEMBERS' FUNDS			
Retained Surplus/(Loss)		500,810	578,225
TOTAL MEMBERS' FUNDS		500,810	578,225

The accompanying notes form part of these financial statements.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
Cash flows from operating activities			
Receipts from Government and Sponsors		1,110,493	1,126,514
Payments to Suppliers and Employees		(1,160,045)	(1,093,687)
Interest Received		13,606	2,365
Net cash provided by/ (used in) operating activities	7	(35,946)	35,192
Net increase in cash held		(35,946)	35,192
Cash and cash equivalents at beginning of financial year		733,005	697,813
Cash and cash equivalents at end of financial year	7	697,059	733,005

The accompanying notes form part of these financial statements.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

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, AASB 1054: Australian Additional Disclosures, and AASB124: Related Party 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.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

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.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

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.

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

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.

(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:

	2023	2022
	\$	\$
Right of use assets		
Leased Building	2,671,305	2,671,305
Accumulated depreciation	(912,692)	(645,562)
Total Right of use asset	1,758,613	2,025,743

(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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Key Judgements

(ii) 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 (2022: Nil).

(r) Related parties

During the year there were no transactions with related parties of a material nature (2022: 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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	2023 \$	2022 \$
2 Grants received:		
City of Port Phillip - Core	390,121	367,583
City of Port Phillip - Other	73,104	28,854
Arts Victoria	100,000	100,000
Palais Community Fund	2,500	-
City of Port Phillip - rent in kind contribution	340,000	340,000
	<u>905,725</u>	<u>836,437</u>
3 Employees entitlements:		
Annual leave	2,446	(35,042)
Long service leave	1,551	(39,448)
	<u>3,997</u>	<u>(74,490)</u>
4 Leasing charges:		
Finance costs (lease liability)	101,698	113,297
	<u>101,698</u>	<u>113,297</u>
5 Goods and services tax (GST):		
GST refundable/payable	7,260	8
	<u>7,260</u>	<u>8</u>
6 Plant and equipment:		
Office furniture and equipment	43,909	43,909
Less accumulated depreciation	(43,469)	(43,368)
Total plant and equipment	<u>440</u>	<u>541</u>

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	2023 \$	2022 \$
7 CASH FLOW INFORMATION		
(a) Reconciliation of cash		
Cash at the end of financial year as included in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:		
Cash at Bank	697,059	733,005
(b) Reconciliation of cash flow from operations with surplus from ordinary activities		
Surplus (Deficit) from ordinary activities	(77,415)	76,638
Non-cash flows in profit:		
Depreciation - Right of use asset	267,130	267,130
Finance costs (Leases)	101,698	113,296
Revenue in kind - Leases	(340,000)	(340,000)
Depreciation	112	128
Changes in assets and liabilities:		
(Increase)/decrease in receivables	(3,437)	(1,130)
(Increase)/decrease in prepayments and other assets	(3,623)	(202)
Increase/(decrease) in creditors	13,496	(778)
Increase/(decrease) in income and grants in advance	2,096	(5,400)
Increase (decrease) in provisions	3,997	74,490
Net cash provided by / (used in) operating activities	<u>(35,946)</u>	<u>35,192</u>
8 AUDITORS FEES		
Remuneration of the auditor of the Association for:		
-auditing or reviewing the financial statements	5,000	4,200

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9 RELATED PARTY DISCLOSURE

- a. Key Management Personnel
Any person(s) having authority and responsibility for planning, directing and controlling the activities of the Association, directly or indirectly, including its committee members, is considered key management personnel.

Key management personnel compensation:	2023	2022
short-term employee benefits	149,512	85,953
Post-employment benefits	-	-
Other long term benefits	-	-

- b. Other Related Parties
Other related parties include close family members of key management personnel and entities that are controlled or jointly controlled by those key management personnel, individually or collectively with their close family members.

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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 2023 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 2022 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 in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profits Commission Regulations 2022 for and on behalf of the Committee by:

Chairperson

Dated:

Paul Jim Duedip
6 June 2024

