



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 AND PRESENT.

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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.

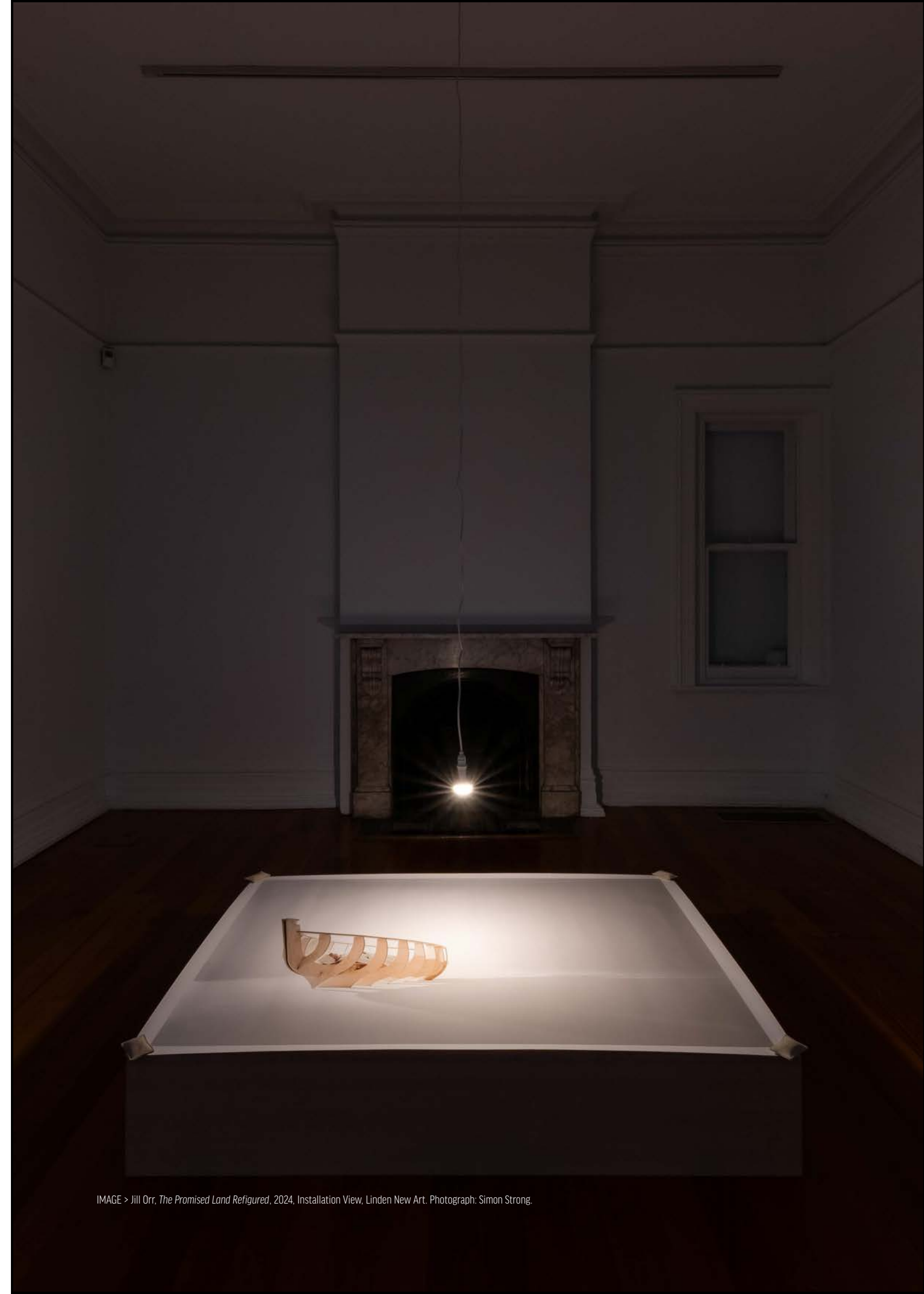


IMAGE > Jill Orr, *The Promised Land Refigured*, 2024, Installation View, Linden New Art. Photograph: Simon Strong.



IMAGE > Scott Thomson, Chair. Photograph: Shelley Xue.

CHAIRPERSON'S REPORT



It is a privilege to present this Chair's Report for Linden New Art's 2024 Annual Report.

This year, under the continued leadership of CEO and Director Dr. Vincent Alessi, Linden has flourished. Our main gallery exhibitions have once again demonstrated our commitment to showcasing the very best of contemporary art, while our Linden Projects series continues to expand, presenting innovative works by emerging artists and connecting with new audiences.

Linden's programming continued to enrich the cultural fabric of the City of Port Phillip, with an emphasis on inclusivity, community engagement, and artistic dialogue.

A major highlight of 2024 was the solo exhibitions of artists Shivanjani Lal and Vittoria Di Stefano – the inaugural winners of the *JUNCTURE Art Prize* which launched last year. These exhibitions underscored Linden's commitment to support mid-career artists in realising their vision of ambitious, boundary-pushing work.

Linden's incredible staff are the foundation for the gallery's success. It is a small team, but what is accomplished under the leadership of Dr. Alessi is astounding.

I also wish to thank my fellow board directors. It is a privilege to work with such a talented and passionate team. In 2024, we bid farewell to Councillor Tim Baxter, and welcomed the return of Mayor Louise Crawford to the board following her re-election in November's Council elections.

On behalf of my fellow directors and staff, I give my thanks to the City of Port Phillip, the many corporate partners, donors and dedicated volunteers whose incredible support allows us to pursue our mission.

Linden is a special place. Its impacts ripple far beyond its walls, reaching diverse communities across Melbourne and beyond. It provides transformative opportunities to mid-career artists, and nurtures a vast community of curious and creative people.

I am sad that it is the last year of my term on the board. But I have every confidence that Linden will remain a hallowed St Kilda institution, and a beacon for contemporary art in Australia for many years to come.

Scott Thomson
Chairperson
May 2025



IMAGE > Dr Vincent Alessi, Director + CEO. Photograph: Shelley Xue.

DIRECTOR'S REPORT



2024 was an exciting year for Linden as we embarked on our new curatorial approach and direction, complemented by a public program with a strong focus on community, accessibility and equity. We continued to grow our audience, across both our main galleries and The Linden Projects Space, through digital channels, and at our events. We presented the inaugural JUNCTURE exhibitions, the culmination of many years of work in fundraising, refining the prize framework, and commissioning artists. We launched a revitalised Postcard Show, which attracted over 500 artists who exhibited over 1,000 artworks. And we established important partnerships to ensure that everyone in our community has access to the best of contemporary art in a safe and welcoming space.

The year began with the continuation of the iconic Linden Postcard Show, now into its 33rd year. After almost a decade of showcasing 8" x 10" sized artworks, we expanded the parameters to attract a more diverse range of participants. We opened mediums and increased the maximum size of allowable works. The result was a dynamic exhibition which included everything from painting to video, an increase in participation and sales, with over \$36,000 paid back to artists. The continued success of the Postcard Show is evidence of its importance to both Linden, and the wider art community, a project to which we remain committed. We also partnered with The Yirrkala School in Arnhem Land to present works made by their students, produced as postcard packs. These postcards, an ongoing independent project by the school, showcase the richness of Yolŋu culture and directly supports their ongoing endeavours in helping students.

Our 2024 program proper began with two compelling lens-based exhibitions. Jill Orr's *The Promised Land Refigured*, which revisited and reworked her original project *The Promised Land* from 2012. Consisting of new sculptural and photographic installations, the exhibition, which was part of the PHOTO 2024 festival, ruminated on the lack of progress of Australia reckoning with its colonial history, the politicisation of refugees, and the anticipated issue of global homelessness resulting from climate change. Paired with Orr's exhibition, Aaron Christopher Rees' *Mirage*, transformed the Linden atrium spaces into a red glowing sculptural container for his photographic and video works.

2024 saw the presentation of exhibitions by our first two JUNCTURE Prize winners, Shivanjani Lal and Vittoria Di Stefano. The exhibitions achieved many of the objectives set out for the prize with both artists realising new and ambitious work. Shivanjani expanded her research on Indian-Fijian indentured labourers and the connection with her family history. Vittoria developed her largest project to date, a site-responsive installation about family, home and memory, informed by in-depth research on Moritz Michaelis and his family, the builders and original inhabitants of Linden. The exhibitions were accompanied by a fully illustrated publication which included new writing on the work of both artists.

Michelle Hamer's exhibition *I'm a Believer* confronted the use of dismissive language surrounding chronic health issues, and explored gendered language, access, and erasure. Developed over a two- and half-year period, and in response to her own lived experience, the exhibition was extremely timely, particularly considering the Inquiry into Women's

Pain by the Victorian Government. The project continued with funding for the publication of a limited-edition Artist Book, which contains images, essays and stories collected from visitors to the exhibition.

The year was rounded out with the presentation of Design Fringe 2024, delivered in partnership with Melbourne Fringe, and the 2024/25 Linden Postcard Show over the summer months. It was the final Design Fringe to be presented at Linden and I would like to thank Simon Abrahams, Director, Melbourne Fringe, and the Fringe team, for being wonderful colleagues and collaborators.

The Linden Projects Space, continued to grow, with over 65 applications from across the country. The program showcased the breadth of contemporary practice, from immersive videos to ceramics to textiles, delivered by artists from emerging to established. The Projects Space, over a short period of time, has established itself nationally as an exhibition opportunity that encourages and celebrates experimentation and risk taking. We remain excited by the possibilities of this program in future years.

In 2024 we delivered in excess of 60 public programs in support of our exhibition program. This included curator-led exhibition tours, in-conversation and panel discussions with artists and academics, and a diverse series of family and children focussed workshops and masterclasses. We also welcomed Elwood Community Bank as our exhibition-long public program partner. This three-year partnership will enable us to continue to develop and present an engaging space in each exhibition, with a focus on making and creativity as a way of learning more about the key ideas explored in the exhibition.

A highlight throughout 2024 was the continued delivery of our three key access and wellbeing programs. Now into its third year, we partnered with Better Health Network (St Kilda) to deliver two multi-week art workshops. This program, which employs play-based facilitated art workshops, brings together people with lived experience of mental illness, where they can explore new artistic techniques, develop skills, and create new artworks weekly. The program provides a pathway for creative self-expression, supports personal recovery, and fosters personal relationships and new community connections. For the second year we ran The Teen Art Photography Program. Consisting of two 8-week, hands-on, participant-led workshops, the program included guided skill-building, while fostering an environment for exploration and learning. Led by photographers Aishah Kenton and Sean Davey, the sessions introduced teens to a wide range of analogue and digital photographic techniques, producing tangible outcomes each week. We once again were able to run our Brave Young Artists School Holiday Program. This week-long program, targeted at children aged 6 - 10, residing in the City of Port Phillip, provided participants with the necessary tools to develop a creative practice and deliver an exhibition outcome. Across five days, the participants explored various kinds of art making, met artists, curators, and art professionals, learning how an art gallery works. On the last day, the Brave Young Artists hosted an exhibition of their own artworks for family and friends to come together and celebrate.

Linden is well positioned to continue to deliver on its mission of presenting the best of contemporary practice. 2024 was an important year in ushering changes to what we do and how we do it, laying the foundations for future years in all areas of our programming. We are looking forward to the continued development and rolling out of our

curatorial mission with a focus on building-wide exhibitions which celebrate the work of mid-career artists and engage with important artistic, social and political issues and ideas of our times. Complemented by an engaging public program, this work will continue to place Linden at the centre of conversations, education, and engagement in a welcoming and safe environment; a gallery that is for all.

Our ambition and approach can only be achieved through the support of partners, sponsors and donors. We thank our core funder, the City of Port Phillip, and the Victorian Government through Creative Victoria whose multi-year funding is integral to our sustainability, allowing us to be ambitious, and forward looking. 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 possible audience. We remain always grateful to the ongoing support of our Donors, Linden Contemporary and Friends of Linden members, and all the philanthropic trusts and foundations, and government funding bodies, whose support throughout the year has enabled us to realise new ideas and projects, expand our exhibition outcomes, and deliver engaging programs for the many communities and audiences who engage with us.

Linden has a committed and engaged team who ensures we deliver exciting exhibitions and programs. My thanks to the entire team for their ongoing hard work and dedication. My thanks to the Linden Board who continue to provide the organisation and myself with incredible support and guidance.

I remain excited about the journey we are on as an institution and the endless possibilities of what

lies ahead. I look forward, as we approach our 40th anniversary, in continuing to cement Linden as a vital institution that is known for its exciting and risk-taking exhibitions, support of contemporary artistic practice, and a committed community partner that develops programs that are accessible, equitable and engaging.

Dr Vincent Alessi
CEO + Director
April 2025



THANK YOU TO OUR DONORS

GEOFFREY CONAGHAN > MATHEW ERBS > MICHAEL ADENEY
> VICKI-ANNE CRAIGEN > PAUL DULDIG > ILAN EL > ELMER
FUNKE KUPPER > JOANNE FUNKE KUPPER > RACHEL GRIFFITHS
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ROSEMARY WALLS > SALLY PATERSON > HELEN NICOLAY >
PHOEBE DUBAR > ANDREA FRANK > JEREMY BLACKSHAW >
TERENCE BEER > MINGYUAN XUE > JODI DOWLER



IMAGE > Linden Fundraising Dinner, Share Stories Shared Tables, 2024, Linden New Art.

THANK YOU TO OUR LINDEN CONTEMPORARIES

ANN BYRNE > VIVIENNE CORCORAN > RICH MOLLOY > JACOB
KINO > DAVID CLOUSTON > MICHAEL SCHWARZ > MICHAEL
JANKIE > GEOFFREY CONAGHAN > MATHEW ERBS > LEIGH
ANDREW THOMAS JOHNS > VINCENT ALESSI > THOMAS BRIDGE
> DAVID HAGGER > JEREMY BLACKSHAW > ANDREA FRANK >
JANE HEMSTRITCH



IMAGE > *We Dance with Ghosts*: ANAM Alumni at Linden, 2024. Linden New Art. Photograph: Shelley Xue.

THANK YOU TO OUR VOLUNTEERS

HEATHER MACDONALD > KELLY LE > SIQI XU > ALESSANDRA DOMENICA > FIONA CLARKE > ANITA KWONG > YUJI ZOU > DI ERLICHMAN > DAMIAN HENLEY > JINGYAO TAN > GILLIAN COLEMAN > ELLEN KWEK > RUIYUN WANG > CHRISTINA ERLENMAIER > JAMIE ZHAN > LIAOJIA JIA > LEAH EDWARDS > ALANNAH ROSENBROCK > ZUER FENG > DEVON CAMPBELL > BRIGID HEHIR > SAKSHI BAGADDEO > ILA LOHNING > XIYU CHEN > YING XU > ROWAN HUANG > GILLIAN DUNCAN > LARA TEES > OLIVIA COCHRANE > BRIDIE DUNCAN > DARIA GABRIEL > ZOE TRIPOVICH



THANK YOU TO OUR FUNDERS

KEY FUNDER > CITY OF PORT PHILLIP

GOVERNMENT FUNDER > CREATIVE VICTORIA

PROJECT PARTNERS > ACLAND STREET VILLAGE BUSINESS ASSOCIATION > BETTER HEALTH NETWORK > CREATIVE AUSTRALIA > ELWOOD COMMUNITY BANK > FITZROY STREET BUSINESS ASSOCIATION > FRAMES NOW > GORDON DARLING FOUNDATION > HELPMANN ACADEMY > MELBOURNE FRINGE FESTIVAL > NINA TAYLOR MP > ROTARY PORT PHILLIP > SEARLE X WALDRON ARCHITECTURE > THE HIVE MILTON HOUSE > VALIANT FURNITURE > VICTORIA GOVERNMENT DEPARTMENT OF EDUCATION AND TRAINING

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MEDIA PARTNER > PLAKKIT

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LINDEN NEW ART
IS FUNDED BY



GOVERNMENT
SUPPORTER



PROJECT PARTNERS



SOCIAL PARTNERS



MEDIA PARTNER

PLAKKIT

BEVERAGE
PARTNERS



STATISTICS

618

PARTICIPATING ARTISTS

17

EXHIBITIONS PRESENTED

14,842

EXHIBITION VISITORS

59,725

WEBSITE ENGAGEMENT

61

PUBLIC PROGRAMS
DELIVERED

2,031

PUBLIC PROGRAMS
PARTICIPANTS

1

PUBLICATION

13,000

E-NEWS SUBSCRIBERS

13,713

INSTAGRAM FOLLOWERS

6,187

FACEBOOK FOLLOWERS



IMAGE > Opening of Linden Postcard Show 2023-2024, 2024, Linden New Art. Photograph: Shelley Xue

2024 EXHIBITION PROGRAM OVERVIEW





BETTY SARGEANT

Real Fake

11.01.24 > 11.02.24

Dr. Betty Sargeant is an internationally acclaimed media artist whose practice operates at the intersection of art, technology, and environmental science. Sargeant combines digital and analogue processes, fusing videography, photography, microscopy, machine learning, graphic design, sound, and sculptural techniques to create immersive works that confront the critical concerns of our time.

REAL FAKE invited audiences to consider the implications of artificial intelligence on global wilderness. Combining video and photography with hyper-realistic AI-generated scenes, *REAL FAKE* blurred the boundary between fact and fiction, prompting us to ponder whether what we see is captured by camera or conjured by

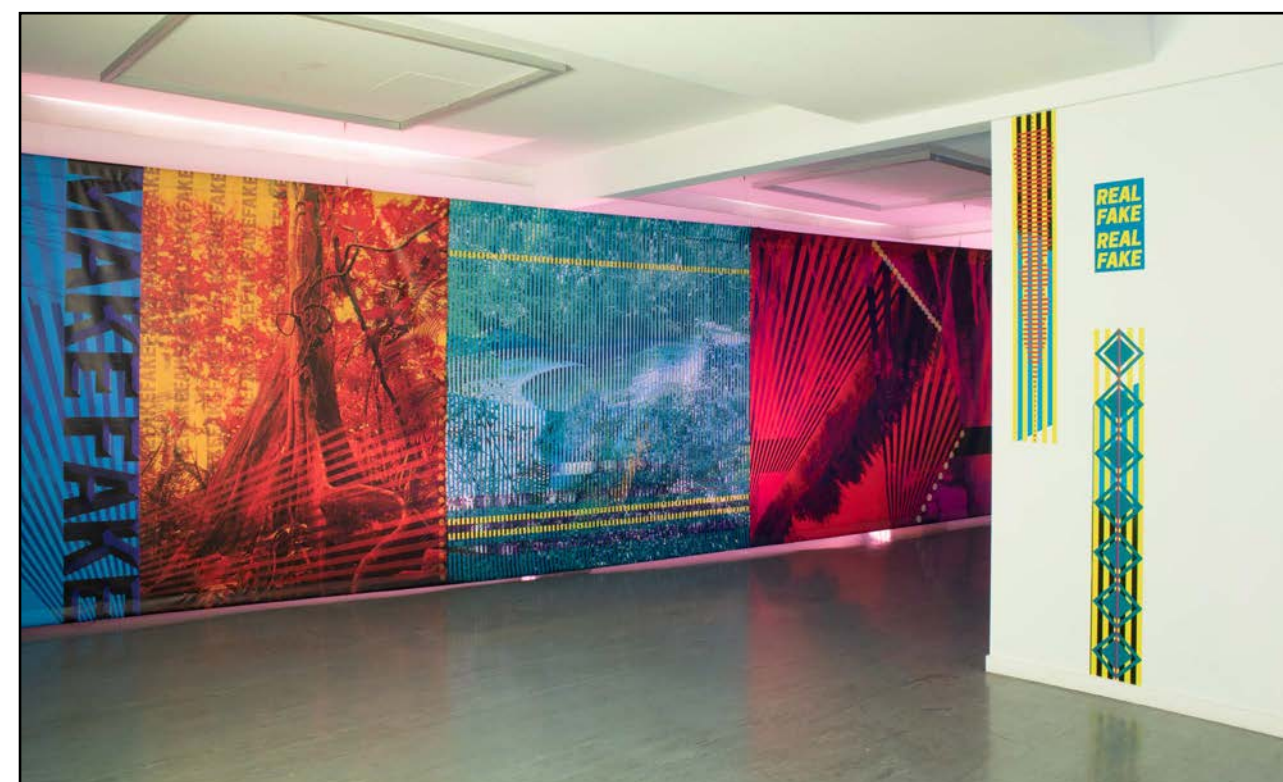
computer algorithms. Our lives are mediated through screens. Advanced machine-learning software, virtual realities and deepfakes increasingly challenge our ability to distinguish the authentic from the artificial. *REAL FAKE* asked what does it mean to experience the world through its simulation; how does this disrupt our definitions of reality and truth; and what are the environmental risks to this loss of connection to nature, as we unhitch our binds to the physical realm?

Visitors: 690

Opening attendance: 81

Event attendance: 17

Exhibition webpage visit: 429





Photographs > Liam James > Shelley Xue

CLAY MATTERS

Facts of Matter

22.02.24 > 24.03.24

Curated by Cinda Manins, *Facts of Matter* was a group exhibition which explored issues which reflect the diversity of individual interests in Clay Matters, a group of artists who explore shared concerns over the impact of the artistic ceramics industry on climate change. The group is interested in issues of firing electric kilns (carbon), the source of materials (the extraction of clay and minerals) and the ongoing impact of rampant consumerism.

The word 'matter', both in our collective name and the exhibition title, has several meanings that were drawn upon; matter as material substance that constitutes the observable universe (and thus our ceramic materials); matter as the events or circumstances of a particular situation, and, matter as issues of priority.

Each artist responded to selected references in relation to their own environmental concerns, offering solutions, advocating for action, and promoting hope. Their message was that every action matters. The exhibition raised a range of climate- and environmental-related topics for audiences to contemplate, including the issue of food security, the value of water and human kinship.

Featured artists: Pattie Beerens, Amelia Black, Amanda Bromfield, Claire Ellis, Vicki Grima, Lene Kuhl Jakobsen, Cinda Manins, Elnaz Nourizadeh, Jane Sawyer, Madeleine Thornton Smith.

Visitors: 728
Opening attendance: 155
Exhibition webpage visit: 1,115





JILL ORR

The Promised Land Refigured

24.02.24 > 19.05.24

The Promised Land Refigured revisited and reworked Jill Orr's original project *The Promised Land* (2012), with new insights that had since emerged. For the original project, Orr performed on a life-size, skeletal boat at sites around St Kilda and along Birrarung (the Yarra River), ruminating on the diverse history of those arriving to these shores by boat. The history of post-war migration was referenced in the performances on the St Kilda foreshore and at Station and Princes Piers, places where thousands of people disembarked post the World Wars seeking a better life. These sites are located close to the mouth of Birrarung, the entry point for colonisers who sailed inland to begin their expansion on unceded lands. Orr's performance on the river, upstream near Heidelberg, reflected on the impact of this colonisation and the later claiming of the site as part of an Australian nationalism built through the imagery of the Heidelberg School of artists.

The Promised Land Refigured, a new sculptural and photographic installation, built on the original, engaging with pressing local and global issues of our time. The work ruminated on the lack of progress of Australia reckoning with its colonial history. It referenced the politicisation of refugees and Australia's ongoing fear and demonisation of those arriving by boat, and engaged with the anticipated issue of global homelessness, due to the outcomes of mass destruction of homes and environments resulting from climate change.

Visitors: 2,309
Opening attendance: 155
Event attendance: 146
Exhibition webpage visit: 1,603





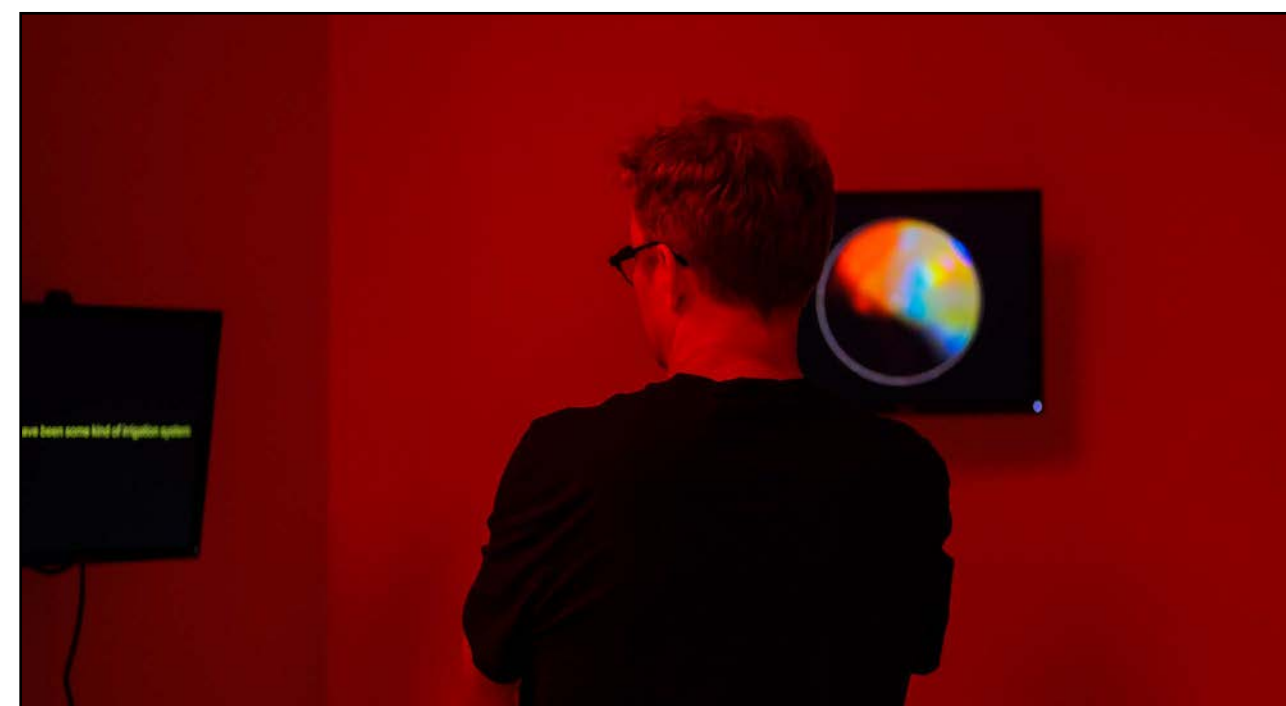
AARON CHRISTOPHER REES

Mirage

24.02.24 > 19.05.24

Aaron Christopher Rees' *Mirage* presented a collection of new and past works across the two floors of Linden's Atrium spaces. Building upon Rees' interest in the expanded field of photography and the poetics of optics, *Mirage* saw the Linden Atrium spaces immersed in a red spectrum of light through the use of photographic filters—an experience which altered perception. Complementing this work was a series of site-specific photographic darkroom prints responding to the Atrium, in which spatial interventions were visualised through the medium of film, the eye like a scalpel, dissecting the visible field. *Mirage* asked questions about the idealisation of seeing itself, the construction of the self as expert, and our relationship to the hyperobject that is the sun.

Visitors: 2,309
Opening attendance: 155
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Exhibition webpage visit: 1,603





JAYDA WILSON

Neva-gu dyugurpa, From West Coast to City Centre

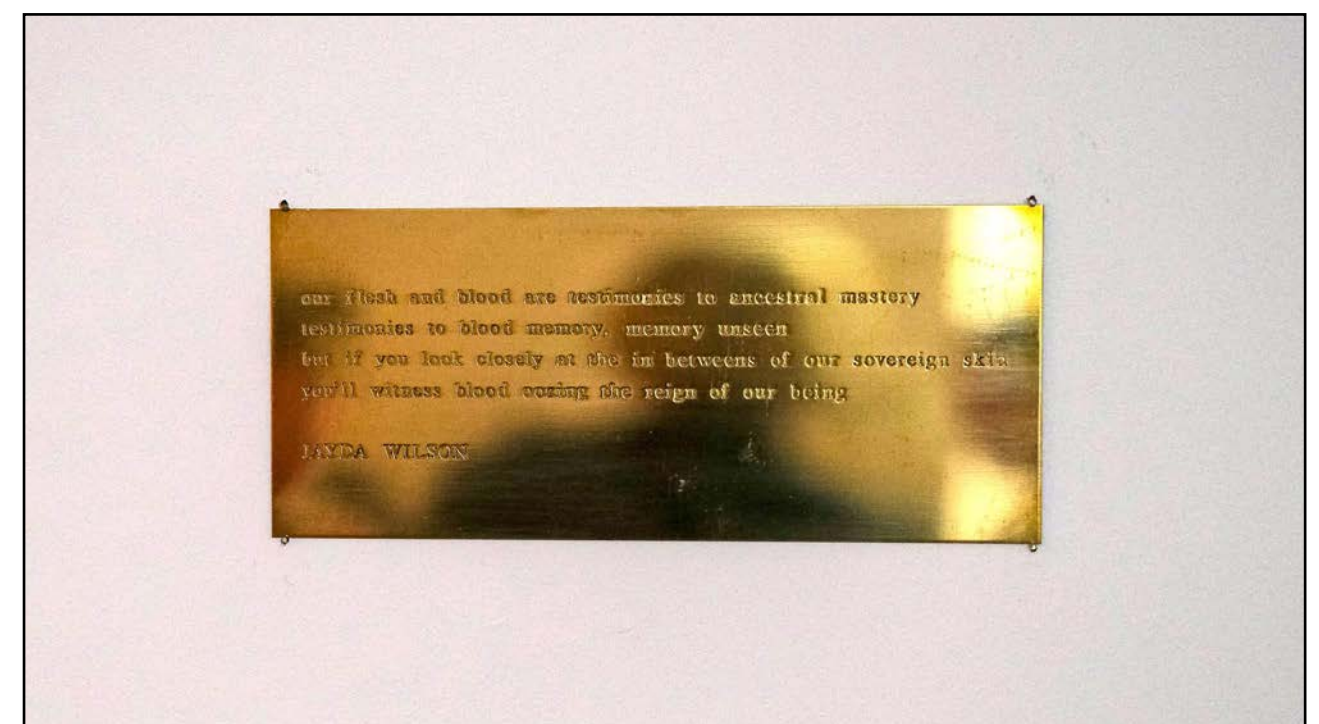
28.03.24 > 28.04.24

Neva-gu dyugurpa, From West Coast to City Centre brought together multiple works that explored the (re)telling of family history through archival material found locally in South Australia and internationally in Osaka, Japan. Through these documents of Wilson's mama-gu mama-gu ngundyu Neva Wilson (b.1934 - passed. 2016), Wilson explored ideologies of blood memory and sovereignty through sound, photography and print.

In the work *Blood Reign II* (2023) – a (re)telling of family history found in an oral history interview conducted by the City of Adelaide in 1998 (OH101) of Neva spoken in English – Wilson speaks back to Neva in wangga, creating a site for (re)memory and an affirmation of sovereignty.

From West Coast to City Centre (2024), was a series of stills taken from a documentary of Neva titled "From West Coast to City Centre: An Aboriginal Life History", 1998, held in the National Museum of Ethnology, Japan. This series of timely images dissected the journey from mission life to urban life on Kurna Yarta where most of Wilson's waldya continue to live and work today. By presenting and merging these two different works, Wilson created a visual and oral relationship, collectively communicating the transition from traditional life to urban life due to government policies that took away control of manda and wangga.

Visitors: 325
Opening attendance: 23
Exhibition webpage visit: 192



JANE BARTIER, AMBER SMITH & ANINDITA BANERJEE

Third Space

28.03.24 > 28.04.24

THIRD SPACE anchored the co-location of time, space, memory, and connection through the works of the disparate yet analogous creative practices of three artists: Jane Bartier, Amber Smith, and Anindita Banerjee.

Inspired by experiences of hidden boundaries and locations, depths and histories, and life forces that peep out, leak out and explode onto the surface of this earth, Jane Bartier looms where she walks and uses materials at hand that leave a mark to her reimagining of the air. Looking at material culture as a mass infinite network of adjacent and cosmic associations Amber Smith addresses the individual's constant battle against the inevitable dispersal and (dis/re)organisation of the interconnected and multifarious nature of things, simultaneously creating and destroying elegant musings and clusterfucks of information. Testament to a

migrant's yearning for an authentic sense of home through unsolicited recall of involuntary memory, instigated by a place or a thing, Anindita Banerjee examines the muddled-up reality of stories and experiences of the past altering perceptions of the present. Through the shared reimagining of the air, the (dis/re) organisation of information and perceptions of muddled reality, the artists examined their place in this time, they questioned the profundity of (un)highlighted edges and normalised the idea of the third space, of thinking and dreaming at multiple spaces at the same time.

Visitors: 318
Opening attendance: 38
Event attendance: 25
Exhibition webpage visit: 192



Photographs > Shelley Xue





Photographs > Simon Strong

SHIVANJANI LAL

Mere Porvaj [I am Remembering]

JUNCTURE Art Prize
31.05.24 > 25.08.24

Shivanjani Lal is a Fijian-Australian artist and curator whose work uses personal grief to account for ancestral loss. Her work, grounded in truth telling and a questioning of art history, uses storytelling, objects, sound and video to account for lost histories, exploring narratives of indenture and migratory histories from the Indian and Pacific oceans.

In *Mere Porvaj [I am Remembering]* Lal used the Fijian Hindi word *kal* as a framing device. A cyclical concept of time in which we stand in the past and future simultaneously, *kal* demarcates the illusory lines between yesterday, today and tomorrow. Lal used this concept to explore and speak to the history of indentured labourers transported to work on sugar cane plantations

in colonial Fiji, like her descendants, and the subsequent migration to lands such as Australia. The works in the exhibition spoke to a history that had been forgotten, the labour of women, and the love of a land that continues to hold them. Incorporating print making, textiles, objects and a song that holds it all together, the exhibition was a meditation on who gets to remember but also small moments of joy and prayer that allow a community to continue and persist.

Visitors: 1,627
Opening attendance: 150
Events attendance: 104
Exhibition webpage visit: 2,207



VITTORIA DI STEFANO

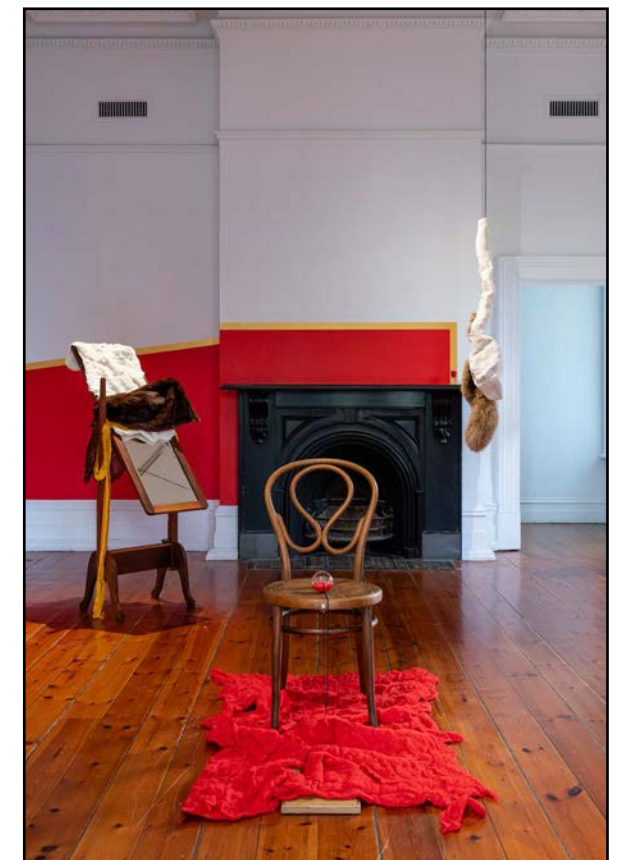
Pears on a Willow

JUNCTURE Art Prize
31.05.24 > 25.08.24

Pears on a Willow by Vittoria Di Stefano was a site-specific sculptural installation that explored the poetics of domestic spaces and their embedded histories. The work was a result of Di Stefano's research into two historical narratives: that of the Linden site itself, a family home originally built for Jewish immigrant Moritz Michaelis in the nineteenth century; and the journey of the artist's own Polish grandparents, who emigrated to Australia after the Second World War. While these two histories differ in circumstance and timeframe, their stories intertwine and overlap in their discussion of trauma, perseverance, survival and love. Both are also characterised by gaps in story; many details have been lost through the passing of time, resulting in fissures in narrative and fragmented details. Drawing on the sculptural legacy of artists such as Alina Szapocznikow, Dorothea Tanning and Louise Bourgeois, the various elements in the installation reflected the uncanny nature of this incomplete state, but they also aspired to healing, preservation and acceptance.

The title of the exhibition echoed that of the Polish expression 'pears on a willow', which refers to something desirable but impossible to obtain, reflecting the artist's elusive desire to join the dots. The exhibition explored the complexity of personal histories, the unreliable nature of memory, and the poetics of the in-between states that characterise our domestic spaces and lived realities.

Visitors: 1,627
Opening attendance: 150
Events attendance: 104
Exhibition webpage visit: 2,207





MICHELLE HAMER

I'm A Believer

31.05.24 > 25.08.24

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

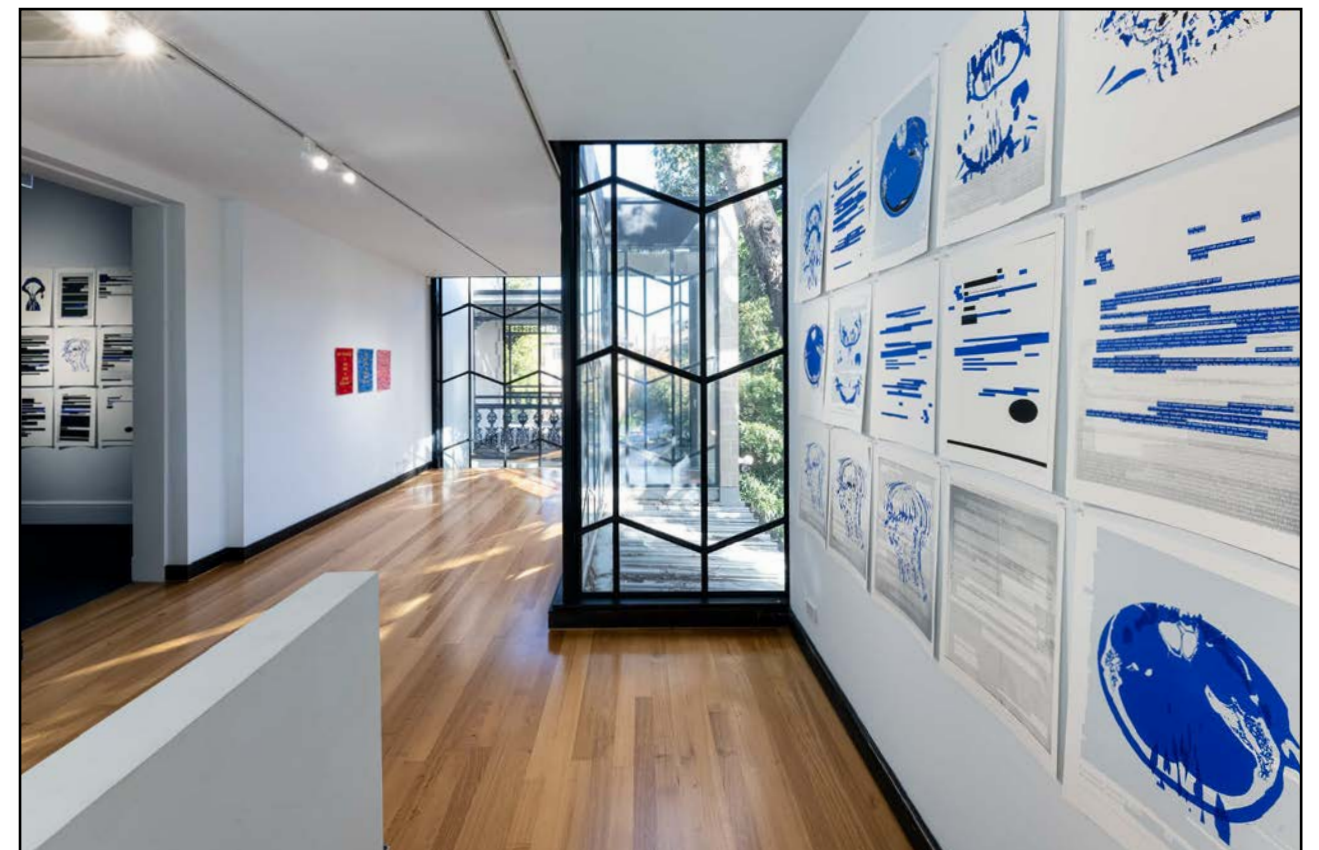
that reflects Jilamara, Tiwi body paint designs. This unique amalgamation of imagery addresses the impacts of colonialism and the missionaries on Tiwi culture and Bush's connection to community, and acknowledgement of the diverse cultural influences that shape his life and that of his community.

Visitors: 1,792

Opening attendance: 80

Event attendance: 228

Exhibition website page visits: 1,464





Photographs > Liam James > Shelley Xue

HAJI OH

Grand-Mother Island Project: Chapter 1- Nautical Map

13.06.24 > 14.07.24

Since 2017 Haji Oh has engaged in an extended series of creation and installation work titled 'Grand-mother Island Project', in which she traces the trajectories of people who have crossed the Pacific Ocean between Japan, Korea, Nauru, Torres Strait, Australia, and places in-between.

Grand-Mother Island Project: Chapter 1- Nautical Map is the first part of this project. Comprising three textile elements - Textile as Map j.i (Jeju Island, Korea), Textile as Map t.i (Thursday Island, Queensland, Australia) and Textile as Map Mt.k (Mount Kiera, NSW, Australia), the work traces the trajectories of island and ocean crossings between Japan, Korea, Torres Strait, and Australia. It focuses on the individual narratives that are interwoven with global histories to create new communities.

The 'Grand-Mother Island' constitutes an imaginary space that inherits and generates untold stories. The 'islands' are metaphors for political and personal relationships, as well as for spaces to explore both private and shared histories beyond the nation-state. The Grand-mother Island Project conceives spaces between nations as spaces of movement that expand our personal horizons. Using the metaphor and universal experience of 'the grandmother', the project aims to bring to life stories of a connected past, opening us to others.

Visitors: 348
Opening attendance: 43
Exhibition webpage visit: 302





ALI TAHAYORI

After Everything Has Been Said

18.07.24 > 18.08.24

Ali Tahayori's interdisciplinary practice ranges from conceptual photography to the moving image, mirror works and installation. He uses archival materials, narrative fragments and performative modalities to explore themes of identity, displacement, and belonging. Combining fractured mirrors with text and imagery, his works draw on ancient Iranian philosophies about light and mirrors to create kaleidoscopic experiences; moments of both revelation and concealment hint at the conflicted nature of his identity. Translating the traditional Iranian craft of Āine-Kāri (mirror-works) into a contemporary visual vocabulary, his practice combines a discourse about diaspora and displacement with an exploration of queerness – in both cases, poignantly testifying to his experience of being othered.

After Everything Has Been Said consisted of a series of photographs and a video installation depicting a traditional grief ceremony in various stages performed by Ali Tahayori. The work was inspired after Ali was informed of the murder of a young Iranian gay man, Alireza Fazeli, in May 2021. Alireza was kidnapped and killed by family members after discovering evidence of his sexuality. He was supposed to fly to Turkey to join his partner just days after the event in the hope of applying for asylum in Europe. The video performance displayed the traditional mourning ceremony specific to the region of Iran where Alireza was originally from.

Visitors: 329
Opening attendance: 43
Exhibition webpage visit: 280





Photographs > J Forsyth

DESIGN FRINGE 2024

We have shared bread and salt

06.09.24 > 24.11.24

"We have shared bread and salt" is an Ancient Greek proverb which speaks of the ancient custom of welcoming strangers and expressing gratitude, friendship and trust through the act of eating. Today, like in Ancient Greece, the humble dining table is more than just a piece of furniture; it is a cornerstone of connection, community, and culture. It's around the dining table that we tell our stories: we debrief, download, debate, feast, celebrate, laugh, come together to break bread with the people we know, the people we love, and the people who might be thrust upon us. The dining table is both the centre of the home and a growing site for doing business, a symbol of family connecting and conflict and for the occasional solo frozen dinner.

From intimate moments shared with family to lively exchanges with friends and colleagues, the table is a symbol of unity and togetherness. It serves as a nexus for human connection, cultural exchange, nourishment, and the sharing of a

diversity of perspectives. *We have shared bread and salt* invited creatives to take the concept of the dining table as a starting point to explore how design creates environments that facilitate meaningful conversations and build stronger communities. How it plays a pivotal role in shaping, enhancing and guiding meaningful interactions.

The exhibition celebrated the role of design in fostering togetherness, highlighting the power of the table as a gathering place, inspiring new forms of connection and understanding, and highlighting the vibrant intersections of culture, conversation and food.

Visitors: 1,860
Opening attendance: 120
Events attendance: 130
Exhibition webpage visit: 2,281





AIDAN GAGELER

The Giver

22.08.24 > 22.09.24

Aidan Gageler employs antique photographic processes to produce abstract works, allowing traditional substrates and exhausted chemistry to lend their quirks and failures to each image. Made without a camera, his works are ungoverned by intelligible markers and avoid being read as pictures or symbols. Instead, they open the possibility of being felt or experienced, affordances offered commonly to music but rarely visual art.

The Giver offered audiences an encounter with photography in its most immediate form, inscribed only (and slowly) by light, time, and chemistry.

Visitors: 366
Opening attendance: 11
Exhibition webpage visit: 379





HELVI APTED, BRITT SALT & SHANNON SLEE

Textile (Inter)action

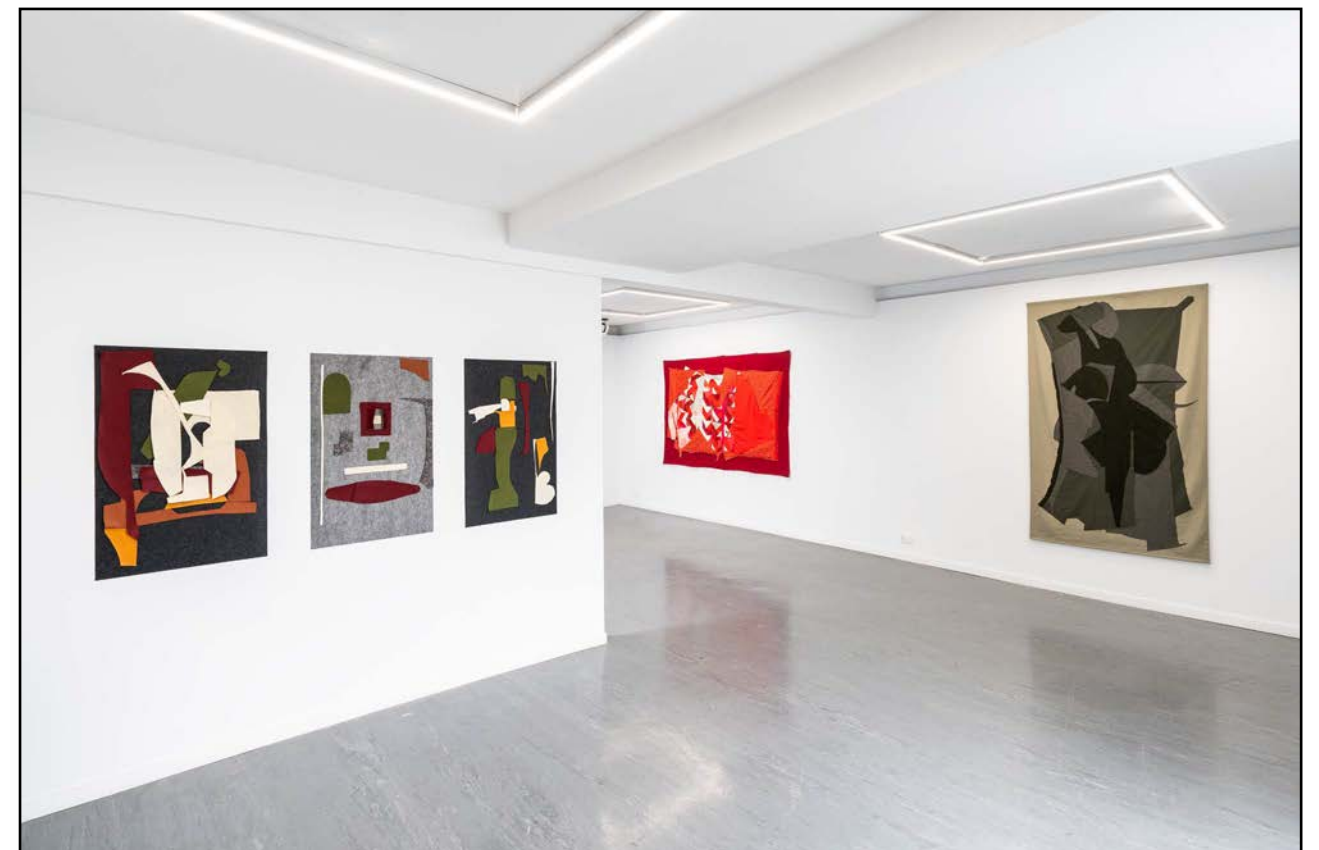
26.09.24 > 27.10.24

Textile (Inter)action presented new artworks by Naarm/ Melbourne-based artists Helvi Apted, Britt Salt, and Shannon Slee, including a collaborative textile installation that invited the public to become part of the exhibition. These artists share an interest in the way textile techniques are passed down over time through generations, expand across cultures, and how the act of making together incites people to exchange stories and skills.

In preparing for this exhibition, the artists challenged their distinct studio methodologies by working closely with one another. The result was a suite of new works that collapse the boundaries between the artists' textile practices. The artists gathered material scraps from this

process and reassembled them as collaborative works, stretching them over repurposed timber frames that were found in the storeroom of the Handweavers and Spinners Guild, and hard rubbish. Visitors were invited to join in this collective artmaking by utilising materials from the artists' studios to create a textile collage in the centre of the gallery that evolved throughout the exhibition.

Visitors: 370
Opening attendance: 60
Event attendance: 15
Exhibition webpage visit: 477





TOM SULLIVAN

Instrumental

31.10.24 > 01.12.24

Tom Sullivan's multidisciplinary practice encompasses sculpture, composition and performance, with a focus on acoustic and materially derived explorations located in the broader praxis of sound art and music creation. *Instrumental* was a body of work that attempted to dissect and examine various aspects of the musical instrument through sound sculpture and sonic installation. The exhibition pivoted on the concept that the musical instrument, whether traditional or experimental, is an object, that inhabits a broad spectrum of considerations and contexts.

The works in *Instrumental* were intended to be participatory and embodied the variety of ways in which participants engage with music, and more broadly, the act of organising sound.

Visitors: 257
Opening attendance: 40
Exhibition webpage visit: 382



SEAN MCDOWELL

And the World Turns

07.12.24 > 12.01.25

Driven by an ongoing exploration of process and the poetics of materials, *And the World Turns* comprised a series of eight new paintings created using oil on hessian. Blending representation and abstraction, the works in the exhibition were inspired by found microscopic images of human and plant cells, ranging from healthy to diseased and deteriorating. The paintings evoke blood, skin and other cell-types, as well as drawing inspiration from the artist's observations of aerial landscapes, stained glass windows, and geological digs.

Located at the intersection of art and science, McDowell's work builds on the history and language of abstraction, paired together with

subject matter informed by collective narrative and lived experiences of disease and trauma. Embodying a strong sense of hope for the future, *And the World Turns* provided a space to foster connection and collective healing during a period of increased violence, illness and global instability.

Visitors: 393
Events attendance: 17
Exhibition webpage visit: 237





Photographs > Simon Strong > Shelley Xue

LINDEN POSTCARD SHOW 2024-2025

07.12.24 > 02.02.25

The *Linden Postcard Show 2024-25* featured over 1,000 artworks in a dazzling array of mediums and styles. Now in its 34th year, the Postcard Show is a much-loved annual highlight of Linden's exhibition program. It is open to all, and provides a platform for all creatives to showcase their works to a large and eager audience. The Postcard Show is a celebration of our diverse, complex, and vibrant artistic community.

As well as generating income for artists through artwork sales, the Postcard Show is also an important source of income for Linden's exhibition program, with revenue from entry fees

and sales commission going to support the commissioning and presentation of brave new art.

Visitors: 2,238
Opening attendance: 640
Exhibition webpage visit: 5,681





Photographs © Shelley Xue

BIG SCULPTURE ST KILDA TRAIL 2024-25

15.12.24 > 16.03.25

Linden New Art was the Festival Hub for the BIG Sculpture St Kilda Trail 2024-25, a captivating walking trail featuring 21 contemporary large-scale sculptures, exhibited across St Kilda. Linden presented three works by Mark Stoner, Mike Nicholls and Jeremy Blincoe throughout its gardens. Located in Linden's foyer was a special contextual exhibition of three key works by leading Australian sculptor Inge King.

In addition to presenting sculptural works, Linden hosted the opening party and facilitated two panel discussions exploring works in the exhibition and the role and politics of public art.



nature



COMMUNITY ENGAGEMENT REPORT

"Every aspect was extremely exciting, interesting, inspiring and educational."

We are pleased to share the success of our community engagement efforts over the past year.

This year marks the second year of our refreshed program model: Linden Creates, Linden Plays, Linden Learns, and Linden Gathers. This framework has provided us with valuable insights, helping us deepen our understanding of our work and refine the way we communicate our impact to the community. It has also allowed us to better articulate what we do and who we serve, ensuring our approach is clearer and more purposeful.

Thanks to the multiyear funding secured through the Elwood Community Bank, we have been able to solidify and expand upon the foundation of our previous kids' programs, ensuring their continued impact. A key element of this is the integration of Play Space, a dedicated area that forms an integral part of our major exhibitions. The Play Space provides families with the opportunity to visit the gallery at any time during an exhibition and engage in independent art activities.

These activities, specially designed by our artists and team, offer a flexible and inclusive space for creative exploration. They have led to incredible creative outcomes within the community and marked a shift towards more participatory modes of engagement. This approach has fostered deeper connections with our exhibitions and encouraged visitors to spend more time on-site.

We have also begun to separate events from community programs, recognising that each requires different forms of thinking, lead time, and dedicated care in their creation and support. This shift has allowed community programs to become a more visible and clearly defined aspect of Linden's offerings.

Looking ahead, we are excited to continue refining our programs, ensuring that they are even more cohesive and impactful in the years to come. We are committed to deepening our engagement with the diverse communities we serve, and we look forward to further enhancing our outcomes as we move forward.



IMAGE > Pinhole Camera Workshop with Shea Kirk, 2024, Linden New Art. Photograph: Shelley Xue.

2024 PUBLIC PROGRAM HIGHLIGHTS

SUNDAY SESSIONS

"Absolutely welcoming to all the children and adults participating. Please make more of these events - such a win for our kids."

We welcomed the local community to an expanded six-week series of Sunday Sessions, transforming our front yard into a dynamic space where music, art, and community converged. Each week featured drop-in workshops, inviting participants to explore different creative practices in a relaxed and engaging environment.

NAIDOC WEEK COMMUNITY DAY

We hosted a vibrant NAIDOC Week Community Day, celebrating the rich heritage, culture, and achievements of Aboriginal and Torres Strait Islander peoples. The event featured a hands-on workshop led by Boonwurrung artist Bianca Easton, a historical talk by Janet Galpin from the Boonwurrung Land & Sea Council, and a powerful musical performance by Djab Wurrung/ Gunditjmara and Ngarrindjeri artist Amos Roach. The day brought together community members to engage deeply with First Nations history, culture, and art, reinforcing our commitment to reconciliation and cultural understanding.

BRAVE YOUNG ARTISTS

"Without this free program I would have no way as a single mother to be able to provide this opportunity."

Our third, and most successful, Brave Young Artists program brought young creatives together for a five-day immersive experience. Participants engaged with artists, curators, and art professionals to gain insight into the inner workings of an art gallery.

The program culminated in the delivery of their own exhibition, The Nature, a celebration of the wonder and diversity of life. More than 150 family and community members joined us for the opening event, making it a truly special occasion.

NAP NOUVEAU: A SLEEPOVER AT LINDEN NEW ART

For the first time, Linden New Art hosted a gallery sleepover to celebrate Children's Week. Nap Nouveau invited children to connect, create, and dream together through activities focused on caring for our planet. Participants crafted colourful mobiles using wire and recycled bottle caps before settling in for a cozy screening of *My Neighbour Totoro*.



IMAGE > Amos Roach, NAIDOC Week Community Day, 2024, Linden New Art. Photograph: Shelley Xue.

PANEL DISCUSSION > I'M A BELIEVER

Alongside Michelle Hamer's darkly humorous exhibition, *I'm A Believer*, we hosted a compelling panel discussion examining the dismissive language surrounding chronic health issues. Panellists Laura Brandon, Dr. Carmel Crock, and Professor Beverley Vollenhoven explored the gendered nuances of medical discourse, access challenges, and the erasure of lived experiences. The discussion highlighted how language shapes perceptions in healthcare and society, offering critical insights into the impact of dismissiveness and the need for greater inclusivity.

POETRY MASTERCLASS

Led by author Manisha Anjali, this one-day masterclass explored the relationship between poetry and the archive. Participants examined historical documents, photographs, letters, and heirlooms, learning how poetic language can intersect with cultural memory to create new historical narratives. The workshop encouraged participants to interrogate silences in archives, consider historical power dynamics, and experiment with poetic strategies and form.

TACTILE TOURS

"It really is hard for me to put in words, but really I have never experienced this sort of inclusion. I actually never liked art galleries because I could never see the art pieces and always felt excluded from the art. That was just the best experience and it was really just so nice to meet all those lovely people."

A highlight of every year, our Tactile Tours, held alongside Design Fringe, provide a unique and immersive experience for the Blind and Low Vision community. This year, we hosted three engaging tours, offering a hands-on exploration of the exhibition through detailed verbal descriptions and tactile interactions. These tours continue to be a vital part of our commitment to accessibility, ensuring that contemporary art can be experienced in inclusive and meaningful ways.

IMAGE > Design Fringe, Tactile Tour, 2024, Linden New Art. Photograph: Shelley Xue.

2024 PUBLIC PROGRAM OVERVIEW

LINDEN PLAYS

"Huge thanks to the wonderful team for organising such a wonderful programme for children."

Linden Plays offers workshops and activities tailored for kids and families to foster fun and interactive learning experiences.

7 Jan | Sunday Sessions > Cyanotype Workshop

14 Jan | Sunday Sessions > Mural Workshop

21 Jan | Sunday Sessions > Making Mobiles Workshop

28 Jan | Sunday Sessions > Air-Dry Clay Workshop

4 Feb | Sunday Sessions > Native Plants Workshop

11 Feb | Sunday Sessions > Botanical Sculptures Workshop

6 Apr | Linden Plays > Pinhole Camera Workshop

9 - 13 Apr | Brave Young Artists > Holiday Program

4 May | Linden Plays > Light + House Workshop

22 Jun | Linden Plays > Portrait Painting with Pey Chi

10 Aug | Linden Plays > Fabric + Paper Mache Bowls Workshop

26 Oct | Linden Plays > Make Spooky Cobweb Baskets

26 - 27 Oct | Nap Nouveau: A Sleepover at Linden New Art



IMAGE: Brave Young Artist, 2024, Linden New Art. Photograph: Shelley Xue.

LINDEN CREATES

"Friendly, informative, fun and relaxing."

Linden Creates features masterclasses, workshops, and term-long programs.

6 Mar - 10 Apr | Linden Creates > Photo Practice Program

16 Mar | Linden Creates > Paper Boat Workshop

11 May | Linden Creates > Photobook Masterclass

20 Jul | Linden Creates > Poetry Masterclass

24 Jul - 11 Sep | Teen Digital Photography Project

5 Oct | Textile (Inter)action Workshop

12 Oct | Naturally Dyed Workshop with Phong Chi Lai



IMAGE > Teen Analogue Photography Project, 2024, Linden New Art. Photograph: Aishah Kenton.

LINDEN LEARNS

"The workshop was really helpful and practical. The atmosphere felt relaxed and friendly and accessible. Thanks so much for you facilitating workshops that support artists."

Linden Learns consists of thought-provoking exhibition-related lectures and talks that deepen our collective understanding of contemporary art.

- 16 Nov | Curator's Tour

3 Feb | Meet the Artist > Betty Sargeant

3 Mar | Meet the Artist > Jill Orr

2 Mar | Panel Discussion > Facts of Matter

23 Mar | Curator's Tour

7 Apr | Meet the Artist > Jayda Wilson

20 Apr | Meet the Artist > Aaron Christopher Rees

2 May | Panel Discussion > Third Space

12 May | Curator's Tour

2 Jun | In Conversation > Shivanjani Lal x Manisha Anjali

15 Jun | Curator's Tour

29 Jun | In Conversation > Vittoria Di Stefano x Sophie Knezic
- 20 Jul | Panel Discussion > I'm A Believer

3 Aug | Meet the Artist > Michelle Hamer

17 Aug | Curator's Tour

3 Oct | How to Write an Artist Statement & Exhibition Proposal

05 Oct | Curator's Tour

12 Oct | Meet the Designers

17 - 19 Oct | Tactile Tours

19 October | How to Photograph Your Work with Chris Bowes



IMAGE > Meet the Artist, 2024, Linden New Art. Photograph: Shelley Xue.

LINDEN GATHERS

Linden Gathers brings our community together to celebrate art, artists, and shared experiences through exhibition openings and special events.

11 Jan | Opening of Betty Sargeant > REAL FAKE

23 Feb | Opening of Jill Orr, Aaron Christopher Rees, Clay Matters

28 Mar | Opening of Jayda Wilson > Neva-gu Dyugurpa

2 May | Opening of THIRD SPACE

1 Jun | Opening of Michelle Hamer, Shivanjani Lal, Vittoria Di Stefano

13 Jun | Opening of Haji Oh > Grand-Mother Island: Chapter 1 - Nautical Map

14 Jul | NAIDOC Community Day

18 Jul | Opening of Ali Tahayori > After Everything Has Been Said

22 Aug | Opening of Aidan Gageler > The Giver

24 Aug | We Dance with Ghosts: ANAM Alumni at Linden

26 Sep | Opening of Textile (Inter)action

31 Oct | Opening of Tom Sullivan > Instrumental

16 Nov | Linden Fundraising Dinner > Shared Tables, Shared Stories

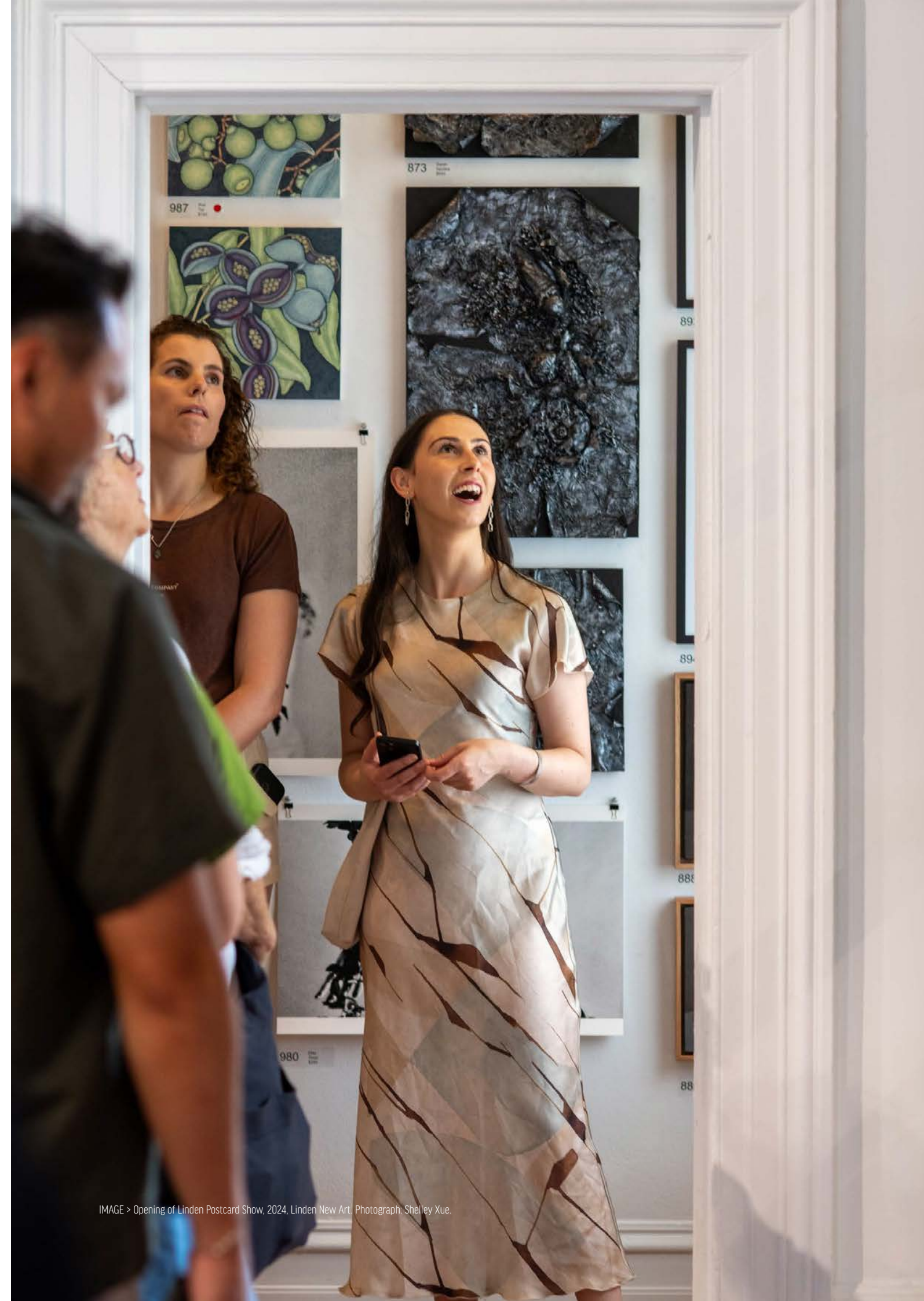


IMAGE > Opening of Linden Postcard Show, 2024, Linden New Art. Photograph: Shelley Xue.

LINDEN CONTEMPORARIES

Linden Contemporaries brings together contemporary art lovers who want to deepen their connection to the arts and make a lasting impact.

14 Jun | Juncture VIP Viewing Night

12 Oct | Linden Members > Melbourne Sculpture Biennale Tour

23 Nov | Linden Contemporaries > Juan Ford Studio Visit

5 Dec | VIP Preview > Linden Postcard Show



IMAGE > Linden Fundraiser Dinner, 2024, Linden New Art. Photograph: Shelley Xue.

2024 COMMUNITY PROGRAMS

In addition to our program of events, we developed several initiatives under the banner of Community Programs to directly address exclusion and the specific needs of certain communities. By championing diverse voices and fostering a sense of belonging, we created an inclusive environment where all community members felt valued and engaged.

BETTER HEALTH NETWORK X LINDEN NEW ART EXPERIENTIAL WORKSHOPS

"Attending the workshops made me feel included and accepted. It also made me realise that they are many others besides myself battling with their mental health and struggles."

This project employed play-based art workshops to bring together people with lived experience of mental illness. Through engagement with a program of arts facilitators, participants explored new artistic techniques, developed skills, and created new artworks each week. The program provided a pathway for creative self-expression, supported personal recovery, and fostered new personal relationships and community connections.

TEEN ART PHOTOGRAPHY PROJECT

"It felt more like a group of friends than a class. Super fun vibe and I learned heaps and heaps."

The Teen Art Photography Project (TAPP) offered participants the opportunity to enhance their photography skills, explore both film and digital photography, and be inspired by professional artists. TAPP was participant-led, encouraging play-based creativity and skill-building. Through photography, participants explored visual storytelling, developed their artistic voices, and embraced the unique surroundings of St Kilda. The program fostered self-discovery, connection, and personal growth, helping participants build lasting friendships and unlock their artistic potential. TAPP became a platform for self-expression and empowerment.



IMAGE > Better Health Network Workshop Week 1, 2024, Linden New Art. Photograph by participants.

ART PACKS: PARK TOWERS

Recognising that visiting the gallery could be a barrier for some families, we brought the art to them. Our art and craft activity packs, designed for primary school-aged children living in Park Towers, South Melbourne, provided daily opportunities for creative play. These packs helped address the complex challenges some families faced, ensuring that art remained accessible and inclusive for everyone.

THE LINDEN BREEZEWAY PROGRAM

The Linden Breezeway was a dedicated space for local engagement, bringing together various community groups, residents, and our volunteer team to share creative ideas and stories. We took pride in being an active member of our local community. The Breezeway served as a safe and supportive environment for all creative visions, celebrating overlooked spaces and demonstrating how creativity and collaboration could transform them into places of expression and discussion.

LINDEN POSTCARD SHOW SOCIAL PARTNERSHIPS

By removing financial barriers, we made it possible for individuals in precarious or marginalised circumstances to participate in the Postcard Show. This act of community care and social inclusion allowed us to reach out through several partner organisations, amplifying the voices of many. The Postcard Show became a platform for self-expression and shared stories, creating a space where diverse voices could be heard and celebrated.



IMAGE > Opening of Better Health Network Exhibition, 2024, Engage New Art. Photograph: Shelley Xue.

BOARD

SCOTT THOMSON

Chairperson

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.

ANN BYRNE AM

Deputy Chairperson

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.

ARVIND VASAN

Treasurer

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.

PAUL DULDIG

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.

BOARD

CATHERINE FRIDAY

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. TIM BAXTER

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

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.

BOARD

DR. MEENA THURASINGHAM

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 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.

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.

STAFF

DR VINCENT ALESSI
Director + CEO

LIAM JAMES
Deputy Director

HAMISH SAWYER
Curator

EMILIE JEFFREYS
Gallery and Exhibitions
Administrator

SHELLEY (MINGYUAN) XUE
Communications & Design
Coordinator

KEIR SEMENOV
Education & Public Programs
Coordinator

CLAUDIA PHILLIPS
Education & Public Programs
Coordinator

KATE ROBINSON
Education & Public Programs
Coordinator

KARL HALLIDAY
Projects Space Coordinator

CAITLIN MASON
Curatorial Assistant

ISABEL SZABO
Gallery Assistant

ALLIE DOMENICA
Gallery Assistant

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

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LINDEN NEW ART INCORPORATED

ABN 84 299 880 930

COMMITTEE REPORT

Your committee members submit the financial report of Linden New Art Incorporated for the year ended 31 December 2024.

Committee Members

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

Paul Duldig – Chairperson (until 13 May 2024)

Scott Thomson – Chairperson (from 13 May 2024)

Ann Byrn – Deputy Chairperson

Scott Thomson, Ordinary Member (until 13 May 2024 – becomes Chairperson)

Andrea Frank - Ordinary member

Arvind Vasan - Treasurer

Catherine Friday – Ordinary Member

Cr Tim Baxter - City of Port Phillip Representative

David Hagger - Ord Member

Meena Thuraisingham - Ord Member

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 2024 year amounted to \$485,395.

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

Chairperson



Treasurer



Dated:

19/5/24

LINDEN NEW ART INCORPORATED
ABN 84 299 880 930

INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
INCOME			
Interest received		5,012	13,606
Other revenue		3,198	792
Rent Received		47,015	41,583
Trust Distribution		18,547	-
Grants received	2	962,217	905,725
Donations and sponsorship		28,032	34,390
Philanthropic trusts		-	15,920
Merchandising and retail		122,531	99,322
Audience income		7,500	12,764
		1,194,052	1,124,102
LESS EXPENDITURE			
Accountancy fees		20,042	19,000
Advertising		23,179	493
Artist fees and payments		97,362	94,291
Audit fees		12,034	5,000
Bank charges & Merchant Fees		3,028	7,681
Catering expenses		8,592	2,016
Cleaning		27,460	23,362
Computer expenses		3,300	2,692
Consultancy fees		229	23,878
Depreciation - office furniture and equipment		1,989	112
Depreciation - right of use		267,132	267,130
Employees entitlements	3	14,767	3,997
Gas		2,636	1,916
Insurance		9,228	15,108
Leasing charges	4	89,502	101,698
Legal and filing fees		561	-
Light and power		5,239	4,476
Other Expenses		1,505	836
Minor equipment purchases		1,469	-
Photocopier expenses		2,382	2,386
Postage		1,604	2,054
Printing and stationery		2,729	1,343
Program and exhibition production		111,559	150,438
Repairs and maintenance		1,459	6,540
Salaries and wages		417,686	399,776
Security costs		-	695
Staff and board amenities		532	855
Staff recruitment and development		2,064	3,558
Subscriptions		1,904	4,148
Superannuation contributions		46,310	42,580
Telephone		3,716	1,758

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 2024

	Note	2024 \$	2023 \$
Travel		16,117	640
Water charges		3,809	1,687
Website and publications		91	5,040
Worker's insurance		8,251	4,353
		1,209,467	1,201,517
OPERATING SURPLUS/(LOSS)		(15,415)	(77,415)
Retained Surplus/(Loss) at the beginning of the financial year		500,810	578,225
TOTAL AVAILABLE FOR APPROPRIATION		485,395	500,810
RETAINED SURPLUS/(LOSS) AT THE END OF THE FINANCIAL YEAR		485,395	500,810

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 2024

	Note	2024 \$	2023 \$
CURRENT ASSETS			
Bendigo Cash Management Account		298,713	288,022
Sandhurst Trustees Arts Development Fund Account		414,123	394,476
Bendigo Social Investment Deposit Account		14,403	14,288
Bendigo Card		-	273
Trade receivables		20,122	6,918
Debtors Sundry		5,778	-
Prepaid expenses		8,446	11,702
		761,585	715,679
NON-CURRENT ASSETS			
Right of use asset		1,491,481	1,758,613
Plant and equipment	6	4,309	440
		1,495,790	1,759,053
TOTAL ASSETS		2,257,375	2,474,732
CURRENT LIABILITIES			
Lease liability		263,309	250,495
Trade creditors		24,796	9,238
Sundry Creditors & Accruals		11,535	-
Credit card		170	-
Withholding taxes payable		7,582	6,658
Superannuation payable		-	12,297
Provision for annual leave		21,600	10,672
Provision for TOIL		2,116	-
Bonds held		3,060	3,440
Prepaid grants		39,053	18,016
Prepaid Income		796	-
Goods and services tax (GST)	5	3,701	7,260
		377,718	318,076
NON-CURRENT LIABILITIES			
Lease liability		1,390,094	1,653,402
Provision for long service leave		4,168	2,444
		1,394,262	1,655,846
TOTAL LIABILITIES		1,771,980	1,973,922
NET ASSETS		485,395	500,810
MEMBERS' FUNDS			
Retained Surplus/(Loss)		485,395	500,810
TOTAL MEMBERS' FUNDS		485,395	500,810

The accompanying notes form part of these financial statements.

LINDEN NEW ART INCORPORATED
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STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
Cash flows from operating activities			
Receipts from Government and Sponsors		1,175,835	1,110,493
Payments to Suppliers and Employees		(1,144,810)	(1,160,045)
Interest Received		5,012	13,606
Net cash provided by/ (used in) operating activities	7	36,037	(35,946)
Cash flows from investing activities			
Payments of addition of plant and equipment		(5,858)	-
Net cash used in investing activities		(5,858)	-
Net increase in cash held		30,179	(35,946)
Cash and cash equivalents at beginning of financial year		697,059	733,005
Cash and cash equivalents at end of financial year	7	727,238	697,059

The accompanying notes form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1 Material Accounting Policy Information

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
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

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.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

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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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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NOTES TO THE FINANCIAL STATEMENTS
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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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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

(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:

	2024	2023
	\$	\$
Right of use assets		
Leased Building	2,671,305	2,671,305
Accumulated depreciation	(1,179,824)	(912,692)
Total Right of use asset	1,491,481	1,758,613

(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.

LINDEN NEW ART INCORPORATED
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NOTES TO THE FINANCIAL STATEMENTS
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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 (2023: Nil).

(r) Related parties

During the year there were no transactions with related parties of a material nature (2023: 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
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
2 Grants received:		
City of Port Phillip - Core	440,754	390,121
City of Port Phillip - Other	19,856	73,104
Arts Victoria	100,000	100,000
Elwood Community Bank	18,016	-
Gordon Darling Foundation	13,595	-
Helen M Smith Trust	30,000	-
Palais Community Fund	-	2,500
City of Port Phillip - rent in kind contribution	339,996	340,000
	<u>962,217</u>	<u>905,725</u>
3 Employees entitlements:		
Annual leave	10,927	2,446
TOIL	2,116	1,551
Long service leave	<u>1,724</u>	<u>-</u>
	<u>14,767</u>	<u>3,997</u>
4 Leasing charges:		
Finance costs (lease liability)	<u>89,502</u>	<u>101,698</u>
5 Goods and services tax (GST):		
GST refundable	<u>3,701</u>	<u>7,260</u>
6 Plant and equipment:		
Office furniture and equipment	34,041	43,909
Less accumulated depreciation	<u>(29,732)</u>	<u>(43,469)</u>
Total plant and equipment	<u>4,309</u>	<u>440</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
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	<u>727,238</u>	<u>697,059</u>
(b) Reconciliation of cash flow from operations with surplus from ordinary activities		
Surplus (Deficit) from ordinary activities	(15,415)	(77,415)
Non-cash flows in profit:		
Depreciation - Right of use asset	267,132	267,130
Finance costs (Leases)	89,502	101,698
Revenue in kind - Leases	(340,000)	(340,000)
Depreciation	1,972	112
Purchase of assets	(5,862)	-
Changes in assets and liabilities:		
(Increase)/decrease in receivables	(18,852)	(3,437)
(Increase)/decrease in prepayments and other assets	3,268	(3,623)
Increase/(decrease) in creditors	11,834	13,496
Increase/(decrease) in income and grants in advance	21,833	2,096
Increase (decrease) in provisions	<u>14,767</u>	<u>3,997</u>
Net cash provided by / (used in) operating activities	<u>30,179</u>	<u>(35,946)</u>
8 AUDITORS FEES		
Remuneration of the auditor of the Association for:		
-auditing or reviewing the financial statements	5,500	5,000

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

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:	2024	2023
short-term employee benefits	149,609	149,512
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 2024 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



Treasurer



Dated:

19/5/24

