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Umbrella Studio Contemporary Arts respectfully acknowledges the Wulgurukaba of Gurambilbarra and Yunbenun and the surrounding groups of our region - Bindal, Gugu Badhun, Nywaigi, Warrgamay, Bandjin and Gudjal - as the Traditional Custodians of the land on which we gather, share and celebrate local creative practice. We pay our respects to Elders past and present. We acknowledge Aboriginal and Torres Strait Islanders as the first people and artists of Australia.

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WHO WE ARE

Umbrella is a leading independent platform for contemporary and experimental arts practice operating on Wulgurukaba and Bindal Country, Gurambilbarra / Townsville, North Queensland.

We have a four-decade legacy of bringing art and audiences together. We amplify critical and creative voices, support communities, incubate creativity and collaboration, and advocate for new models and investment in the arts.

We believe in the power of commune, bringing together diverse voices and perspectives of our region and beyond. In dialogue, through creative arts practices, we transgress traditional hierarchies of centre and periphery, which are place-based. We nourish curiosity, exploration, and more profound experiences with the region and all its peoples. We acknowledge the beauty of the in-between spaces. We invite partnership and collaboration to create encounters and meaning in a complex world.

MISSION

To express and amplify our distinctive and authentic North Queensland voices.

VISION

To be an inclusive platform for independent, experimental, contemporary arts practice in a globalised dialogue.

STRATEGIC GOALS



Images:
Cover: Details of Barbara Pierce's exhibition, *Scattered*, 2025, in situ at Umbrella. Photograph: Amanda Galea | Inside cover: Michona Warria, *Unceded*, 2025, Raffia, emu feathers and beads, 58 x 58 x 2cm. Photograph Amanda Galea. | Left: Visitor admiring *Flora II* at Umbrella 2025. Photograph: Rikaela Rusch.

2025 HIGHLIGHTS



“Umbrella is such an amazing, supportive space for artists and the exhibitions, workshops and artist talks are always so special. Gurambilbarra / Townsville is very fortunate to have such an innovative and inclusive Gallery, forged through inspiration and foresight, continuing for artists and visitors alike in the present and for those in the future to come.”

- Facebook comment, Fairlie Sandilands

Image: Selection of Bagu works as part of Nephi Denham's exhibition *Bonday Muggie* on display at Umbrella in 2025. See pp. 18-19. Photograph: Amanda Galea.

HIGHLIGHTS

\$589,085	Payments to artists and arts workers
99,879	Overall attendance, participation and reach (including touring)
83.9%	Overall quality of program rated good or excellent by Umbrella Annual Survey respondents
47.1%	Umbrella Annual Survey respondents reported that they had met new people and formed friendships with people from diverse backgrounds at Umbrella
76.5%	Umbrella Annual Survey respondents reported being motivated to engage with Umbrella for mental wellbeing and social connection
50%	Umbrella Annual Survey respondents felt Umbrella's programs strengthened their ties to the community
80.6%	Importance of Umbrella to the Gurambilbarra / Townsville CBD rated by Umbrella Annual Survey respondents
638	Artists in our program
62	Sessions, workshops and professional development programs for artists and artswokers

CHAIRPERSON’S MESSAGE



This year has marked an important period of stability, maturity and strengthened leadership for Umbrella Studio Contemporary Arts.

As a Management Committee, our role is to support the organisation’s long-term health: to ensure good governance, sound financial oversight and the strategic conditions required for Umbrella to continue serving artists, audiences and communities across North Queensland and beyond. Over the past year, it has been encouraging to see the organisation continue to grow in confidence while remaining thoughtful about pace, capacity and care.

Umbrella’s 2023–2029 Strategic Plan has provided a clear framework for this work. Rather than pursuing growth for its own sake, the organisation has focused on consolidation, strengthening systems, embedding key programs and building the partnerships needed for long-term impact. This approach has positioned Umbrella not simply as a presenter of

contemporary art, but as essential cultural infrastructure for the region.

That role is increasingly evident in the trust placed in the organisation by artists, communities, partners and funders. Over the reporting period, Umbrella delivered 85 programs and generated \$589,085 in income for artists and arts workers. These outcomes speak not only to activity, but to the organisation’s deeper commitment to sustaining creative lives and contributing to a stronger contemporary arts culture in North Queensland.

The organisation has also continued to strengthen its operational capacity. Investment in staffing, evaluation and audience development has improved Umbrella’s ability to articulate and evidence its impact across artistic, social and economic terms. This matters not only for reporting, but for advocacy, partnership building and future sustainability.

Umbrella’s participation in the inaugural AusArts Day spear-headed by Creative Australia was a great success, exceeding the initial fundraising target to support *Beyond the Studio: 40 Years of Umbrella*, which will have outcomes in 2026, Umbrella’s 40th anniversary year. Through Creative Australia’s Plus1 program and the generous support of local partners, including Bamford Community Care and Mitsubishi Electric through their North Queensland business partner Capricorn Air Conditioning, donations were quadrupled for the day, substantially increasing the impact of individual contributions and demonstrating strong public investment in the preservation of regional arts history. Funds raised will support the activation and digitisation of Umbrella’s archive, ensuring that four decades of artistic practice, exhibitions and cultural leadership in North Queensland are preserved and made accessible for future generations.

Umbrella continues to work in a challenging environment shaped by rising costs, workforce pressures and shifting funding priorities. In this context, the organisation’s disciplined and strategic approach has been especially important. We have been delighted with Umbrella’s ability to be flexible and open its doors to activities beyond the visual arts, that celebrate the DNA of the North Queensland community and bring new audiences into our realm. It is a credit to the leadership team that Umbrella has responded with clarity and resilience, while continuing to deliver work of ambition and substance.

On behalf of the Management Committee, I would like to acknowledge the staff team for their commitment, professionalism and care. Their work has strengthened Umbrella’s position as a trusted, collaborative and forward-looking organisation. I also extend sincere thanks to my fellow committee members for their stewardship and generosity. We are equally grateful to Umbrella’s funding partners, supporters, donors and advocates. Continued investment from government, philanthropy and community supporters makes this work possible and affirms the value of contemporary arts practice in North Queensland.

Having rejoined the Umbrella Management Committee nine years ago, and stepping into the Chairperson’s role this year, it is evident that things are constantly changing. Umbrella enters its next chapter as a stronger organisation: one with greater clarity, stronger leadership and a deepening capacity to serve the region. That is something to be proud of, and something worth continuing to build together.

Professor Stephen Naylor
Chairperson

Image: Shivanjani Lal, *Mere Porvaj [I Am Remembering]* (installation detail, in situ at Linden New Art), 2024. Photograph: Simon Strong, courtesy Shivanjani Lal and Linden New Art. Shivanjani Lal, *Mere Porvaj [I Am remembering]* was presented by Umbrella Studio Contemporary Arts in partnership with the North Australian Festival of Arts. See pp.38-39.



DIRECTOR’S MESSAGE



At Umbrella, much of our work begins with artists: their questions, their materials, their ambitions and the conditions they need to develop new work over time. This year, our focus has been on strengthening those conditions and making sure the pathways around artists are not temporary or incidental, but sustained, connected and genuinely developmental.

Across the year, Umbrella delivered 85 programs spanning exhibitions, residencies, workshops, studio activity, education programs and professional development. Together, this activity reached 99,652 participants and attendances across Queensland, New South Wales and South Australia. While scale is important, what matters most is the depth within that activity: the quality of the exchanges, the confidence built over time and the ways artists were supported to test ideas, extend practice and connect with audiences.

Our studio and professional development programs remain central to this. Throughout the year, workshops, intensives and residencies across printmaking, weaving, jewellery and youth-focused practice enabled experimentation and skill development. Partnered programs such as Transitions and Young Indigenous Printmakers, along with our Creative Industries sessions, continued to support artists and young people at different stages of their development, from first access through to professional confidence.

One significant project this year was *Woven Together: Undivided We Rise*. Emerging from the Woven Together gathering of 2024, the exhibition carried forward a strong First Nations-led framework of knowledge sharing, intergenerational learning and cultural continuity. It was also a major milestone for Umbrella Arts Officer, Gangulu woman - Sabrina-Rose Toby, whose curatorial debut marked an exciting and important moment of leadership development within the organisation. Supporting not only artists, but curatorial and cultural leadership, is an important part of what Umbrella exists to do.

Another major area of focus has been articulation: becoming clearer and more rigorous in how we describe the value of what we do. With increased capacity in marketing and communications, we have strengthened audience development, evaluation and storytelling. This has helped us better evidence the economic, critical and social outcomes of our work, while also supporting future planning and stronger advocacy.

Across the exhibition program more broadly, artists explored pop culture, material dialogue, online identity, environmental fragility, migration history, memory, mark-making and the natural world. While diverse in form and focus, the program was connected by a strong sense of place and by Umbrella's commitment to providing a platform for contemporary practice that can be regionally-grounded and outward-looking at once.

That outward reach remained important in 2025. *POSTWORLD* continued touring nationally, carrying work developed through Umbrella into new contexts and audiences. Participation in external exhibitions and partnerships, including the Cairns Indigenous Art Fair, further extended the visibility of artists from our region. This matters deeply to Umbrella's mission. North Queensland artists should not be expected to choose between being grounded in place and being part of larger cultural conversations.

The past year has reinforced for me that regional leadership is relational. It depends on trust, continuity, collaboration and care. Umbrella's work is made possible through artists, schools, communities, peer organisations, cultural leaders, supporters and funders who believe in the importance of contemporary art in and of the north. We are fortunate to work within a region where partnerships are increasingly thoughtful, ambitious and grounded in shared purpose.

As we move toward Umbrella's 40th anniversary, we are doing so with a strong sense of both legacy and responsibility. This is a moment not only to celebrate what has been built, but to strengthen the organisation for the future: to continue supporting artists to make excellent work here, and to ensure that North Queensland remains present in the national and international cultural conversation.

My thanks to our incredible team, the artists, Management Committee members, partners, volunteers, funders and audiences. Your belief, labour and care continue to shape Umbrella as a place where artists and communities can gather, make meaning and imagine what comes next.

Kate O'Hara
Director

Image: Elysha Rei, *Submerged*, 2025, Handcut tengucho washi paper, 40 x 50cm. Photograph: Amanda Galea. See pp. 30-31.





Image: *Woven Together: Undivided We Rise* artists Michona Warria, Aunty Rosalind Sailor, curator Sabrina-Rose Toby and Erica Muriata holding work by Clare Jaque-Vasquez, 2025. Photograph: Rikaela Rusch.



FIRST NATIONS ARTS & CULTURE

Umbrella continues its commitment to supporting and amplifying First Nations voices through exhibitions, professional development, education programs and community partnerships. Across 2025, these initiatives strengthened pathways for cultural sharing, creative development and meaningful engagement for artists and audiences across the region.

These projects provided important opportunities for artists to present work grounded in Cultural knowledge while engaging audiences through contemporary practice.

2025 HIGHLIGHTS

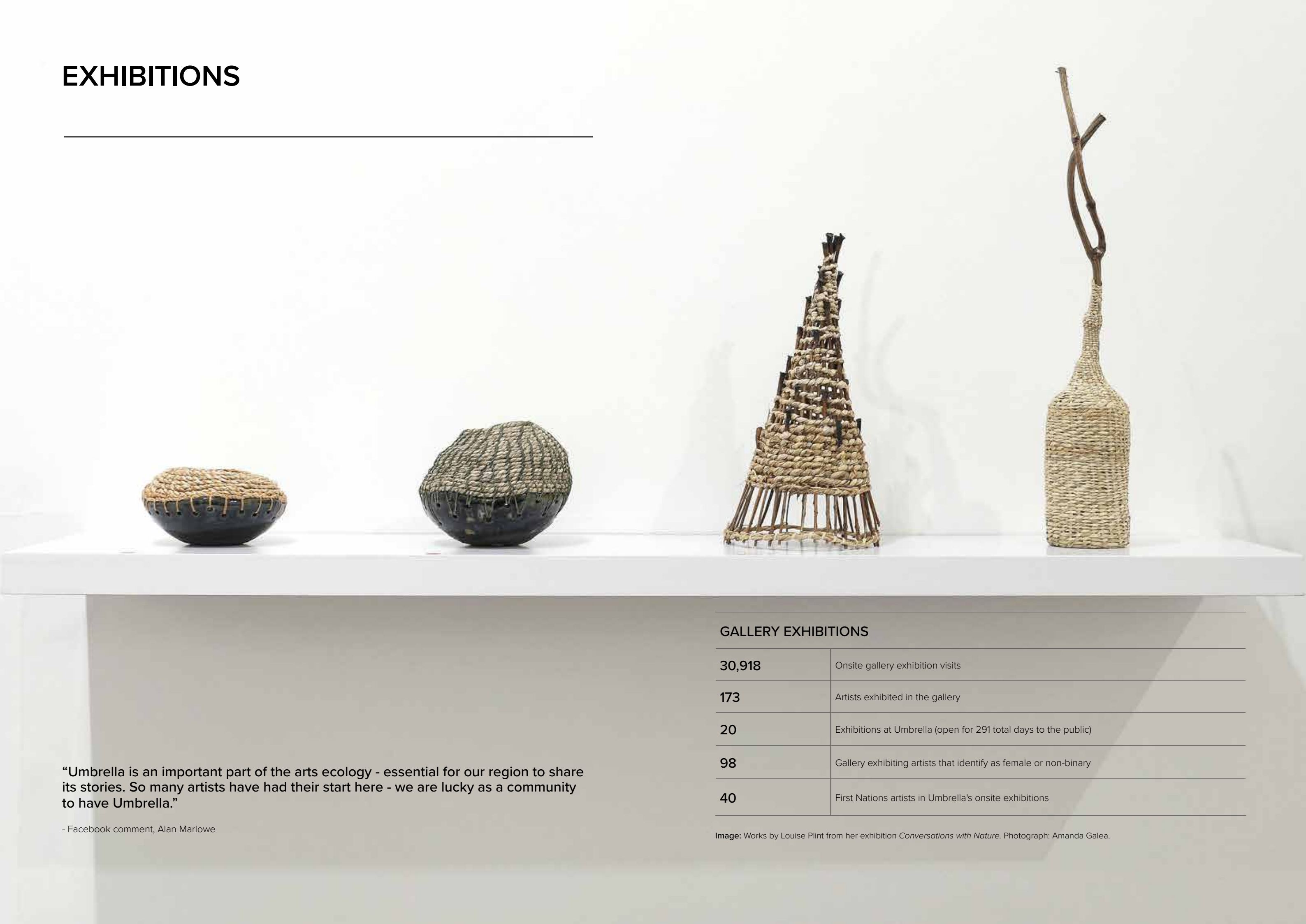
- Umbrella established a First Nations Arts and Cultural Advisory Committee in 2025 to strengthen Cultural guidance, best practice in Indigenous Cultural and Intellectual Property (ICIP) and community connection within the organisation. The committee is made up of respected community representatives Aunty Rosalind Sailor, Ashley Saltner Jnr and Peggy Kasabad-Lane.
- Umbrella commissioned and presented *Woven Together: Undivided We Rise*, a major First Nations exhibition in partnership with the North Australian Festival of Arts. Curated by Gungalu artist and Umbrella Arts Officer Sabrina-Rose Toby in her debut curatorial role. The exhibition brought together works by Kim Ah Sam, Clare Jaque Vasquez, Erica Muriata, Aunty Rosalind Sailor, Jaeda Lenoy, and Michona Warria, celebrating contemporary fibre practices grounded in cultural knowledge and connection to Country, while supporting the professional development and curatorial leadership of a First Nations arts practitioner.
- Umbrella delivered a suite of public programs alongside exhibitions including artist talks, panel discussions and weaving workshops led by Aunty Rosalind Sailor and Michona Warria, creating spaces for community participation and Cultural exchange.
- The Young Indigenous Printmakers program continued to support youth engagement, providing opportunities for young people to develop printmaking skills and connect with contemporary arts practice, with workshops facilitated by Kalkadoon artist Ricky Emmerton and printmaker Margaret Robertson. *Young Indigenous Printmakers is a collaborative outreach project run in partnership between Umbrella Studio Contemporary Arts and Townsville City Galleries.*
- First Nations artists were represented across Umbrella's exhibition program, supporting visibility for First Nation voices and contemporary Cultural practice within the gallery.
- Exhibitions included *Bonday Muggie* by Girramay artist Nephi Denham, presented in partnership with Girringun Aboriginal Art Centre, exploring contemporary interpretations of weaving practices and materials.
- *Wer Wer (Boundaries)* by Gail Mabo presented a series of prints translating archival mark-making by her father, Eddie Koiki Mabo, reflecting on family boundaries and Cultural knowledge connected to Mer / Murray Island. Gail Mabo developed these works during an intensive printmaking residency in The Studio at Umbrella, collaboratively printing with technical assistance by Dian Darmansjah, an artist, master printmaker and the Prinmaking Coordinator at NorthSite Contemporary Arts in Gimuy / Cairns. *This project was supported by the Regional Arts Development Fund, a partnership between the Queensland Government and the Townsville City Council to support local arts and culture in regional Queensland.*
- The exhibition *Transitions: Undertones* included First Nations artist Alicia Allen of Kunja, Marjany and Gunggari Country, who had been mentored by renowned Yuwi, Mualgal - Meriam and South Sea Islander artist, Dylan Mooney in the Umbrella and Townsville City Galleries' partnered Transitions program throughout 2025. This continues our support of emerging and early-career artists with professional development and within Umbrella's exhibition program.
- Umbrella continued its commitment to ethical engagement with Aboriginal and Torres Strait Islander artists as a signatory to the Indigenous Art Code, supporting respectful and transparent relationships with artists and communities.

Through these programs and partnerships, Umbrella continues to provide meaningful platforms for First Nations artists and communities to share Culture, strengthen creative practice and connect with audiences across North Queensland and beyond.

"The inter-generational collaboration of Indigenous weavers is a great example of the important work being done in regional Queensland! It both preserves ancient techniques and innovates craft for contemporary storytelling. BRAVO to all involved."

- Carmel Haugh (artisan) about the *Woven Together: Undivided We Rise* exhibition. (Umbrella Guest Book)

EXHIBITIONS



“Umbrella is an important part of the arts ecology - essential for our region to share its stories. So many artists have had their start here - we are lucky as a community to have Umbrella.”

- Facebook comment, Alan Marlowe

GALLERY EXHIBITIONS

30,918	Onsite gallery exhibition visits
173	Artists exhibited in the gallery
20	Exhibitions at Umbrella (open for 291 total days to the public)
98	Gallery exhibiting artists that identify as female or non-binary
40	First Nations artists in Umbrella's onsite exhibitions

Image: Works by Louise Plint from her exhibition *Conversations with Nature*. Photograph: Amanda Galea.

31 JANUARY - 16 MARCH 2025

Umbrella’s first exhibition cycle for the year brought artists’ works from North Queensland in conversation with those from the Asia Pacific. The gallery’s ongoing partnership with Girringun Aboriginal Art Centre, its annual presentation of activities from the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), and a solo exhibition exploring Italian western cinema’s reinterpretation of American mythologies collectively provided a platform for diverse cultural expressions and multiple points of access for audiences.

Bonday Muggie presented work by Girramay artist and artworker Nephi Denham. The title (Denham’s Cultural name) established the grounding for the exhibition as a contemporary exploration of his Culture. The artist shared recent expansions on his ceramic Bagu works, which feature expressions and forms distinctive to his familial line, beyond the already iconic form of the Bagu that Girringun artists are renowned for. Denham reinterpreted the weaving style passed down from his elders with new materials (such as coloured wire and whipper snipper cable) – both as adornments for the Bagu and as standalone woven forms. These forms were complemented by shields and other vessels which, together, spoke to Denham’s arts practice, and the work of his family and Cultural heritage.

Umbrella was also proud to again host *Asia Pacific Triennial Kids on Tour*, a QAGOMA exhibition of activities and prints by artists Dana Awartani (Saudi Arabia/Palestine), Etson Caminha (Timor Leste), Harold ‘Egn’ Eswar (Malaysia), Brett Graham (Aotearoa New Zealand), Okui Lala (Malaysia), Yim Maline (Cambodia), and Rithika Merchant (India). The activities were developed by QAGOMA in collaboration with the artists as an extension of the 11th Asia Pacific Triennial of Contemporary Art. *Asia Pacific Triennial Kids on Tour* is a free QAGOMA Touring program available to regional Queensland communities, with thanks to generous support from The Tim Fairfax Family Foundation.

In the front of the gallery, Gurambilbarra / Townsville based artist Michael Pope explored two scenes from Sergio Leone’s iconic Italian spaghetti western *The Good, The Bad and The Ugly*. Pope’s exhibition, *The Ecstasy of Gold*, presented a series of mixed media drawings based upon film stills, examining the stylised gunfights, long shots, and closeups typical of Leone’s style. The artist sought to recreate and parody the tension of the scenes through his fluid and recognisable illustrative style. He also employed the letterbox format, paying homage to the genre while also exploring movie trivia and celebrating the narrative and moral ambiguities of each character.



Image: Detail view of Michael Pope's exhibition, *The Ecstasy of Gold*. Photograph: Amanda Galea.

“*The Ecstasy [of Gold]* was very funny, and [the] *Bonday Muggie* collection reminds me of Queensland.”

- Visitor comment (Umbrella Guest Book)



Image: Nephi Denham, *Bagu*, 2024 Glazed ceramic with pigment, 53 x 20 x 5cm in Nephi Denham's exhibition *Bonday Muggie* on display at Umbrella in 2025. Photograph: Amanda Galea.

EXHIBITION	DAYS OPEN	VISITS
Michael Pope - <i>The Ecstasy of Gold</i>		
Nephi Denham - <i>Bonday Muggie</i>	39	945
Dana Awartani, Etson Caminha, Harold ‘Egn’ Eswar, Brett Graham, Okui Lala, Yim Maline, and Rithika Merchant - <i>Asia Pacific Triennial Kids on Tour</i>		

“Little hidden away stories...”

- Visitor comment (Umbrella Guest Book)

Image: Visitors enjoying *Asia Pacific Triennial Kids on Tour*. Photograph: Vicki Katthagen.



21 MARCH – 4 MAY 2025



Image: Visitors experience Jan Hynes' exhibition *Thoughts on the Cross* at Umbrella 20025. Photograph: Rikaela Rusch.

“Delicate & interesting. Amazing hard work all around.”

- Visitor comment (Umbrella Guest Book)

Umbrella's second exhibition round featured exhibitions developed in collaboration with Umbrella's curatorial team. This cycle highlighted tactile and intuitive approaches to materials, through solo exhibitions by North Queensland based multidisciplinary artists Louise Plint and Jan Hynes, and the accompanying exhibition of works on loan from the Rockhampton Museum of Art Collection.

Louise Plint’s *Conversations with Nature* aimed to highlight the strength of her weaving and basketry practices within her broader oeuvre. Building up her forms with found fibres and materials, she expressed that the natural materials also contributed, taking on their own directions which informed the final outcomes. Beyond her material exploration, the artist researched traditional techniques and drew inspiration from her contemporaries, including artists Joe Hogan, Virginia Kaiser, and Marion Gaemers. Plint’s process acted as a conduit for a working dialogue with the natural environment.

“Loved the play on words. Excellent, fun exhibition.”

- Visitor comment (Umbrella Guest Book)



Image: Ruth Downes, *A cup of tea, a Bex and a good lie down*, 2001 - 2003, Glass, resin and bex packet in cardboard, fabric and synthetic foam 11 x 18 14cm. *Rockhampton Museum of Art Collection, Central Queensland Art Purchase through the Rockhampton Art Gallery Trust Art Acquisitions Fund 2003 + Jan Hynes, A cup of coffee, a valium and a good night's sleep*, 2024, Coffee cup, wax, paint, cardboard packet and condoms, 11 x 28 x 18cm on display in the *Cross Examine* exhibition at Umbrella 2025. Photograph: Amanda Galea. | *Cross Examine* was developed in partnership with Rockhampton Museum of Art.

Jan Hynes’ vibrant *Thoughts on the Cross* meanwhile, examined the many meanings and iterations of cross forms, typically through hand-made and painted timber forms hung along the gallery walls, and through accompanying sculptures. She merged diverse inspirations including intersections, crucifixes, additions, multiplications, hybridisations, collaborations, and oppositions, with wordplay, humour, and her own visual language.

Jan Hynes and Deputy Director Daniel Qualishefski also curated *Cross Examine* – an exhibition developed in partnership with Rockhampton Museum of Art – as a creative response to Hynes' work. *Cross Examine* featured works from the Rockhampton Museum of Art Collection by artists Ruth Downes, Nora Hanasy, and Carmel Knowles, finding unlikely connections in shared humour and materiality. In a cyclical, meta act, Hynes responded to some of these loaned works by creating her own new pieces, riffing off of their wordplay. The two intermingled exhibitions invited visitors to discover the playful dialogue between works and to question how curation and creative responses can influence context and meaning.

“Really lovely collection of work. ”

- Visitor comment (Umbrella Guest Book)

EXHIBITION	DAYS OPEN	VISITS
Jan Hynes - <i>Thoughts on the Cross</i>		
Works from Rockhampton Museum of Art Collection - <i>Cross Examine</i>	44	960
Louise Plint - <i>Conversations with Nature</i>		

“Loved the selection of artists. Beautifully displayed,
complimented each other.”

- Visitor comment (Umbrella Guest Book)



Image: Work in *Cross Examine* at Umbrella: Nora Hanasy, *Rebels and Guardians*, 2017, Steel, aluminium, copper, paper, glass, plastic and tin on wood, 56 x 77 x 21cm overall. Rockhampton Museum of Art Collection, gift of the Friends of Rockhampton Art Gallery 2017 © the artist. Photograph: Mad Dog Productions, Courtesy Rockhampton Museum of Art.

9 MAY – 8 JUNE 2025



Image: Alan Carpenter, *Eratosthenes head explosion*, 2025, Repurposed piano timber, epoxy resin, brass and electronic components, 30.2 x 30 x 16cm on display in *Proof: 2025 Umbrella Members' Exhibition*. Photograph: Amanda Galea.

This round of exhibitions delved into contemporary concepts of identity, authenticity, and verification, from the increasingly abstract idea of 'proof' to the constructed nature of the virtual self.

Umbrella's annual exhibition for its artist members returned in 2025 with the title and theme of 'Proof'. Member artists creatively responded to associations with that term that most resonated with them, finding inspiration in diverse fields such as mathematics, baking, printmaking, evidence, law, and the proliferation of 'fake news'. Umbrella celebrated the exhibition's prize winners at the launch, with thanks to the judges Eloise Grace (Dancenorth Australia) and Christina Papadimitriou (Wearable Art Creatives) for their expertise in selecting and announcing the winners.



Image: Visitors engaging with works from *Proof: 2025 Umbrella Members' Exhibition*. Photograph: Amanda Galea.

Esther Forest's interactive installation *littlebunny1111* invited viewers to consider what it means to craft an identity and alias in the virtual world. Through a collection of stop-motion animation, mixed media collages, digital prints, and puppetry, Forest delved into the blurred boundaries between the real and the imagined, particularly focusing on the complexities of online identities and self-representation in digital spaces. The playful work critiqued the ways in which we craft our online identities in environments that are hyperreal and entirely constructed, exploring how this shapes our understanding of social interaction. Forest also challenged negative, one-dimensional tropes about individuals on the schizophrenia spectrum in popular culture, instead embracing nuanced, empathetic, and alternative perspectives. Forest also expanded the world of their exhibition with a self-guided *Avatar Collage Activity*, inviting tactile responses to digital memories.

"My favourite art event of the year. So many beautiful people in one gallery... Breathtaking artworks all expressing one theme, *Proof*. Sincerely love the people, the journey and the connections. Thankyou to all the team at Umbrella - the whole team is wonderfully kind, creative and build the creative community of Gurambilbarra/ Townsville with excellence!"

- Facebook comment, ASads (Amanda Sadler)

EXHIBITION	DAYS OPEN	VISITS
<i>Proof: 2025 Umbrella Members' Exhibition</i>	30	1,010
Esther Forest - <i>littlebunny1111</i>		



“Such a well curated event”
- Visitor comment (Umbrella Guest Book)

13 JUNE – 27 JULY 2025

The three exhibitions in this period highlighted the artists’ connections to place. Cultural history, environmental awareness and artistic mentorship aligned as distinctive visual counterpoints, explored through colourful stylised paintings, symbolic papercut installations and monochromatic printmaking.

For her latest body of work, *In Plain Sight*, Sylvia Ditchburn balanced an ongoing reverence for the natural environment with a focus on its vulnerability. The exhibition highlighted different perspectives from Australian settings – both within North Queensland and beyond – from Ditchburn’s travels. Her passion for the sublime beauty and diversity of the lands she traversed also enabled her to raise awareness of humankind’s impact on the environment and the climate crisis.

Elysha Rei’s exhibition *Shirozatō to Shinju (White Sugar and Pearls)* continued her work from PUNQ 2024, researching and reimagining Japanese-Australian histories. As a Nikkei Australian, a person of Japanese descent living in Australia, Rei felt compelled to create space for and to share these stories with new audiences and generations. The artist brought important histories from North Queensland to the fore, referencing archival records in the creation of her hand-cut washi paper artworks.

The *Young Indigenous Printmakers* program also connected audiences to artists’ connections with place and culture. The ongoing collaborative outreach project, a partnership with Townsville City Galleries, provides local First Nations high school students the chance to develop deeper connections and to carve and print lino in workshops with artists Ricky Emmerton and Margaret Robertson. Students from Northern Beaches State High School and Kirwan State High School were mentored at their schools and developed their prints in The Studio at Umbrella.

“Stunning work by all artists and great to hear the histories of the research & place-based exploration.”

- Visitor comment (Umbrella Guest Book)



Image: Visitors viewing Elysha Rei’s *Submerged*, 2025, Handcut tengucho washi paper, 40 x 50cm in her exhibition *Shirozatō to Shinju (White Sugar and Pearls)* at Umbrella, 2025. Photograph: Amanda Galea.

“Loved seeing works by high-school students”

- Visitor comment about the Young Indigenous Printmakers exhibition (Umbrella Guest Book)



Images: Above: Works by students from Kirwan State High School and Northern Beaches State High School in the *Young Indigenous Printmakers* exhibition, 2025. Overleaf: Roomview of Elysha Rei’s exhibition *Shirozatō to Shinju (White Sugar and Pearls)* at Umbrella, 2025. Photographs: Amanda Galea.

“Mesmerising work.”

- Visitor comment (Umbrella Guest Book)

EXHIBITION	DAYS OPEN	VISITS
Sylvia Ditchburn - <i>In Plain Sight</i>		
Elysha Rei - <i>Shirozatō to Shinju (White Sugar and Pearls)</i>	44	1,524
Northern Beaches State High School and Kirwan State High School Students - <i>Young Indigenous Printmakers</i>		

“Deeply thoughtful stories in
delicate, exquisite works.”

- Visitor comment (Umbrella Guest Book)



“Stunning paper works...”

- Visitor comment (Umbrella Guest Book)

1 AUGUST – 14 SEPTEMBER 2025

Umbrella’s next exhibition round investigated themes of mapping, memory, boundaries, and historical and personal narratives, expressed through diverse, material-focused practices.

Geoffrey Schmidt’s exhibition *Neural Architecture* expressed his ongoing interest in the human condition, exploring the disconnect between reality and the mind. The exhibition featured intricately composed collections of blocks of black colour, strings and rocks, which served as a visual mapping of memory – the pathway that bridges the past and present to the future. This visual communication attempted to navigate the complexities of existence and find meaning amidst the ever-shifting landscape of context and interpretation.

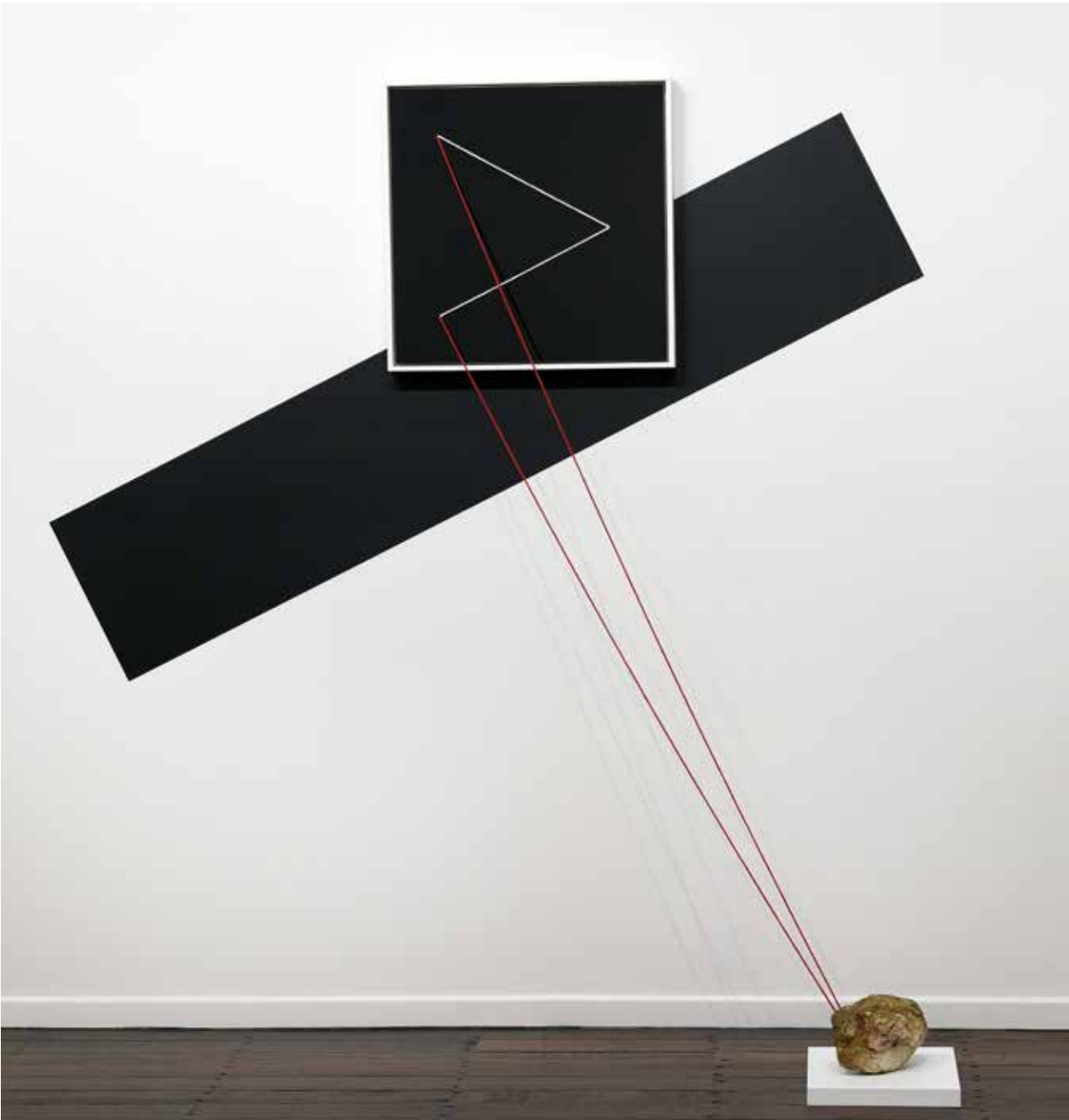


Image: Geoffrey Schmidt, *Neural Architecture* N05, 2025, Acrylic paint on aluminium string and rocks with vinyl, 60 x 60cm panel with installation of variable dimensions in *Neural Architecture* at Umbrella 2025. Photograph: Amanda Galea.

“Loved both Gail Mabo & Geoffrey Schmidt artwork. Thought provoking in different ways.”

- Visitor comment (Umbrella Guest Book)



Image: Gail Mabo's *Wer Wer (Boundaries)* work *Wer Wer 1*, 2025, Drypoint etching and collagraph print on 300gsm Hahnemühle etching paper, 75 x 98.5cm, Edition 2/4. Photograph: Amanda Galea.

Threads of personal histories and narratives similarly converged in *Scattered*, Barbara Pierce's installation of collected fragments, objects, and created artworks. The artist formed a tactile landscape from the diverse materials, dispersing them across the gallery walls. The work was initially informed by conceptual scattering, specifically social upheaval, displaced persons, and humanitarian issues, and the connections between landscapes, places of shelter, and the lives of people who occupy these spaces. Pierce’s repurposed fragments and objects also held personal meaning, as they were sourced from environments she had physically occupied or moved through. By exploring, collecting, and developing elements from her own surroundings, Pierce considered her existence and her connections to shelter and landscape.

Gail’s Mabo’s exhibition in this round presented a more tangible depiction of maps, developed during an intensive printmaking residency in The Studio at Umbrella. Mabo worked collaboratively, printing with technical assistance from Dian Darmansjah, an artist, master printmaker, and the Printmaking Coordinator at NorthSite Contemporary Arts in Gimuy / Cairns. The resultant body of carborundum collagraph and drypoint etching prints, *Wer Wer (Boundaries)*, translated repurposed archival mark-making and maps drawn by her father, Eddie Koiki Mabo. The maps reflect the late activist’s assertion of Meriam land ownership, which underpinned the landmark court case that led to the Native Title Act (1993). *This project was supported by the Regional Arts Development Fund, a partnership between the Queensland Government and the Townsville City Council to support local arts and culture in regional Queensland.*

EXHIBITION	DAYS OPEN	VISITS
Geoffrey Schmidt - <i>Neural Architecture</i>	45	1,152
Barbara Pierce - <i>Scattered</i>		
Gail Mabo - <i>Wer Wer (Boundaries)</i>		

“Unique & intriguing exhibition”

- Visitor comment (Umbrella Guest Book)



Image: Detail view of Barbara Pierce's exhibition *Scattered*.
Photograph: Amanda Galea.

19 SEPTEMBER – 2 NOVEMBER 2025

The penultimate exhibition round for the year revisited themes of connection, cultural legacy and memory for Umbrella’s annual partnership with the North Australian Festival of Arts (NAFA).

Woven Together: Undivided We Rise was a powerful celebration of resilience, community, and Cultural continuity. The exhibition emerged from Umbrella’s 2024 project *Woven Together*, led by Gail Mabo and Freja Carmichael, which gathered First Nations women to share weaving practices on Manbarra Country, Wulgurukaba Country, and Girramay Country. This subsequent exhibition, curated by Gangulu woman Sabrina-Rose Toby, honoured the trust of the six exhibiting artists, who shared their stories and connections to North Queensland through women’s traditions and the transformative practice of weaving. Individual weavings featured alongside a collaborative, participatory work, *CommUnity Basket* (2025). Each artist contributed to weaving the basket, and visitors were invited to write down any mental and emotional burdens that they wished to release on green paper leaves, folding and placing them inside the vessel. At the end of the exhibition, the leaves were ceremoniously burned, releasing the burdens in a powerful act of letting go, renewal and shared care – embodying the exhibition themes of inclusion and collective healing. *Woven Together: Undivided We Rise* was commissioned by Umbrella in partnership with NAFA. Umbrella and NAFA are thankful for the support of Vivien Anderson Gallery representing Clare Jaque Vasquez, Kim Ah Sam and Erica Muriata, and Girringun Aboriginal Art Centre also representing Erica Muriata.

“I am remembering our prayers and our songs. No longer defined by our loss and our erasure. These works consider softer moments of building home. Holding our memories in our bodies and in our landscapes.”

- Shivanjani Lal



Image: Visitor engaging with Shivanjani Lal's exhibition *Mere Porvaj [I Am Remembering]*, 2025. Photograph: Rikaela Rusch.

Shivanjani Lal’s exhibition *Mere Porvaj [I am Remembering]* was similarly developed out of earlier projects, extending her relationship with Umbrella. Lal undertook a 2023 Creative Research Residency with Umbrella in The Studio, following time spent in James Cook University Library’s Special Collections (a partnership between both institutions). She created the eucalyptus oil transfers which layer portraits from her family archives with landscapes marked by sugar cultivation, and later returned to do more printmaking with Margaret Robertson in The Studio. The exhibition, featuring printmaking, textiles, objects, moving image and a song, was first presented at Linden New Art in Naarm / Melbourne. Once exhibited at Umbrella, *Mere Porvaj* took on new layers of resonance, acknowledging that each landscape carries its own ghosts. The work was re-contextualised within an environment deeply marked by colonialism, indenture and displacement. The histories Lal evoked of Indian indentured sugar cane labourers in Fiji, echoed the forced trafficking of South Sea Islanders blackbirded to labour in North Queensland. Bringing these histories to the fore enabled audiences to reflect on the interconnected legacies of indenture both locally and across oceans. *Shivanjani Lal - Mere Porvaj [I Am Remembering]* was presented by Umbrella in partnership with NAFA.

Ink: The Art of Mark-Making presented work by Carlos Bautista, a Mexico City-born artist drawing on the landscapes and traditions of Oaxaca (State of Mexico). He brought together ink, paper, and skin in a thoughtful exploration of contemporary and ancestral mark-making. Through drawing, printmaking and tattoo performance, Bautista explored themes of nature, transformation, and memory. His works connected personal and cultural histories, inviting audiences to consider how symbols and stories are carried across generations and ancestors, and how the act of marking can embed intimacy and meaning in place. *Ink: The Art of Mark-Making* was presented at Umbrella by NAFA.

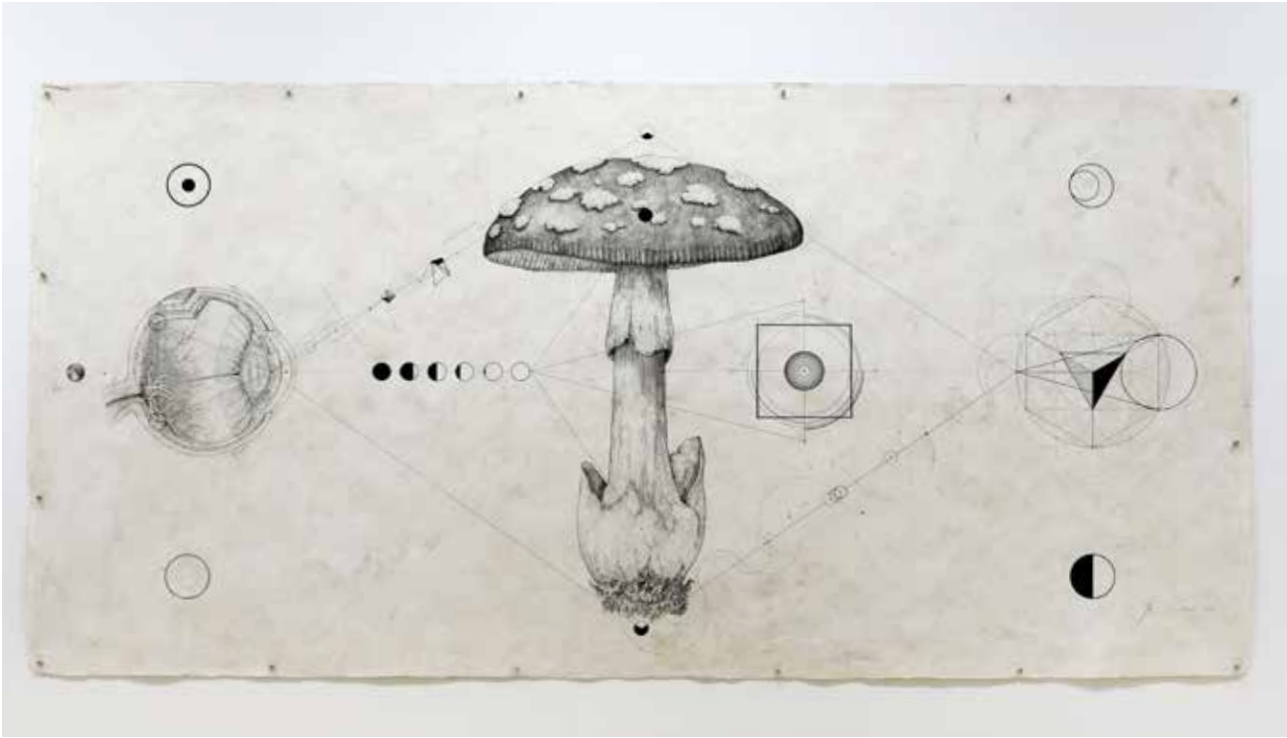


Image: Carlos Bautista's work *PROPORTION I*, 2025, Ink drawing on amate paper, 120 x 240cm in *Ink: The Art of Mark-Making*. Photograph: Amanda Galea.

EXHIBITION	DAYS OPEN	VISITS
Kim Ah Sam, Clare Jaque Vasquez, Erica Muriata, Auntie Rosalind Sailor, Jaeda Lenoy and Michona Warriá - <i>Woven Together: Undivided We Rise</i>	44	1,163
Shivanjani Lal - <i>Mere Porvaj [I Am Remembering]</i>		
Carlos Bautista - <i>Ink: The Art of Mark-Making</i>		

“...carrying burdens in their baskets until they are taken upstream and renewed by cleansing in the water.”

- Aunty Rosalind Sailor

“Landmark exhibition of fibre works.”

- Koori Mail about *Woven Together: Undivided We Rise*

Image: *Woven Together: Undivided We Rise* Panel Discussion with Kim Ah Sam, Michona Warria, Aunty Rosalind Sailor, Sabrina-Rose Toby, artist Erica Muriata, Clare Jaque Vasquez, Jaeda Lenoy and Kate O'Hara. Photograph: Daniel Qualischefski

7 NOVEMBER – 21 DECEMBER 2025

“The colour and curation - so well thought out and at a world-class standard.”

- Visitor comment (Umbrella Guest Book)



Image: Ellen Clark’s works in the *Florae II* exhibition. Photograph Amanda Galea.

Umbrella’s final exhibition round presented three exhibitions connected by mentorship and the development of emerging talent, as well as a strong focus on the natural world.

Florae II was a group exhibition by the Florae Collective, an intergenerational group of five North Queensland women: Alexandra Boscacci, Bernadette Boscacci, Ellen Clark, Katherine Cornwall and Naomi Smith. The younger, emerging artists were mentored by their more established peers, with all exhibitors sharing a collective concern for humanity’s growing disconnection from the natural world. The artists presented their perspectives on native plants and the endemic plant communities of the wet and dry tropics of North Queensland, including plants growing in urban, liminal, and wild spaces. It featured works of diverse media including photographs, moving image, prints, sculptures, found ephemera and paintings.

Vicki Katthagen investigated elements of the intricate relationship between humans and nature on a more microscopic level in her solo exhibition *Lightborne*. Employing botanical macro photography, reduction, and abstraction, Katthagen explored fundamental yet often overlooked characteristics of flowers. This body of work was an extension of her work in *Transitions* 2024, in which she was mentored by Ann Vardanega. Across two distinct series, Katthagen considered the aesthetic qualities of ‘colour’ and ‘structure’, and the nuanced responses and impacts these could elicit. The deliberate simplification in both series unveiled the hidden intricacies of nature, with the artist’s dual approach offering a deeper appreciation of botanical complexity, interconnectedness, and the properties of light which inform both colour and structure.



Image: Alicia Allen (centre) with exhibition visitors and her work: Alicia Allen *Blak stitches, white spaces*, 2025, Acrylic and raffia on mural rags, 148.5 x 184.5cm. Photograph Rikaela Rusch.

“Fabulous exhibition! Really enjoyed it.”

- Visitor comment (Umbrella Guest Book)

Transitions: Undertones featured new work by emerging arts practitioners and mentees from the 2025 *Transitions* program, a partnership between Umbrella and Townsville City Galleries. Visual artists Alicia Allen, Simsala Grimm, Daniel Meza and N.A. Simpson exhibited at Umbrella alongside an accompanying essay by arts writer Michael Smith. Fittingly subtitled ‘*Undertones*,’ the exhibition connected stories of plurality and ‘shadow’ themes. As Smith noted in another text for the program: “Allen’s work, for instance, grappled with a loss of Cultural connection within her broader practice, while Simpson’s work explored the seemingly beautiful yet highly destructive African Tulip Tree. Meza’s manipulation of shadows in his photographic work was more visually layered, while Grimm’s politically potent explorations within ‘horror’ revealed poignantly topical, complicated realities that brimmed beneath the surface.”

EXHIBITION	DAYS OPEN	VISITS
Alexander Boscacci, Bernadette Boscacci, Ellen Clark, Katherine Cornwall and Naomi Smith - <i>Florae II</i>		
Vicki Katthagen - <i>Lightborne</i>	45	1267
Alicia Allen, Simsala Grimm, Daniel Meza, N.A. Simpson and Michael Smith - <i>Transitions: Undertones</i>		



Image: Gallery visitors viewing Vikki Katthagen's exhibition, *Lightborne*, at Umbrella, 2025. Photograph Rikaela Rusch.

EXHIBITION PUBLIC PROGRAMS



Our Umbrella Floortalks provided a platform for artists to share firsthand insights and stories about their work. 29 artists, curators and contributors gave presentations about their exhibitions throughout 2026.

Participating artists joined exhibition curator Sabrina-Rose Toby and Umbrella Director Kate O'Hara for a panel discussion exploring the development of *Woven Together: Undivided We Rise*. Emerging from the 2024 Woven Together Conference, the exhibition evolved into an immersive experience celebrating First Nations culture, resilience, and community. Artists Kim Ah Sam, Clare Jaque Vasquez, Jaeda Lenoy, Erica Muriata, Rosalind Sailor, and Michona Warria shared insights into their creative processes, personal reflections, and the collaborative spirit that shaped the exhibition. The discussion highlighted weaving as both a vital cultural practice and a powerful medium for healing, self-care, and storytelling.

Another program highlight was the Walk & Talk led by Bernadette Boscacci, presented in conjunction with *Florae II*. The event was held offsite at the Mundy Creek Landcare Site, bringing together artists from the Florae Collective, the Mundy Creek Natureway Regeneration Project, and volunteers from Coastal Dry Tropics Landcare. Participants took part in a guided tour of the site followed by an outdoor slideshow at sunset. The images presented highlighted the site's regeneration progress and history, bringing into focus the work and stories of local volunteers and the natural values of the area.

“This was a really wonderful workshop! It was wonderful to be creating amongst the beautiful woven pieces in the gallery. Aunty Ros and Michona were both very patient teachers, and I learnt a lot!”

- Participant comment about the *Coil Weaving Workshop* with Aunty Rosalind Sailor and Michona Warria. (Umbrella Programs and Workshops Survey)

“[I liked] creating a piece of work using a technique that was unknown to me until now.”

- Participant comment (Umbrella Programs and Workshops Survey)

Images (L-R): 1. Michona Warria assists participants during her coil weaving workshop with Aunty Rosalind Sailor as part of the *Woven Together: Undivided We Rise* exhibition. Photograph: Erin Ricardo. 2. Audience member speaking during In Conversation | Sylvia Ditchburn with Daniel Qualischefski. Photograph: Amanda Galea. 3. Participants engaging with Michael Pope's Drawing Fundamentals Workshop. Photograph: Erin Ricardo. 4. Visitors enjoying activities as part of *Asia Pacific Triennial Kids on Tour*. Photograph: Rikaela Rusch. 5. Esther Forest speaking during their Floortalk. Photograph: Amanda Galea.

PROGRAM	DAYS	ATTENDEES
Umbrella Floortalks Nephi Denham and Michael Pope	1	30
Umbrella Floortalk + The Artist's Journey Elysha Rei	1	30
In Conversation Sylvia Ditchburn with Daniel Qualischefski	1	43
POSTWORLD Opening Event Manning Regional Art Gallery	1	37
POSTWORLD Programs Manning Regional Art Gallery	1	284
POSTWORLD Opening Event Hawkesbury Regional Gallery	1	45
POSTWORLD Curator's Talk Hawkesbury Regional Gallery	1	5
Umbrella Floortalk Shivanjani Lal	1	15
Woven Together: Undivided We Rise Panel Discussion Artists and Curator	1	15
Umbrella Floortalk Carlos Bautista	1	35
Umbrella Floortalk In Conversation Jan Hynes + In Conversation with Daniel Qualischefski	1	30
In Conversation Anneke Silver and Barbara Pierce	1	8
Panel Discussion Transitions 2025	1	20
Umbrella Floortalk Vicki Katthagen	1	20
Live and Local: Sounds on Flinders Melaleuca Strings	1	30
Umbrella Floortalk Florae Collective	1	50
Walk & Talk Mundy Creek Landcare Site Florae Collective	1	52
POSTWORLD programs Signal Point Gallery	1	15
TOTALS	18	764

“Elysha was knowledgeable, gracious, thoughtful, warm and engaging in sharing her art.”

- Participant comment (Umbrella Programs and Workshops Survey)



Image: Elysha Rei demonstrating paper cutting techniques in her Contemporary Paper Cutting Workshop. Photograph: Erin Ricardo.

EDUCATION & ENGAGEMENT PROGRAMS

For younger audiences, Umbrella presented the Queensland Art Gallery | Gallery of Modern (QAGOMA) program *Asia Pacific Triennial Kids on Tour*. The activities were developed in collaboration with artists Dana Awartani (Saudi Arabia/Palestine), Etson Caminha (Timor Leste), Harold ‘Egn’ Eswar (Malaysia), Brett Graham (Aotearoa New Zealand), Okui Lala (Malaysia), Yim Maline (Cambodia) and Rithika Merchant (India). Inspired by these artist’s work, participants were invited to create geometric patterns, experiment with their own sound compositions, draw their own scenes and add to existing digital and drawn landscapes.

Visitors of all ages were invited to take part in the free, self-guided, Avatar Collage Activity designed by exhibiting artist Esther Forest. Presented in the gallery alongside their exhibition *littlebunny1111*, Esther invited participants to draw, tear, cut and stick to create an analogue version of a digital space.

For emerging and more established artists, Umbrella continued to deliver our Creative Industries program with a focus on professional development for artists. In 2025, we held two sessions: Writing Artist Texts & Applying for Exhibitions, and Digital Marketing & Content Creation for Artists. These sessions assisted artists to gain skills and knowledge to present and elevate themselves, their practice and their art professionally. Umbrella also hosted Elysha Rei’s ‘The Artist’s Journey’ Creative Industries Session alongside her floortalk.

“It was relevant to my arts career and future goals for my business.”

- Participant comment (Umbrella Programs and Workshops Survey)

“The session was well planned and timed. The teaching was sequential and made the task achievable for all.”

- Participant comment (Umbrella Programs and Workshops Survey)

Images (L-R): 1. Students from Southern Cross Catholic College viewing *Proof: 2025 Umbrella Members' Exhibition* during an education visit. Photograph: Amanda Galea. 2. Students from Southern Cross Catholic College interact with *CommUnity Basket*, part of *Woven Together: Undivided We Rise*. Photograph: Amanda Galea. 3. Kirwan State High School students view Sylvia Ditchburn’s exhibition, *In Plain Sight* during an eduction visit. Photograph: Rikaela Rusch. 4. Students from Southern Cross Catholic College partcipate in Avatar Collage Activity as part of Esther Forest’s exhibition, *littlebunny1111* during an education visit. Photograph: Amanda Galea. 5. A Kirwan State High School Student participating in the Young Indigenous Printmakers program. Photograph: Rikaela Rusch.



PROGRAM	DAYS	PARTICIPANTS
<i>Asia Pacific Triennial Kids on Tour</i> Queensland Art Gallery Gallery of Modern Art (QAGOMA)	39	91
Avatar Collage Activity Esther Forest	31	102
Creative Industries Digital Marketing & Content Creation for Artists	1	9
Creative Industries Writing Artist Texts & Applying for Exhibitions	1	9
RADF Information Session	1	12
Education Visit St Patrick’s College	1	16
Education Visit Kirwan State High School	1	7
Education Visit Southern Cross Catholic College	1	11
Education Visit Kirwan State High School	1	15
Education Visit Burdekin Catholic High School	1	11
Education Visit Townsville Grammar School	1	13
Education Visit Southern Cross Catholic College	1	31
Education Visit Doomadgee State School	1	10
TOTALS	81	337

“Lovely studio, beautiful pieces of art on display and for sale. Easy to find and everyone was very welcoming”

- Participant comment (Umbrella Programs and Workshops Survey)

EXTERNAL & TOURING EXHIBITIONS

Umbrella’s touring exhibition *POSTWORLD* has been touring nationally since 2024, continuing through to 2027. It has been an honour sharing the playful, sublime, poetic and cautionary works with diverse audiences. We are also pleased to be sharing North Queensland artists (Neil Binnie, Gail Mabo, Ron McBurnie, Jenny Mulcahy, David Rowe and Rhonda Stevens) in conversation with other significant Australian artists (Alison Bennett, K.Verell (Blue Screen of Death), Catherine Parker, Jason Sims, Stephen Spurrier), broadening the impact and reach of Umbrella and the artists we work with. Throughout 2025, the exhibition toured to engaged audiences at Manning Regional Gallery (NSW), Signal Point Gallery (SA) and Hawksbury Regional Gallery (NSW).

POSTWORLD is a touring initiative co-curated by Kate O’Hara and Daniel Qualischefski, developed by Umbrella, commissioned by NAFA and toured by Museums & Galleries Queensland (M&G QLD). This project has been assisted by the Australian Government’s Visions of Australia program and by the Queensland Government through Arts Queensland. Umbrella is also supported by the Tim Fairfax Family Foundation and receives funding from Creative Australia through the Australian Cultural Fund. Umbrella and M&G QLD are supported by the Queensland Government through Arts Queensland.

“Very immersive...I could see it many times.”

- *POSTWORLD* digital survey responses

EXHIBITION	DAYS	VISITS
Amanda Sadler Asads Grand Hotel	195	24,304
<i>POSTWORLD</i> Manning Regional Art Gallery	58	1,746
<i>POSTWORLD</i> Signal Point Gallery	71	2,943
<i>POSTWORLD</i> Hawkesbury Regional Gallery	25	402
Cairns Indigenous Art Fair	4	14,909
<i>Young Indigenous Printmakers</i> Perc Tucker Regional Gallery	136	663
Barbara Cheshire Grand Hotel	169	20,956
TOTALS	657	65,914

"I felt more motivated to be more quietly present. We miss so much with all our rushing about."

- *POSTWORLD* digital survey responses

Images: Left: Visitors viewing work on display in Umbrella's exhibition booth at CIAF 2025. Photograph: Daniel Qualischefski
Below: Roomview of *POSTWORLD* installation at Manning Regional Art Gallery 2024. Photograph: Daniel Qualischefski.





Image: Sabrina-Rose Toby speaking about her work at Umbrella's booth at the Cairns Indigenous Art Fair (CIAF). Photograph: Studio Sol by Alicia Jade.

THE STUDIO

Residencies, public workshops and programs for young people activated The Studio during 2025. There were 8,653 total engagements spanning 35 dynamic workshops led by local and visiting artists, 427 studio access sessions and 7,865 visitors to The Studio Showcase displays.

In May, Umbrella supported Gail Mabo to create new printmaking work during a week-long residency. Gail participated in an intensive workshop with Dian Darmansjah, an artist, master printmaker and the Printmaking Coordinator at NorthSite Contemporary Arts in Gimuy / Cairns. Over the course of five days, Gail was introduced to carborundum collagraph and drypoint etching techniques and worked with the support of Dian to expand her practice into new territory. Gail used her father Eddie Koiki Mabo’s hand-drawn maps showing boundary markers on Mer / Murray Island as reference imagery for the project. The resultant body of work *Wer Wer (Boundaries)* was shown at the Cairns Indigenous Art Fair and exhibited at Umbrella.

In conjunction with her exhibition *Mere Porvaj [I am Remembering]*, Fijian-Australian artist Shivanjani Lal returned to The Studio during September. With the assistance of local printmaker Margaret Robertson, Shivanjani engaged in further exploration of eucalyptus transfer techniques and began developing a new body of work.

Exhibiting artists presented seven public workshops this year, sharing a variety of concepts and skills relating to their practice. Participants were engaged in drawing, contemporary paper cutting, weaving, botanical eco printing and painting. Eschelle Walters continued as our silversmithing workshop facilitator, presenting two silver band ring workshops and a silver bangle workshop.

Umbrella ran an extended printmaking program for Mission Australia, engaging young people from Townsville Youth Foyer in The Studio. The Youth Printmaking Program was delivered by local artist Ann Bartholomeusz over ten fortnightly sessions. Participants were supported to develop their creative practice using linocut, screenprinting and drypoint etching techniques. The program provided an opportunity for young people to explore their artistic interests and connect with the local arts community.

Two school groups visited Umbrella to participate in weaving workshops during 2025. Senior students from Mackay Northern Beaches State High School and students from Doomadgee State School learnt coiling techniques with Michona Warria and Aunty Rosalind Sailor.

Four schools participated in Young Indigenous Printmakers throughout the year. Townsville Grammar School and Southern Cross Catholic College commenced as new participants, while Northern Beaches State High School and Kirwan State High School were returning groups. Margaret Robertson and Ricky Emmerton continued as program facilitators in 2025. *Young Indigenous Printmakers is a collaborative outreach project run in partnership between Umbrella Studio Contemporary Arts and Townsville City Galleries.*

“...I was so pleased with the end result, my silver ring, and all the participants were so lovely the whole experience was joyful.”

- Participant comment about the Silver Band Ring Workshop with Eschelle Walters. (Umbrella Programs and Workshops Survey)

THE STUDIO - HIGHLIGHTS	STUDIO USE
Umbrella Studio Access Group and other artists’ usage	427
Program attendances and participations	361
The Studio Showcase display attendances	7,865
TOTALS	8,653

Images: 1. Participants in The Studio for Ann Bartholomeusz’ Trace Monotype Workshop. 2. Gail Mabo exploring new printmaking techniques during her residency. 3. Participant silversmithing during a Silver Band Ring Workshop with Eschelle Walters. 4. Students and teaching staff of Northern Beaches High School in The Studio with Ricky Emmerton and Margaret Robertson for the Young Indigenous Printmakers program. Photographs: Erin Ricardo.





Image: Young Indigenous Printmakers student from Townsville Grammar School in The Studio with their prints. Photograph: Erin Ricardo.

THE STUDIO SHOWCASE DISPLAYS	DAYS	VISITS
Lynn Scott-Cumming	39	820
Margaret Robertson	44	960
The Studio members	30	1,010
Karen Landt-Isley	44	1,524
Ann Bartholomeusz	45	1,152
Wing Hong Leung and Lloyd Jones	44	1,163
<i>Under the Sun</i> Kerrie Everett-Horrocks	45	1,236
TOTALS	291	7,865



THE STUDIO PROGRAMS	DAYS	PARTICIPANTS
Gail Mabo Printmaking Residency Dian Darmansjah	5	1
Shivanjani Lal Studio Session Margaret Robertson	2	1
Drawing Fundamentals Workshop #1 Michael Pope	1	10
Drawing Fundamentals Workshop #2 Michael Pope	1	9
Trace Monotype Workshop Ann Bartholomeusz	1	7
Silver Band Ring Workshop #1 Eschelle Walters	1	6
Contemporary Paper Cutting Workshop Elysha Rei	1	12
Silver Band Ring Workshop #2 Eschelle Walters	1	5
Coil Weaving Workshop #1 Aunty Rosalind Sailor & Michona Warria	1	14
Screenprinting Workshop Ann Bartholomeusz	1	8
Coil Weaving Workshop #2 Aunty Rosalind Sailor & Michona Warria	1	14
Silver Bangle Workshop Eschelle Walters	1	6
Umbrella Volunteers Cyanotype Workshop Erin Ricardo	1	12
Botanical Eco Printing Workshop Naomi Smith	1	10
Intricate Habitats Painting Workshop Katherine Cornwall	1	8
Youth Printmaking Program Mission Australia Ann Bartholomeusz	10	31
Coil Weaving Workshop Mackay Northern Beaches State High School Michona Warria	1	7
Coil Weaving Workshop Doomadgee State School Aunty Rosalind Sailor & Michona Warria	1	10
Young Indigenous Printmakers Townsville Grammar School	2	19
Young Indigenous Printmakers Southern Cross Catholic College	2	14
Young Indigenous Printmakers Northern Beaches State High School	2	24
Young Indigenous Printmakers Kirwan State High School	2	14
Young Indigenous Printmakers Kirwan State High School	2	32
TOTALS	42	274

"The positive, encouraging and collaborative nature of Umbrella's staff and the variety and extent of its programs have built a sense of belonging and community where I feel I can deepen my artistic expression and be supported and valued for creating art."

- End-of-Year Survey feedback

“I hope that I'll be able to come back to Townsville and to Umbrella Studio (from Melbourne) in the future for another holiday/workshop.”

- Participant comment (Umbrella Programs and Workshops Survey)

Image: Margaret Robertson, *Changes I*, 2024, Relief print with lino using found objects, on display in The Studio Showcase. Photograph: Amanda Galea.

TRANSITIONS

Umbrella delivered the fifth iteration of the *Transitions* program in partnership with Townsville City Galleries throughout the first half of 2025. The program again supported five emerging arts practitioners (based in Gurambilbarra / Townsville) as mentees, who were mentored one-on-one by more established practitioners. For the first time, the program included a visual arts writing mentorship alongside the artists, expanding the ways in which the program addresses localised gaps in professional development and education for emerging North Queensland arts practitioners. Beyond supporting the writing mentee, this update also benefited the artists throughout the group sessions with more discussions and development concerning artist interviews, reading and writing styles and contexts, and diverse arts journals and texts. We are thankful to Dr Louise Mayhew for her support in developing this extension of the program, and for being the inaugural writing mentor.

The 2025 mentorship pairs were:

- Artist mentee Alicia Allen with mentor Dylan Mooney
- Artist mentee Simsala Grimm with mentor Lisa Ashcroft
- Artist mentee Daniel Meza with mentor Luke McLeod
- Artist mentee Natalie Simpson with mentor Ann Bartholomeusz
- Writing mentee Michael Smith with mentor Dr Louise Mayhew

The mentees extended their practices and portfolios, and developed professional skills for feedback sessions with their peers, Umbrella and Townsville City Galleries’ staff and guest mentors. Deputy Director Daniel Qualischefski led the mentees in discussions, along with colleagues (including Erin Ricardo, Margaret Robertson, Amanda Galea, Rikaela Rusch and Sabrina-Rose Toby) and staff from Townsville City Galleries (including Rachel Cunningham, Jonathan Brown, Ashleigh Peters and Tanya Tanner). The group were joined by guests Natalie Ward, Michael Pope, Anne Lord, Alison McDonald, Sue Tilley, Rhonda Stevens, Ann Vardanega and Bradley Vincent alongside some of the individual mentors. The guests presented on their arts practices and careers, and / or the local art galleries they coordinate, including The Drill Hall Studio, Gallery48 and Murky Waters Studio.

Following their formal mentorship period, the artist mentees also exhibited in the group exhibition *Transitions: Undertones* at Umbrella. Writing mentee Michael Smith developed an accompanying essay which examined the connections between the artists’ works. *Transitions* alumnus (2024 mentee) Vicki Katthagen presented a solo exhibition in the same exhibition round, defining a pathway beyond the program as an example to the latest mentees. Many of the program’s alumni also exhibited in *Proof: 2025 Umbrella Members’ Exhibition*, with 2024 mentee Lisa Gianni taking out the \$1,000 Art Prize, and 2024 mentee Hannah Aiello receiving a \$250 Runner-Up Art Prize. This follows 2023 mentee Natalie Ward winning the 2023 Umbrella Members’ Exhibition Art Prize, and other significant legacy outcomes. Past mentees have been finalists and Highly Commended in the Queensland Regional Art Awards, undertaken Australian and international arts residencies, presented their first solo exhibitions and participated in group exhibitions at Umbrella, local galleries, and artist-run initiatives, and pursued further study at TAFE. Writing mentee Michael Smith was also successful in late 2025 with a RADF grant application to develop *Crooked*, a collaborative, regionally-centred queer arts publication.



Image: Mentor Dylan Mooney in The Studio with artist mentee Alicia Allen. Photograph: Daniel Qualischefski.



“I gained more confidence in my arts practice and exposure to alternative ways to reconnect with my Culture through modern interpretations of traditional practices... The most beneficial parts of participating were connecting with other artists... receiving constructive feedback and support on my progress... as well as encouragement and guidance [to learn] more about my Cultural heritage.”

- Alicia Allen's 2025 Transitions Mentees Survey response

TRANSITIONS PROGRAMS	DAYS	PARTICIPANTS
Transitions Introductory Intensives	1	13
Transitions Group Critique Session #1	1	8
Transitions Group Critique Session #2	1	12
Transitions Group Critique Session #3	1	8
Transitions Panel Discussion at Perc Tucker Regional Gallery	1	11
TOTALS	5	52

Image: Alicia Allen, Simsala Grimm, Rachel Cunningham (Townsville City Galleries), Daniel Qualischefski, Michael Smith, Natalie Simpson and Daniel Meza at Murky Waters Studio. Photograph: Sabrina-Rose Toby.

MARKETING

Umbrella’s marketing activity continued to build strong local and national awareness with consistent coverage across the year through regional outlets, Townsville Bulletin and ABC North Queensland. Notable highlights include national editorial features in Art Guide Australia, ArtsHub and a major national story with SBS for artist Elysha Rei, coinciding with her exhibition of exquisite hand cut paper works, *Shirozatō to Shinju (White Sugar and Pearls)* which continued her work from PUNQ 2024, researching and reimagining Japanese-Australian histories. These features significantly expanded Umbrella’s reach beyond North Queensland, a reflection of the growing resonance of Umbrella’s program among local and national audiences.

Also reflected in media coverage is the role Umbrella plays within Gurambilbarra / Townsville. Local outlet, Townsville Bulletin highlighted Umbrella’s legacy of CBD activation and bringing diverse audiences together in their story "Art Unites The City" coinciding with the launch of *Proof: 2025 Umbrella Members Exhibition*. This is an example of Umbrella’s commitment to its strategic intention to engage audiences and communities by enriching a thriving culture, using art to create connection, inspiration, inclusion and expansion of our community.

Major campaigns aligned with Umbrella’s partnership with the North Australia Festival of Arts (NAFA), strengthening Umbrella’s visibility within the city’s broader calendar. Partnerships with UpTown and Chamber of Commerce activations continue to offer valuable opportunities to strengthen corporate engagement and build support for regional artists.

Umbrella continued its paid advertising within industry publications Art Guide and Art Collector to maintain Umbrella’s national presence. Umbrella reached local audiences through targeted paid advertising with Meta for its programs alongside print placements with Townsville Bulletin through their charities program. Digital remains the strongest driver of audience engagement, with social media, eNews and national partnerships expanding Umbrella’s reach. Audiences continue to engage with behind-the-scenes content and artist storytelling. This was used effectively in Umbrella’s end of financial year campaign to call for donations, and to tell the unique stories of participants of the Young Indigenous Printmakers program - a collaborative outreach program run in partnership between Umbrella and Townsville City Galleries.

Looking to the future, Umbrella is planning towards a creative refresh to further align with its organisational objectives with the aim to launch in Umbrella’s fortieth anniversary year.

ONLINE MARKETING

5,141	Facebook followers (an increase from 4,933 in 2024)
3,447	Instagram followers (an increase from 3,040 in 2024)
2,524	eNews recipients
87,036	Umbrella website page views (decrease from 101,304 in 2024) down from a PUNQ year

FEATURED MEDIA



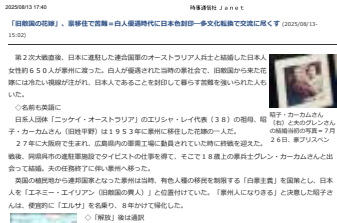
Woven Together: Undivided We Rise editorial published in Koori Mail

KOORI MAIL



Shivanjani Lal interviewed by Lucy Cooper on ABC Pacific Beat

ABC PACIFIC BEAT



Editorial of Elysha Rei's story published in Jiji Press

Jiji PRESS

STATISTICS & KEY PERFORMANCE OUTCOMES

ATTENDANCE

99,879	Overall program attendance (onsite/external), including reach
97,726	Total exhibition visits
65,914	External exhibitions attendance
30,918	Onsite exhibitions attendance

QUALITY

84%	Umbrella annual survey participants rated our programs as good or excellent
74.2%	Umbrella annual survey participants rated the presentation of our exhibitions as good or excellent

IMPACT

\$134,073	Payments to artists total
37	Exhibitions (on site and external) which include First Nations artists
87%	Visitors agreed that Umbrella is important to the Townsville CBD

VIABILITY

\$227,368	Earned income
1.8	Current reserve ratio
\$370,818	Non-government income
26	Volunteers
1,122	Volunteer hours

"Umbrella's curatorial integrity and care for artists is a key motivation for my support. The organisation prioritises process, professional growth and meaningful engagement, contributing to a strong and sustainable arts ecology."

- End-of-Year Survey feedback

Image: Walk & Talk activity at Mundy Creek Landcare site coinciding with *Flora II*. Photograph: Amanda Galea.



UMBRELLA PARTNERSHIPS

GOVERNMENT ORGANISATIONAL FUNDERS

Arts Queensland

Umbrella is assisted by the Visual Arts, Craft and Design Strategy, an initiative of the Australian, State and Territory Governments.

Townsville City Council



PHILANTHROPIC PARTNER

Umbrella is supported by the Tim Fairfax Family Foundation and receives funding from Creative Australia through the Australian Cultural Fund.



PROJECT FUNDERS / PARTNERS

BONDAY MUGGIE - NEPHI DENHAM
Girringun Aboriginal Art Centre

POSTWORLD
North Australian Festival of Arts
Museums & Galleries Queensland
The Australian Government’s Visions of Australia program
The Queensland Government through Arts Queensland

WOVEN TOGETHER: UNDIVIDED WE RISE - KIM AH SAM,
CLARE JAQUE VASQUEZ, JAEDA LENOY, ERICA MURIATA,
AUNTY ROSALIND SAILOR AND MICHONA WARRIA & *MERE*
PORVAJ [I AM REMEMBERING] - SHIVANJANI LAL
North Australian Festival of the Arts (NAFA)

TRANSITIONS & YOUNG INDIGENOUS PRINTMAKERS
Townsville City Galleries (Townsville City Council)

SPONSORS

Townsville Bulletin
Grand Hotel
Oasis Framing
Bamford Community Care
Oracle Studio
Calxa Australia
Mitsubishi Electric through their North Queensland partner Capricorn Air

DONORS

Creative Commissioner | \$5,000+
Brian Tucker
Tim Fairfax AC

Excellence Ambassador | \$2,500+
Bamford Community Care
Mitsubishi Electric and Capricorn Air Conditioning
Lin Schwarzkopf

Innovation Driver | \$1,000+
Bamford Community Care
Dinie Gaemers
Lin Schwarzkopf
Rolf Petherbridge and Phil Stevenson
Professor Stephen Naylor and Marg Naylor

Community Champion | \$500+
Jacinta Wight
Janine and Cam Ward
Sophia Raynor
Anonymous x 2

Aus Art Day Local Matched Funders
Bamford Community Care
Mitsubishi Electric and Capricorn Air Conditioning

Gallery Friend | Up to \$499
A & I Ricardo, Aaron Ashley, Alan Marlowe, Alison Crombie, Alison McDonald, Althea Harding, Amanda Galea, Amanda Sadler, Amber Haines, Andre Reynaud, Ann Doherty, Ann Roebuck, Ann Vardanega, Anne Cole, Anne Toovey, Barbara Cheshire, Bill Tweddell, Brian Tucker, Christina Papadimitriou, Craig Surgey, Daniel Clark, Daniel Qualischefski, Elaine Harrison, Eloise Grace, Giovanni Furnari, Helena Rador-Gibson, Ineke Dane, Jake Turner, Jan Hynes, Jasmin Guenther, Jeananne Hawthorn, Jordan Galliot, Justin Bishop, Karen Hauser, Kate O'Hara, Krissy Wilhelmsen, Lurna Love, Lynette Marlowe, Lynn Scott-Cumming, Malcolm Tattersall, Margaret Wallen, Michael Pope, Natalie Ward, Nicholas Duff, Pema Bastin, Renae Tobin, Rhonda Payne, Rhonda Stevens, Rick Vinton, Rikaela Rusch, Rosita Henry, Rukmani Hart, Sabrina Toby, Sam Rundle, Sarah Mathiesen, Simon Biggs, Simon Cheers, Sue Bright, Susan Swaddling, Suzanne Albanus, Sylvia Ditchburn, Theodore Kennett-Raj, Therese Ziems, Tony Albert, Wesley Enoch, William Journee, Wing Hong Leung, Anonymous x 1

Aus Art Day Donors
A & I Ricardo, Aaron Ashley, Alan and Sheree Carpenter, Alison Crombie, Alison McDonald, Althea Harding, Amanda Galea, Amber Haines, Andre Reynaud, Ann Doherty, Ann Roebuck, Ann Vardanega, Anne Cole, Anne Toovey, Barbara Pierce, Christina Papadimitriou, Clare Jaque Vasquez, Craig Surgey, Daniel Clark, Daniel Qualischefski, Eloise Grace, Giovanni Furnari, Ineke Dane, Jac Knight, Jacinta Wight, Jake Turner, Jan Hynes, Jasmin Guenther, Jordan Galliot, Justin Bishop, Karen Hauser, Kate O'Hara, Krissy Wilhelmsen, Lynn Scott-Cumming, Malcolm Tattersall, Margaret Wallen, Michael Pope, Rhonda Payne, Rikaela Rusch, Rosita Henry, Rukmani Hart, Simon Biggs, Sophia Raynor, Professor Stephen and Marg Naylor, Sue Bright, Susan Swaddling, Suzanne Albanus, Sylvia Ditchburn, Therese Ziems, Tony Albert, Wesley Enoch, William Journee, Wing Hong Leung, Anonymous x 3

OUR PEOPLE

MANAGEMENT COMMITTEE

CHAIRPERSON	Professor Stephen Naylor
VICE CHAIRPERSON	Ineke Dane
SECRETARY	Althea Harding
TREASURER	Brian Tucker CPA
MEMBER	Alan Carpenter

STAFF

DIRECTOR	Kate O’Hara
DEPUTY DIRECTOR	Daniel Qualischefski
BUSINESS MANAGER	Amanda Galea
ARTS PROGRAM MANAGER	Erin Ricardo
MARKETING & COMMUNICATIONS MANAGER	Rikaela Rusch
ARTS OFFICER	Sabrina-Rose Toby
PUBLIC PROGRAMS & RETAIL ASSISTANT	Margaret Robertson
CASUAL STAFF	Amanda Sadler

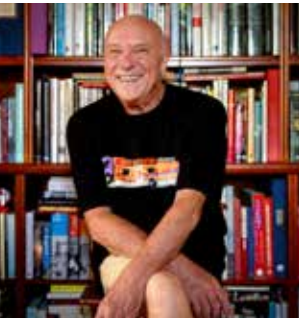
VOLUNTEERS

STUDIO FACILITATORS	Margaret Robertson, Lynn Scott-Cumming
DARKROOM FACILITATOR	Wing Hong Leung

VOLUNTEERS Umbrella was helped by 26 volunteers throughout 2025. We valued their assistance with greeting / reception, exhibition installations and demounts, opening events and other tasks. We truly appreciate their help.	Alison Macdiarmid, Althea Harding, Carissa Cummins, Elspeth Crosby, Gemma Totorica, Hayden Purton, Jan Hynes, Josephine Barrett, Karyn Payne, Kayla Pobuda, Lucy Douglas, Lynn Scott-Cumming, Margaret Robertson, Micaela Belen, Michael Klekar, Olena Karanushenko. Sharon Rogers, Sharron Condren, Suzanne Albanus, Sven Westkamp, Sylvia Calderon, Tina Jankovic, Trazjhan Brackenridge, Valentina Varela, Vicki Katthagen and Wing Hong Leung.
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TREASURER’S REPORT

UMBRELLA STUDIO ASSOCIATION INC.
PROFIT AND LOSS STATEMENT
January 2025 to December 2025



For the year ended 31 December 2025

The financial statements recorded a surplus of \$24,120 for the year, a significant improvement on the \$1,539 surplus of the previous year. The surplus increased our balance sheet net asset position to \$289,233 from the 2024 balance of \$265,165.

The total income of \$912,027 (down from \$1,498,083 in 2024) may be summarised as follows:

Commonwealth and State Government funding for operational and project costs \$476,009 (2024, \$748,092) – the decrease was because of earlier year project [RAF’s Renew and Visions Touring] ending in 2024, or reduced in 2025.

Earned income from art and shop sales, workshop fees and consultancies were \$202,056 in 2025, compared with \$257,904 in 2024. Income declined across all categories. The largest reduction was in art and shop sales, down \$27,002. Workshop income fell by \$11,854

as organisational resources were redirected to artist development activities. Consultancy and fee income, decreased by \$17,001, and venue hire fees declined by \$7,564.

Income from donations and sponsorship \$143,450 (2024, \$320,826) – reduced PUNQ funding and non-cash in kind support relating to PUNQ and rent.

Other income \$5,200 (2024, \$10,042) – reduced interest due to lower cash balances held, being, in 2024, unexpended grant funds.

Less, total expenses of \$887,906 (down from \$1,496,544 in 2024) summarised as follows:

Salaries, wages, artist fees and on-costs \$601,513 (2024, \$883,676) – the reduction is due to reduced project activity, which is also reflected in the reduced grant income expended.

Direct program and production costs \$107,977 (2024, \$285,865) – again, a reduction due to the reduced program activity.

Marketing and development \$53,983 (2024, \$157,231) – in 2024 there were higher levels of expenditure on printing of and advertising for PUNQ Festival and on non-cash in kind PUNQ workshop costs.

The Balance Sheet net asset position may be summarised as follows:

ASSETS

- Cash and other current assets \$643,024 (2024, \$386,535) – the higher cash balances covering a higher level of unexpended grants
- Non-current assets \$9,590 (2024, \$14,396)

TOTAL ASSETS \$652,615 (2024, \$400,931)

Less, LIABILITIES

- Unexpended grants and other income in advance \$267,470 (2024, \$65,741)
- Taxation and other creditors \$47,654 (2024, \$18,019)
- Employee entitlements \$48,258 (2024, \$52,006)

TOTAL LIABILITIES \$363,381 (2024, \$135,767)

NET ASSETS \$289,233 (2024, \$265,165)

While the nature of the two years was quite different, as is usual with on and off years for various projects, Umbrella ended the year in a sound financial position. Our reserves/annual budget ratio increased from 17% to 31% well ahead of the benchmark 20%. Nevertheless, we still face challenges with uncertain government and other funding, economic issues confronting art collectors and artists, and the inevitability of continuing increases in the costs associated with running a business. My sincere thanks to Kate and Amanda for their diligence in stewarding our finances; to Daniel and the team for keeping our art at the forefront; to Arts Queensland, Creative Australia and Townsville City Council for their ongoing support; and our most heartfelt thanks to Tim and Gina Fairfax, the Tim Fairfax Family Foundation, and all who steer and sail that remarkable and much-loved vessel.

Brian Tucker
Treasurer

	2025 \$	2024 \$
Income		
Grants - Federal and State	476,008.92	748,091.76
Arts Queensland - Recurrent	255,000.00	255,000.00
Creative Australia - VACS	100,000.00	0.00
Arts Queensland - Projects	4,248.11	26,031.47
Arts Queensland - Strategic Partnership Funding and Ind Placement	116,760.81	204,539.00
Commonwealth Other	0.00	262,115.04
Government Stimulus	0.00	406.25
Grants - Local Govt	60,000.00	125,000.00
Townsville City Council - Project / RADF	10,000.00	0.00
Townsville City Council - Operational	50,000.00	125,000.00
Earned Income	227,368.12	294,123.58
Fees and Services		
Art Sales	76,685.88	100,685.01
Membership Registrations	7,790.53	6,135.89
Entry Fees	0.00	4,518.50
Workshop Fees	15,110.99	26,955.51
Consultancy Fees	76,994.95	93,996.80
Exhibition Loan Fees	45.45	0.00
Freight	374.10	1,028.22
Framing Fees	0.00	227.27
Merchandising & Retail		
Bar Sales	2,776.36	3,532.76
Shop Sales	33,264.14	36,267.00
Resources Income		
Equipment Hire Fees	459.08	190.91
Rental Artist Studio	9,617.54	8,772.07
Venue Hire Fees	4,249.10	11,813.64
Private Sector	143,449.86	320,826.11
Gifts and Donations	30,004.57	17,537.44
Fundraising	120.01	3,100.00
Sponsorship - Cash	7,250.00	3,409.09
Philanthropic	73,898.36	209,272.73
Donations - Non Cash	32,176.92	87,506.85
Other Income	5,199.68	10,042.03
Profit on Disposal of Asset	0.00	36.36
Prof Development Support	0.00	1,000.00
Interest received	5,199.68	9,005.67
Total Income	912,026.58	1,498,083.48
Gross Profit	912,026.58	1,498,083.48

UMBRELLA STUDIO ASSOCIATION INC.
PROFIT AND LOSS STATEMENT
January 2025 to December 2025

	2025 \$	2024 \$
Expenses		
Salaries, Wages, Fees	601,513.21	883,675.66
Consultancy Fees	1,985.00	5,866.91
Artist Fees	37,162.73	182,157.98
Artwork & Design Fees	0.00	18,040.00
Modelling Fees	458.18	589.09
Performer's Fees/Entertainment	620.00	3,885.00
Workshop Facilitator Fees	26,200.00	37,603.00
Wages & Salaries	464,582.66	568,556.80
Superannuation	54,424.60	62,956.00
Annual Leave Adjust Expense	-4,637.65	8,373.53
Sick Leave Adjust Expense	-9,515.10	1,228.43
Long Service Leave Adjust Exp	10,403.92	-15,769.26
Workers Compensation	3,206.27	3,371.93
Prof. Development Costs	15,058.96	5,337.19
Seminar/Conference Fees	63.64	1,479.06
Employee Support	1,500.00	0.00
Program Production	107,976.72	284,864.74
Materials - Exhibitions & Proj	11,829.19	34,607.96
Equipment Hire	0.00	2,645.24
Exhibition Hire Fees	0.00	1,513.64
Exhibition Signage	1,976.00	1,985.00
Framing costs	0.00	90.91
Venue Hire Fees	1,980.00	6,201.36
Freight	4,570.85	7,082.36
Travel & Accommodation	10,766.19	86,218.86
Crating	0.00	20,659.71
Materials - Studio & Workshop	3,249.08	5,124.54
Bar Purchases	823.37	1,696.90
Catering	1,830.90	28,342.64
Cost of Fundraising	1,319.00	0.00
Merchandise/Cost of Sales	22,157.92	26,023.68
Cost of art sales	47,474.22	62,671.94
Marketing and Business Development	53,982.87	157,231.46
Printing	10,200.24	36,625.38
Advertising & Promotions	4,600.80	39,276.12
Web Development	5,421.85	9,745.64
Documentation	1,583.06	10,339.32
Donations - Non Cash	32,176.92	61,245.00

UMBRELLA STUDIO ASSOCIATION INC.
PROFIT AND LOSS STATEMENT
January 2025 to December 2025

	2025 \$	2024 \$
Expenses (continued)		
Infrastructure Costs	124,433.93	170,772.51
Rent	68,283.60	91,128.76
Repairs & Maintenance	8,145.25	9,270.11
Electricity/Gas	14,997.72	16,492.95
Telephone/Internet	1,328.46	1,346.08
IT Expenses - Software	2,735.52	2,826.52
IT Expenses - Hardware/Repairs	2,532.30	793.61
Postage	1,719.94	2,651.40
Photocopier	2,737.73	2,932.83
Office Amenities	1,412.81	987.31
Stationery	550.38	994.12
Book Purchases	45.41	52.93
Machinery & Equipment	1,440.73	1,185.67
Security	1,074.54	4,017.39
Insurance - General	4,786.77	4,844.21
Insurance - Volunteers	285.45	285.45
Accounting Fees	972.02	914.73
Audit & Governance Fees	3024.20	2,700.00
Bank Charges & Fees	1,952.78	3,454.04
Legal Fees	0.00	2,147.86
Fees & Permits	481.51	395.06
Industry Mships	785.26	1,616.36
Industry Journals	54.55	132.77
Depreciation Expense	4,755.00	19,417.55
Loss by Theft/Breakage	332.00	184.80
Total Expenses	887,906.73	1,496,544.37
Operating Profit	24,119.85	1,539.11
Other Income	0.00	0.00
Other Expenses	0.00	0.00
Net Profit/(Loss)	24,119.85	1,539.11

UMBRELLA STUDIO ASSOCIATION INC.
DETAILED STATEMENT OF FINANCIAL POSITION
as at 31 December 2025

	2025 \$	2024 \$
Assets		
Current Assets		
Cash On Hand		
Cheque Account	26,878.15	22,497.46
Donations Account	20,517.10	20,517.10
Term Deposit	113,016.00	109,381.10
Debit Cards Account (Was Festival Acc)	2,643.52	5,001.66
Business Online Saver Account	481,674.73	197,109.75
Undeposited Receipts	281.50	655.50
Electronic Clearing Account	-3,085.20	-3,743.10
Total Cash On Hand	641,925.80	351,419.47
Trade Debtors	1,098.99	35,115.67
Total Current Assets	643,024.79	386,535.14
Property Equipment		
Equipment		
Equipment at Cost	98,922.63	104,271.72
Equipment Accum Dep'nc	-91,837.63	-95,119.72
Computer Equipment	40,450.63	40,450.63
Computer Accum Dep'n	-37,945.63	-35,206.63
Total Equipment	9,590.00	14,396.00
Total Property & Equipment	9,590.00	14,396.00
Total Assets	652,614.79	400,931.14
	2025 \$	2024 \$
Liabilities		
Current Liabilities		
Unclaimed Gift Cards	153.00	593.00
Grants in Advance - Strategic P/ship Funding & Ind Placement	38,700.00	5,460.81
Grants in Advance - AQ Project	58,751.89	0.00
Grants in Advance - Creative Australia	50,500.00	50,000.00
Grants in Advance - Local Govt - Operational	50,000.00	0.00
Grants in Advance - Philanthropic	26,101.64	0.00
Artist & Other Funds Held	1,355.00	842.95
Grants in Advance - Other Federal	27,139.61	0.04
Provisions for Projects	14,768.51	8,844.50
Total Current Liabilities	267,469.65	65,741.30

UMBRELLA STUDIO ASSOCIATION INC.
DETAILED STATEMENT OF FINANCIAL POSITION
as at 31 December 2025

	2025 \$	2024 \$
GST Liability	2,721.02	-101.52
GST Collected	-464.51	2,602.08
GST Paid	-421.25	108.43
BAS Rounding A/C	8.48	8.48
Total GST Liability	-877.28	2,718.99
Creditor Accounts Payable	37,440.62	8,947.17
Payroll Liabilities		
Provision for Annual Leave	32,853.74	37,491.39
Provision for Long Service Lve	10,403.92	0.00
Provision for Sick Leave	4,999.92	14,515.02
Total Provisions	48,257.58	52,006.41
PAYG Withholding Tax	-0.36	-0.36
Superannuation Liability	11,091.17	6,353.07
Total Payroll Liabilities	59,348.39	58,359.12
Total Liabilities	363,381.38	135,766.58
Net Assets	289,233.41	265,164.56
Equity		
Member's Equity		
Member's Funds	0.00	4,780.53
Total Member's Equity	0.00	4,780.53
Prior Year Adjustment	-51.00	2,279.88
Retained Earnings	265,164.56	256,565.04
Current Year Earnings	24,119.85	1,539.11
Total Equity	289,233.41	265,164.56

UMBRELLA STUDIO ASSOCIATION INC
NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 December 2025

Summary of Significant Accounting Policies

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-Profits Commission Act 2012 Act. The committee has determined that the association is not a reporting entity as users may obtain the financial information they require upon request. The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets. The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(a) Revenue and Other Income

Grant revenue is recognized in the income statement when it is controlled. When there are conditions attached to grant revenue relating to the use of those grants for specific purposes it is recognized in the Statement of Financial Position as a liability until such conditions are met or services provided. Interest revenue is recognized when received. Sponsorship, donation and other income is recognized when the entity obtains control over the funds, which is generally at the time of receipt.

(b) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments. There are no restrictions on the use of cash.

(c) Receivables

Trade and other receivables are recorded at amounts due less any provision for expected credit losses.

(d) Fixed Assets

Property improvements and plant and equipment are carried at cost less, where applicable, any accumulated depreciation and impairment losses. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. The useful lives of assets are based on past history, physical inspection and industry norms.

(e) Provisions

Provisions are made for benefits payable as a result of past transactions or service, but where the amount and timing of the payment is subject to a degree of uncertainty. Provisions are calculated based on years of service, multiplied by statutory rates of entitlement.

(f) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period, which remain unpaid. The balance is recognized as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(g) Other current liabilities

As noted in note (a), where contracts include performance obligations, and funds are received in advance of those obligations, those funds are accounted for as current liabilities. These liabilities are released to revenue when performance obligations are satisfied, as appropriate under relevant funding agreements.

(h) Goods and Services Tax (GST)

Revenue, expenses and assets are recognized net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognized as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST.

(i) Mortgages, charges and securities

The association has no mortgages, charges or securities that affect any of the association's property at the close of the financial year.

(j) Contingent Liabilities

Contingent liabilities exist where an economic outflow is reasonably possible, but contingent on the outcome of a future event. The association had no contingencies at 31 December 2025.

(k) Commitments

Capital commitments arise where the Association has committed, by way of a contract, to capital works that have not yet been completed. The association had no capital commitments at 31 December 2025.

(l) Income Tax

No provision for income tax has been raised as the Association is endorsed as a Charity and as a result is exempt from income tax.

(m) Subsequent Events

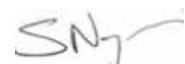
The financial report was authorized for issue by the Management Committee on the date the report was signed. The Management Committee has the power to re-issue the financial report.

Declaration by the Management Committee

The members of the committee of the Association declare that in their opinion:

- (a) there are reasonable grounds to believe that the Association is able to pay all of its debts, as and when they become due and payable; and
(b) the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

This declaration is signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.


STEPHEN NAYLOR, Chairperson
Dated this 9 day of April 2026


BRIAN TUCKER, Treasurer
Dated this 9 day of April 2026

UMBRELLA STUDIO ASSOCIATION INC
AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 60.40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS
COMMISSION ACT 2012

TO THE COMMITTEE OF UMBRELLA STUDIO ASSOCIATION INC

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2025 there has been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not- For-Profits Commission Act 2012* in relation to the review; and
(ii) no contraventions of any applicable code of professional conduct in relation to the review.


Rod Parker (Director)
30/03/2026

Report on the Financial Report

We have reviewed the accompanying financial report, being a special purpose financial report of Umbrella Studio Association Inc, which comprises the Statement of Financial Position as at 31 December 2025 and the Profit and Loss Statement for the year ended on that date, Cash Flow Statement, notes comprising a summary of significant accounting policies and other explanatory information, and the declaration by the Management Committee.

Committee's Responsibility for the Financial Report

The Committee of the Association is responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* and the needs of the members. The Committee's responsibility also includes such internal control that the committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express a conclusion on the financial report based on our review. We conducted our review in accordance with Auditing Standard on Review Engagements ASRE 2415 *Review of a Financial Report: An Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation*, in order to state whether, on the basis of the procedures described, we have become aware of any matter that makes us believe that the financial report does not satisfy the requirements of Division 60 of the ACNC Act including: giving a true and fair view of the association's financial position as at 31 December 2025 and its performance for the year ended on that date; and complying with the Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulations 2022* (ACNC Regulations). ASRE 2415 requires that we comply with the ethical requirements relevant to the review of the financial report. A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards.

Independence

In conducting our review, we have complied with the independence requirement of the ACNC Act. We confirm that the independence declaration required by the ACNC Act, which has been given to the committee of Umbrella Studio Association Inc, would be in the same terms if given to the committee at time of this auditor's report.

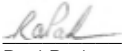
Conclusion

Based on our review, we have not become aware of any matter that makes us to believe that the financial report of Umbrella Studio Association Inc. does not satisfy the requirements of Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2025 and of its financial performance for the year ended on that date; and
(b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis of Accounting

Without modifying our conclusion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose.


Rod Parker (Director)
30/03/2026

ROD PARKER & ASSOCIATES PTY LTD
UNIT 2/35 FLEMING STREET
AITKENVALE QLD 4814

"Umbrella provides essential infrastructure for contemporary art practice in North Queensland. It supports professional development, experimentation and visibility for artists while maintaining strong curatorial standards and community engagement."

- End-of-Year Survey feedback



Image: Visitors engaging with *Proof: 2025 Members Exhibition*. Photograph: Amanda Galea.

