


QUEENSLAND ART GALLERY  
ANNUAL REPORT 2004-05



**REPORT OF THE QUEENSLAND ART GALLERY  
BOARD OF TRUSTEES**

**FOR THE PERIOD 1 JULY 2004 TO 30 JUNE 2005**

In pursuance of the provisions of the *Queensland Art Gallery Act 1987* s 53, the *Financial Administration and Audit Act 1977* s 46J, and the *Financial Management Standard 1997* Part 6, the Queensland Art Gallery Board of Trustees forwards to the Minister for Education and the Arts its Annual Report for the year ended 30 June 2005.



**Wayne Goss**  
Chair of Trustees

**PURPOSE OF REPORT**

This Annual Report documents the Gallery's activities, initiatives and achievements during 2004–05, and shows how the Gallery met its objectives for the year and addressed government policy priorities. This comprehensive review demonstrates the diversity and significance of the Gallery's activities, and the role the Gallery plays within the wider community. It also indicates direction for the coming year.

The Gallery welcomes comments on the report and suggestions for improvement.

We encourage you to complete and return the feedback form in the back of this report.

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cover:  
Wei Dong  
China b.1968  
*Snapshot* 1999  
Ink and pigment on paper  
32.5 x 131.5cm (sight)  
Purchased 2004, Queensland Art Gallery Foundation Grant

## GALLERY PROFILE

### VISION

Increased quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts and furtherance of Queensland's reputation as a culturally dynamic state.

### MISSION

To be the focus for the visual arts in Queensland and a dynamic and accessible art museum of international standing.

### GALLERY PROFILE

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Comprising contemporary and historical art works, the Gallery's Collection is supported by a varied public program which features diverse exhibitions and provides a comprehensive educational program with a focus on children and youth. The success of the Gallery's children's exhibitions and programs has placed the Gallery at the forefront of children's programming in galleries and museums worldwide. Travelling exhibitions are provided to regional and remote Queensland via the Gallery's regional services program, increasing access to the art collection for all Queenslanders.

One of the Gallery's most significant achievements of the past decade, the Asia–Pacific Triennial of Contemporary Art (APT) series of exhibitions is the Gallery's flagship international contemporary art event. More than 500 000 people have visited the APT exhibitions since 1993, peaking with 220 000 visitors to APT 2002. The Asia–Pacific Triennial is the only major series of exhibitions in the world to focus exclusively on the contemporary art of this region, including Australia, and the Gallery is one of the few public institutions in the world to collect both contemporary Asian and Pacific art. The Australian Centre of Asia–Pacific Art undertakes research supporting the Asian and Pacific collections, while the Centre also drives the professional development and publishing activities of the Gallery's Asia–Pacific focus.

Committed to strengthening relationships with Queensland's Indigenous communities, the Gallery profiles the artistic practice and cultural life of Indigenous Australia through exhibitions, initiatives and programs, while the Gallery's Collection comprehensively represents the vibrant cultural practices of Queensland's Indigenous artists.

The Queensland Art Gallery Foundation plays a vital role in the Gallery's activities in its attraction of private and corporate sponsorship, while support from the Queensland Government underpins the Gallery's exhibitions, public programs and acquisitions.

The Gallery's second site, the Queensland Gallery of Modern Art, is due for completion in late 2006 as part of the Queensland Government's Millennium Arts Project. An important new cultural landmark, the Gallery of Modern Art will enable the Queensland Art Gallery to strengthen and diversify its services, and respond to the continuing challenges of presenting and interpreting Queensland's artistic life. The Queensland Gallery of Modern Art will be the largest art museum in Australia solely dedicated to modern and contemporary art, while the two-site Queensland Art Gallery will become the second-largest public art museum in Australia.

## HIGHLIGHTS AND ACHIEVEMENTS

From left to right:  
Installation view of 'The Art of Fiona Hall',  
organised by the Queensland Art Gallery.

Circle of Joos de Momper (artist)  
The Netherlands 1564–1635  
Monogrammist IC (currently unidentified)  
(painter of staffage)  
*Jesus healing the blind* c.1600–20  
Oil on timber panel  
40 x 69.5cm  
Purchased 2004 with funds from anonymous  
donors through the Queensland Art Gallery  
Foundation

Installation view of Jana Sterbak's *From here to there* 2003 in 'The Nature Machine: Contemporary Art, Nature and Technology'.

Wayne Goss, Chair of the Queensland Art Gallery Board of Trustees, and the Microchips team battle it out at 'The Nature Machine' Quiz Show, 19 January 2005.

On 9 September 2004 foundation piling commenced for the Queensland Gallery of Modern Art.

## HIGHLIGHTS AND ACHIEVEMENTS



### JULY

- > To celebrate NAIDOC Week 2004, 'Blak Insights', which showcases the scope and strength of the Gallery's collection of contemporary Indigenous art, opens at the Gallery.
- > The Gallery's partnership with Comalco for the 'Story Place: Indigenous Art of Cape York and the Rainforest' project wins the 2004 Toyota Community Award from the Australian Business Arts Foundation, the first time a Queensland arts organisation has won a national arts sponsorship award.
- > *Story Place* is awarded an honorable mention in the exhibition catalogue category of the American Association of Museums 2004 Museum Publications Design Competition.
- > 'Story Place' opens at Cairns Regional Gallery accompanied by a program of performances, music, artist talks and workshops. The state-wide tour of the exhibition continues the Gallery's commitment to providing access to the Collection for regional Queensland audiences.

### AUGUST

- > 'Clifford Possum Tjapaltjarri', an exhibition organised by the Art Gallery of South Australia, officially opens and provides Queensland audiences with an insight into the groundbreaking work of this Indigenous artist.
- > *Carapace* 1954 by Richard Hamilton — one of the most important figures in postwar British art — is gifted to the Gallery's international art collection.

### SEPTEMBER

- > A construction milestone is achieved for the Queensland Gallery of Modern Art — on 9 September the first foundation pile is driven into the ground at the Kurilpa Point site. Construction is scheduled for completion by late 2006.
- > The Queensland Art Gallery annual Foundation Art Appeal is launched to raise funds for the acquisition of *Café tables* 1957 by the renowned artist Ian Fairweather, to strengthen the Gallery's holdings of works by this significant Queensland artist.

### OCTOBER

- > 'White/Light', an exhibition of minimalist works exploring the visual qualities and cultural connotations of white and light in contemporary art, opens with Yayoi Kusama's magnificent *Narcissus garden* 1966/2000 taking centre stage in the Gallery's Watermall.
- > An important addition to the international art collection, *Jesus healing the blind* c.1600–20, attributed to the Circle of Joos de Momper, is acquired to complement the collection of mid sixteenth- to mid seventeenth-century art works held by the Gallery.

### NOVEMBER

- > 'Ten Thoughts about Frames', an exhibition delving into the art, history and techniques of framing, opens in Gallery 14.
- > 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' concludes its eight-venue tour at Ipswich Art Gallery; 'Pop' has been seen by over 40 000 people on its 2003–04 tour of regional Queensland.

### DECEMBER

- > Jana Sterbak's *From here to there* 2003, a major addition to the Gallery's international and moving-image collection, is acquired and forms the centrepiece of the latest Children's Art Centre exhibition, 'The Nature Machine: Contemporary Art, Nature and Technology', which opens in Gallery 4.
- > The Gallery's redeveloped website, which features over 600 pages, goes live and provides increased access to the Gallery's collections and programs for local and international audiences.
- > The Queensland Art Gallery Foundation celebrates 25 years of supporting the Gallery's acquisitions, exhibitions and public programs.

### JANUARY

- > 'The Nature Machine' Summer Festival for kids builds on the Gallery's achievements in children's programming and attracts close to 30 000 visitors to the Gallery over 9 days.

### FEBRUARY

- > A set of four striking photographs by New Zealand artist Greg Semu, depicting the artist's full-body tattoo (*pe'a*), is acquired for the Gallery's Pacific art collection.
- > The Gallery welcomes Simryn Gill as the first Artist-in-Residence for the Australian Centre of Asia-Pacific Art; the Centre is committed to fostering alliances, scholarship and publishing in the region.

### MARCH

- > 'The Art of Fiona Hall', a major mid-career survey exhibition of the work of one of Australia's leading contemporary artists, shows at the Gallery for 11 weeks before travelling to the Art Gallery of South Australia in July.
- > The annual 'Education Minister's Awards for Excellence in Art' opens at the Gallery and profiles the outstanding work of Queensland secondary school students.

### APRIL

- > The Gallery secures a sponsorship with Xstrata Coal to establish an emerging Indigenous Australian art award and acquisitions program for the Gallery; the partnership is worth over \$300 000 over three years.
- > Queensland audiences get the opportunity to view 'No Ordinary Place: The Art of David Malangi', when the Gallery hosts the touring exhibition organised by the National Gallery of Australia.
- > The Gallery's annual Prime event, 'Prime 2005: New Art from Queensland', opens to coincide with National Youth Week and showcases the strength of current art practice by eight Queensland artists aged 35 and under.
- > 'Streeton: Works from the Queensland Art Gallery Collection', an intimate exhibition of works by pre-eminent Australian artist Sir Arthur Streeton, commences an eight-venue Queensland tour at the Outback Regional Gallery in Winton.

### MAY

- > The Gallery's *Video Hits: Art & Music Video* publication wins best exhibition catalogue at the 2005 Museums Australia Publication Design Awards, and *Ah Xian* is highly commended in the same category.
- > Suhanya Raffel (Head of Asian, Pacific and International Art) is awarded a Smithsonian Fellowship to work with colleagues at the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington DC.

### JUNE

- > The Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, announces that APT 2006, the fifth in the Asia-Pacific Triennial of Contemporary Art series of exhibitions, is scheduled to open in late 2006 as the opening exhibition at the Queensland Gallery of Modern Art.
- > 48 825 people visit Queensland Art Gallery travelling exhibitions in regional Queensland in 2004–05.

Members of the Queensland Art Gallery Board of Trustees and the Gallery Director in front of Aernout Mik's *Pulverous* 2003.

From left to right:  
Mr Mark Gray, Mr Wayne Goss (Chair),  
Ms Maureen Hansen, Gallery Director Mr Doug Hall, AM, Mr Tim Fairfax, AM, Mr Brian Robinson  
Absent:  
Ms Ann Gamble Myer (Deputy Chair), Mr Craig Koomeeta, Ms Katrina McGill, Ms Sue Purdon,  
Professor Michael Wesley

Aernout Mik  
The Netherlands b.1962  
*Pulverous* 2003  
3-channel video installation on video server:  
23:27 minutes (looped), colour, silent ed. 1/4  
200 x 790cm (installed, approx.)  
Purchased 2005. The Queensland Government's  
Queensland Gallery of Modern Art Acquisitions  
Fund



## CHAIR'S OVERVIEW

Since the first foundation pile was driven into the ground on 9 September 2004, the Queensland Gallery of Modern Art has been steadily taking shape at its Kurilpa Point site on the Brisbane River.

As construction of the building progresses, so does the development of exhibitions and programming for the new building. A priority for 2004–05 was continued planning for APT 2006, the fifth Asia–Pacific Triennial of Contemporary Art, which will be the opening exhibition for the Gallery in late 2006. It seems fitting that the Gallery's flagship project should introduce Queenslanders, as well as national and international visitors, to the new Queensland Gallery of Modern Art.

During 2004–05, the Gallery also built on its achievements of recent years. The vitality of the Gallery's children's programming was again evident in the exhibition 'The Nature Machine: Contemporary Art, Nature and Technology', and its accompanying Summer Festival. The exhibition proved a compelling experience for children and families, and the associated Summer Festival attracted nearly 30 000 people in just 9 days of workshops, artist talks, performances and a unique quiz show. The calibre of works in the exhibition drew audiences of all ages, with new acquisitions by Czech–Canadian artist Jana Sterbak and Australian artist Susan Norrie on display for the first time.

Another major project undertaken during the year was the redevelopment of the Gallery's website. With a fresh, new design, expanded content and easy-to-navigate 'look and feel', the site offers increased access to information and services to the Gallery's many audiences.

The 'Story Place: Indigenous Art of Cape York and the Rainforest' exhibition continued to draw accolades, and the Gallery's partnership with Comalco won the prestigious 2004 Toyota Community Award from the Australian Business Arts Foundation. A touring component of the exhibition was seen in seven regional venues during a 14-month tour of Queensland. Indigenous programming was also at the forefront during 2004–05 with the presentation of exhibitions including 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection', 'Clifford Possum Tjapaltjarri' and 'No Ordinary Place: The Art of David Malangi'.

Over the past decade, the Queensland Art Gallery has produced a series of key survey exhibitions of individual Australian artists such as Emily Kame Kngwarreye, Lin Onus and William Robinson. Leading contemporary artist Fiona Hall was added to this list with the opening of 'The Art of Fiona Hall' in March 2005. Exhibitions of the depth and scale of these projects are the culmination of many years of research, collecting and planning, and this work will be continued at the Queensland Gallery of Modern Art.

Realising a project of the scale of the Gallery of Modern Art requires significant commitment across many levels of Government, and I thank the Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade, for the Queensland Government's continued support during the year. I also acknowledge the Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, who made a very valuable contribution at the helm of the Arts portfolio.

I also welcome Craig Koomeeta and Professor Michael Wesley, both appointed to the Board of Trustees in 2005, and thank outgoing Trustee Dr Morris Low for his contribution to the Gallery over five years of dedicated service.

**Wayne Goss**  
Chair  
Board of Trustees

Ian Fairweather  
 Scotland/Australia 1891–1974  
*Café tables* 1957  
 Gouache, watercolour and synthetic polymer  
 paint on cardboard adhered to composition board  
 53.2 x 37.8cm (irreg.)  
 Purchased 2004 with funds from The Queensland  
 Art Gallery Foundation Fairweather Art Appeal,  
 Jan and Spencer Grammer and the Queensland  
 Art Gallery Foundation Grant  
 © Ian Fairweather, 1957. Licensed by VISCOPY,  
 Sydney, 2005



## DIRECTOR'S OVERVIEW

Significant progress towards the Queensland Gallery of Modern Art's opening exhibition, 'APT 2006: Asia-Pacific Triennial of Contemporary Art', was made during 2004–05.

The opening of the new building, combined with the fifth APT, will ensure an unprecedented national and international spotlight on the Gallery in 2006. On 3 June 2005 the first 14 artists confirmed to participate in APT 2006 were announced, following extensive curatorial research undertaken earlier in the year. This process continues, with up to 20 additional artists still to be announced. The production and strategic distribution of an illustrated booklet profiling the APT and the new Gallery ensured awareness of these significant projects in national and international arts communities.

As planning for the new Gallery and associated initiatives continued, important projects were realised during the year. The exhibition 'The Nature Machine: Contemporary Art, Nature and Technology' built on the Gallery's reputation for programming innovative exhibitions for children and their families. The survey exhibition 'The Art of Fiona Hall' revealed why Hall is one of Australia's leading contemporary artists. The Gallery's annual Prime youth event continued to evolve in 2005, this time taking the form of an exhibition of work by eight young Queensland artists. A new travelling exhibition, 'Streeton: Works from the Queensland Art Gallery Collection' commenced its regional Queensland tour. This exhibition includes some of the most admired paintings in the Collection by Sir Arthur Streeton.

Indigenous art, and the strength of the Gallery's contemporary Indigenous collection, was showcased through a number of exhibitions and Collection displays. 'Blak Insights' exhibited Collection works by senior and emerging Indigenous artists from across Australia, and was accompanied by a conference which brought together artists, curators, historians, writers and activists to discuss key issues in contemporary Indigenous art and culture. Solo exhibitions of work by Indigenous artists Clifford Possum Tjapaltjarri and David Malangi were also presented at the Gallery, organised by the Art Gallery of South Australia and the National Gallery of Australia respectively.

The Gallery's 'managing change' professional development program continued as planning intensified for the move to a two-site operation. Extended in 2004–05 to involve senior staff as well as section heads and managers, the program advances the strategic development required for the Gallery's imminent expansion.

The generosity of our supporters resulted in another successful public appeal by the Queensland Art Gallery Foundation during the year, this time to acquire Ian Fairweather's *Café tables* 1957. In private hands since 1957, the painting is classic Fairweather: a sophisticated, yet playful, painting from this significant Australian modernist artist. I extend my thanks to all those who responded to the appeal, and whose contributions ensured the addition of this important work to the Gallery's existing Fairweather holdings.

Other acquisitions of note included Australian artist Susan Norrie's video installation *Enola* 2004, which featured in 'The Nature Machine', Ah Xian's porcelain *China China – bust no.63* 2002, and *Carapace* 1954, a significant postwar painting by British artist Richard Hamilton. The Gallery also received a generous gift from Mrs Arija Austin — in memory of her husband and former Chair of the Board of Trustees, Mr Richard Austin, AO, OBE — of a group of six porcelain and stoneware vessels to enhance the historical Asian art collection.

For their continued support of the Gallery during the year I am grateful to many — the visitors who came through our doors this year, and our corporate and media sponsors and individual donors, who generously supported our exhibitions, projects and acquisitions. I also acknowledge Wayne Goss, Chair of the Board of Trustees, and Board members for their continuing support and vision, and Gallery staff for their vital contribution.

The next 18 months will be pivotal to the Gallery's future, holding equal promise of intensive work and exciting opportunities for all at the Gallery. More importantly, I hope it will be a time of continued engagement and great anticipation for our audiences, as we move together towards expansion to a two-site institution.

**Doug Hall, AM**  
 Director

QUEENSLAND GALLERY  
OF MODERN ART  
'TWO SITES, ONE VISION'

With the opening of the Queensland Gallery of Modern Art less than 18 months away, the Gallery's long-term planning for expansion to a two-site institution continued to gain momentum during the reporting year. Of particular focus were the new initiatives associated with the Gallery of Modern Art.

**OPENING PROGRAM DEVELOPMENT**

The Queensland Gallery of Modern Art will be the new venue for the Asia-Pacific Triennial of Contemporary Art (APT). After four APTs held at the Queensland Art Gallery, the fifth will be the opening exhibition at the Gallery of Modern Art. APT 2006 will be shown across both sites and will feature 30 to 35 artists from Asia, Australia and the Pacific. A curated program of film and video will be presented by the Australian Cinémathèque, and Kids' APT (under the auspices of the Children's Art Centre) will continue with a series of commissioned artist projects and a major children's festival.

Following the opening of APT 2006, major exhibitions planned for the Gallery of Modern Art include Australia's first comprehensive exhibition of work by Andy Warhol (2007), an exhibition of contemporary fibre art that acknowledges the importance of the medium within Australian Indigenous culture (2007), and a significant survey exhibition of contemporary Californian art (2008).

**COLLECTION DEVELOPMENT**

The Queensland Gallery of Modern Art has been designed to increase the capacity of the Queensland Art Gallery to present its collections of modern and contemporary Australian, Indigenous Australian, Asian, Pacific and international art. The Queensland Art Gallery will continue to display Australian and Indigenous art (predominantly pre 1970), as well as works from the Queensland heritage, historical Asian and international art collections.

During 2004–05, significant works purchased with the Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund included Ah Xian's *China China – bust no.63* 2002, Lee Ufan's *In Milano 1–5* 1992, and a group of 24 untitled photographs by Nasreen Mohamedi, all for the Asian art collection. Several moving-image works were also acquired, including *From here to there* 2003 by Jana Sterbak, David Rosetzky's *Untouchable* 2003 and *Weekender* 2001, and *The Truth Effect* 2003 by Daniel von Sturmer.

**AUSTRALIAN CINÉMATHÈQUE**

The Australian Cinémathèque at the Queensland Gallery of Modern Art will be the first of its kind in an Australian art museum. The Queensland Art Gallery began collecting video art in 1996, as a reflection of the importance of this medium in contemporary art practice, and has since begun collecting film and new media art. The Cinémathèque's modern art context, its bridging role between old and new moving-image media, and its focus on retrospective and thematic screening programs will differentiate it from conventional cinema programs.

Facilities will include two cinemas, production facilities and a media gallery for integrated exhibition programming. With its purpose-built facilities and specialist staff, the Cinémathèque will reflect the important lines of influence between the moving image and other areas of visual culture. It will do so by presenting

exhibitions of major film and video works, movements and genres alongside other visual arts media, including digital culture. Programming will also include educational programs encouraging critical screen literacy.

Forthcoming exhibitions to feature film and video programs include 'Kiss of the Beast' (2005), 'APT 2006: Asia-Pacific Triennial of Contemporary Art' and the major Andy Warhol exhibition in 2007.

**CHILDREN'S ART CENTRE**

The Children's Art Centre will provide an ongoing calendar of exhibitions, workshops and special cultural events for children and their families. The Centre had its beginnings in 1998 when the Gallery initiated its children's programming. Aiming to promote meaningful interactions between children and contemporary art, the program was an important innovation within art museums nationally. The Gallery's expertise in the area of children's and family programming will inform the direction of the Children's Art Centre.

The Centre will specialise in artist-run, activity-based programs which foster the creative and learning potential of children working directly with contemporary artists. Its research focus will provide resources such as teacher services and documentation relating to children's learning in art museums. Though based in the Queensland Gallery of Modern Art, the Centre will operate across both sites of the Gallery. Under its outreach strategy, the Centre will conduct regional programs and develop interactive media for children throughout Queensland.

**AUSTRALIAN CENTRE OF ASIA-PACIFIC ART**

The Australian Centre of Asia-Pacific Art (ACAPA) provides the research focus for the Queensland Art Gallery's Asian and Pacific activities. Established in September 2002, ACAPA seeks to develop scholarship, publishing and collaborative links with other institutions to raise the Gallery's profile in the field of Asian and Pacific art.

The Gallery's Research Library — with a collection of some 10 000 items on contemporary and modern Asian and Pacific art — is currently the public face of ACAPA. The Centre's new offices will be located in the Queensland Gallery of Modern Art, and will offer expanded facilities and services for researchers, scholars and interns.

In October–November 2004, ACAPA hosted its first Scholar-in-Residence — Sharmini Pereira, an independent curator and writer, who undertook research for a forthcoming book on the Chinese artist Cai Guo Qiang. In February 2005, Simryn Gill was the first ACAPA Artist-in-Residence.

ACAPA is supporting the forthcoming 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed' exhibition catalogue (2005), the Asia-Pacific collection publication and the APT 2006 exhibition catalogue (both due for publication in 2006). The Centre is also collaborating with the Griffith Asia Institute, Griffith University, to develop Perspectives: Asia, a series of free public seminars to explore issues of contemporary culture, politics and society in the Asia-Pacific region.

**REGIONAL SERVICES**

Regional Services initiatives will reflect the strengths of the Gallery's collections and programs through the delivery of high-quality Collection-based touring exhibitions. Heralding the commitment of the Gallery to its regional programs, a special exhibition focusing on the work of contemporary Queensland artists will travel throughout the state to coincide with the opening of the Queensland Gallery of Modern Art. Partnerships and collaborations to benefit Queensland will be developed; through strategic training and learning opportunities, the skills and expertise of regional arts workers will be enhanced according to best-practice principles.

**OTHER INITIATIVES**

The Gallery's work in conservation research and treatment of contemporary art will be strengthened by the Queensland Gallery of Modern Art's new centre for contemporary art conservation. The centre will conduct a program of scientific research to increase understanding of the lifespan and degradation patterns of contemporary art materials (including audiovisual and multimedia art), making a significant national and international contribution to the care of contemporary collections.

**QUEENSLAND GALLERY OF MODERN ART CONSTRUCTION PROGRESS**

The 2004–05 reporting year saw several key milestones achieved in the construction of the Queensland Gallery of Modern Art (QGMA). Throughout the period there were more than 44 media references to the QGMA Project. As of May 2005, no extension-of-time claims affecting QGMA's overall target completion date of mid August 2006 had been received by Bovis Lend Lease.

18 May – 15 Sep. 2004	Decontamination of the Kurilpa Point site was carried out.
July 2004	Trade packages for piling, formwork, demolition and in-ground services were tendered.
9 Sep. – 26 Nov. 2004	Wagstaff Piling commenced foundation piling.
16 Sep. 2004	Bovis Lend Lease Guaranteed Construction Sum Contract was formally submitted to the Queensland Government.
23 Sep. 2004	Site offices were established on the construction site.
by end Sep. 2004	Earthworks were completed.
24 Dec. 2004 – 9 Jan. 2005	All work ceased on the site for Christmas.
Jan. 2005	A design brief for a new Queensland Art Gallery (QAG) entrance was completed; the new entrance will be designed by Robin Gibson and Partners.
25 Jan. 2005	QGMA crane was erected.
from 25 Jan. 2005	Major suspended concrete slab pours commenced and were completed for the Park level and Level one.
2 Feb. 2005	Hon. Peter Beattie, MP, Premier of Queensland and Minister for Trade, and Hon. Anna Bligh, MP, Minister for Education and Minister for the Arts, conducted a media conference on site.
Mar. 2005	The majority of QGMA's requirements for furniture, fittings and equipment were identified and documented for submission to RGC Consulting.
Apr. 2005	Robin Gibson and Partners commenced design work on the new QAG entry.
end June 2005	Restoration of the Wurlitzer organ's metal pipes was completed; in 2003, a Wurlitzer Opus 2040 — the Brisbane Regent Theatre's original 1929 cinema organ — was acquired to ensure a period ambience for the presentation of silent cinema in the QGMA Australian Cinémathèque's principal cinema.
mid Aug. 2006	QGMA's overall target completion date.

To date, the QGMA Project has seen some 37 930m<sup>3</sup> of waste recycled; this represents 77 per cent of total waste generated. Recycling has included: topsoil, bitumen paving, mulch from removed trees, carpet, and existing concrete paving and slabs. The recycling of suitable excavated material is used as back-fill against retaining walls and for service trenches and landscaping.

top:  
Susan Norrie  
Australia b.1953  
*Enola* (still) 2004  
DVD: 8:37 minutes, colour, sound, with 10 steel  
and ply stools,  
hand-painted, ed. 2/6  
10 stools: 37.9 x 45 x 29.9cm (each)  
Purchased 2004 with funds from the Estate of  
Lawrence King in memory of the late Mr and Mrs  
SW King through the Queensland Art Gallery  
Foundation

Robert Brownhall  
Australia b.1968  
*Afternoon storm, Brisbane* 2005  
Oil on canvas  
Diptych: 122 x 330cm (overall)  
Commissioned 2005 with funds from the  
Queensland Government



## COLLECTION

One of the Queensland Art Gallery's key goals is the development, management and conservation of the Collection to the highest art museum standards for the benefit and enjoyment of present and future audiences. In 2004–05 the Gallery acquired 340 art works.

### AUSTRALIAN ART

Several key acquisitions expanded the Gallery's holdings of Australian art.

The Yidinji Rainforest people are best known for their shields and swords, and in the major suite of shields, *Bama (The people)*, Michael Boiyool Anning represents his Yidinji ancestors. In this work, Anning honours them as being inspirational to his revival of traditional cultural forms and themes.

Maningrida artists are renowned for their fibre art, a key collecting focus for the Gallery, and Lena Yarinkura is one of the most innovative contemporary artists from Arnhem Land. The artist's *Ngalyod (Rainbow serpent)* 2004 is a dramatic realisation in sculptural form of this important totemic figure, and adds significantly to the Gallery's developing holdings of this genre of Indigenous art-making.

James Eseli's spectacular *Ubirikubiri (Crocodile) headdress* 2004 portrays song and dance from Mabuiag Island. Dance is regarded as the most vibrant form of contemporary expression in the Torres Strait, and the acquisition of this piece enhances the Gallery's existing collection of work by this artist.

Another key acquisition for the Indigenous Australian art collection was *Poyarri* 1988 by Sunfly Tjampitjin. Produced before the Balgo painters developed their own distinctive style and use of colour, *Poyarri* suggests links between the Balgo group and other contemporary dot-painting groups, such as Papunya.

Through the annual Foundation Art Appeal, the Gallery acquired *Café tables* 1957 by one of Australia's pre-eminent artists, Ian Fairweather. *Café tables* is a vibrant scene of café life, based on the artist's memories of travels through China, the Philippines and Indonesia. The work unites examples of Fairweather's early paintings and his later great abstract works in the Gallery's Collection.

*Enola* 2004 is the most recent video installation by Australian artist Susan Norrie, and adds to the Gallery's expanding collection of moving-image works. The work's title refers to the *Enola Gay*, the World War Two B-29 bomber which dropped the atomic bomb on the Japanese city of Hiroshima in 1945. The installation shows footage from a Japanese theme park of world architecture in miniature. It reflects on the past and present, as well as a potentially doomed future.

A panoramic painting of Brisbane's skyline by Robert Brownhall was the first work acquired under a new program, which commissions new work every two years by young Queensland artists for the Gallery's Collection. *Afternoon storm, Brisbane* 2005 is a modern interpretation of the late nineteenth- and early twentieth-century genre of capturing picturesque vistas of a sprawling city. The three-metre-wide canvas depicts a view from Parliament House looking north east across the Brisbane River towards the Gallery and the Gallery of Modern Art under construction.

### ASIAN AND PACIFIC ART

Acquisition highlights for contemporary Asian art during 2004–05 included Sara Tse's visually haunting and delicate cast porcelain clothing works *Trans/form no.9.1* and *no.10.2*, and *Dress no.66, no.68* and *no.69*, all 2003. Ah Xian's porcelain *China China – bust no.63* 2002 was another significant acquisition for the year. This brings the total number of works by the award-winning artist now in the Gallery's Collection to seven.

The acquisition of several major works by Korean–Japanese artist Lee Ufan continued the Gallery's policy of acquiring substantial bodies of work by key artists. Three significant works by the artist were donated and the Gallery acquired a further nine. They included the drawing *Push up* 1967, four *From line* 1981–82 drawings, a *From point* 1972 drawing, and five lithographs from *In Milano* 1992.

Wei Dong's *Snapshot* 1999 was another important acquisition for the contemporary Asian collection. The work engages with a tradition of Chinese landscape painting and Western figure painting, and critically addresses the changing history of China in relation to contemporary globalisation, growing consumerism, and the decline of communism.



The Gallery was also fortunate to acquire a group of 24 untitled gelatin silver photographs by Nasreen Mohamedi. A senior Indian artist, Mohamedi's work is a highly innovative and individual exploration of the formal aesthetics of Modernism in India. This group of photographs represents the entire body of work in this medium produced by Mohamedi, who died in 1990.

Several significant works from the Pacific region were acquired during 2004–05, including a set of four self-portraits by Greg Semu, *Self portrait with pe'a* 1995, printed 2004, which address issues of colonialism and the nineteenth-century photographic archive on Samoa. Another highlight from the Pacific region included three works by Ronnie van Hout — *Abduct, Hybrid* and *'after Peryer'*, all 1999, printed 2004. The three portfolios of prints irreverently and satirically engage with New Zealand culture, addressing language, violence and the intersection of high art and popular culture.

#### INTERNATIONAL ART

An important addition to the international art collection was the painting attributed to the Circle of Joos de Momper, *Jesus healing the blind* c.1600–20. De Momper is regarded as one of the leading Flemish landscape painters of his time. The acquisition of this beautiful work complements and enhances the collection of mid sixteenth- to mid seventeenth-century art works held by the Gallery, including works by Jan Brueghel, Tintoretto, Giambologna and Rubens.

The Gallery also received a significant gift of an early Richard Hamilton painting, *Carapace* 1954, for the contemporary international art collection. Richard Hamilton is one of the most important figures in postwar British art and is best known as a founding member of the Independent Group. *Carapace* foreshadows Hamilton's later pop art concerns and examines the effects of technology on perception. The painting is a significant addition to the Gallery's holdings of contemporary British art.

Another important acquisition for the international art collection was Jana Sterbak's *From here to there* 2003, a six-channel video installation filmed in a wintry Quebec landscape, from the perspective of a Jack Russell Terrier fitted with the latest in lightweight medical camera equipment. Sterbak's work is informed by an ongoing engagement with science, society, literature and music, and the artist uses various media to explore perceptions of desire, constraint, the body, technology and artistic creation.

#### DISPLAYING THE COLLECTION

The Gallery continued to highlight the scope and depth of its Collection through focused displays held throughout the year.

The 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition presented more than 140 works displayed over 7 gallery spaces. 'Blak Insights' allowed viewers to experience the rich variety of the Gallery's contemporary Indigenous collection acquired over the past 20 years. The display showcased some of the finest contemporary work by artists such as Tracey Moffatt, Destiny Deacon, Gordon Bennett, Richard Bell, Anmanari Brown, Djambawa Marawili, Minnie Pwerle and Ken Thaiday Sr.

'Ten Thoughts about Frames' examined the art, history and techniques of framing — from the gilded decorative frames of the Middle Ages to the sophisticated use of framing techniques in modern cinema. The exhibition featured works representing various styles, media and periods from the Gallery's Collection, and won the set/display design category of the 2005 Queensland Design Awards.

'The Look of Faith' explored artists' poetic responses to ideas and expressions of religious and spiritual faith. The display featured a series of images of Christ, saints and martyrs dating from the fourteenth to the seventeenth centuries, including Albrecht Dürer's series 'The Large Passion' and 'The Apocalypse'. Addressing a more mythical and secular dimension of faith and poetry of spirit were contemporary works by Australian and international artists Judith Wright, Bea Maddock, William Robinson, Michael Riley, Joseph Jurra Tjapaltjarri, Colin McCahon and Santiago Bose.

A rich and varied picture of art-making in the early decades of the twentieth century in Australia was presented in 'Essentially Modern: Australian Prints from the Collection'. The display highlighted the work of artists who challenged the academic tradition of landscape painting, adopting innovative techniques in order to capture the excitement of a rapidly changing world, and featured printmakers Margaret Preston, Thea Proctor and Dorrit Black.

Shades of white and nuances of light were explored in 'White/Light', which featured works by Judith Wright, Tim Johnson, Bea Maddock and NN Rimzon. Contemporary minimalist works by Robert Hunter, Howard Taylor and Dorothea Rockburne also featured, together with Japanese artist Yayoi Kusama's *Narcissus garden* 1966/2002, which was exhibited in the Gallery's Watermall for the first time since the Asia-Pacific Triennial in 2002.

'Families and Fictions: Contemporary Photography from the Collection' focused on works drawing on established photographic traditions, particularly the family snapshot. The display was curated around a number of new acquisitions — including a major portfolio of 30 photographs by the Australian-Chinese artist William Yang entitled *About my mother* 2003, which explored the artist's Chinese family history — and featured artists who drew on personal histories and family archives.

'Pastels in Focus' presented the beautiful, and sometimes daring, work produced in the medium by Australian women artists during the early twentieth century, while the display 'North by North-west: Contemporary Indigenous Art from the Queensland Art Gallery Collection' featured art from Queensland's Cape York Peninsula to the Kimberley region of Western Australia.

'Smoke and Mirrors' featured artists who explore the ambiguous territory between reality and disguise in self-portraits, using theatrical personas or through challenging stereotypes. The display included the work of Australian and international artists Fiona Foley, Tracey Moffatt, Luke Roberts, Greg Semu, Yasumasa Morimura and Cindy Sherman.

#### DOCUMENTING AND MANAGING THE COLLECTION

The Registration section maintained its role in contributing to the physical and legal management of the Gallery's Collection, as well as those objects under the Gallery's temporary care as loans, acquisitions and exhibitions from other sources.

Interest in the Collection from external institutions was demonstrated by 41 objects being lent to exhibitions organised by regional, interstate and international galleries. These included the loans of Edgar Degas's *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90 to the 'Degas: Classico e moderno' exhibition at the Complesso del Vittoriano, Rome (October 2004 – February 2005); and Bridget Riley's *Big Blue* 1981–82 to the 'Bridget Riley: Paintings 1961–2004' exhibition, organised by the British Council, in Sydney and Wellington (December 2004 – June 2005). A total of 223 objects were on loan to Queensland Government offices as at 30 June 2005.

Some 300 objects were received on loan for exhibition purposes from Belgium, England, the Czech Republic, Finland and Germany, including items for display in 'The Nature Machine: Contemporary Art, Nature and Technology' exhibition. Over 400 objects were received for consideration for acquisition and included shipments from Canada, China, France, French Polynesia, Germany, Hong Kong, Japan, New Zealand, Pakistan and the United States. Preparations commenced for 'APT 2006: Asia-Pacific Triennial of Contemporary Art'.

The Provenance Research Project — initiated in December 2001 to confirm the Gallery's good title to works of European origin that may have been confiscated during the period of Nazi rule (1933–45) — entered its final phase. The Deaccessioning Policy (endorsed by the Board of Trustees in November 2000) was revised, and a staged, three-year-cycle stocktake of the Collection was initiated.

Work continued on the implementation of an upgraded Collection Management System, and assistance was provided to the Public Art Agency in the formulation of standards for a public art cataloguing project.

#### CONSERVING THE COLLECTION

The Conservation section continued to undertake preventive conservation, treatment and research relating to the care of works in the Gallery's Collection. Preventive projects were also prioritised for those works moving to storage facilities in the Gallery of Modern Art.

Major treatments undertaken included the cleaning, coating and relocation of Lee Ufan's *Relatum* 2002; the paint consolidation and reframing of Ian Fairweather's *Café tables* 1957, and the restoration and reframing of Edgar Degas's *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90 prior to its loan to Italy. Work began on the conservation cleaning of *The Café Balzac mural* 1962, a triptych by Colin Lanceley, Ross Crothall and Mike Brown. Most Conservation staff have been involved in this collaborative project to document, test and treat the work. Cleaning has since been completed on the triptych's first panel.

Treatment and reframing of works by Arthur Streeon was undertaken in preparation for the 'Streeon: Works from the Queensland Art Gallery Collection' regional travelling exhibition. In particular, *Sunny cove* 1893 and *Sketch for 'Still glides the stream and shall forever glide'* 1895 received new oak frames, while *June evening, Box Hill* 1887 underwent a major cleaning with the removal of old restorations.

Gallery conservators also continued work on the Old Master Project, which involves the analysis and restoration of historical paintings from diverse Queensland collections. Staff completed treatment on *Jesus healing the blind* c.1600–20, attributed to the Circle of Joos de Momper, and began treatment on *The adoration of the Magi* by Scarcellino. A major treatment on Gerard Soest's *Portrait of a lady* c.1660s was also undertaken.



From left to right: 'Blak Insights' exhibiting artist Djambawa Marawili presents an artist talk during NAIDOC Week in July 2004.

Tubby the Robot and his remote-controlled baby, Little Tub, entertaining visitors at 'The Nature Machine' Summer Festival.

Julie Ewington, Head of Australian Art, speaks to students at the tertiary preview of the exhibition 'The Art of Fiona Hall'.

Joshua Feros installing his work in Starter Space, an initiative for young Queensland artists.

Young architects at work on *The cubic structural evolution project* 2004, by Olafur Eliasson, installed at the Gallery for 'The Nature Machine' Summer Festival.

The Queensland Art Gallery's 2004–05 exhibition calendar saw audiences treated to the enchanting work of Fiona Hall; the innovation of Clifford Possum Tjapaltjarri and David Malangi Daymiringu; the hyper-reality of Ron Mueck's monumental *Pregnant woman*; and the serious fun of serious art in the children's exhibition 'The Nature Machine: Contemporary Art, Nature and Technology'.

**GENERAL EXHIBITIONS**

Focusing on works produced from 1988 to early 2005, 'The Art of Fiona Hall' was the first survey exhibition of this leading artist's work to be staged by an Australian gallery in more than a decade. Organised by the Queensland Art Gallery, the exhibition revealed the breadth of the artist's work — photographs and Polaroids, intricately carved sardine tins, vibrantly beaded sculptures, precise botanical illustrations on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works *Understorey* 1999–2004 and *Tender* 2003–05, the exhibition was officially opened by Ron Radford, AM, Director of the National Gallery of Australia. Public programming accompanying the exhibition included an artist talk, exhibition floortalks and lectures, as well as a forum on object-making in contemporary art. A beautiful monograph, by the curator, Julie Ewington (Head of Australian Art), was published by Piper Press to coincide with the exhibition.

Organised by the Art Gallery of South Australia, 'Clifford Possum Tjapaltjarri' showcased three decades of the artist's revolutionary career. Featuring the series of five large canvases produced in the late 1970s, in which the artist mapped his 'corroboree country', the exhibition revealed Clifford Possum Tjapaltjarri as a pioneer of the Western Desert dot-painting movement and a charismatic ambassador for his culture. Public programs included a lecture presentation by the exhibition's curator, Dr Vivien Johnson. The exhibition was promoted to general audiences via a television commercial produced by the Art Gallery of South Australia and aired for the Gallery by media sponsor Network Ten.

From the National Gallery of Australia came 'No Ordinary Place: The Art of David Malangi', an exhibition featuring the life's work of this leading figure in the development of the distinctive central Arnhem Land bark painting movement. Malangi's characteristic use of wide white lines and dense matt blacks, *rarrk* (cross-hatching) and bold graphic depictions of iconic ancestral beings made him a true innovator in the medium. This exhibition brought together around 50 works from private and public collections to reveal powerful stories of land and culture. A

series of lectures and floortalks was presented in association with 'No Ordinary Place'.

'Ron Mueck: The Making of *Pregnant woman* 2002', also toured by the National Gallery of Australia, was an intimate study of the Melbourne-born, London-based artist Ron Mueck's extraordinarily ambitious work. A contemporary portrayal of motherhood, *Pregnant woman* is a monument (at 2.5 metres high) to universal themes of fertility, birth and life, and is both lifelike and hyper-real. Preparatory sketches, maquettes, and a video documentary of the artist at work helped complete the picture of the artist's painstakingly detailed processes.

Through the work of John Baldessari, Andrea Fraser, Aernout Mik, Nam June Paik, Song Dong and Erwin Wurm, 'I am Making Art' explored performance art in the Gallery's Collection from the 1960s to the present. With equal measures of absurdity and humour, the exhibition examined idiosyncratic languages of the body and human movement, captured through photography, text and video. An exhibition preview for tertiary students and a program of children's workshops were held in association with the exhibition.

**EXHIBITIONS AND PROGRAMS FOR CHILDREN**

Since 1998, more than one million people have visited children's exhibitions and programs at the Queensland Art Gallery and, once again in 2004–05, children and their families experienced the latest in exhibition programming designed specially for young audiences. 'The Nature Machine: Contemporary Art, Nature and Technology' explored ideas about nature, technology and visions of the future, and displayed works by 29 Australian and international contemporary artists. Works included the recent acquisition and video installation *From here to there* 2003 by Jana Sterbak, featuring footage filmed entirely by her dog Stanley; Co Hoedeman's 16mm animated short films exploring environmental themes, including *Le trésor des*

*Grotocéans (The treasure of the Grotocéans)* 1980; and Lee Bul's cyborg body parts made from porcelain, all of which encouraged children to imagine future worlds. The exhibition featured interactive 'play' areas, including a Battery Cattery where children could play with, and care for, robotic cats; and Create-a-Creature where young visitors could use their imaginations to create weird and wonderful animals. Sparky, the cyborg-dog mascot, created by the Gallery's curatorial, education, communications and design staff, featured in the accompanying children's activity book and Summer Festival program.

A highlight of the exhibition was 'The Nature Machine' Summer Festival, a nine-day program of performances, workshops, artist talks and fun activities for children. Artists' workshops — with exhibiting and local artists Beata Batorowicz, eX de Medici, Douglas Watkin, Lisa Roet, Kim Demuth and Guan Wei — were particularly well attended, as was 'The Nature Machine' Quiz Show, which ran twice a day due to popular demand. Performances by Tubby the Robot, the Surfing Scientist and Conan the Bubbleman also featured during the festival, while Canine-cam, where family dogs had tiny video cameras strapped to their backs to record dog's-eye views of the world, rounded out the festival program. Sparky, the exhibition mascot, featured in the comprehensive marketing campaign undertaken for the exhibition and festival, encompassing an animated television commercial, and press and outdoor advertising.

Another major initiative for young audiences during the year was 'Blak Insights' for kids, which accompanied the exhibition 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection'. Children and families explored the exhibition with the help of exhibition mascot Kuril — the hip, urban water rat, who featured on children's labels, audio activities and in the free activity book. Kuril's hideouts were special places in the exhibition where children could discover more about Indigenous culture. Workshops

were offered to children of all ages during the September–October school holidays. Local Indigenous artists Mayrah Yarraga Dreise, Archie Moore, Janice Peacock, Jenny Fraser, Alvina Lund and Bianca Beetson taught children how to create clay sculptures, landscape collages, spirals for the seasons, sea animal prints, sand pictures and 'superhero' characters based on native Australian animals.

**EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE**

Youth-focused programming featured in the first quarter of 2005.

The annual 'Education Minister's Awards for Excellence in Art', organised by Education Queensland, again showcased the diverse talent of young artists from schools throughout Queensland. A selection of 47 works, selected from submissions by 15 000 senior art students, was displayed, and was accompanied by a video documentary featuring the artists discussing their work. As in previous years, the 'Education Minister's Awards for Excellence in Art' proved especially popular with visiting school groups.

In 2005, the Gallery's annual Prime project was an exhibition by young Queensland artists. Showcasing the new work of eight contemporary artists aged 35 and under, 'Prime 2005: New Art from Queensland' highlighted the strength and diversity of current art practice in Queensland. The exhibition included a major sculpture by Daniel Templeman; paintings by Peter Alwast, Natalya Hughes and Jemima Wyman; photographs by Chris Handran; a new video work by Grant Stevens; a series of sculptural works by Alasdair Macintyre; and an installation and new works on paper by Sandra Selig. A specially designed website was produced for the exhibition and featured videos of artist interviews. Several artists presented artist talks in conjunction with the exhibition.

Starter Space, an initiative for young Queensland artists, continued at the Gallery with the work of five artists under 25 exhibited during the year. Wilkins Hill, a collaborative team comprising Wendy Wilkins and Wesley Hill, presented a playful text-based work which was followed by Joshua Feros's *Phrase*, a site-specific installation comprised of coloured discs mimicking the raised dots of the Braille language system. Sebastian Moody's text-based work was the next presentation for Starter Space, before Natalie Masters's work comprising black, stained, cut-up and re-sewn doilies referencing her Maori ancestry went on show in late June.

## INITIATIVES AND SERVICES

The Gallery's New Wave program continued to offer tertiary students opportunities to explore contemporary art via engaging ideas and inspiring debate. The exhibitions 'Blak Insights', 'White/Light', 'The Nature Machine', 'The Art of Fiona Hall' and 'I am Making Art' were all accompanied by New Wave programs such as artists' and curators' talks, lectures and tours, screenings and discussions, exhibition previews and weekend forums. The Collection Study Program — which allows group access to art works in the Gallery's Collection not on display — continued to increase in popularity as a teaching tool for local university staff and their students.

### REGIONAL EXHIBITIONS

The Gallery's commitment to providing a quality program of travelling exhibitions and related support services continued in 2004–05.

'Pop: The Continuing Influence of Popular Culture on Contemporary Art' concluded its regional Queensland tour at the Ipswich Art Gallery in November 2004. A total of 40 316 people visited 'Pop' on its eight-venue tour.

A selection of contemporary works from the Gallery's 2003 exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest' continued on their seven-venue regional tour, following a launch at Hervey Bay Regional Gallery in May 2004. 'Story Place' was Australia's first major exhibition of historical and contemporary art from Cape York Peninsula and continued the Gallery's commitment to profiling the work of Indigenous Australian artists. Cairns Regional Gallery's opening celebrations featured performances, music, artist talks and workshops, and a moving opening speech by Thancoupie, a respected senior ceramic artist from the west Cape. The exhibition then travelled to Rockhampton, Gympie, Mackay, Gladstone and Townsville, where the tour concluded at Perc Tucker Regional Gallery after being seen by more than 28 000 people.

'Streton: Works from the Queensland Art Gallery Collection', an intimate exhibition comprising a group of the artist's distinctive works acquired over a 70-year period, explores the artist's preoccupations with a national art and his relationship with the Australian landscape. The exhibition tour was launched at the Outback Regional Gallery in Winton in April 2005, before embarking on an eight-venue tour. Accompanied by an online education kit and a full-colour room brochure, 'Streton' will tour to venues in Longreach, Gladstone, Noosa, Hervey Bay, Miles and Toowoomba, before it concludes its tour in Stanthorpe in July 2006.

### EXHIBITIONS IN DEVELOPMENT

In addition to several significant exhibitions currently in development — Australia's first comprehensive exhibition of work by Andy Warhol (2007) and a survey exhibition of contemporary Californian art (2008) — the Gallery has also been planning key programs for 2005–06. These exhibitions include 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed', which focuses on a pair of seventeenth-century Japanese screens by Unkoko Tōeki (1591–1644) from the Gallery's Collection; 'Kiss of the Beast', an exhibition and cinema program that explores the origins of the 1933 film *King Kong* in art, science, literature and popular culture; and 'Barbara Heath: Jeweller to the Lost', a survey of this Queensland jeweller's practice from the mid 1980s to 2005.

During the first half of 2005, Gallery curators undertook extensive international travel to conduct research, to consult with artists and arts workers, and to promote the fifth 'Asia-Pacific Triennial of Contemporary Art' (APT 2006). To date, 14 artists have accepted invitations to participate in APT 2006 — Ai Weiwei (China), Anish Kapoor (India/UK), The Long March (Collective, China), Ozawa Tsuyoshi (Japan), Stephen Page (Australia), Michael Parekowitz (New Zealand), John Pule (Niue/New Zealand), Kumar Shahani (India), Talvin Singh (India/UK), Michael Stevenson (New Zealand), Masami Teraoka (Japan/USA), Sima Urale (Samoa/New Zealand), Yang Fudong (China) and Yang Zhenzhong (China) — and preparations are underway to secure the involvement of up to 20 more artists for the project.

In June 2005, the Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, announced that APT 2006 would open in late 2006 and would be the first major exhibition at the Queensland Gallery of Modern Art.

The Queensland Art Gallery continued to foster research into the Collection, while the Gallery's Research Library continued to support both Collection and program development. Results of Gallery research were made accessible to the public through a wide variety of publications, websites and online resources, wall text and information panels, room brochures, children's activity books and video documentation. The Gallery also continued its program of regional initiatives, including exhibition tours and professional support for regional galleries, while in turn the Gallery was supported by Friends and Foundation activities — in the promotion and appreciation of the visual arts, and in the year-round fundraising supporting the Gallery's Collection and exhibition program.

### CONSERVATION RESEARCH

In August 2004, under the auspices of the Queensland Gallery of Modern Art's new centre for contemporary art conservation, the Gallery hosted 12 paper conservators from around Australia as part of the workshop Removal of Pressure Sensitive Tapes and Tape Stains. The workshop was presented by Linda Stiber Morenus (Library of Congress, Washington DC) and Elissa O'Loughlin (Walters Art Museum, Baltimore). The Gallery also hosted international conservation intern Sheila Payaqui for eight weeks, as part of the University of Delaware–Winterthur Museum graduate conservation program.

To increase his knowledge of framing for the exhibition, 'Streton: Works from the Queensland Art Gallery Collection', Robert Zilli (Conservation Framer) travelled to regional galleries in the Mornington Peninsula, Bendigo, Ballarat and Castlemaine, as well as to the National Gallery of Victoria, in Melbourne, to document original Streton frames, in particular works dating from the 1880s and the 1920s. In addition, to assist with the growing conservation needs of the Gallery's audiovisual collection, Amanda Pagliarino (Conservator, Sculpture) commenced a Graduate Certificate in Audio Visual Archiving through Charles Sturt University.

Conservators assisted with research for works travelling with the 'Story Place' exhibition, and structural changes in contemporary Indigenous wooden sculptures were analysed for the duration of the tour. Other research projects continued, including investigating low temperature (freezing) treatments as an alternative to fumigation — to aid the eradication of pests in contemporary Indigenous sculptures made from painted, air-dried timbers originating in far north Queensland.

### RESEARCH AND PROFESSIONAL DEVELOPMENT

A number of Gallery staff undertook international travel for the purposes of research and professional development, including travel specifically to research and promote the fifth 'Asia-Pacific Triennial of Contemporary Art' (APT 2006).

Anne Carter (Head of Conservation) attended the International Institute for Conservation's Modern Art, New Museums congress in Bilbao, Spain. Julie Ewington (Head of Australian Art) presented a paper on the Australian artist Fiona Hall at the annual conference of the Art Association of Australia and New Zealand in Auckland. Judy Gunning (Head of Information and Publishing Services) presented a paper at the Asia Art Archive's Hong Kong workshop, Archiving the Contemporary: Documenting Asian Art Today, Yesterday and Tomorrow. Don Heron (Head of Exhibitions and Display) travelled to England and Denmark to be

trained in the installation of new video work acquired for the Queensland Gallery of Modern Art. Kathryn Weir (Head of Cinema) travelled to South Korea and China to attend the Busan and Shanghai biennials and the Pusan International Film Festival.

In January, Elliott Murray (Head of Design, Web and Multimedia) was awarded the 2005 Darling Travel Grant (Global). He travelled to the United States to investigate new design trends and methodologies to contribute to the design of new Gallery publications and to the Gallery's two-site identity. In May, Suhanya Raffel (Head of Asian, Pacific and International Art) was awarded a Smithsonian Fellowship to work with colleagues at the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington DC. In June, Nicholas Chambers (Assistant Curator, Contemporary International Art) travelled to New Haven, Connecticut, to undertake a residential fellowship at the Yale Center for British Art. He also travelled to Pittsburgh, Pennsylvania, to continue research for the Gallery's forthcoming 'Warhol' exhibition.

### PUBLICATIONS

Publications for educational and children's audiences were a focus of the Gallery's publishing unit during the reporting year, as was the redevelopment of the Gallery's magazine, *Artlines*. Education resource kits were produced for 'The Art of Fiona Hall' and 'Streton: Works from the Queensland Art Gallery Collection', while a room brochure was also published for regional audiences for the Streton travelling exhibition. *Kuril's Deadly Insights*, an activity book for children and their families, was produced in association with the 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition, while a children's activity book and festival guide were published for 'The Nature Machine: Contemporary Art, Nature and Technology' exhibition for kids.

In addition, the Gallery's major exhibition for 2004–05, 'The Art of Fiona Hall', was accompanied by a 192-page full-colour monograph written by curator Julie Ewington (Head of Australian Art), and published by Piper Press.

*Artlines*, formerly a 20-page members-only magazine, was redeveloped during the reporting period to inject a fresh perspective into a familiar format. The magazine will continue to feature articles exploring both historical and contemporary art but, from August 2005, it will more than double in size, feature specially commissioned issues-based writing, and be published three times annually (each with a theme). It will also be distributed nationally. The first issue will focus on the moving image in contemporary art.



From left to right:  
The Gallery's redeveloped website  
<www.qag.qld.gov.au>.

Sharmini Pereira, the first Scholar-in-Residence,  
Australian Centre of Asia-Pacific Art.

Artist Thancoupe delivers her 'Story Place'  
opening speech at Cairns Regional Gallery.

Up close and personal with Jubilee Wolmby's  
*Freshwater shark 2002*, at Cairns Regional  
Gallery's 'Story Place' opening.

Publications for young audiences were a  
focus of the Gallery's publishing activities  
during the year.

Simryn Gill, the first Artist-in-Residence,  
Australian Centre of Asia-Pacific Art.

High-quality promotional publications continued to be produced, including *Preview*, the quarterly guide to events and exhibitions at the Gallery, as well as posters, flyers and media kits, while *Artmail*, the Gallery's e-bulletin service, continued to attract new subscribers. A 28-page full-colour promotional brochure was produced to profile the first announcement of artists for the forthcoming 'APT 2006: Asia-Pacific Triennial of Contemporary Art'. Over 6000 copies were distributed to artists, curators, writers, government representatives, sponsors, public and private museums and galleries and arts organisations, both in Australia and overseas.

The Gallery was awarded recognition for its publications on several occasions during the reporting year. *Story Place: Indigenous Art from Cape York and the Rainforest* was awarded an honourable mention for exhibition catalogues at the American Association of Museums 2004 Museum Publications Design Competition — the only exhibition catalogue from Australia to be acknowledged at these awards, and *Ah Xian* was commended in the category of best small catalogue at the 2004 Art Association of Australia and New Zealand Publication Awards. The Gallery was highly successful in the 2005 Museums Australia Publication Design Awards in the following categories: exhibition catalogues (*Video Hits: Art & Music Video* — winner; *Ah Xian* — highly commended); corporate (*Annual Report 2003-04* — highly commended); information brochures (*Prime 04: Art & Music Video* — highly commended); and education material (*The Nature Machine* children's activity book — highly commended; *Kuril's Deadly Insights* children's activity book — highly commended).

During 2004-05, the Gallery redeveloped its website, which now features over 600 pages and reflects the Gallery's depth of programming and collection development (see QAG online opposite). The publications unit also commenced planning for the forthcoming contemporary Australian art collection book, 1966-2005 (a companion volume to *Brought to Light: Australian Art 1850-1965*), as well as a publication focusing on the Gallery's Asian art collection, and the exhibition catalogue to accompany 'APT 2006: Asia-Pacific Triennial of Contemporary Art', both of which will be supported by the Australian Centre of Asia-Pacific Art (ACAPA). ACAPA also supported the research for the forthcoming *Sparse Shadows, Flying Pearls: A Japanese Screen Revealed*, due for publication in August 2005.

#### GALLERY STORE

During the reporting year, Gallery Store staff were involved in planning new retail operations and merchandise for the Gallery of Modern Art.

In conjunction with the Gallery's website redevelopment project, the Gallery Store launched a new online shopping service specialising in Australian art books — <www.australianartbooks.com.au>. With more than 400 titles available for purchase, Australian Art Books Online offers a comprehensive online catalogue of current and hard-to-locate Australian art books. Recommendations by Gallery curators guide buyers to the best Australian and Indigenous Australian art books currently available, while a unique book search facility assists the novice or specialist collector.

The Gallery Store's external sales program continued to expand with 220 visits undertaken during 2004-05 to schools, libraries, TAFEs and universities throughout regional Queensland and northern New South Wales. A feature of the program was a display of GOAT ['Greatest of All Time']: *A Tribute to Muhammad Ali*, one of the largest books ever published. This book display attracted extensive publicity in regional centres including Maroochydore, Noosa, Cairns and Townsville, as well as Armidale, Coffs Harbour and Tamworth. In partnership with Access, Education and Regional Services, a Gallery Store external sales representative also attended teachers' previews and travelling exhibition openings in regional centres to display and sell art books.

Themed merchandise displays were presented by the Gallery Store for several exhibitions including 'Clifford Possum Tjapaltjarri', 'The Nature Machine' and 'The Art of Fiona Hall', while a range of Collection-based postcards was also produced during 2004-05.

#### QAG ONLINE <WWW.QAG.QLD.GOV.AU>

An innovative website was developed for the Gallery's annual Prime National Youth Week initiative by the Design, Web and Multimedia unit. The 'Prime 2005: New Art from Queensland' website featured a unique home page animation, a slide show of artists' works and videos of artist interviews.

The Gallery continued its year-long project to redevelop its website, which was then launched in December. Built on a content management system (MySource Matrix), the site was completely redesigned and reconfigured to reflect the Gallery's key programming areas, to reinforce the Gallery's reputation for quality web design, and to take advantage of online technologies. The redeveloped website affords a significantly improved online presence to the Gallery's Collection, education and research programs, and Queensland Gallery of Modern Art initiatives, while the home page now features animations profiling current and forthcoming exhibitions.

An 'A to Z' listing of artists, together with some 83 Collection highlights profiling the Gallery's 9 key collecting areas, and an area showcasing recent acquisitions, ensures the Gallery's Collection enjoys a prominent online presence for the benefit of visitors and researchers alike. Similarly, the exhibitions, education and kids' (Children's Art Centre) areas of the website ensure visitors have improved access to forthcoming exhibition and event information, as well as to archives of past programs. Visitors accessing the site's research section can browse the Gallery's publishing history and explore art work conservation projects.

With the simultaneous opening of the Queensland Gallery of Modern Art and the fifth 'Asia-Pacific Triennial of Contemporary Art' in late 2006, it is anticipated that virtual traffic to the Gallery's website will increase substantially over the next 18 months. With this in mind, valuable additions to

the site — a searchable calendar of exhibitions and public programs, and interactive art games for children — are currently under development.

#### SERVICES TO REGIONAL QUEENSLAND

Gallery staff provided professional advice and support to regional gallery and arts workers, and were involved in workshops, lectures, talks, consultancy services, and in the judging of art awards and prizes during the year.

Three exhibitions toured to nine venues in regional Queensland during the reporting period, including 'Pop: The Continuing Influence of Popular Culture on Contemporary Art'. The touring component of 'Story Place: Indigenous Art of Cape York and the Rainforest' concluded its tour at Perc Tucker Regional Gallery, in Townsville, in June 2005, while a new travelling exhibition — 'Streeton: Works from the Queensland Art Gallery Collection' — was launched at the Outback Regional Gallery in Winton in April 2005. Extensive support material and services accompanied all tours, and Gallery staff travelled to regional centres to assist venue staff set-up and dismantle exhibitions. All three exhibitions were supported by education resource kits and online resources.

#### RECONCILIATION

The Gallery's commitment to reconciliation recognises the need to enhance the economic, social and cultural wellbeing of Indigenous people, and the 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition assisted the Gallery in meeting its commitment in a number of ways. Blak Insights: Indigenous Voices, New Directions, a national invitation-only conference for artists, curators and cultural activists, was presented over the weekend of 3 and 4 July 2004. Blak Insights, supported by the Australia Council, canvassed Indigenous perspectives on important Indigenous cultural issues. In addition, 'Blak Insights' for kids, a two-week program during the school spring vacation, saw children participate in workshops with local Indigenous artists to learn about Indigenous culture from all around Australia.

'Story Place: Indigenous Art of Cape York and the Rainforest' continued to receive recognition for the Gallery. The Gallery's partnership with principal exhibition sponsor Comalco won the 2004 Toyota Community Award at the Australian Business Arts Foundation Sponsorship Awards in Melbourne in July 2004. This was the first time a Queensland arts organisation had won a national arts

sponsorship award. In February 2005, Craig Koomeeta — a key artist in the ‘Story Place’ exhibition — was welcomed as a new appointee to the Gallery’s Board of Trustees. A member of the Wik–Alkan language group, he lives in Aurukun, on the west coast of Cape York Peninsula.

Two Indigenous interns were also employed by the Gallery during the reporting year — in the areas of exhibitions and display, and marketing and communications. The provision of these internships, which were originally initiated in association with the ‘Story Place’ project in 2001–02, continued the Gallery’s commitment to provide training and employment opportunities for young Indigenous arts workers.

#### **GALLERY MEMBERSHIP**

The Friends of the Queensland Art Gallery and the Queensland Art Gallery Foundation perform integral roles for the Gallery. Through the activities of the Friends and the Foundation, the Gallery receives immense support in two key areas — fostering and enhancing public appreciation of the visual arts, and fundraising for the development of the Gallery’s Collection and exhibition programs.

The Friends actively involve the community in the mission and activities of the Gallery, bringing art and people together. The Friends’ diary of excursions, ‘Wake up to art!’ presentations, monthly luncheons, and coffee and film mornings ensured members enjoyed a fulfilling program of Collection- and exhibition-related events during the year.

In 2004 the Foundation launched the successful Fairweather Art Appeal which added *Café tables* 1957 by Scottish–Australian painter Ian Fairweather to the Gallery’s Collection. The Foundation also celebrated its 25th anniversary with a cocktail party on 6 December 2004. For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the separate Annual Report produced by the Foundation.

## PROGRAMS OF ASSISTANCE

The Queensland Art Gallery provides assistance and encouragement to young emerging artists, and professional development and employment opportunities for museum professionals and young people seeking a career in the visual arts.

#### **THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP**

In memory of Mrs Yvonne Haysom’s late husband, artist Melville Haysom, the Melville Haysom Memorial Art Scholarship is awarded annually to an emerging Queensland artist under the age of 25. The scholarship provides financial support, access to the Gallery’s resources and expertise, and a three-month residency at the Gallery to assist the recipient to complete a specific body of work. In 2005 the scholarship was awarded to Natalie Masters, who is completing a Bachelor of Fine Art/Bachelor of Education at the Queensland College of Art, Griffith University.

#### **HOBDAY AND HINGSTON BURSARY**

Instigated by Florence Emily Hobday in memory of her husband, the artist Percy Stanhope Hobday, and her brother, Arthur James Hingston, the Hobday and Hingston Bursary was awarded to Genevieve Staines, a Queensland College of Art, Griffith University, student. The bursary is awarded annually to the most promising undergraduate from a Queensland tertiary art course and each recipient receives financial support towards their continued development as an artist.

#### **AUSTRALIAN CENTRE OF ASIA–PACIFIC ART**

The Australian Centre of Asia–Pacific Art (ACAPA), an initiative of the Queensland Gallery of Modern Art, supported its first Artist- and Scholar-in-Residence during the reporting year. In November 2004, the Gallery hosted Sharmini Pereira, independent curator, writer and editor, as the first Scholar-in-Residence for ACAPA. During her residency, Sharmini researched Cai Guo Qiang’s gunpowder drawings in preparation for a forthcoming book. In February 2005, the Gallery then hosted Simryn Gill, as ACAPA’s first Artist-in-Residence. She consulted with Gallery curators and conservators, and used the Library’s research facilities, to investigate the histories of exchange and value in relation to beads and beaded necklaces. The residency was supported by an Australia Council Fellowship.

#### **INTERNSHIPS**

The Gallery continued to provide high-quality internship opportunities in professional art museum disciplines — film, video and new media; children’s and family programs; conservation; web design; publications; marketing and communications; exhibitions; and Indigenous art. Interns were employed as part of the Queensland Government’s Breaking the Unemployment Cycle initiative.

#### **VOLUNTEER OPPORTUNITIES**

The Gallery’s volunteers are a committed and enthusiastic group who play an important role in the life of the Gallery. Volunteers present interpretive tours of the Collection and special exhibitions; staff the Information Desk; work behind the scenes in the Research Library; assist with Marketing, Curatorial, and Friends of the Gallery; and conduct visitor research for audience development purposes. During the reporting year, the Gallery’s volunteers continued to dedicate many hours assisting visitors and staff.

ORGANISATIONAL PURPOSE AND RESPONSIBILITIES

**ACT AND BOARD OF TRUSTEES**

The Queensland Art Gallery Board of Trustees is the governing body of the Queensland Art Gallery and draws its powers from the *Queensland Art Gallery Act 1987*. The Act provides that the Board is to consist of the number of members appointed by the Governor-in-Council. Trustees are appointed for a term of not more than five years, and are eligible for reappointment as Trustees at the expiration of their respective terms.

During the 2004–05 year, the Board met on eight occasions.

**FUNCTIONS OF THE BOARD**

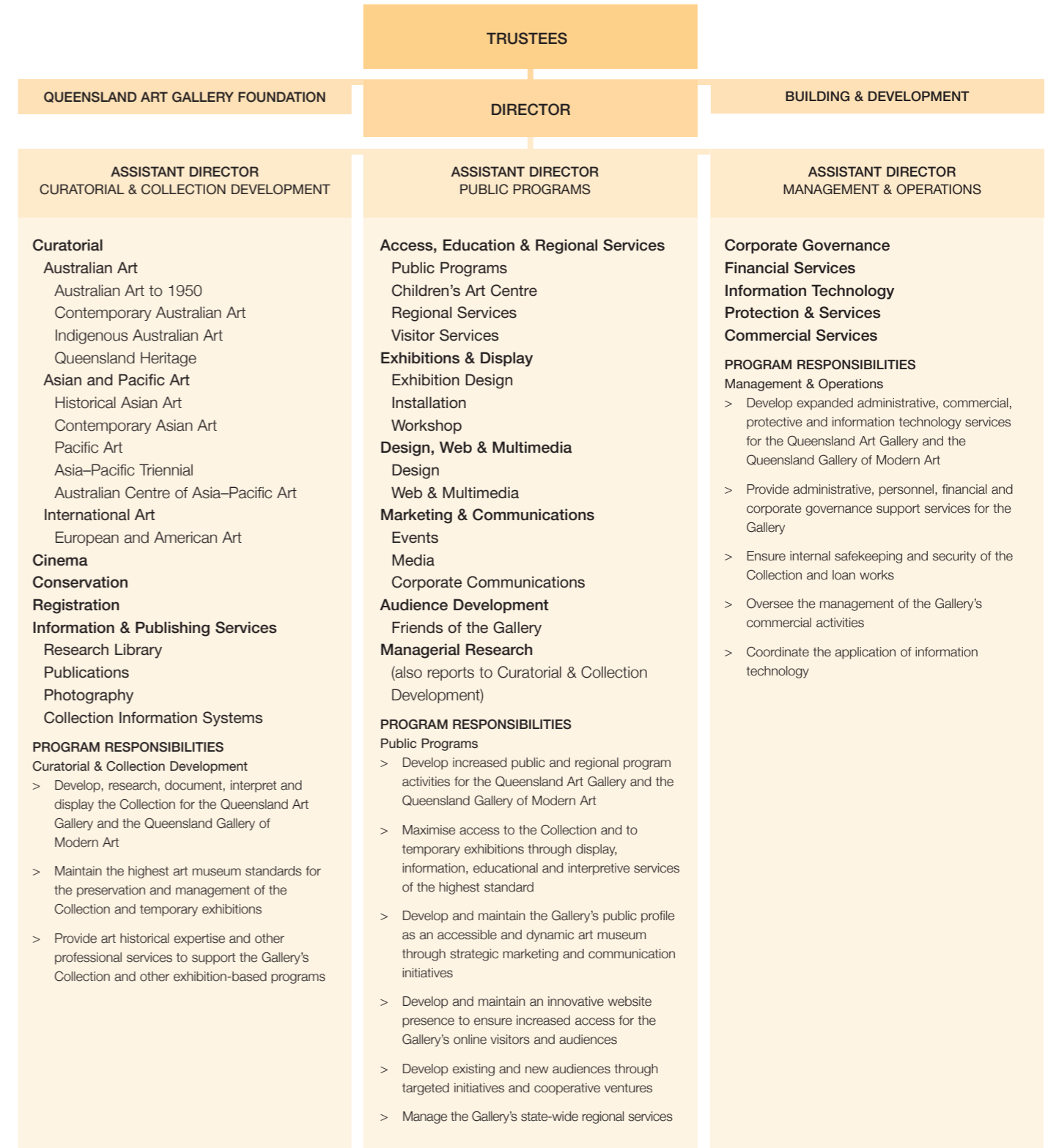
- (a) to control, manage and maintain the Art Gallery and each branch thereof and all property in the possession of the Board; and
- (b) to minister to the needs of the community in any or all branches of the visual arts by
  - (i) displaying works of art; and
  - (ii) promoting artistic taste and achievement through the illustration of the history and development of the visual arts; and
  - (iii) promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material; and
  - (iv) promoting research; and
- (c) to control and manage all land and premises vested in or placed under the control of the Board; and
- (d) to restore and repair works of art in the possession of the Board; and
- (e) to frame and package, and manufacture display materials for, works of art in the possession of the Board; and
- (f) to encourage artistic achievements by artists resident in Queensland; and
- (g) to perform the functions given to the Board under another Act; and
- (h) to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (g); and
- (i) to perform functions of the type to which paragraph (h) applies and which are given to the Board in writing by the Minister.

**MINISTERIAL DIRECTIONS**

The Minister for the Arts gave no directions to the Board of Trustees during the year.

**POWERS OF THE BOARD**

- (1) For performing its functions, the Board has all the powers of an individual and may, for example:
  - (a) enter into arrangements, agreements, contracts and deeds; and
  - (b) acquire, hold, deal with and dispose of property; and
  - (c) engage consultants; and
  - (d) appoint agents and attorneys; and
  - (e) charge, and fix terms, for goods, services, facilities and information supplied by it; and
  - (f) do anything else necessary or desirable to be done in performing its functions.
- (2) Without limiting subsection (1), the Board has the powers given to it under this or another Act.
- (3) The Board may exercise its powers inside and outside Queensland, including outside Australia.
- (4) In this section — ‘power’ includes legal capacity.



**VISION**

Increased quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts and furtherance of Queensland's reputation as a culturally dynamic state.

**MISSION**

To be the focus for the visual arts in Queensland and a dynamic and accessible art museum of international standing.

**Key Strategic Directions**

- > Enhance the Gallery's profile through greater emphasis on its Collection, increased focus on children and youth programs, and tours of diverse exhibitions and education programs to regional Queensland centres.
- > Maintain focus on modern and contemporary Australian and international art, Indigenous Australian art and contemporary art of the Asia-Pacific region in the expansion to a two-site institution.

**KEY PRIORITIES AND INITIATIVES**

- > Continue to promote and present the Gallery as a centre of international standing specifically in the areas of visual arts practice and audience engagement with the visual arts.
- > Continue to develop exhibition, education and interpretive programs for people of all ages.
- > Attract new audiences through a range of innovative and diverse programs.
- > Improve access to the Collection and related visual arts information irrespective of where people live in Queensland.
- > Present a range of exhibitions drawn from the Collection.
- > Present a wide-ranging program of exhibitions from other national and international institutions.
- > Collect and exhibit Australian and international art including the art of Aboriginal and Torres Strait Islander peoples and the art of the Asia-Pacific region.
- > Continue and expand partnerships with Education Queensland and tertiary education providers to assist in the development and delivery of programs and services.
- > Focus on research, scholarship and publishing; creative partnerships and alliances; residencies, internships, grants and innovative professional practice.
- > Expand and strengthen important partnerships and alliances between the Gallery and key international museums and organisations, in relation to professional opportunities.

- > Maintain and enhance the Gallery's services to regional and remote Queensland through exhibitions, educational services, new technologies and professional development and consultancies.
- > Continue to develop and expand the support of the private sector for the Gallery's activities.
- > Maximise the Gallery's contribution to Government outcomes and priorities through appropriate planning and development of the Queensland Gallery of Modern Art and the refurbishment of the existing Gallery.

**GOALS**

The Gallery focused on the following goals to ensure its contribution to the attainment of the Government's policy priorities (see p.28). These goals will remain current for the Gallery's Strategic Plan covering the next five-year planning cycle, 2005-10:

- > Develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users.
- > Display and promote the Collection and the Gallery's facilities, and provide access to exhibitions, educational services and interpretive programs of excellence to a diversity of cultures and publics with particular attention to the principles of lifelong learning.
- > Develop and manage an exhibitions program to the highest art museum standards, which extends to regional and remote Queensland, for the benefit and enjoyment of present and future audiences.
- > Continue to develop services provided to regional areas in order to support such communities in the development of their unique cultural assets and distinctive identities, while also benefiting from cultural exchange with such regions.
- > Ensure the Gallery's building and strategic development, including the Queensland Gallery of Modern Art Project, meet the needs of the community and the Gallery.
- > Provide assistance and encouragement to young emerging artists and professional development and employment opportunities for young persons seeking a career in the visual arts.
- > Continue to develop an organisational culture that articulates best practice throughout the Gallery's operations.
- > Develop, where appropriate, productive partnerships with other Government agencies and with the private, education and community sectors.
- > Provide museum professionals and Queensland Art Gallery staff with opportunities for professional development, so as to create a community of highly skilled and educated people.

**OPERATIONAL PLAN**

The Gallery's Operational Plan documents the major activities undertaken during the 12-month period from 1 July 2004 to 30 June 2005, and is underpinned by the Strategic Plan.

**COLLECTION**

The Gallery's Collection currently consists of 11 961 works of art. Works are acquired each year in accordance with the following priorities in the Collection Development Policy endorsed by Trustees:

- > Acquire works of art to build, refine and enhance the Collection.
- > Manage the display of the Collection to provide maximum access through permanent displays and regular rotations.
- > Implement a schedule of Collection-based displays and activities that reflects Collection strengths and developments, including tours throughout regional Queensland.
- > Maintain a strategic focus on works by Queensland-born or Queensland-based artists, and on art of relevance to Queensland's social and cultural diversity.
- > Pursue a leadership role in the acquisition of contemporary art of the Asia-Pacific region.
- > Provide and maintain complete and accurate information on the Collection and objects in the temporary custody of the Gallery.
- > Provide and maintain a level of physical safety for the Collection consistent with current international museum standards.
- > Establish and implement appropriate practices and standards for the conservation of the Collection.

**INITIATIVES AND SERVICES**

- > Continue to foster research into the Collection and communicate the results through interpretive programs for a diversity of audiences.
- > Continue to develop and implement integrated public education programs to support the Collection and exhibitions.
- > Investigate and implement enhanced public access to the Collection and the innovative delivery of education and information services to Queensland including the development and enhancement of the Gallery's website.
- > Organise and present exhibitions at the Queensland Art Gallery.
- > Develop, coordinate and tour exhibitions to regional Queensland.
- > Continue to advise and consult with the education sector in urban and regional Queensland.
- > Continue to develop a leading research facility to foster research into, and the development of, the Asia-Pacific collection and major exhibitions/projects.
- > Continue to provide consultancy services and professional support to local government-funded regional galleries.
- > Continue to provide professional development opportunities for arts workers in regional Queensland.
- > Continue to support Gallery touring exhibitions with a range of related education and information resources and programs.

**EXHIBITIONS AND AUDIENCES**

- > Organise and present exhibitions at the Queensland Art Gallery.
- > Develop, coordinate and tour exhibitions to regional Queensland.
- > Develop, coordinate and tour exhibitions that showcase the work of regional Queensland artists.
- > Continue to develop collaborative and consultative procedures for developing exhibitions and supporting programs to travel to regional Queensland.

**QUEENSLAND GALLERY OF MODERN ART**

- > Coordinate planning for developing the programming for the Queensland Gallery of Modern Art.
- > Develop community liaison activities addressing the Queensland Gallery of Modern Art.
- > Consult with regional Queensland communities and arts organisations throughout the development of the Queensland Gallery of Modern Art.
- > Continue the design and construction documentation for the Queensland Gallery of Modern Art.
- > Promote the Queensland Gallery of Modern Art as a key component of the Gallery's development strategy.

**PROGRAMS OF ASSISTANCE**

- > Conduct annual awarding of scholarships and bursaries.
- > Continue youth training and apprenticeship program.

**ORGANISATIONAL CULTURE**

- > Facilitate ongoing series of inter-section workshops to ensure collaborative interaction.
- > Undertake debriefings and evaluations and communicate outcomes to staff.
- > Identify and support training and professional development opportunities for staff.
- > Implement strategies contained in the Equal Employment Opportunity Plan.

## MEETING THE GOVERNMENT'S POLICY PRIORITIES

Relationship between the Gallery's goals and outputs and the Government's policy priorities

The Queensland Art Gallery, together with the Queensland Gallery of Modern Art, deliver the output, 'Access to the Visual Arts (Queensland Art Gallery)', and contribute to the Government's priorities as indicated below.

GOVERNMENT PRIORITIES	QUEENSLAND ART GALLERY / QUEENSLAND GALLERY OF MODERN ART PRIORITY OUTPUTS
<b>STRENGTHENING QUEENSLAND COMMUNITIES</b>	
> Safe and secure communities.	> Continue to preserve, document and build the Gallery's Collection in order to promote enhanced understanding and recognition of Queensland's cultural heritage.
> Healthy, active individuals and communities.	
> A fair, socially cohesive and culturally vibrant society.	> Provide enhanced, accessible and innovative programs, products and services for all Queenslanders.
	> Promote reconciliation with Indigenous Queenslanders through programs, services and consultative processes.
	> Ensure the cultural maintenance of Indigenous art works and follow appropriate protocols for management and display.
	> Utilise partnerships and alliances to create professional and social development opportunities in regional Queensland.
	> Contribute to the liveability of cities, towns, regions and remote communities through the provision of greatly increased cultural products and services.
	> Provide enhanced programs, products and services that value and raise community appreciation of diversity through cultural knowledge and awareness.
<b>BUILDING QUEENSLAND'S ECONOMY</b>	
> A strong diversified economy.	> Develop education programs for children, youth, adults and mature adults with an emphasis on the principles of lifelong learning.
> A community of well-skilled and knowledgeable people.	> Develop a highly skilled, adaptable workforce, with an emphasis on providing opportunities for artists, scholars, educators, curators and young museum professionals.
> Improved standard of living for all Queenslanders.	> Utilise digital and other innovative technologies to improve knowledge of, and access to, the Gallery's Collection and to Gallery programs and services.
	> Provide opportunities for skills enhancement and professional development to colleagues in regional Queensland.
	> Create an expanded, sustained workforce to meet the product and service delivery needs of the new 'two-site, one-vision' institution.
	> Attract local, national and international visitors to Brisbane and regional centres, thus adding value to them as destinations.
	> Provide educational, cultural and knowledge products and services to the people of Queensland.

## OUTPUT / PERFORMANCE STATEMENT 2004-05

MEASURES	PUBLISHED TARGETS (as per MPS*)	ACTUAL ACHIEVEMENT to 30 June 2005
<b>QUANTITY</b>		
Number of exhibitions presented	14	17
Number of Collection-based exhibitions presented	8	8
Number of exhibitions touring regional Queensland	3	3
Total attendance at Queensland Art Gallery	320 000	350 765
Number of internships/traineeships	4	4
<b>QUALITY</b>		
Level of satisfaction of audiences with Collection-based displays, programs and activities	90%	90%
Increase in loan requests and requests for reproductions from the Collection from external agencies	10%	0%
Collection stored safely and securely to international museum standards	100%	93%
Extent of client satisfaction with exhibition program	90%	93%
Number of trainees/apprentices completing traineeships	100%	100%
<b>LOCATION</b>		
Travelling exhibitions through regional Queensland	3	3
Number of regional locations receiving travelling exhibitions and education, interpretive and information services	15	33
*Ministerial Portfolio Statement		



## COLLECTION ACQUISITIONS

### DONORS

#### Donations and Gifts through the Queensland Art Gallery Foundation

Andrew Baker Art Dealer  
Anonymous donors  
Mrs Arijia Austin  
Marion Borgelt  
Corrs Chambers Westgarth  
Estate of Jessica Ellis  
James and Jessica Ellis  
Julie Ewington  
Jan and Spencer Grammer  
Estate of Lawrence King  
Geoff Kleem  
Lee Ufan  
Macquarie Bank Foundation  
Margaret Olley Art Trust  
Garry Menzies  
Don and Alison Mitchell  
Dr Cathryn J. Mittelheuser, AM  
Margaret Mittelheuser, AM  
Daphne Morgan  
William A. Park, CBE, AM, and Lesley H. Park  
Mike Parr  
The Queensland Art Gallery Foundation  
Fairweather Art Appeal  
Stephen Tonge  
Phyllis Whiteman and Josephine Whiteman  
Ken Woolley, AM  
Judith Wright

### CULTURAL GIFTS PROGRAM

Mrs Arijia Austin  
Marion Borgelt  
Laima Jomantas  
Geoff Kleem  
Garry Menzies  
Don and Alison Mitchell  
Daphne Morgan  
William A. Park, CBE, AM, and Lesley H. Park  
Mike Parr  
Stephen Tonge  
Phyllis Whiteman and Josephine Whiteman  
Judith Wright

### PURCHASED THROUGH BEQUESTS AND FUNDS

John Darnell Bequest  
The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund  
The Queensland Government's special Centenary Fund

### COMMISSIONS

Queensland Government

### GIFTS, BEQUESTS, PURCHASES

**AH KEE, Vernon**  
Australia b.1967  
(Kuku Yalanji/Waanyi/Yidinji/Guugu Yimithirr language groups)  
*This man is . . . this woman is . . .* 2003  
Inkjet on polypropylene, satin laminated  
24 panels: 29.5 x 21 x 0.5cm (each)  
Acc. 2005.191.001-024  
Commissioned 2005. John Darnell Bequest

**AH XIAN**  
China/Australia b.1960  
*China China – bust no.63* 2002  
Porcelain with stained colour relief landscape design  
38.5 x 38.7 x 22cm  
Acc. 2004.258  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**ALI, Khadim**  
Pakistan b.1978  
*Untitled* (from 'Jashn-e-Gulle-e-surkh' (Celebration of red tulips) series) 2004-05  
Gouache on wasli paper  
Six sheets: 15.3 x 20.7cm (comp.); 19 x 24.3cm (comp.); 28.7 x 19cm (comp.); 15.3 x 20.7cm (comp.); 19 x 26.5cm (comp.); 14.8 x 20.2cm (comp.)  
Purchased 2005

**AMARU, Aline**  
Tahiti b.1941  
*La Famille Pomare (tifaifai) (Pa'oti style)* 1991  
Commercial cotton cloth and thread in appliqué and embroidered technique  
231 x 238cm  
Acc. 2004.314  
Purchased 2004. Queensland Art Gallery Foundation Grant

**ANDREW, Tawan**  
Papua New Guinea b.1984  
*Bilum (bag)* 2004  
Looped handmade string with quail feathers  
64 x 19cm (diam.)  
Acc. 2004.218  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**ANNING, Michael Boiyool**  
Australia b.1955  
(Yidinji language group)  
*Bama (The people)*  
*Bark canoes*  
*Cockatoo pairs*  
*Fruit bats (heading out)*  
*Kangaroo trail (between the hills)*  
*Osprey (rising up)*  
*Skipping mullet*  
*Waves (water)*  
*Boomerangs*  
*Coolamons*  
2003  
Natural pigments on softwood (*Alstonia scholaris* or *Argyrodendron perlatum*)  
10 shields: 101 x 41 x 9.5cm (irreg., each, approx.)  
Acc. 2004.162-171  
Purchased 2004. The Queensland Government's special Centenary Fund

**BALDESSARI, John**  
United States b.1931  
*I am making art* 1971  
Digital Betacam (PAL): 18:40 minutes, black and white, sound, ed. unlimited  
  
*John Baldessari sings Sol LeWitt* 1972  
Digital Betacam (PAL): 15 minutes, black and white, sound, ed. unlimited  
Acc. 2005.206-207  
Purchased 2005

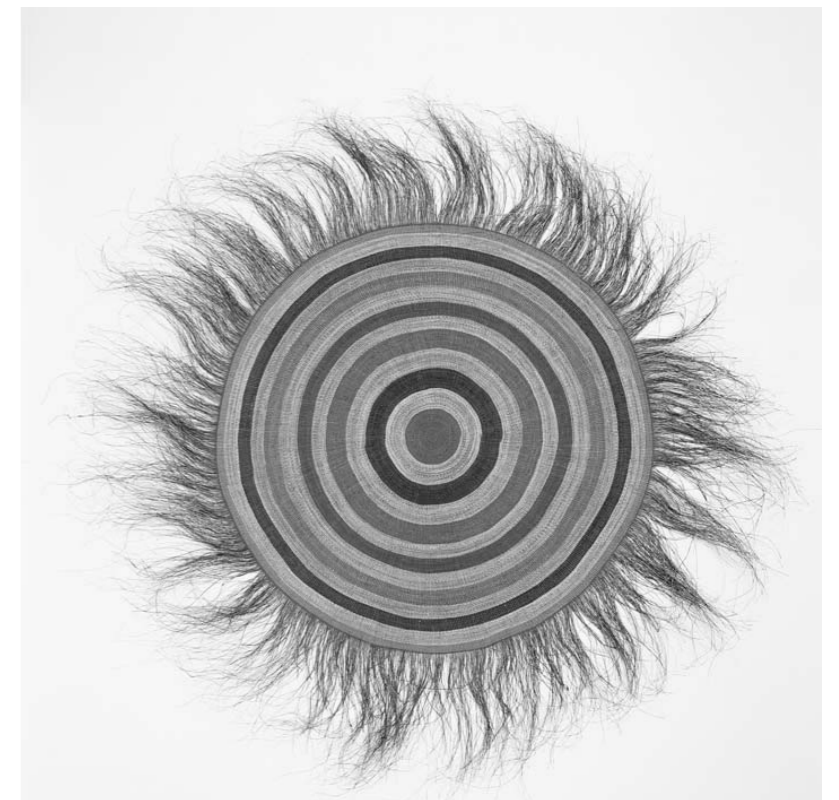
**BAYPUNGALA, Judy**  
Australia b.1941  
(Wurlaki language group)  
*Nganiyal (woven conical form)* 2002  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
64 x 130cm (irreg.)  
Acc. 2004.205  
Purchased 2004. Queensland Art Gallery Foundation

*Mat* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
307cm (diam., including fringe, irreg.)  
Acc. 2005.062  
Purchased 2005. Queensland Art Gallery Foundation Grant

**BENNETT, Gordon**  
Australia b.1955  
*Scale from the stick #1-4* 2003  
Synthetic polymer paint on BFK Rives paper  
Four sheets: 80 x 121.5cm (each)  
Acc. 2004.153a-d  
Purchased 2004. Queensland Art Gallery Foundation

top:  
Ah Xian  
China/Australia b.1960  
*China China – bust no.63* 2002  
Porcelain with stained colour relief landscape design  
38.5 x 38.7 x 22cm  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

Judy Baypungala  
Australia b.1941  
(Wurlaki language group)  
*Mat* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
307cm (diam., including fringe, irreg.)  
Purchased 2005. Queensland Art Gallery Foundation Grant  
© Judy Baypungala, 2004. Licensed by VISCOPY, Sydney, 2005



**BENNETT, Gordon**

Australia b.1955  
*Self portrait #1–8, #11, #14, #17, #23, #36, #37, #38 and #42* (from 'Self portraits' series) 2004  
UV inkjet prints on photographic paper  
16 sheets: 72.5 x 61cm (each); comp. sizes ranging from 51 x 51cm to 63 x 51cm, A.P.  
Acc. 2005.172–187  
Purchased 2005. The Queensland Government's special Centenary Fund

**BLYFIELD, Julie**

Australia b.1957  
*Pod 2003*  
Oxidised copper, hand-raised, chased  
13.7 x 4.3cm (diam., irreg.)

*Pod 2003*

Fine silver, hand-raised, chased  
8.8 x 12.1cm (diam., irreg.)

*Sliced pod 2003*

Sterling silver  
8.5 x 10.2 x 1.5cm  
Acc. 2004.154–155 & 157  
Purchased 2004 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

*Pod 2004*

Fine silver, hand-raised, chased  
7 x 8cm (diam., irreg.)  
Acc. 2004.156  
Commissioned 2004 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

**BODE, Edwin**

Australia 1859–1926  
*Coomera River* 1899  
Watercolour  
42 x 57.5cm  
Acc. 2005.164  
Purchased 2005. John Darnell Bequest

**BORGELT, Marion**

Australia b.1954  
*Bloodlight stack (nos 1, 3, 4, 5, 7, 8, 9, 10, 11 and 14)* 2001–02  
Paper, synthetic polymer paint, pigment, perspex, wood, screws  
10 pieces ranging from 21.5 x 15.5 x 10cm to 64 x 15 x 5.7cm  
Acc. 2005.135–144  
Gift of the artist through the Queensland Art Gallery Foundation 2005

**BROWNHALL, Robert**

Australia b.1968  
*Afternoon storm, Brisbane* 2005  
Oil on canvas  
Diptych: 122 x 330cm (overall)  
Acc. 2005.002a–b  
Commissioned 2005 with funds from the Queensland Government

**BURARN.GARRA, Bonny**

Australia b.1959  
(Burarra language group)  
*Mat* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*), feathers with natural dyes  
263cm (diam., including fringe)  
Acc. 2005.041  
Purchased 2004. The Queensland Government's special Centenary Fund

**BUSTARD, William**

England/Australia 1894–1973  
*(Darling Downs landscape)* c.1930s  
Watercolour over pencil  
24.5 x 35cm (sight)

*(Farm landscape)* c.1930s

Watercolour over pencil  
25.3 x 36.5cm (sight)  
Acc. 2004.236–237  
Purchased 2004. Queensland Art Gallery Foundation Grant

**CAMPBELL, John**

Australia 1855–1924  
*Sidney House* 1890  
Watercolour  
39 x 63cm  
Acc. 2005.046  
Purchased 2004 with funds derived from the Maria Therese Treweeke gift

**CARCHESIO, Eugene**

Australia b.1960  
*Test pattern for hope* 2001  
Paper cones on paper  
180 x 225cm (sight)  
Acc. 2005.146  
Purchased 2005. Queensland Art Gallery Foundation

**CARLOS, Juanita**

Republic of Palau b.1952  
*Lei* 2004  
Crochet wool, aluminium ring-pulls  
36.5 (long) x 5cm (diam.)

*Lei* 2004

Crochet wool, aluminium ring-pulls  
47 (long) x 4cm (diam.)

*Lei* 2004

Crochet wool, aluminium ring-pulls  
36.5 (long) x 5cm (diam.)

*Lei* 2004

Coconut fibre, commercial dyes, plastic, string  
47.5 (long) x 6cm (diam.)

*Lei* 2004

Coconut fibre, plastic  
54.5 (long) x 6cm (diam.)  
Acc. 2004.211–215  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**CHINA**

*Ewer* c.17–18th century  
White porcelain with cobalt oxide underglaze in the form of two mandarin ducks with foliage and water patterns  
16 x 18 x 12cm

*Bowl* c.19th century

White porcelain with cobalt oxide underglaze with couples on the exterior, children on the interior and plum blossoms around rim  
7.5 x 16cm (diam.)

*Censer* c.19th century

White porcelain with cobalt oxide underglaze with scholar and two attendants  
11 x 13cm (diam.)

*Jar* c. early 19th century

White porcelain with cobalt oxide underglaze with landscape; wooden lid  
27.5 x 23cm (diam., overall)

*Pair of brush pots* c.20th century

White porcelain with cobalt oxide underglaze dragon and cloud design  
14 x 10cm (diam., each)

*Bottle* c.20th century

Stoneware bottle with lotus bud mouth; celadon glaze  
28 x 13cm (diam.)  
Acc. 2005.154–159

Gift of Mrs Arija Austin in memory of her husband Mr Richard Wigram Locke Austin, AO, OBE, The Order of the Rising Sun Gold Rays with neck Ribbons [Japan] through the Queensland Art Gallery Foundation 2005

**COLE, Duncan** (photographer)

New Zealand b.1969  
**KIHARA, Shigeyuki** (concept developer)  
Samoa b.1975

*The high chief and his subjects**Daughter of the high chief**Tama and his vahine**Three sisters*

(from 'Savage nobility' series) 2001, printed

## 2004

Gelatin silver photographs, ed. 1/2  
Four sheets: 59.3 x 46.7cm (comp., each, approx.)  
Acc. 2004.315–318  
Purchased 2004. Queensland Art Gallery Foundation Grant

**COLQUHOUN, Brett**

Australia b.1958  
*Tarmac 2* 2004  
Synthetic polymer paint on canvas  
152 x 183cm  
Acc. 2005.147  
Purchased 2005. Queensland Art Gallery Foundation

**COTTON, Olive**

Australia 1911–2003  
*Plum blossom* 1937 (inscr. 1935)  
Gelatin silver photograph  
32.5 x 23.6cm (comp.)  
Acc. 2005.001  
Purchased 2005. Queensland Art Gallery Foundation Grant

*Flight* 1982, printed 1986

Gelatin silver photograph, ed. 3/25  
38.6 x 30.6cm (comp., sight)  
Acc. 2005.012  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**DANGAR, Anne Garvin**

Australia/France 1885–1951  
*(Platter with Celtic tracery and stylised zoomorphic figures representing the four apocalyptic beasts)* c.1948  
Wheelthrown terracotta clay with green, cream and brown–black glazes, incised  
3 x 44.3cm (diam.)

*(Large four-handled urn with lid, with geometric decoration)* c.1948

Wheelthrown earthenware, four-handled form with brown–black glaze and abstract calligraphic motifs in cream and green  
40 x 32.5cm (diam., complete)  
Acc. 2004.207–208  
Purchased 2004. Queensland Art Gallery Foundation

**de MEDICI, eX**

Australia b.1959  
*Skull (blue and green)* 2004  
Watercolour  
57.5 x 55cm (comp., sight)  
Acc. 2004.300  
Purchased 2004. Queensland Art Gallery Foundation Grant

**de MOMPIER, Circle of Joos** (artist)

The Netherlands 1564–1635  
**Monogrammist IC** (currently unidentified) (painter of staffage)  
*Jesus healing the blind* c.1600–20  
Oil on timber panel  
40 x 69.5cm  
Acc. 2004.288  
Purchased 2004 with funds from anonymous donors through the Queensland Art Gallery Foundation

**de SILVA, Kahikina**

Hawaii b.1977  
*Lei* 2004  
Twined cotton thread with commercial dyes, goose feathers, wool and ribbon  
66.5 (long) x 5.5cm (diam.)  
Acc. 2004.223  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**DEACON, Destiny**

Australia b.1957  
(Kuku and Erub/Mer language groups)  
*Forced into images* (portfolio) 2001  
Bubble jet print from polaroid photographs, ed. 12/20  
4 sheets: 77.3 x 95.3cm (comp., each, approx.); 6 sheets: 95.3 x 77.1cm (comp., each, approx.)  
Acc. 2004.172a–j

**DEACON, Destiny** (artist)

Australia b.1957  
(Kuku and Erub/Mer language groups)  
**FRASER, Virginia** (collaborating artist)  
Australia  
*Forced into images* 2001  
DVD and Betacam SP formats: 9 minutes, colour, silent, ed. 2/20  
Acc. 2004.173  
Purchased 2004. Queensland Art Gallery Foundation

**DJUTTARA, Elizabeth**

Australia b.1942  
(Ganalbingu language group)  
*Wanydjajipi (Yam sculpture)* 2004  
Bark fibre string, paperbark  
65 x 190cm (installed, approx.)  
Acc. 2005.061  
Purchased 2005. Queensland Art Gallery Foundation Grant

**DR WALL (WORCESTER)**

England 1751–83  
*Leaf dish: (fancy birds)* c.1770–83  
Porcelain, soft-paste press moulded, with birds and butterflies in polychrome colours over blue glaze. Gilt details  
12 x 32 x 24.5cm

*Coffee pot: (famille rose)* c.1770–72

Porcelain, soft-paste, baluster shape with overglaze colours in famille rose palette over light blue glaze. Gilt dentil rim  
24 x 16 x 13cm (complete)  
Acc. 2004.202–203

*Reeded coffee pot* c.1758–60

Hard-paste porcelain slip cast with reeded exterior and hand-painted details in underglaze cobalt blue  
23.5 x 18.2 x 11cm (complete)  
Acc. 2004.241a–b  
Gift of the Estate of James and Jessica Ellis in memory of Tory and Beatrice Cossart, Boonah, through the Queensland Art Gallery Foundation 2004

**ENRIGHT, Malcolm**

Australia b.1949  
*2441 pics Volume 1-2-3 / 10-8-2001* 2001  
CD (Mac OS and PC (hybrid) compatible), ed. master copy

*Horizontal domain 1: 24 meditations on life*

(*spent horizontal*) 2000  
Printed, bound booklet of 12 leaves, ed. 18/30  
10.5 x 14.5 x 0.3cm

*Horizontal domain 2: 24 meditations on (+ life)*

2000  
Printed, bound booklet of 12 leaves, ed. 18/30  
10.5 x 14.5 x 0.3cm  
Acc. 2005.043–045  
Purchased 2005. Queensland Art Gallery Foundation Grant

**ESCOTT, Melville**

Australia b.1947  
(Gangalidda language group)  
*Leg and arm design* 2005  
Synthetic polymer paint on canvas  
137 x 53cm  
Purchased 2005

**ESELI, James**

Australia b.1929  
(Kala lagaw ya language group)  
*Ubirikubiri (Crocodile) headdress* 2004  
Synthetic polymer paint on wood, feathers, plastic, raffia, copper wire  
17 components: 80 x 55 x 177cm (complete)  
Acc. 2005.063a–q  
Purchased 2005. Queensland Art Gallery Foundation Grant

**FAIRWEATHER, Ian**

Scotland/Australia 1891–1974  
*Café tables* 1957  
Gouache, watercolour and synthetic polymer paint on cardboard adhered to composition board  
53.2 x 37.8cm (irreg.)  
Acc. 2004.238  
Purchased 2004 with funds from The Queensland Art Gallery Foundation  
Fairweather Art Appeal, Jan and Spencer Grammer and the Queensland Art Gallery Foundation Grant

clockwise from left:

Anne Dangar  
Australia/France 1885–1951  
*Platter with Celtic tracery and stylised zoomorphic figures representing the four apocalyptic beasts* c.1948  
Wheelthrown terracotta clay with green, cream and brown-black glazes, incised  
3 x 44.3cm (diam.)  
Purchased 2004. Queensland Art Gallery Foundation

Julie Blyfield  
Australia b.1957  
*Sliced pod and Pods* 2003–04  
Sterling silver, oxidised copper, fine silver, hand-raised, chased  
Dimensions variable  
Purchased and commissioned 2004 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

Dr Wall (Worcester)  
England 1751–83  
*Coffee pot: (famille rose)* c.1770–72  
Porcelain, soft-paste, baluster shape with overglaze colours in famille rose palette over light blue glaze. Gilt dentil rim  
24 x 16 x 13cm (complete)  
Gift of the Estate of James and Jessica Ellis in memory of Tory and Beatrice Cossart, Boonah, through the Queensland Art Gallery Foundation 2004



**FAVRE, Jean-François**  
France b.1940  
*Dynastie des Pomare* (from 'Legendes Polynesiennes' series) 1991  
Linocut on wood veneer  
29.2 x 50.3cm  
Acc. 2005.162  
Purchased 2005. Queensland Art Gallery Foundation

**FLETCHER, Marjorie**  
Australia 1912–88  
*Self-torso* 1934, cast 1992  
Bronze, ed. 2/12  
52.5 x 22 x 19.8cm (irreg.)  
Acc. 2005.011  
Gift of Don and Alison Mitchell through the Queensland Art Gallery Foundation 2005

**FRASER, Andrea**  
United States b.1965  
*Little Frank and his carp* 2001  
Digital Betacam and DVD formats (transferred from Mini DV): 6 minutes, colour, sound, ed. 11/25  
Acc. 2005.060  
Purchased 2004

**FROESE, Joachim**  
Australia b.1963  
*Rhopography #24 (figs)* 2002–03  
Silver gelatin prints  
Three sheets: 36.2 x 29cm (overall comp.), ed. 3/6

*Rhopography #39 (fish)* 2002–03  
Silver gelatin prints  
Three sheets: 36.1 x 89.4 (overall comp.), ed. 3/6

*Rhopography #42 (paw paw)* 2002–03  
Silver gelatin prints  
Four sheets: 36.1 x 117cm (overall comp.), ed. 4/6  
Acc. 2005.188–190  
Purchased 2005. Queensland Art Gallery Foundation

**GADJARWALA, Michael**  
Australia b.1948  
(Wurlaki language group)  
*Gom.guborkbork (Mud mussels)* 2003  
Natural pigments on bark  
201 x 81cm  
Acc. 2004.174  
Purchased 2004 with funds from Corrs Chambers Westgarth through the Queensland Art Gallery Foundation

**GALNARDIWUY, Richard**  
Australia b.1940  
(Dhamarrandji language group)  
*Banumbirr (Morning Star pole)* 2003  
Wood, feathers, bark fibre string, beeswax with synthetic polymer paint  
205.5 x 21cm (diam.)

*Banumbirr (Morning Star pole)* 2003  
Wood, feathers, bark fibre string, beeswax with synthetic polymer paint  
203.5 x 12cm (diam.)  
Acc. 2005.030–031  
Purchased 2004

**GANAMBARR, Mavis Warrngiina**  
Australia b.1966  
(Dativuy language group)  
*Conical basket* 2002  
Coil-woven pandanus palm leaf (*Pandanus spiralis*), natural dyes and natural pigments with bark string  
24.5 x 16cm (irreg.)  
Acc. 2004.210  
Purchased 2004. Queensland Art Gallery Foundation

**GARRIMARRA, Sally**  
Australia b.1967  
(Ganalbingu language group)  
*Fish trap* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
93 x 32cm (irreg.)

*Fish trap* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
113 x 41cm (irreg.)  
Acc. 2004.206–207  
Purchased 2004. Queensland Art Gallery Foundation

**GILBERT, Linda**  
Australia b.1975  
(Merramaninjei language group)  
*Grass skirt design* 2002  
Synthetic polymer paint on canvas  
166 x 123cm  
Acc. 2005.032  
Purchased 2004. The Queensland Government's special Centenary Fund

**GILES, Naraby**  
Australia b.(c.)1944  
(Ngaanyatjarra language group)  
*Basket with manguri (circular hair ring)* 2004  
Coil-woven desert grass (*tjanpi*), with synthetic raffia and dyed and natural raffia; desert grass (*tjanpi*) bound with natural raffia  
43 x 39.5cm (diam., complete)  
Acc. 2004.301a–b  
Purchased 2004

**GITJPULU, Julie-Anne**  
Australia b.1979  
(Ganalbingu language group)  
*Triangular basket* 2004  
Coil-woven pandanus palm leaf (*Pandanus spiralis*), natural dyes with bark string  
30 x 52 x 14cm (excluding handle)

*Triangular basket* 2004  
Coil-woven pandanus palm leaf (*Pandanus spiralis*), natural dyes with bark string  
25 x 54.5 x 14cm (excluding handle)  
Acc. 2004.208–209  
Purchased 2004. Queensland Art Gallery Foundation

**GRIFFIN, Murray**  
Australia 1903–92  
*The wave* 1934  
Colour linocut, ed. 4/14  
27.6 x 35cm (comp.)  
Acc. 2004.239  
Purchased 2004. Queensland Art Gallery Foundation

**GRIFFITHS, Alan**  
Australia b.1941  
(Ngarinyman/Ngaliwurri language groups)  
*Balmoorra 1*  
*Balmoorra 2*  
*Balmoorra 3*  
*Balmoorra, Bullo River*  
*Balmoorra, small boat*  
*Balmoorra, large boat*  
*Balmoorra, Morning Star*  
*Balmoorra, Seven Sisters*  
*Balmoorra, untitled*  
*Balmoorra, hand held*  
*Balmoorra, hand held*  
*Balmoorra, hand held*  
*Balmoorra, hand held*  
*Balmoorra, hand held*  
*Balmoorra, hand held*  
2002

Wool and wood  
16 pieces: 255.5 x 82.5 x 5cm; 290 x 91 x 12cm; 261 x 76 x 10cm; 337.5 x 92.5 x 8cm; 49 x 166 x 4cm; 54 x 182 x 5.5cm; 284 x 80 x 14.5cm; 346 x 103 x 12cm; 278 x 83.5 x 5cm; 68 x 21 x 3.2cm; 70.5 x 27.7 x 3.3cm; 89 x 25 x 3.8cm; 83 x 22 x 3.5cm; 79 x 25.5 x 4cm; 82 x 27 x 4.2cm; 81 x 24 x 3.5cm  
Acc. 2005.023.001–016  
Purchased 2005. Queensland Art Gallery Foundation

**GURRUWIWI, Gali**  
Australia b.1942  
(Galpu language group)  
*Banumbirr (Morning Star poles)* 2003  
Wood, feathers, bark string, beeswax with natural pigments  
Two poles: 186 x 30cm (diam.) (each)

*Banumbirr (Morning Star poles)* 2003  
Wood, feathers, cotton thread with natural pigments  
Three poles: 199 x 17cm (diam.) (each, approx.)  
Acc. 2004.227–231  
Purchased 2004. Queensland Art Gallery Foundation

**GURRUWIWI, Gali**

Australia b.1942  
(Galpu language group)  
*Banumbirr (Morning Star poles)* 2003  
Wood, feathers, bark fibre string, beeswax with synthetic polymer paint  
Five poles: 184.5 x 14cm (diam.); 142 x 16cm (diam.); 207.5 x 17.5cm (diam.); 184 x 12cm (diam.); 207 x 17cm (diam.)  
Acc. 2005.024–028  
Purchased 2004

**GURRUWIWI, Paul**

Australia b.1975  
(Galpu language group)  
*Banumbirr (Morning Star pole)* 2003  
Wood, feathers, bark fibre string, beeswax with synthetic polymer paint  
173 x 20cm (diam.)  
Acc. 2005.029  
Purchased 2004

**GURRUWIWI, Trevor**

Australia b.1973  
(Galpu language group)  
*Banumbirr (Morning Star poles)* 2003  
Wood, feathers, bark string, cotton thread with natural pigments  
Three poles: 171 x 11cm (diam.); 157.5 x 15cm (diam.); 149.5 x 8cm (diam.)  
Acc. 2004.232–234  
Purchased 2004. Queensland Art Gallery Foundation

**HAMILTON, Richard**

England b.1922  
*Carapace* 1954  
Oil on canvas  
41 x 76.5cm  
Acc. 2004.299  
Gift of Phyllis Whiteman and Josephine Whiteman through the Queensland Art Gallery Foundation 2004

**HAWKINS, Weaver**

England/Australia 1893–1977  
*The round table* 1940  
Oil on canvas  
88.5 x 69.2cm (sight)  
Acc. 2004.193  
Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2004

**HEMRY, Madison**

Marshall Islands b.1964  
*Necktie* 2004  
Woven coconut fibre with plastic beads and cat's eye shells  
42 x 8.5 x 0.5cm

*Fan* 2004

Woven coconut fibre and pandanus with cowry shells  
40.5 x 29.5 x 1.5cm

*Fan* 2004

Woven coconut fibre, commercial dyes  
42.5 x 33 x 2.7cm  
Acc. 2004.224–226  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**HOEDEMAN, Co**

The Netherlands/Canada b.1940  
*Le château de sable (The sand castle)* 1977  
16mm and Digital Betacam formats: 13:12 minutes, colour, sound

*Le trésor des Grotocéans (The treasure of the Grotoceans)* 1980

16mm and Digital Betacam formats: 15:32 minutes, colour, sound

*Le jardin d'Écos (The garden of Ecos)* 1997

35mm and Digital Betacam formats: 10:45 minutes, colour, sound  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**HUDSON, Noreen Ngala** (potter)

Australia b.1947  
(Arremte language group)  
**HERMANNsburg POTTERS** (pottery workshop)  
Australia est. 1990  
*Eeritja (Eagles)* 1997  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
41.5 x 38cm (diam., complete)

*Lorikeets* 1996

Earthenware, hand-built terracotta with underglaze colours and applied decoration  
28 x 33cm (diam., complete)  
Acc. 2005.014–015  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**INKAMALA, Judith** (potter)

Australia b.1948  
(Arremte (Aranda) language group)  
**HERMANNsburg POTTERS** (pottery workshop)  
Australia est. 1990  
*Kangaroo* 1996  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
29 x 19cm (diam., complete)  
Acc. 2005.016a–b  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**JACKSON, Nancy**

Australia b.(c.)1954  
(Pitjantjara language group)  
*Basket* 2004  
Coil-woven desert grass (*tjanpi*), with synthetic raffia and dyed and natural raffia  
19 x 39.6cm (diam.)

*Basket* 2004

Coil-woven desert grass (*tjanpi*), with synthetic raffia and dyed and natural raffia and emu feathers (*wipiya*)  
23.5 x 45.5cm (diam.)  
Acc. 2004.302–303  
Purchased 2004

**JACOBSEN, Arne** (designer)

Denmark 1902–71  
**STELTON** (manufacturer)  
Denmark est. 1960  
From 'Cylinda Line' series, designed 1964–67  
*Serving dish with strainer*  
Polished and brushed stainless steel  
Two parts: 46.1 x 20.3 x 2.5cm (complete)

*Small ice bucket (1 litre)*

Brushed stainless steel  
Two parts: 11 x 12 x 13cm (complete)

*Ice bucket (2.5 litres)*

Brushed stainless steel  
Two parts: 15.1 x 19 x 20cm (complete)

*Wine cooler*

Brushed stainless steel  
Two parts: 21.1 x 18 x 20.7cm (complete)

*Mixer spoon*

Polished stainless steel  
25 x 4.5 x 3.8cm

*Revolving ashtray (small)*

Polished and brushed stainless steel  
Two parts: 6.7 x 7.6 x 11.1cm (complete)

*Revolving ashtray (large)*

Polished and brushed stainless steel  
Two parts: 8.1 x 10.6 x 15cm (complete)

*Salt, pepper and mustard set*

Brushed stainless steel, rubber stoppers  
Five parts: 10.4 x 10.4 x 6.6cm (complete)

*Tea pot (1.25 litres)*

Brushed stainless steel with moulded plastic  
12.6 x 11 x 23.8cm (complete)

*Coffee pot (1.5 litres)*

Brushed stainless steel with moulded plastic  
20 x 10 x 23cm (complete)

*Ice tongs*

Polished stainless steel  
17.5 x 4.6 x 1.3cm  
Acc. 2005.064–074  
Purchased 1982

**JENNER, Isaac Walter**

England/Australia 1836–1902  
*Brisbane River, view up the river opposite the Hamilton Hotel* 1894  
Oil on cardboard  
12.8 x 20.2cm

*Brisbane River, Bulimba Reach* 1894

Oil on cardboard  
12.8 x 20cm

*Brisbane River, Garden Reach from near dry dock looking down river* 1894

Oil on cardboard  
12.8 x 20cm

*Brisbane River, from North Quay looking towards Toowong* 1894

Oil on cardboard  
12.8 x 20.2cm  
Acc. 2004.194.001–004  
Gift from the Estate of Dr Elizabeth (Pat) Marks through the Queensland Art Gallery Foundation 2004

**JIBAE, Emilyann**

Marshall Islands b.1988  
*Arno bag* 2004  
Woven pandanus, hibiscus and coconut fibres  
21 x 13 x 7cm

*Arno bag* 2004

Woven pandanus and coconut fibres  
20 x 15 x 8.5cm  
Acc. 2004.221–222  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**JIN-GUBARANGUNYJA, Lorna**

Australia b.1952  
(Burarra (Martay dialect) language group)  
*Fish trap* 2003  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
125 x 65cm (diam.)  
Acc. 2005.040  
Purchased 2004. The Queensland Government's special Centenary Fund

**JOMANTAS, Vincas**

Lithuania/Australia 1922–2001  
*Beacon I* 1985  
Milled and carved wood, stained and waxed  
157 x 60 x 36cm  
Acc. 2005.013a–b  
Gift of Laima Jomantas 2005

**JULI, Mabel**

(Gija language group)  
Australia b.(c.)1933  
*Marranyji and Dinal* 2004  
Natural pigments on canvas  
140 x 220cm  
Acc. 2005.007  
Purchased 2005 with funds from Dr Cathryn J. Mittelheuser, AM, through the Queensland Art Gallery Foundation

**KOONS, Jeff**

United States b.1955  
*Radial champs* 2003  
Inflatable plastic elements and wooden stool with perspex stand, ed. of 1000  
Four components: 176 x 88 x 170cm (installed)  
Acc. 2005.059a–e  
Purchased 2004. The Queensland Government's special Centenary Fund

**KOPPEL, Henning** (designer)

Denmark 1918–81  
**GEORG JENSEN** (manufacturer)  
Denmark est. 1904  
From 'New York' series, designed 1963  
*Dinner knife*  
Polished stainless steel  
21 x 2.4 x 0.8cm

*Dinner fork*

19.1 x 2.4 x 2.2cm

*Luncheon knife*

19.7 x 2.1 x 0.9cm

*Luncheon/salad fork*

17.1 x 2.5 x 2.3cm

*Pastry fork*

15.4 x 2.3 x 1.1cm

*Cold cut fork*

17 x 2 x 1.1cm

*Teaspoon*

13.8 x 3.3 x 1.5cm

*Coffee spoon*

11.9 x 3 x 1cm

*Dinner spoon*

17.3 x 4.5 x 1.9cm

*Serving spoon*

23 x 6.2 x 3cm

*Fish knife*

18.7 x 2.8 x 0.5cm

*Butter spreader*

17 x 2.4 x 1cm

*Sauce ladle*

18.5 x 6.1 x 3.5cm  
Acc. 2005.076–088  
Purchased 1982

**KORKATAIN, Duncan**

Australia b.1949  
(Wik–Alkan/Wik–Nathan language groups)  
*Crane with fish* 2004  
Natural pigments and synthetic polymer paint on wood  
84.5 x 53 x 30cm  
Acc. 2005.192  
Purchased 2005

**LAIFOO, Joey**

Australia b.1978  
(Kala Lagaw Ya language group)  
*Pearling days* 2002  
Colour linocut, ed. 19/35  
54 x 43.2cm (comp.)  
Acc. 2004.242  
Purchased 2004. Queensland Art Gallery Foundation

**LAING, Rosemary**

Australia b.1959  
*Natural disasters: Departure of the Orient – Circular Quay (floods)* (from 'Natural disasters' series) 1988  
Photograph, steel, wood, gesso and synthetic polymer paint  
56.5 x 259 x 3.5cm

*from Paradise work (work #4)* (from 'from Paradise work / 1990–1992' series) 1991  
Laser-etched Diaglas, wood veneer  
79.7 x 238 x 1cm

*from Paradise work (work #5)* (from 'from Paradise work / 1990–1992' series) 1991  
Fujichrome, clear and tinted shinkolite  
80 x 240 x 10cm

*brownwork #3* 1996

Computer-generated print on vinyl  
298.5 x 298cm  
Acc. 2004.196–199  
Gift of Geoff Kleem through the Queensland Art Gallery Foundation 2004

**LAKARRINY, David**

Australia b.1957  
(Galpu language group)  
*Banumbirr (Morning Star pole)* 2003  
Wood, feathers, bark string, cotton thread with natural pigments  
226 x 20cm  
Acc. 2004.235  
Purchased 2004. Queensland Art Gallery Foundation

**LEALOFI, Susana**  
 Wallis b.1946  
*Leis* 2004  
 Buao tree bark fibre, commercial dyes  
 51 (long) x 5cm x 6cm (irreg.);  
 48 (long) x 5 x 4.5cm (irreg.)  
 Acc. 2004.216–217  
 Purchased 2004. The Queensland  
 Government's Queensland Gallery of Modern  
 Art Acquisitions Fund

**LEE Ufan**  
 South Korea/Japan b.1936  
*From line* 1981  
*From line* 1981  
*From line* 1982  
 Charcoal  
 Three sheets: 56 x 75.7cm (each)  
 Acc. 2004.259–261  
 Purchased 2004. The Queensland  
 Government's special Centenary Fund

*In Milano 1–5* 1992  
 Lithographs with drypoint, ed. 15/50  
 Three sheets: 152 x 89cm (comp., each,  
 approx.); two sheets: 89 x 150cm (comp.,  
 each)  
 Acc. 2004.262.001–005  
 Purchased 2004. The Queensland  
 Government's Queensland Gallery of Modern  
 Art Acquisitions Fund

*Push up* 1967  
 Pencil on Japanese washi paper  
 39.5 x 54.7cm

*From point* 1972  
 Charcoal on Arches Aquarelle paper  
 56.8 x 76cm

*From line* 1975  
 Charcoal on Arches paper  
 56.8 x 76cm  
 Acc. 2004.296–298  
 Gift of the artist through the Queensland Art  
 Gallery Foundation 2004

**LEMEKI, Tonga**  
 Tonga b.(c.)1979  
*Salu salu* 2005  
 Plaited pandanus and tufted commercial  
 wools  
 29.2 x 50.3cm  
 Acc. 2005.161  
 Purchased 2005. Queensland Art Gallery  
 Foundation

**MAGNUSSEN, Erik** (designer)  
 Denmark b.1940  
**STELTON** (manufacturer)  
 Denmark est. 1960  
*Vacuum jug (1 litre)* (from 'Stelton classic'  
 series) designed 1977  
 Brushed stainless steel with moulded plastic,  
 glass vacuum flask and rubber seal  
 Two parts: 30.2 x 10.5 x 16.3cm (complete)  
 Acc. 2005.075a–b  
 Purchased 1982

**MAIMA, Gau**  
 Papua New Guinea b.1959  
*Bilum (bag)* 2004  
 Looped handmade and commercial string  
 with cassowary feathers  
 84 x 64 x 7cm

*Bilum (bag)* 2004  
 Looped handmade string with commercial  
 dyes and rooster feathers  
 68 x 45 x 5cm  
 Acc. 2004.219–220  
 Purchased 2004. The Queensland  
 Government's Queensland Gallery of Modern  
 Art Acquisitions Fund

**MAIS, Hilarie**  
 England/United States/Australia b.1952  
*The Waiting* 1984  
 Oil paint on ply  
 124 x 182 x 5cm  
 Acc. 2005.003  
 Purchased 2005 with funds from Macquarie  
 Bank Foundation and with the assistance of  
 Ken Woolley, AM, through the Queensland Art  
 Gallery Foundation

**MALGARRICH, Shirley**  
 Australia b.1947  
 (Burrarra (Anbarra dialect) language group)  
*Jina-bakara (fish trap)* 2004  
 Twined pandanus palm leaf (*Pandanus*  
*spiralis*), natural dyes and bark string  
 106 x 35cm (irreg.)  
 Acc. 2004.246  
 Purchased 2004. Queensland Art Gallery  
 Foundation

*Fish traps* 2004  
 Twined pandanus palm leaf (*Pandanus*  
*spiralis*) with natural dyes  
 130 x 44cm (diam.); 144 x 36cm (diam.)  
 Acc. 2005.037–038  
 Purchased 2004. The Queensland  
 Government's special Centenary Fund

**MARIKA, Banduk**  
 Australia b.1954  
 (Rirratjingu language group)  
*Banumbirr (Morning Star)* (no. 1 from  
 'Yalangbara' suite) 2000  
 Linocut, A.P.  
 26.6 x 20.6cm (comp.)  
 Acc. 2004.200  
 Gift of Julie Ewington through the Queensland  
 Art Gallery Foundation 2004

*Djan'kawu (The Djan'kawu standing at his  
 home Burralku)* (no. 2 from 'Yalangbara' suite)  
 2000  
 Linocut, ed. 18/30  
 30.3 x 20.9cm (comp.)

*Bol'ngu (The Thunderman – bringer of storms  
 during their journey)* (no. 4 from 'Yalangbara'  
 suite) 2000  
 Linocut, ed. 18/30  
 30.8 x 21.9cm (comp.)

*Mlingurr (The sacred waterhole)* (no. 6 from  
 'Yalangbara' suite) 2000  
 Linocut, ed. 18/30  
 29.5 x 20.8cm (comp.)

*Guwuluru (The canoe in which the Djan'kawu  
 set out on their journey)* (no. 3 from  
 'Yalangbara' suite) 2000, printed 2004  
 Linocut on Magnani Pescia 300gsm paper,  
 A.P.  
 30.8 x 20.8cm (comp.)

*Guyamala (The naming of the fishes)* (no. 5  
 from 'Yalangbara' suite) 2000, printed 2004  
 Linocut on Magnani Pescia 300gsm paper,  
 A.P.  
 20.6 x 28.9cm (comp.)  
 Acc. 2004.248–252  
 Purchased 2004. John Darnell Bequest

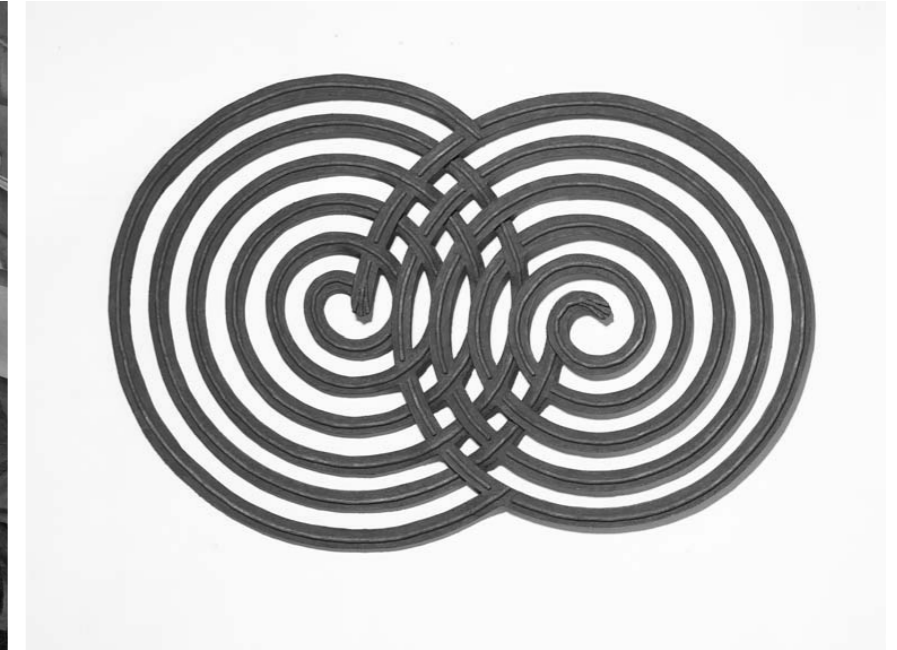
**MELLOR, Danie**  
 Australia b.1971  
 (Mamu/Ngadjonji language groups)  
*A captive audience* 2005  
 Pencil and crayon  
 71 x 101cm

*Whether you like it or not* 2005  
 Pencil  
 71 x 101cm  
 Acc. 2005.193–194  
 Purchased 2005

clockwise from left:  
 Weaver Hawkins  
 England/Australia 1893–1977  
*The round table* 1940  
 Oil on canvas  
 88.5 x 69.2cm (sight)  
 Gift of the Margaret Olley Art Trust through the  
 Queensland Art Gallery Foundation 2004

Hilarie Mais  
 England/United States/Australia b.1952  
*The Waiting* 1984  
 Oil paint on ply  
 124 x 182 x 5cm  
 Purchased 2005 with funds from Macquarie Bank  
 Foundation and with the assistance of Ken  
 Woolley, AM, through the Queensland Art Gallery  
 Foundation  
 © Hilarie Mais, 1984. Licensed by VISCOPY, Sydney 2005

Richard Hamilton  
 England b.1922  
*Carapace* 1954  
 Oil on canvas  
 41 x 76.5cm  
 Gift of Phyllis Whiteman and Josephine Whiteman  
 through the Queensland Art Gallery Foundation  
 2004  
 © Richard Hamilton, 1954/DACS. Licensed by VISCOPY,  
 Sydney 2005



**MOHAMEDI, Nasreen**

India 1937–90  
*Untitled* c.1958–c.1981  
Gelatin silver photographs, ed. 7/10  
24 sheets: 27.4 x 38cm (comp.); 23.9 x 30.5cm (comp.); 24.4 x 38.4cm (comp.); 25 x 38.4cm (comp.); 24.9 x 38.5cm (comp.); 25.1 x 30.9cm (comp.); 20.9 x 38.3cm (comp.); 30.5 x 38.3cm (comp.); 25.2 x 38.2cm (comp.); 21.9 x 36.3cm (comp.); 20.8 x 38.2cm (comp.); 22.9 x 38.1cm (comp.); 23.9 x 30.4cm (comp.); 30.9 x 30.8cm (comp.); Triptych: left sheet: 29.5 x 37.1cm (comp.), centre sheet: 30.5 x 37.6cm (comp.), right sheet: 30.2 x 38cm (comp.); 27.3 x 36.3cm (comp.); 23.8 x 30.5cm (comp.); 23.6 x 30.2cm (comp.); 23.8 x 30.4cm (comp.); 30.8 x 30.4cm (comp.); 23.8 x 30.3cm (comp.); 23.9 x 30.3cm (comp.); 23.9 x 30.3cm (comp.); 23.9 x 30.3cm (comp.)  
Acc. 2004.263–286  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**NALMAKARRA, Mary**

Australia b.1942  
(Burrarra (Gulala dialect) language group)  
*Fish trap* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes  
97.5 x 29cm (diam.)  
Acc. 2005.039  
Purchased 2004. The Queensland Government's special Centenary Fund

**NAMATJIRA, Gabriel**

Australia 1941–69  
(Arrente (Aranda) language group)  
(*Family of gums, Central Australia*) c.1965–69  
Watercolour  
34.5 x 50cm (sight)  
Acc. 2004.178  
Gift of William A. Park, CBE, AM, and Lesley H. Park through the Queensland Art Gallery Foundation 2004

**NAMPAJIMPA, Patsy Briscoe**

Australia b.(c.)1945  
(Arrente (Aranda) language group)  
*Women's night ceremony* 1996  
Earthenware, hand-built terracotta with underglaze colours  
12 x 28.5cm (diam.)  
Acc. 2005.017  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**NGALLAMETTA, Old Man**

Australia 1945–2005  
(Kugu Muminh/Kugu Uwanh language groups)  
*Thum-pup (fire-stick)* 2004  
Milkwood (*Alstonia muellerana*) with natural pigments, seeds, fibre and wax  
142.5 x 8.5 x 7.5cm  
Acc. 2004.201  
Gift of Andrew Baker Art Dealer through the Queensland Art Gallery Foundation 2004

*Kang'khan brothers* 2004  
Carved milkwood (*Alstonia muellerana*) with synthetic polymer paint, natural pigments, fibre, feathers and cotton thread  
153 x 56 x 50cm; 153 x 39 x 38cm  
Acc. 2004.253a–b  
Purchased 2004. Queensland Art Gallery Foundation

*Thap yongk (law pole)* 2004  
Natural pigments with PVC fixative on linen  
61 x 91cm

*Kang'khan brother: face* 2004  
Natural pigments with PVC fixative on linen  
76 x 52cm

*Pole design* 2004  
Natural pigments with PVC fixative on linen  
40 x 60cm

*Kang'khan brother: face and body painting* 2004  
Natural pigments with PVC fixative on linen  
56 x 42cm  
Acc. 2005.195–198  
Purchased 2005. The Queensland Government's special Centenary Fund

**NONA, Dennis**

Australia b.1973  
(Kala Lagaw Ya language group)  
Sazi 2003  
Drypoint, A.P.  
49.2 x 29.3cm (comp., irreg.)  
Acc. 2004.247  
Purchased 2004. Queensland Art Gallery Foundation Grant

*Sessere* 2004  
Hand-coloured linocut  
112 x 200cm (comp), ed. 3/45  
Acc. 2005.199  
Purchased 2005

**NORRIE, Susan**

Australia b.1953  
*Enola* 2004  
Digital Betacam and DVD formats: 8:37 minutes, colour, sound, with 10 steel and ply stools, hand-painted, ed. 2/6  
10 stools: 37.9 x 45 x 29.9cm (each)  
Acc. 2004.186a–k  
Purchased 2004 with funds from the Estate of Lawrence King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation

**NUPURRA, Henry Gambika**

Australia b.1932  
(Djambarrpuyngu language group)  
*Banumbirr (Morning Star poles)* 2003  
Wood, feathers, bark fibre string, beeswax with synthetic polymer paint  
174.5 x 13.5cm (diam.); 218 x 16cm (diam.); 183 x 19.5cm (diam.)  
Acc. 2005.033–035  
Purchased 2004

**ORSTO, Maria Josette**

Australia b.1962  
(Tiwi language group)  
*Jilamara and Kulama* 1990  
Synthetic polymer paint on canvas  
90.5 x 133cm

*Untitled* 1990  
Gouache  
54 x 77.5cm (comp.)

*Untitled* 1990  
Gouache  
54 x 77.5cm (comp.)  
Acc. 2005.018–020  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**PALMER, Ethleen**

Australia 1908–65  
*Granite Peaks* 1938  
Colour linocut, A.P.  
27.1 x 36.1cm (comp.)  
Acc. 2004.304  
Purchased 2004

**PAREROULTJA, Otto**

Australia 1914–73  
(Arrente (Aranda) language group)  
(*James Range country*) c.1965–70  
Watercolour  
53 x 73cm (sight)  
Acc. 2004.179  
Gift of William A. Park, CBE, AM, and Lesley H. Park through the Queensland Art Gallery Foundation 2004

**PARR, Mike**

Australia b.1945  
*Stepped wedge* 1998  
Beeswax and graphite cast on form ply  
7 sections: 197 x 1684 x 76cm (overall)  
Acc. 2005.145a–g  
Gift of the artist through the Queensland Art Gallery Foundation 2005

**POWELL, Geoffrey**

Australia 1918–89  
*Untitled (Surrealist still life)* 1937, printed 2005  
Gelatin silver photograph  
41 x 28.6cm

*Untitled (portrait of Elaine Hamill)* 1939, printed 2005  
Gelatin silver photograph  
40.3 x 30.2cm

*Untitled (construction of Story Bridge)* 1939, printed 2005  
Gelatin silver photograph  
22.4 x 33.5cm

*Untitled (portrait of flat mate, Spring Hill)* 1939, printed 2005  
Gelatin silver photograph  
22.5 x 34.5cm

*Families awaiting eviction* 1945, printed 2005  
Gelatin silver photograph  
34 x 33.5cm

*Untitled (factory worker welding, Sydney)* 1945, printed 2005  
Gelatin silver photograph  
35.3 x 37.5cm

*Untitled (coal miner at home, Helensburgh)* 1947, printed 2005  
Gelatin silver photograph  
33 x 33.5cm  
Acc. 2005.165–171  
Purchased 2005

**RINYBUMA, Margaret**

Australia b.1949  
(Murrungun/Djinang language groups)  
*Mindirr (conical basket)* 2004  
Twined pandanus palm leaf (*Pandanus spiralis*), natural dyes and bark string  
33 x 24cm  
Acc. 2004.245  
Purchased 2004. Queensland Art Gallery Foundation

**ROBERTS, Luke**

Australia b.1952  
*Christ + Kahlo* 1989  
From photographic performance series '1 + 1 = 8, Brisbane'; performers Luke Roberts and Joanna Meighan; camera Carl Warner  
Inkjet print, ed. 1/5  
100 x 100cm (comp.)  
Acc. 2005.042  
Purchased 2005. Queensland Art Gallery Foundation

**RONTJI, Carol (potter)**

Australia b.1972  
(Arrente (Aranda) language group)  
**HERMANNSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*Tompa (Perentie)* 1997  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
31 x 25cm (diam., complete)  
Acc. 2005.021a–b  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**ROSETZKY, David**

Australia b.1970  
*Untouchable* 2003  
DVD (3 channels) and Digital Betacam formats: 18:38 minutes, colour, sound, ed. 2/3  
100 x 515 x 230cm (installed, variable)

*Weekender* 2001  
DVD and Digital Betacam formats: 16:37 minutes, colour, sound, ed. 5/6  
Acc. 2005.004–005  
Purchased 2005. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**ROUGHSEY, Joelene**

Australia b.1980  
(Lardil language group)  
*Headband* 2005  
Synthetic polymer paint on canvas  
142 x 86cm  
Purchased 2005

**SEMU, Greg**

New Zealand b.1971  
*Self portrait with pe'a (front view)*  
*Self portrait with pe'a (back view)*  
*Self portrait with pe'a (side view)*  
*Self portrait with pe'a (crucified)* 1995, printed 2004  
Gelatin silver photographs, A.P.  
One sheet: 59.8 x 49.8cm (comp.); three sheets: 59.2 x 49.2cm (comp., each)  
Acc. 2004.289–292  
Purchased 2004. Queensland Art Gallery Foundation Grant

**STERBAK, Jana**

Czech Republic/Canada b.1955  
*From here to there* 2003  
6-channel video installation on server: 12:30 minutes, colour, sound, ed. 1/4  
280 x 1285 x 710cm (installed, approx.)  
Acc. 2004.254  
Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**THAIDAY Sr, Ken**

Australia b.1950  
(Meriam Mir language group)  
*Frigatebird (Folded wings)* 2004  
Plywood, synthetic polymer paint, fishing line  
71 x 91 x 51.5cm

*Weres* 2004  
Bamboo and cotton cord  
183 x 57.5cm (diam.)  
Acc. 2004.182–183  
Purchased 2004

*Waumer (Frigatebird)* 2004  
Plywood, synthetic polymer paint, black bamboo, plastic, fishing line  
150 x 200 x 240cm  
Acc. 2004.184  
Purchased 2004. Queensland Art Gallery Foundation Grant

**TJAMPITJIN, Sunfly**

(Kukatja language group)  
Australia 1916–96  
*Poyarri* 1988  
Synthetic polymer paint on canvas  
119.5 x 85cm  
Acc. 2005.022  
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005

**TSE, Sara**

Hong Kong b.1974  
Porcelain, fabric dipped in slip and fired  
*Trans/form no. 9.1* 2003  
Two components: 2.8 x 6.3 x 18.7cm; 3.3 x 6.2 x 18.5cm

*Trans/form no. 10.2* 2003  
Two components: 3.7 x 6 x 21cm; 3.9 x 6.4 x 21cm

*Dress no. 66* 2003  
4.7 x 20.7 x 24cm

*Dress no. 68* 2003  
4.5 x 21 x 24.8cm

*Dress no. 69* 2003  
3.7 x 17 x 22cm  
Acc. 2004.309–313  
Purchased 2004. Queensland Art Gallery Foundation Grant

clockwise from left:  
 David Rosetzky  
 Australia b.1970  
*Untouchable* (still) 2003  
 DVD: 18:38 minutes, colour, sound, ed. 2/3  
 100 x 515 x 230cm (installed, variable)  
 Purchased 2005. The Queensland Government's  
 Queensland Gallery of Modern Art Acquisitions  
 Fund

Greg Semu  
 New Zealand b.1971  
*Self portrait with pe'a* (back view)  
 1995, printed 2004  
 Gelatin silver photograph, A.P.  
 59.2 x 49.2cm (comp.)  
 Purchased 2004. Queensland Art Gallery  
 Foundation Grant

Ronnie van Hout  
 New Zealand b.1962  
*'after Peryer'* (from an untitled portfolio) 1999,  
 printed 2004  
 Lambda print, ed. 7/20  
 37.5 x 49.5cm (comp.)  
 Purchased 2004



**UNKNOWN**  
 Australia  
*(Brisbane panorama)* 1910  
 Gelatin silver photograph  
 23.5 x 120.1cm (comp., sight)  
 Acc. 2004.195  
 Gift of Garry Menzies through the Queensland  
 Art Gallery Foundation 2004

*Bellenden-Ker blacks* c.1890  
 Albumen photograph  
 17.8 x 22.3cm (comp., irreg.)

*At Campoven Creek Cairns railway* c.1885  
 Albumen photograph  
 17.4 x 22.6cm (comp., irreg.)

*Stony Creek Falls* c.1900  
 Gelatin silver photograph  
 22.8 x 17.5cm (comp., irreg.)

*Barron Falls Cairns railway* c.1900  
 Gelatin silver photograph  
 22.9 x 17.6cm (comp., irreg.)

*(Pineapples)* c.1890  
 Albumen photograph  
 17.1 x 22.9cm (comp., irreg.)

*Paw paws* c.1890  
 Albumen photograph  
 23.6 x 17.6cm (comp., irreg.)

*Banana garden* c.1890  
 Albumen photograph  
 17.7 x 22.6cm (comp., irreg.)

*Coffee plantation* c.1890  
 Albumen photograph  
 17.8 x 22cm (comp., irreg.)

*(Sugar cane)* c.1890  
 Albumen photograph  
 17.3 x 23cm (comp., irreg.)

*Giant fig tree* c.1890  
 Albumen photograph  
 22.9 x 17.9cm (comp., irreg.)

*(Duck hunt)* c.1905  
 Gelatin silver photograph  
 15.7 x 20.6cm (comp., irreg.)  
 Acc. 2005.047-057  
 Purchased 2005. The Queensland  
 Government's special Centenary Fund

**UNKNOWN**  
 England  
*Three piece garniture: (Billingsley roses)*  
 c.1810-20  
 Bone china, slip cast and painted with classic  
 ruins and flowers in polychrome overglaze  
 colours and richly gilt  
 Large urn: 18.7 x 11.7cm (diam.); small urns:  
 15.2 x 9.5cm (diam.) (each)  
 Acc. 2004.204a-c  
 Gift of the Estate of James and Jessica Ellis in  
 memory of Tory and Beatrice Cossart,  
 Boonah, through the Queensland Art Gallery  
 Foundation 2004

**VAAGI, Sivaimauga**  
 Samoa b.1964  
*Fala su'i* 2005  
 Woven laufala (pandanus) and commercial  
 wools  
 137.5 x 213cm (irreg., including fringes)  
 Acc. 2005.160  
 Purchased 2005. Queensland Art Gallery  
 Foundation

**VAEPAE, Vilealava**  
 Samoa b.1928  
*Fala lau'ie* 2005  
 Woven laufala (pandanus) and commercial  
 wools  
 186 x 202cm  
 Acc. 2005.163  
 Commissioned 2005. Queensland Art Gallery  
 Foundation

**VALAMANESH, Hossein**  
 Australia b.1949  
*Miniature with maiden hair fern leaves* 2004  
 Maiden hair fern leaves with wax varnish on  
 paper  
 7 x 7.3cm (comp.)

*Miniature with rose petals* 2003  
 Rose petals with wax varnish on paper  
 7.1 x 7.1cm (comp.)  
 Acc. 2004.191-192  
 Purchased 2004. Queensland Art Gallery  
 Foundation

**VALAMANESH, Hossein**  
 Australia b.1949  
**VALAMANESH, Angela**  
 Australia b.1953  
*Miniature with bougainvillea petals 1* 2004  
 Bougainvillea petals with wax varnish on  
 paper  
 7.2 x 7.2cm (comp.)

*Miniature with bougainvillea petals 2* 2004  
 Bougainvillea petals with wax varnish on  
 paper  
 7.2 x 7.2cm (comp.)

*Miniature with alstromerea petals 1* 2003  
 Alstromerea petals with wax varnish on paper  
 7 x 6.9cm (comp.)

*Miniature with alstromerea petals 2* 2003  
 Alstromerea petals with wax varnish on paper  
 7.2 x 7cm (comp.)  
 Acc. 2004.187-190  
 Purchased 2004. Queensland Art Gallery  
 Foundation

**van HOUT, Ronnie**  
 New Zealand b.1962  
*Abduct* (from an untitled portfolio) 1999,  
 printed 2004  
 Lambda print, ed. 9/20  
 37.5 x 49.5cm (comp.)

*'after Peryer'* (from an untitled portfolio) 1999,  
 printed 2004  
 Lambda print, ed. 7/20  
 37.5 x 49.5cm (comp.)

*Hybrid* (from an untitled portfolio) 1999,  
 printed 2004  
 Lambda print, ed. 9/20  
 37.5 x 49.5cm (comp.)  
 Acc. 2004.293-295  
 Purchased 2004

**VARIOUS ARTISTS**  
 Point of view: An anthology of the moving  
 image (series) 2003

**ALYS, Francis**  
 Belgium b.1959  
*El gringo*  
 DVD: 4:12 minutes, colour, sound, ed.  
 unlimited

**CLAERBOUT, David**  
 Belgium b.1969  
*Le moment*

DVD: 2:44 minutes, colour, sound, ed.  
 unlimited

**GORDON, Douglas**  
 Scotland b.1966

*Over my shoulder*  
 DVD: 13:48 minutes, colour, sound, ed.  
 unlimited

**HILL, Gary**  
 United States b.1951

*Blind spot*  
 DVD: 12:27 minutes, colour, sound, ed.  
 unlimited

**HUYGHE, Pierre**  
 France b.1962

*I Jedi*  
 DVD: 5:00 minutes, colour, sound, ed.  
 unlimited

**JONAS, Joan**  
 United States b.1936

*Waltz*  
 DVD: 6:24 minutes, colour, sound, ed.  
 unlimited

**JULIEN, Isaac**  
 England b.1960

*Encore (Paradise Omeros: Redux)*  
 DVD: 4:38 minutes, colour, sound, ed.  
 unlimited

**KENTRIDGE, William**  
 South Africa b.1955  
*Automatic writing*  
 DVD: 2:38 minutes, colour, sound, ed. unlimited  
**McCARTHY, Paul**  
 United States b.1945  
*WGG (Wild Gone Girls)*  
 DVD: 5:20 minutes, colour, sound, ed. unlimited  
**RIST, Pipilotti**  
 Switzerland b.1962  
*I want to see how you see*  
 DVD: 4:48 minutes, colour, sound, ed. unlimited  
**SALA, Anri**  
 Albania b.1974  
*Time after time*  
 DVD: 5:22 minutes, colour, sound, ed. unlimited  
 Acc. 2004.319.001-011  
 Purchased 2004. Queensland Art Gallery Foundation

von **STURMER, Daniel**  
 New Zealand/Australia b.1972  
*The Truth Effect* 2003  
 DVD and Digital Betacam formats:  
 (sequence 1) 1:34 minutes, colour, sound; (sequence 2) 4:17 minutes, colour, silent; (sequence 3) 2:06 minutes, colour, silent; (sequence 4) 1:42 minutes, colour, sound; (sequence 5) 1:58 minutes, colour, silent; with five custom screens, ed. 2/3  
 Five screens: 54 x 40.5 x 18cm, 58 x 43.5 x 19.5cm, 54 x 40.5 x 20cm, 60 x 45 x 18cm, 40 x 30 x 13.5cm; (installed dimensions variable)  
 Acc. 2005.006  
 Purchased 2005. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

**WALLER, Christian**  
 Australia 1894-1954  
*The Golden Faun* (from 'The Great Breath' portfolio) 1932  
 Linocut on white wove translucent paper 31.7 x 13.5cm (comp.)  
 Acc. 2004.240  
 Purchased 2004. Queensland Art Gallery Foundation

**WASHBOURNE, Thomas**  
 Australia active 1860s-90s  
*(Wannon Falls)* c.1870  
 Albumen photograph laid down on cardboard 22.2 x 27.6cm (comp., irreg.)  
 Acc. 2005.058  
 Purchased 2005. The Queensland Government's special Centenary Fund

**WATT, Gordon**  
 Australia b.1939  
 (Lardil language group)  
*Leg markings* 2005  
 Synthetic polymer paint on canvas 137 x 121cm  
 Purchased 2005

**WEI Dong**  
 China b.1968  
*Snapshot* 1999  
 Ink and pigment on paper 32.5 x 131.5cm (sight)  
 Acc. 2004.287  
 Purchased 2004. Queensland Art Gallery Foundation Grant

**WILLIAMS, Daryl**  
 Australia b.1957  
 (Lardil language group)  
*Thuwathu resting place (sandbar)* 2005  
 Synthetic polymer paint on canvas 137 x 61cm  
 Purchased 2005

**WILLIAMS, Wunun Wayne**  
 Australia b.1961  
 (Lardil language group)  
*Birri headband* 2005  
 Synthetic polymer paint on canvas 137 x 121cm  
 Purchased 2005

**WILSON, Bradley**  
 Australia b.1974  
 (Lardil language group)  
*Thambe chest markings II* 2005  
 Synthetic polymer paint on canvas 121 x 91cm  
 Purchased 2005

**WILSON, Regina**  
 Australia b.1948  
 (Nganikurrungurr language group)  
*Syaw (Fish net)* 2004  
 Synthetic polymer paint on canvas 200 x 210.5cm  
 Acc. 2004.175  
 Purchased 2004. Queensland Art Gallery Foundation

**WONAEAMIRRI, Pedro**  
 Australia b.1974  
 (Tivi language group)  
*Pwoja (Pukumani body paint design)* 2003  
 Natural pigments on paper  
 Two sheets: 76 x 56cm (each)  
 Acc. 2004.305-306  
 Purchased 2004

**WRIGHT, Judith**  
 Australia b.1945  
*Blind of sight III* 2001  
 Synthetic polymer paint on paper  
 Three sheets: 199.5 x 198.5cm (each, approx.)  
 Acc. 2004.158-160  
 Purchased 2004 with funds from Dr Cathryn J. Mittelheuser, AM, and Margaret Mittelheuser, AM, through the Queensland Art Gallery Foundation

*Blind of sight 1* 2000  
 Betacam SP and DVD formats: 20:00 minutes, black and white, silent, ed. 2/6

*Blind of sight 2* 2000  
 Betacam SP and DVD formats: 10:00 minutes, colour, silent, ed. 2/6  
 Acc. 2004.176-177  
 Gift of the artist through the Queensland Art Gallery Foundation 2004

**YANG, William**  
 Australia b.1943  
*About my mother* (portfolio) 2003  
 Gelatin silver photographs, ed. 2/10  
 30 sheets: 51.3 x 61.1cm (comp., each)  
 Acc. 2004.161a-dd  
 Purchased 2004. Queensland Art Gallery Foundation Grant

**YARINKURA, Lena**  
 Australia b.1961  
 (Kune/Rembarrnga language groups)  
*Yawkyawk (female water spirit)* 2004  
 Twined pandanus palm leaf (*Pandanus spiralis*), paperbark, natural pigments, feathers and PVC fixative  
 195.5 x 47 x 26cm

*Yawkyawk (female water spirit)* 2004  
 Twined pandanus palm leaf (*Pandanus spiralis*), paperbark, natural pigments, natural dyes, feathers and PVC fixative  
 216 x 56 x 28.5cm  
 Acc. 2004.243-244  
 Purchased 2004. Queensland Art Gallery Foundation

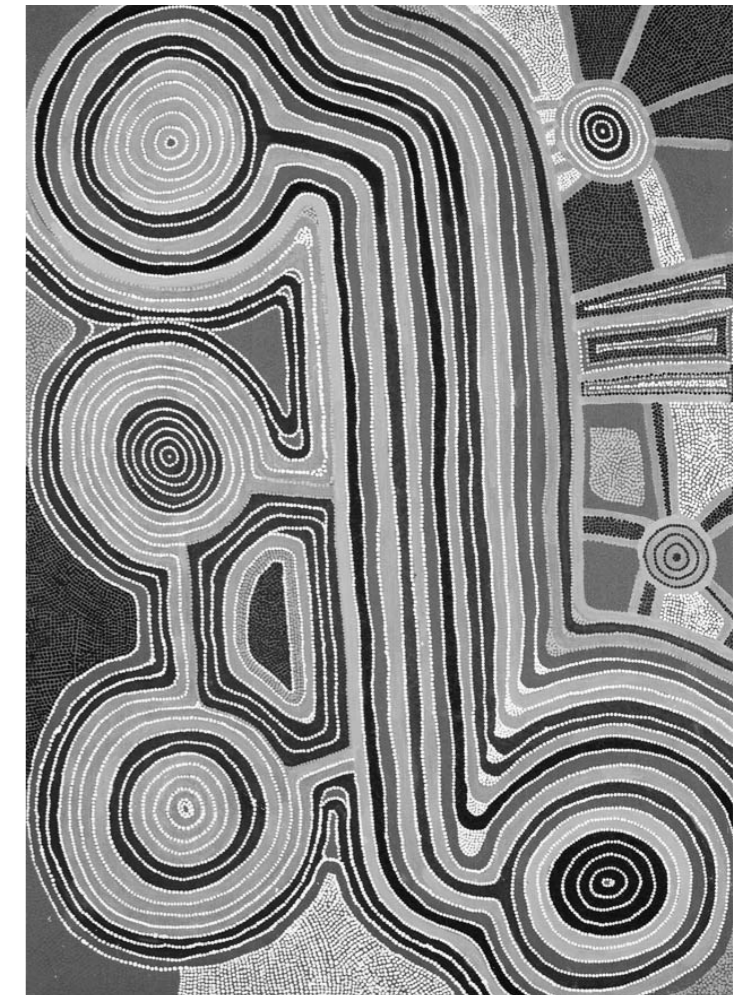
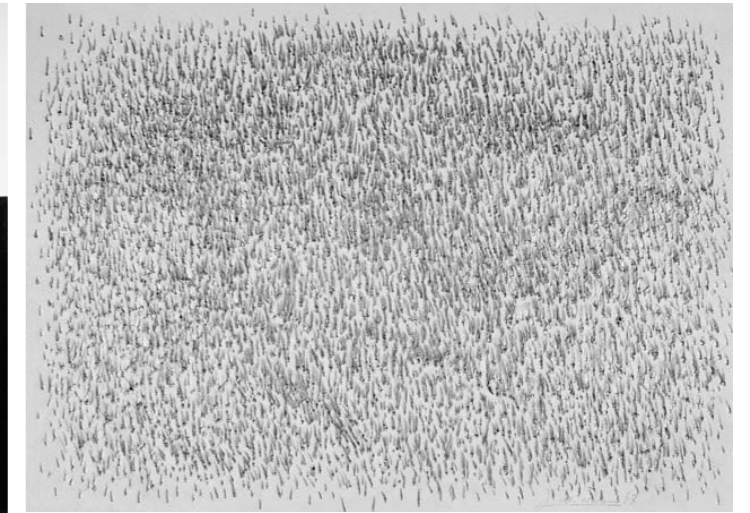
*Ngalyod (Rainbow serpent)* 2004  
 Twined pandanus palm leaf (*Pandanus spiralis*), wood, feathers, paperbark with natural pigments  
 23.5 x 370 x 14cm (complete)  
 Acc. 2005.036a-c  
 Purchased 2004. The Queensland Government's special Centenary Fund

**YUNUPINGU, Gulumbu**  
 Australia b.1945  
 (Gumatj language group)  
*Garak, The Universe* 2004  
 Natural pigments on bark  
 174 x 59cm

clockwise from left:  
 Nasreen Mohamedi  
 India 1937-90  
*Untitled* c.1971  
 Gelatin silver photograph, ed. 7/10  
 30.5 x 38.3cm (comp.)  
 Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

Lee Ufan  
 South Korea/Japan b.1936  
*Push up* 1967  
 Pencil on Japanese washi paper  
 39.5 x 54.7cm  
 Gift of the artist through the Queensland Art Gallery Foundation 2004

Sunfly Tjampitjin  
 (Kukatja language group)  
 Australia 1916-96  
*Poyarr* 1988  
 Synthetic polymer paint on canvas  
 119.5 x 85cm  
 Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2005  
 © Sunfly Tjampitjin, 1988. Licensed by VISCOPY, Sydney, 2005





**YUNUPINGU, Gulumbu**  
Australia b.1945  
(Gumatj language group)  
*Garak, The Universe* 2004  
Natural pigments on bark  
204 x 39cm

*Garak, The Universe (Larrakitj)* 2004  
Natural pigments on wood (*Eucalyptus tetradonta*)  
385 x 20cm (irreg.)  
Acc. 2005.008–010  
Purchased 2005

#### DEACCESSIONS

##### AFGHAN, TURKMEN PEOPLE

Afghanistan  
*Rug* c.1920  
Wool (pile, warp and weft)  
332 x 86cm  
Acc. 4:0788  
Bequest of Blanche Louisa Buttner 1972

##### ALTON, Aby.

England/Australia/United States 1866–1949  
*Portrait of a young girl* c.1900  
Oil on canvas  
62 x 52cm  
Acc. 1983.066.001  
Gift of Lady Trout 1983

##### ARDEBIL STYLE

Iran  
*Kelim* c.1930  
Wool (pile, warp and weft)  
323 x 132cm  
Acc. 4:0777  
Gift of the Queensland Art Gallery Society 1979

##### ARTS & CRAFTS

England 1880–1900  
*Sideboard* c.1890–94  
Stained oak, leaded glass, beaten copper and brass  
195 x 155.8 x 56cm  
Acc. 1992.272  
Purchased 1992 with funds derived from the Blanche Louisa Buttner Bequest

##### ASTLEY, Charles

Australia 1869–1929  
*Rose of Evening* 1926  
Oil on canvas  
51 x 91.5cm  
Acc. 1:0145  
Gift of Cecil B. Astley (the artist's son) 1926

##### AULD, Muir

Australia 1879–1942  
*Self portrait* c.1930  
Oil on canvas on plywood  
61.4 x 46cm  
Acc. 1:0337  
Gift of Robert Auld 1944

##### BALFOUR, Lawson

Australia 1870–1966  
*Head study* 1941  
Oil on canvas  
60.6 x 50.2cm (sight)  
Acc. 1:0774  
Purchased 1958

##### BELOUCHI PEOPLE

Afghanistan  
*Balisht (grain/storage sack, front piece)* c.1920  
Wool (pile, warp and weft)  
90 x 62cm  
Acc. 4:0761  
Bequest of Dr Ernest Singer 1975

##### *Rug* c.1900

Wool (pile, warp and weft)  
197 x 133cm  
Acc. 4:0762  
Bequest of Dr Ernest Singer 1975

##### BIEDERMEIER STYLE

Austria  
*Parlour setting (settee and 6 chairs)* c.1850  
Fruitwood upholstered in green and gold stripe fabric  
Settee: 95.7 x 146.6 x 65.5cm;  
chairs: 89.1 x 46 x 45cm (each)  
Acc. 4:0852.001–7  
Bequest of Dr Ernest Singer 1975

##### BOYD, Arthur

Australia 1920–99  
*Morning landscape* c.1961–62  
Oil on canvas on plywood  
89.7 x 90.2cm (sight)  
Acc. 1:1022  
Purchased 1965

##### BOYD, Guy

Australia 1923–88  
*The tennis player* 1975  
Bronze on black granite base, ed. 5/6  
51.5 x 83.5 x 20cm; 51.8 x 86 x 20cm (with base)  
Acc. 1994.115  
Gift of Grace Davies and Nell Davies 1994

##### BUSH, Charles

Australia 1919–89  
*Near Les Invalides* 1952  
Oil on composition board  
67.5 x 87.7cm  
Acc. 1:0552  
Purchased 1952

##### *Nude (sketch)* c.1940

Oil on cardboard  
22 x 16.8cm  
Acc. 1:0863  
Gift of Sir Daryl Lindsay 1961

##### BUTLER, J. Somerset

England 1882–unknown  
*Portrait of Field Marshall Smuts* c.1941–59  
Oil on canvas  
54.2 x 45.6cm  
Acc. 1:0800  
Gift of the artist 1959

##### COBURN, Frederick Simpson

Canada 1871–1960  
*Logging* 1933  
Oil on canvas laid down on composition board  
46 x 61cm  
Acc. 1:0216  
Purchased 1937

##### DOBELL, William

Australia 1899–1970  
*Sketch for Wangi boy* c.1955–57  
Oil on paper on composition board  
27 x 21.8cm (sight)  
Acc. 1:0892  
Purchased 1962

##### EDWARDS, Oscar

Australia 1905–96  
*T'ang dancers and birds* 1974  
Collage and ink on composition board  
90 x 70cm  
Acc. 1:1363  
Gift of the artist 1975

##### EDWELL-BURKE, Mary

Australia 1894–1988  
*Fijian girl reverie* 1936  
Oil on western red cedar panel  
30.7 x 30.5cm (sight)  
Acc. 1:0240  
Gift of Miss Maria Therese Treweeke 1937

##### *Dorothea and roses* 1927

Oil on canvas laid down on composition board  
107.8 x 94cm (sight)  
Acc. 1:0450  
Purchased 1949

##### ERIVAN

Armenia (Russia)  
*Rug* c.1920  
Wool (pile, warp and weft)  
148 x 91cm  
Acc. 1988.111  
Gift of Dr Gertrud Wenzel 1988

##### ERSARI, TURKMEN PEOPLE

Afghanistan  
*Rug* c.1930  
Wool (pile, warp and weft)  
175 x 105cm  
Acc. 4:0783  
Bequest of Blanche Louisa Buttner 1972

##### GABBEH STYLE

Iran  
*Rug* c.1950–75  
Wool (pile, warp and weft)  
215 x 104cm  
Acc. 4:0767  
Bequest of Dr Ernest Singer 1975

##### GALLOP, Herbert

Australia 1890–1958  
*Along the creek, Central NSW* c.1946  
Oil on canvas on composition board  
38.1 x 45.7cm  
Acc. 1:0381  
Purchased 1946

##### GIBSON, Bessie

Australia 1868–1961  
*Portrait (woman sitting in chair)* c.1940s  
Oil on canvas  
73 x 59.5cm  
Acc. 1:1417

##### *Portrait (woman in blue coat)* 1920s

verso image: (*Profile study*) 1920s  
Oil on canvas  
55 x 45.5cm  
Acc. 1:1420a–b  
Gift of Dr Walter Lockhart Gibson 1975

##### GODSON, John B.

England/Australia 1882–1957  
*Entrance to village, Narellan, NSW* c.1946  
Oil on canvas on cardboard  
26.7 x 34.7cm (sight)  
Acc. 1:0376  
Purchased 1946

##### GREENE, Anne Alison

Australia 1878–1954  
*L'Église Saint-Germain-des-Près, Paris* c.1935  
Oil on canvas  
65.4 x 74cm  
Acc. 1:0918  
Purchased 1963

##### GRUNER, Elioth

Australia 1882–1939  
*The wattles* c.1922  
Drypoint on cream wove paper, A.P.  
17.3 x 21.7cm (comp.)  
Acc. 2:0498  
Purchased 1962

##### HALL, Oliver

England 1869–1957  
*Cotherstone Moor, Yorkshire* 1935  
Oil on canvas  
54 x 75cm  
Acc. 1:0262  
Gift of the Godfrey Rivers Trust 1939

##### HANKE, Henry

Australia 1901–89  
*Portrait of William Rubery Bennett* 1958  
Oil on canvas  
86.4 x 66cm  
Acc. 1987.057  
Gift of Mrs Violet M. Bennett 1987

##### HARRISON, H.B.

Australia 1878–1948  
*Portrait of my wife* 1919  
Oil on canvas  
119.4 x 99.1cm  
Acc. 1:0142  
Purchased 1924

##### HERMAN, Josef

England/Wales 1911–2000  
*Scene on the shore* 1973  
Oil on canvas  
51.4 x 60.8cm  
Acc. 1:1297  
Purchased 1973

##### HOUTHUESEN, Albert

England 1903–79  
*Mansands Bay by Brixham* 1965  
Oil on composition board  
71 x 91.2cm  
Acc. 1:1126  
Gift of the Contemporary Art Society, London 1970

##### HUDSON, School of Thomas

England 1701–79  
*Portrait of a gentleman* c.1752–56  
Oil on canvas  
67.8 x 50.5cm  
Acc. 1:1464  
Purchased 1976

##### HULBERT, Thelma

England 1913–95  
*Flowers by night* 1948  
Oil on canvas  
76 x 63.5cm  
Acc. 1:0804  
Gift of Sir James (Robert) McGregor, KBE, 1959

##### JOHNSON, Robert

Australia 1890–1964  
*Milking time* c.1930  
Oil on canvas on composition board  
37 x 44.7cm (sight)  
Acc. 1:0676  
Purchased 1955

##### KARACHOV, KAZAK PEOPLE

Russia (Caucasus)  
*Rug* c.1880  
Wool (pile, warp and weft)  
256 x 182cm  
Acc. 4:0769  
Bequest of Dr Ernest Singer 1975

##### *Prayer rug* c.1900

Wool (pile, warp and weft)  
124 x 174cm  
Acc. 4:0778  
Bequest of Blanche Louisa Buttner 1972

##### KURDISH PEOPLE

Iran  
*Bag face* c.1870–1900  
Wool (pile) and cotton (warp and weft)  
50.4 x 60.5cm  
Acc. 4:0760  
Bequest of Dr Ernest Singer 1975

##### LAWRENCE, George

Australia 1901–81  
*Street gossips* 1946  
Oil on composition board  
29.3 x 21.5cm  
Acc. 1:0390  
Purchased 1946

##### *Street scene, Paris* c.1967

Oil on composition board  
45 x 60.2cm (sight)  
Acc. 1:1121  
Gift of Robert Wilson 1970

##### (*Street scene*) 1955

Gouache on cardboard laid down on composition board  
62.2 x 75cm (sight)  
Acc. 1:1732  
Purchased 1980

##### LINDSAY, Lionel

Australia 1874–1961  
*Morning glory* 1932  
Wood engraving on thin smooth wove paper, ed. of 100  
25.3 x 14.6cm (comp.)  
Acc. 2:0838

##### *Indian vulture* 1933

Wood engraving and woodcut on thin smooth laid India paper, ed. of 100  
18.5 x 11.3cm (comp.)  
Acc. 2:0841  
Purchased 1975

##### LINDSAY, Norman

Australia 1879–1969  
*Little mermaid* 1934  
Etching and aquatint on cream wove paper, ed. 27/40  
17.2 x 12.7cm (comp.)  
Acc. 2:0676  
Purchased 1972. Lady Trout Gift

##### *Ambush* 1927

Etching and aquatint, ed. 55/55  
27.7 x 20cm (comp.)  
Acc. 2:0880  
Purchased 1975

**LINDSAY, Raymond**  
Australia 1904–1960  
*Portrait of Cherie* 1940  
Oil on canvas  
52 x 39.5cm (sight)  
Acc. 1:1365  
Gift of Oscar Edwards 1975

**LURI STYLE**  
Iran  
*Rug* c.1950  
Wool (pile and weft), cotton and wool (warp)  
290 x 142cm  
Acc. 4:0776  
Purchased 1976

**MANN, G.V.F.**  
Australia 1863–1948  
*Mt. Gilead, Appin, NSW* 1937  
Oil on canvas  
30.4 x 61 cm  
Acc. 1:0343  
Purchased 1944

**MARMOL, Ignacio**  
Spain/Australia 1934–94  
*The pillar of the races* 1967  
Mixed media on composition board  
Four panels: 137 x 183cm (each)  
Acc. 1:1109  
Purchased 1969

**MAZLAGAN STYLE**  
Iran  
*Rug* c.1940  
Wool (pile) and cotton (warp and weft)  
197 x 133cm  
Acc. 4:0789  
Bequest of Blanche Louisa Buttner 1972

**McINNES, W.B.**  
Australia 1889–1939  
*Landscape* c.1919  
Oil on wood laid down on composition board  
16.5 x 59.6cm (sight)  
Acc. 1:1602  
Gift of Lady Trout 1978

**MOGHAN, KAZAK PEOPLE**  
Russia (Caucasus)  
*Rug* c.1881  
Wool (pile, warp and weft)  
258 x 128cm  
Acc. 4:0785  
Bequest of Blanche Louisa Buttner 1972

**OBIN, Seneque**  
Haiti 1893–1977  
*(Huntsman with two dogs shooting fowl)* mid 20th century  
Oil on composition board  
51 x 61cm  
Acc. 1:1818  
Gift of Oscar Edwards 1982

**PENDLEBURY, Scott**  
Australia 1914–86  
*Towards the city* 1953  
Oil on composition board  
50.9 x 60.5cm  
Acc. 1:0623  
Purchased 1954

**PLANTE, Ada May**  
New Zealand/Australia 1875–1950  
*St Mary's, Sydney* 1920s  
Oil on wood  
22.5 x 16.7cm (sight)  
Acc. 1:1052  
Purchased 1966

**RIEDEL, August**  
Germany/Italy 1799–1883  
*Rose of Alsace* 19th century  
Oil on canvas  
88 x 64.6cm  
Acc. 1:0207  
Purchased 1936

**RUIZ PIPÓ, Manuel**  
Spain/France 1929–98  
*Priere* 1974  
Oil on canvas  
68.7 x 48.8cm  
Acc. 1:1325

*Oceanica* 1974  
Oil on canvas  
39.4 x 49.2cm  
Acc. 1:1326

*Maternida en Amarillo* 1974  
Oil on canvas  
99 x 79cm  
Acc. 1:1327

*Nu rouge (Red nude)* 1972  
Oil on canvas  
98 x 79cm  
Acc. 1:1344

*Desnudo Triste* 1972  
Oil on canvas  
98.5 x 78.5cm  
Acc. 1:1345

*(Mother and child)*  
Etching, ed. 15/20  
32 x 24.6cm (comp.)  
Acc. 2:0815

*(Woman with flowers)*  
Colour lithograph  
57.4 x 41.7cm (comp.)  
Acc. 2:0816

*(Two figures at a table)*  
Drypoint, ed. 6/25  
16 x 21.5cm (comp.)  
Acc. 2:0817

*(Bull fighting)*  
Drypoint, ed. 12/25  
24.5 x 32cm (comp.)  
Acc. 2:0818

*Untitled* (portfolio) 1969  
Reproductions of lithographs  
Ten sheets: 46.2 x 30cm (comp.);  
45.8 x 31cm (comp.); 45.5 x 29.8cm (comp.);  
46.9 x 30.8cm (comp.); 46 x 26cm (comp.);  
44.5 x 27.5cm (comp.); 45.8 x 31.3cm  
(comp.); 46.7 x 29.4cm (comp.); 43.5 x  
27.8cm (comp.); 41.7 x 28.8cm (comp.)  
Acc. 2:0862.001–010  
Gift of Mr W. Bowmore 1975

**SALOR, TURKMEN PEOPLE**  
Iran  
*Rug* c.1930–70  
Wool (pile) and cotton (warp and weft)  
184 x 110cm  
Acc. 4:0759  
Bequest of Dr Ernest Singer 1975

**SALVANA, John**  
Australia 1873–1956  
*Sunny morning near Camden, New South Wales* 1946  
Oil on canvas  
50 x 68.6cm  
Acc. 1:0382  
Purchased 1946

**SHIRAZ STYLE**  
Iran  
*Rug* c.1950  
Wool (pile) and cotton (warp and weft)  
107 x 81cm  
Acc. 4:0774  
Bequest of Dr Ernest Singer 1975

**SHIRVAN STYLE**  
Russia (Caucasus)  
*Rug* c.1900  
Wool (pile, warp and weft)  
127 x 95cm  
Acc. 4:0786  
Bequest of Blanche Louisa Buttner 1972

**SMITH, Jack Carington**  
Australia 1908–72  
*Portrait of Frank D. Clewlow* 1954  
Oil on canvas  
94.7 x 76.2cm  
Acc. 1:0675  
Purchased 1955

**SMITH, John Raphael**  
England 1752–1812  
*Portrait of Elizabeth Benson* 1803  
Pastel  
26.7 x 24.1cm  
Acc. 1:1807  
Bequest of Marjorie Beswick Hall 1981

**SMITH, Joshua**  
Australia 1905–95  
*Portrait of Mignon McKelvey* 1967  
Oil on plywood  
79.7 x 55.9cm  
Acc. 1:1077  
Gift of Mr S.H. Ervin 1968

*Portrait of the artist's mother* 1932  
Oil on canvas board  
34.5 x 30.5cm (sight)  
Acc. 1:1463  
Purchased 1976

**SOLOMON, Lance**  
Australia 1913–89  
*Grey gum* c.1945–51  
Oil on canvas on composition board  
40.8 x 44.1cm  
Acc. 1:0490  
Purchased 1951

**TALISH PEOPLE**  
Russia (Caucasus)  
*Rug* c.1900  
Wool (pile, warp and weft)  
119 x 77cm  
Acc. 4:0763  
Bequest of Dr Ernest Singer 1975

**UNKNOWN**  
*Head of St John* 18th century  
Oil on canvas  
49.5 x 41cm  
Acc. 1:0022  
Gift of Stanley G. Hill 1896

**UNKNOWN**  
*Macbeth and the witches* 19th century  
Oil on canvas  
119.7 x 148.5cm  
Acc. 1:0842A  
Bequest of Rebecca Charlotte Wilkins 1960

**UNKNOWN**  
England  
*Chest with cabriole legs and claw and ball feet* c.1715–60  
Walnut veneers with cross bandings  
78.5 x 66 x 42.6cm  
Acc. 4:0815

**VICTORIAN**  
England 1837–1901  
*Chair* c.1840  
Mahogany upholstered in floral needlepoint  
tapestry  
86.9 x 52.4 x 52.1cm  
Acc. 4:0845  
Bequest of Blanche Louisa Buttner 1972

**WAKELIN, Roland**  
New Zealand/Australia 1887–1971  
*Interior* 1939  
Oil on canvas on cardboard  
44 x 54.5cm (sight)  
Acc. 1:0265  
Gift of Miss Maria Therese Treweeke 1939

*Flower piece* 1944  
Oil on cardboard  
54.7 x 44.7cm (sight)  
Acc. 1:0336  
Gift of Miss Maria Therese Treweeke 1944

**WHITELEY, Brett**  
Australia 1939–92  
*Figure on orange background* 1962  
Screenprint on wove handmade paper, ed.  
15/75  
67.9 x 52cm (comp.)  
Acc. 2:0560  
Purchased 1964

**WIGLEY, James**  
Australia 1918–99  
*Man with cockatoo* c.1969  
Oil and synthetic polymer paint on  
composition board  
91.4 x 68.5cm  
Acc. 1:1106  
Purchased 1969

**WILKIE, Leslie**  
Australia 1879–1935  
*Self portrait* c.1929  
Oil on composition board  
36.8 x 24.2cm (sight)  
Acc. 1:0411  
Gift of Miss Florence Wilkie 1947

**WILLIAM AND MARY**  
England 1689–1702  
*Secretaire* c.1695  
Walnut veneers with brass furniture and locks  
158.4 x 109 x 50.5cm  
Acc. 4:0358  
Bequest of Miss Edris Marks 1978

*Chest of drawers on stand* c.1695  
Walnut veneers on an oak carcass  
118.5 x 109.5 x 72.5cm  
Acc. 4:0799  
Purchased 1960

**WITHERS, Walter**  
Australia 1854–1914  
*Pasturing* c.1909  
Oil on cedar panel  
23.6 x 34.2cm (sight)  
Acc. 1:1214  
Purchased 1972. Sir Leon Trout Gift

**WOLINSKI, Joseph**  
Germany/Australia 1872–1955  
*Portrait of A.H. Davis (Steele Rudaj)* 1933  
Oil on canvas  
90 x 70.4cm (sight)  
Acc. 1:0257  
Purchased 1938

**YURUK PEOPLE**  
Anatolia  
*Rug* c.1930  
Wool (pile, warp and weft)  
175 x 99cm  
Acc. 4:0764

*Rug* c.1900–20  
Wool (pile, warp and weft)  
176 x 101cm  
Acc. 4:0766

*Rug* c.1950  
Wool (pile, warp and weft)  
163 x 100cm  
Acc. 4:0770  
Bequest of Dr Ernest Singer 1975

## EXHIBITIONS SCHEDULE AND SPONSORS

### EXHIBITIONS PRESENTED AT THE GALLERY

#### MAN RAY

8 May – 18 July 2004

An exhibition organised by the Art Gallery of New South Wales

Sponsored by The President's Council of New South Wales

Media Sponsor in Queensland: Adshel

Known as 'the poet of the darkroom', Man Ray's images helped define the twentieth century. 'Man Ray' featured nearly 200 iconic photographs direct from Paris, drawn from the collection of the artist's former assistant, Lucien Treillard, and the Centre Georges Pompidou.

#### MINIATURES

29 May – 29 August 2004

Presented by the Gallery, 'Miniatures' explored the resurgence of interest in the miniature in South Asian art, and the politically inspired, radical art that draws on the tradition of the miniature from sixteenth-century India.

#### THE LOOK OF FAITH

26 June 2004 – 20 February 2005

Art and the expression of spirituality have a long and intimate history. Presented by the Gallery, 'The Look of Faith' explored artists' 'poetic' and artistic responses to ideas, expressions and questionings of religious and spiritual faith, throughout several centuries.

#### BLAK INSIGHTS: CONTEMPORARY INDIGENOUS ART FROM THE QUEENSLAND ART GALLERY COLLECTION

3 July – 3 October 2004

Celebrating NAIDOC Week 2004, 'Blak Insights' presented a fresh perspective on Indigenous Australian art. Featuring more than 140 works displayed over 7 exhibition spaces, 'Blak Insights' exhibited the scope and depth of the Gallery's contemporary Indigenous collection, acquired over the past 20 years.

#### CLIFFORD POSSUM TJAPALTJARRI

7 August – 24 October 2004

An Art Gallery of South Australia Touring Exhibition

National tour sponsors:

SANTOS

Gordon Darling Foundation

Visions of Australia

Media Sponsor in Queensland: Network Ten

A pioneer and 'star' of the Western Desert dot-painting movement and a charismatic ambassador for his culture, Clifford Possum Tjapaltjarrri revolutionised the way the art of Indigenous peoples was perceived worldwide. This major retrospective exhibition honoured his contribution to Australian art, and featured work from throughout his career.

#### ESSENTIALLY MODERN: AUSTRALIAN PRINTS FROM THE COLLECTION

11 September 2004 – 30 January 2005

'Essentially Modern' captured the richness and vibrancy of Australian printmaking in the early decades of the twentieth century. It featured arresting hand-coloured woodcuts by Margaret Preston and Thea Proctor, linocuts by Ethel Spowers and Eveline Syme, and the striking black-and-white prints of Christian Waller and Ella Osborn Fry from the Gallery's Collection.

#### WHITE/LIGHT

23 October 2004 – 13 March 2005

'White/Light' explored the visual qualities and cultural connotations of white and light in a beautiful group of minimalist works from the Gallery's Collection. Yayoi Kusama's magnificent *Narcissus garden* 1966/2002 was installed for the first time since APT 2002, taking centre stage in the Gallery's Watermill, while the surrounding galleries featured works by Lee Ufan, Howard Taylor and Bea Maddock.

#### TEN THOUGHTS ABOUT FRAMES

13 November 2004 – 28 March 2005

Presented by the Gallery, 'Ten Thoughts about Frames' was an intriguing exploration of the art, history and techniques of framing. From gilded decorative frames of the Middle Ages to contemporary paintings and modern cinema, the exhibition addressed the often overlooked influence of the frame in Western art.

#### THE NATURE MACHINE: CONTEMPORARY ART, NATURE AND TECHNOLOGY

4 December 2004 – 13 February 2005

Media sponsors:

Quest Community Newspapers

Adshel

HarrisonNess

With the premise 'serious art can be serious fun!', 'The Nature Machine' — the Gallery's annual exhibition for children and families — explored ideas about nature, technology and visions of the future. Innovative exhibition spaces and interactive elements encouraged children to encounter the wonders of the natural as well as future worlds.

#### SMOKE AND MIRRORS

12 February – 26 June 2005

Drawn from the Gallery's collection of contemporary photography, 'Smoke and Mirrors' explored the ambiguous territory between reality and disguise in self-portraits.

#### EDUCATION MINISTER'S AWARDS FOR EXCELLENCE IN ART

10 March – 29 May 2005

Supported by:

Department of Education and the Arts

Museum and Gallery Services Queensland

This annual exhibition presents the outstanding achievements of art students from secondary schools throughout Queensland. In 2005, 47 works from entries by approximately 15 000 senior art students were exhibited.

#### RON MUECK: THE MAKING OF PREGNANT WOMAN 2002

12 March – 5 June 2005

A National Gallery of Australia Travelling Exhibition

Sponsored by:

Australian Air Express

*Pregnant woman* 2002 is one of Melbourne-born, London-based Ron Mueck's most ambitious works to date. Made predominantly of fibreglass and standing at 2.5 metres, the sculpture is a monumental and contemporary portrayal of motherhood, at once extraordinarily lifelike, yet hyper-real. The display of this work included preparatory sketches, maquettes by the artist and a documentary showing the artist at work.

#### THE ART OF FIONA HALL

19 March – 5 June 2005

Fiona Hall is one of Australia's leading contemporary artists. Hall's work speaks of the artist's curiosity for the world around her. While some works are whimsical, and others ironic or savagely critical, the wit, passion and knowledge Hall brings to her work consistently beguiles and fascinates audiences. Focusing on works from 1988 to early 2005, this exhibition was the first survey of Fiona Hall's work to be staged by an Australian gallery in more than a decade. Following its presentation at the Gallery, the exhibition travelled to the Art Gallery of South Australia.

#### PRIME 2005: NEW ART FROM QUEENSLAND

2 April – 12 June 2005

Showcasing the work of contemporary Queensland artists aged 35 and under, 'Prime 2005' was presented by the Gallery to highlight the strength and diversity of current art practice in Queensland.

#### NO ORDINARY PLACE: THE ART OF DAVID MALANGI

23 April – 17 July 2005

A National Gallery of Australia Travelling Exhibition

Principal Sponsor: Newmont, The Gold Company

A proud partner of Reconciliation Australia

Visions of Australia

Northern Territory Government

in association with Bula'bula Arts,

Ramingining

Channel 7

Australian Air Express

David Malangi Daymirringu was a leading figure in the development of the distinctive central Arnhem Land bark painting movement, and a true innovator in the medium. 'No Ordinary Place' featured around 50 works, brought together for the first time from private and public collections.

#### DESIGN EXCELLENCE IN QUEENSLAND

4–19 June 2005

Presented by the Design Institute of Australia in association with the Queensland Art Gallery, this exhibition profiled the finalists in the 2005 Queensland Design Awards.

#### I AM MAKING ART

25 June – 25 September 2005

Exploring performance-based art works from the Gallery's Collection from the 1960s to the present, 'I am Making Art' presented works exploring the idiosyncratic languages of the body and human movement, captured through photography, text and video.

#### FOCUS/THEMATIC DISPLAYS PRESENTED AT THE GALLERY

##### FAMILIES AND FICTIONS: CONTEMPORARY PHOTOGRAPHY FROM THE COLLECTION

23 October 2004 – 3 April 2005

'Families and Fictions' featured contemporary photographic works from the Gallery's Collection from the past three decades. The display focused on works that feature the human figure and draw on established photographic traditions in innovative and unexpected ways.

##### NORTH BY NORTH-WEST: CONTEMPORARY INDIGENOUS ART FROM THE QUEENSLAND ART GALLERY COLLECTION

23 October 2004 – 3 April 2005

Featuring art from Cape York in Queensland to the Kimberley region of Western Australia, this Gallery display celebrated the contemporary artistic achievements derived from knowledge of Country and culture.

#### PASTELS IN FOCUS

23 October 2004 – 3 April 2005

Highlighting the beautiful, and sometimes daring, work produced in the pastel medium by Australian women artists during the early twentieth century, this Gallery display featured artists who were challenging accepted artistic convention, often using flamboyant style or depicting controversial subject matter.

#### LUMINOUS: WATERCOLOUR LANDSCAPES OF THE FEDERATION ERA

11 April – 2 October 2005

In the era of Australia's Federation in 1901, the pastoral landscape became a symbol of strong national sentiment. This Gallery exhibition explored the work of Australian watercolourists of this period who promoted this connection, creating light-filled representations of the Australian bush.

#### NEW ACQUISITIONS: INDIGENOUS AUSTRALIAN ART

June 2005 – March 2006

Encompassing a variety of media — dance and performance, Arnhem Land and desert art, and fibre works — this display presented the many works by contemporary Indigenous artists recently acquired by the Gallery.

#### EXHIBITIONS PRESENTED IN REGIONAL QUEENSLAND

##### POP: THE CONTINUING INFLUENCE OF POPULAR CULTURE ON CONTEMPORARY ART

6 August 2003 – 28 November 2004

A Queensland Art Gallery Travelling Exhibition

Principal sponsor: Commonwealth Bank

Logan Art Gallery

6 August – 6 September 2003

Toowoomba Regional Art Gallery

19 September – 2 November 2003

Artspace Mackay

8 November – 21 December 2003

Redcliffe City Art Gallery

7 January – 14 February 2004

Bundaberg Arts Centre

26 February – 21 March 2004

Gladstone Regional Art Gallery and Museum

26 March – 15 May 2004

Perc Tucker Regional Gallery, Townsville

16 July – 5 September 2004

Ipswich Art Gallery

18 September – 28 November 2004

#### STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST

19 May 2004 – 19 June 2005

A Queensland Art Gallery Travelling Exhibition

Sponsored by the Queensland Government,

ATSIC and Comalco

This exhibition is an initiative of the Queensland Art Gallery, supported by the Queensland Gallery of Modern Art

Hervey Bay Regional Gallery

19 May – 23 June 2004

Cairns Regional Gallery

2 July – 29 August 2004

Rockhampton Art Gallery

10 September – 31 October 2004

Cooloolah Shire Art Gallery, Gympie

10 November – 12 December 2004

Artspace Mackay

18 December 2004 – 12 February 2005

Gladstone Regional Art Gallery and Museum

18 February – 9 April 2005

Perc Tucker Regional Gallery, Townsville

22 April – 19 June 2005

#### STREETON: WORKS FROM THE QUEENSLAND ART GALLERY COLLECTION

8 April 2005 – 4 July 2006

A Queensland Art Gallery Travelling Exhibition

Outback Regional Gallery, Winton

8 April – 12 May 2005

Qantas Founders Outback Museum,

Longreach

28 May – 10 July 2005

Gladstone Regional Art Gallery and Museum

16 July – 24 September 2005

Noosa Regional Gallery

22 October – 27 November 2005

Hervey Bay Regional Gallery

7 December 2005 – 21 January 2006

Dogwood Crossing Art Gallery, Miles

11 February – 26 March 2006

Toowoomba Regional Art Gallery

31 March – 21 May 2006

Stanthorpe Regional Art Gallery

26 May – 4 July 2006



BOARD OF TRUSTEES AND EXECUTIVE MANAGEMENT TEAM

STAFF PROFILE

STATISTICAL SUMMARY

BOARD OF TRUSTEES	TERM OF APPOINTMENT	
<b>CHAIR</b>		
Mr Wayne Goss	24/06/02 to 23/06/05	24/06/05 to 02/02/08
<b>DEPUTY CHAIR</b>		
Ms Ann Gamble Myer	24/06/02 to 23/06/05	24/06/05 to 02/02/08
<b>MEMBERS</b>		
Mr Tim Fairfax, AM	24/06/02 to 23/06/05	24/06/05 to 02/02/08
Mr Mark Gray	24/06/02 to 23/06/05	24/06/05 to 02/02/08
Dr Morris Low	24/06/02 to 23/06/05	(resigned 09/02/05)
Ms Katrina McGill	24/06/02 to 23/06/05	24/06/05 to 02/02/08
Ms Sue Purdon	31/01/02 to 30/01/05	03/02/05 to 02/02/08
Mr Brian Robinson	24/06/02 to 23/06/05	24/06/05 to 02/02/08
Ms Maureen Hansen	12/06/03 to 11/06/06	
Mr Craig Koomeeta	03/02/05 to 02/02/08	
Professor Michael Wesley	23/06/05 to 02/02/08	
(Section 6 (1) of the <i>Queensland Art Gallery Act 1987</i> provides for the Board to consist of the number of members appointed by the Governor in Council)		
<b>EXECUTIVE MANAGEMENT TEAM</b>		
The Executive Management Team provides strategic direction and manages the Gallery's operations and programs.		
<b>DIRECTOR</b>		
Mr Doug Hall, AM		
<b>ASSISTANT DIRECTOR, CURATORIAL &amp; COLLECTION DEVELOPMENT</b>		
Ms Lynne Seear		
<b>ASSISTANT DIRECTOR, MANAGEMENT &amp; OPERATIONS</b>		
Mr Alan Wilson		
<b>ASSISTANT DIRECTOR, PUBLIC PROGRAMS</b>		
Mr Andrew Clark		

STAFF PROFILE AS OF 30 JUNE 2005	Permanent	Temporary	Casual	Trainee
<b>Directorate</b>				
Directorate	2			
Building & Development	2	1		
Foundation	1	2		
<b>Curatorial &amp; Collection Development</b>				
Administration	1			
Curatorial	9	14		1
Conservation	9	4	2	
Registration	4	1		
Information & Publishing Services	9	3	1	
<b>Public Programs</b>				
Administration	2			
Managerial Research	1	4		
Exhibitions & Display	5	5		1
Access, Education & Regional Services	4	8		
Marketing & Communications	2	5		1
Audience Development	2	1		
Design, Web & Multimedia	2	6		
<b>Management &amp; Operations</b>				
Administration	5			
Financial Services	4			
Gallery Store	5		2	
Protection & Services	33		3	
Information Technology	4	1		
<b>TOTAL</b>	<b>106</b>	<b>55</b>	<b>8</b>	<b>3</b>

<b>NUMBER OF BOARD OF TRUSTEES MEETINGS</b>	8
<b>ATTENDANCE</b>	
Total Gallery attendance	350 765
Total attendance at exhibitions in regional Queensland	48 825
<b>EXHIBITIONS AND SERVICES — REGIONAL QUEENSLAND</b>	
Total travelling exhibitions	3
Exhibition venues	9
Total exhibition attendances	48 825
Total visits by Gallery staff to regional Queensland	122
<b>POP: THE CONTINUING INFLUENCE OF POPULAR CULTURE ON CONTEMPORARY ART</b>	
Last 2 of 8 venues (48 works)	
Perc Tucker Regional Gallery, Townsville	9821
Ipswich Art Gallery	10 323
Total attendance last 2 venues	20 144
<b>STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST</b>	
Last 6 of 7 venues (44 works)	
Cairns Regional Gallery	8993
Rockhampton Art Gallery	1262
Cooloola Shire Art Gallery, Gympie	560
Artspace Mackay	4801
Gladstone Regional Art Gallery and Museum	2455
Perc Tucker Regional Gallery, Townsville	8611
Total attendance last 6 venues	26 682
<b>STREETON: WORKS FROM THE QUEENSLAND ART GALLERY COLLECTION</b>	
First venue (11 works)	
Outback Regional Gallery, Winton	1999
<b>ACQUISITIONS</b>	
Asian art	6
Australian art	34
Contemporary Asian and Pacific art	75
Contemporary Australian art	66
Indigenous Australian art	118
International art	41
Total	340
Acquired through Foundation	152

<b>EDUCATION — ACCESS</b>	
Students participating in booked tours (guided and unguided)	30 793
Schools receiving Education Brochure	1787
Children's programs/events total attendance	144 496
Children's activities and workshops	75
Total attendance	3031
Public programs total attendance (youth, tertiary and adult)	3414
<b>PHOTOGRAPHIC REPRODUCTIONS AND COPYRIGHT CLEARANCES</b>	
External reproduction requests (240 works)	106
Internal reproduction requests (355 works)	50
Internal copyright clearances sought (299 works)	53
<b>PUBLICATIONS</b>	
Published by the Gallery	12
In progress at 30 June	6
Staff contributions to external publications	35
Papers presented (unpublished)	13
Websites	3
Videos	42
<b>WEBSITE USAGE</b>	
Queensland Art Gallery *(<www.qag.qld.gov.au>)	
Total hits	11 213 212
Page views	2 221 891
User sessions	398 198
*Includes the main Queensland Art Gallery website and all exhibition websites hosted within the <www.qag.qld.gov.au> domain, but excludes the Gallery Store website.	
<b>VOLUNTEERS</b>	
Curatorial volunteers	4
Information Officer volunteers	27
Library volunteers	8
Children's program volunteers	1
Survey volunteers	8
Volunteer Guides	121

## OVERSEAS TRAVEL

Overseas travel in the 2004–05 financial year has focused on undertaking key research and Collection development for 'APT 2006: Asia-Pacific Triennial of Contemporary Art'. Research for Queensland Gallery of Modern Art (QGMA) exhibitions, programs and initiatives, including the Australian Centre of Asia-Pacific Art, Children's Art Centre and Australian Cinémathèque, has also been a focus of overseas travel.

NAME OF OFFICER AND POSITION	DESTINATION	REASON FOR TRAVEL	AGENCY COST \$	\$*
Tony Albert Exhibitions Project Officer and Indigenous Trainee Coordinator	Italy	To participate in the Emerging Curators Initiative at the 2005 Venice Biennale.	–	5000
Anne Carter Head of Conservation	Germany, Spain	To attend the International Institute for Conservation's Modern Art, New Museums congress in Bilbao, Spain; view the 'MoMa in Berlin' exhibition; visit various galleries and museums.	7139	–
Nicholas Chambers Assistant Curator, Contemporary International Art	Italy, Spain, Germany	To courier the Gallery's art work, <i>Trois danseuses à la classe de danse (Three dancers at a dancing class)</i> c.1888–90 by Edgar Degas to Italy; raise awareness of the Gallery's building development and new initiatives; meet with gallerists about proposed acquisitions; visit a major international exhibition in San Sebastian.	8863	9000
	Italy, Switzerland, Germany, England, USA	To undertake a residency at the Yale Center for British Art; participate in the Emerging Curators Initiative at the Venice Biennale; conduct research towards the Andy Warhol exhibition, forthcoming exhibitions, and the Gallery's contemporary international art collection.	9176	5000
Andrew Clark Assistant Director, Public Programs	Japan, China, Germany, Italy	To supervise the demount, condition reporting and packing of the Gallery's art work <i>Trois danseuses à la classe de danse (Three dancers at a dancing class)</i> c.1888–90 by Edgar Degas and courier the work from Rome to Brisbane; meet with artists selected for possible inclusion in APT 2006; build and develop professional networks with artists, dealers and galleries, carry out research into artists and works for consideration for the Gallery's Collection, and research best-practice methods of displaying and interpreting modern and contemporary art.	7545	7759
Julie Ewington Head of Australian Art	New Zealand	To present a paper on Australian artist Fiona Hall at the Annual Conference of the Art Association of Australia and New Zealand; visit various galleries to assess works for possible loan and/or acquisition for future QGMA exhibitions and the Pacific art collection.	2292	–
Judy Gunning Head of Information and Publishing Services	Hong Kong	To present a paper at the workshop Archiving the Contemporary: Documenting Asian Art Today, Yesterday and Tomorrow; to promote the Australian Centre of Asia-Pacific Art and to develop professional networks with similar cultural institutions and colleagues.	2086	1318
	Hong Kong	To meet with representatives of the Asia Art Archive; to promote the Gallery's Asian and Pacific research collection; to visit library and research facilities for QGMA planning; and to acquire resources for the Gallery's Research Library.	4428	–
Doug Hall Director	Korea, China, Japan	To deliver a paper at the 2004 CIMAM Conference – International Council of Museums (ICOM), The Shifting Landscape of Contemporary Art, in Seoul, to further negotiations and discussions in relation to gifts of art works, possible donations, exhibition development, potential acquisitions, and alliances with like-minded institutions, as well as research and professional development purposes.	9928	–
	Japan	To speak at a reception at Aichi World Expo 2005 – Arts and Culture in Queensland in the Australian Pavilion – an event organised by the Queensland Government for Queensland Week; visit various museums and galleries important to the Gallery's forward program (including APT 2006).	8210	–
Don Heron Head of Exhibitions and Display	England, Denmark	To meet with artists and view works proposed for inclusion in APT 2006; view exhibitions at the Tate Modern; and receive training in the set-up of a new video installation recently acquired by the Gallery.	8466	–
John Massy Audience Development Manager	Japan	To lead a Friends of the Queensland Art Gallery tour to Japan.	–	7000

NAME OF OFFICER AND POSITION	DESTINATION	REASON FOR TRAVEL	AGENCY COST \$	\$*
Ruth McDougall Curatorial Assistant, QGMA	Fiji, Samoa, Kingdom of Tonga, Cook Islands, Tahiti, New Zealand	To conduct research, promotion and selection of works for APT 2006 and the Gallery's contemporary Pacific collection.	7485	–
Diane Moon Curator, Indigenous Fibre Art	Republic of Palau, Philippines	To attend the 9th Festival of Pacific Arts; undertake research for APT 2006; build and further develop professional networks with artists, dealers and galleries.	5003	–
	Fiji, Samoa, Kingdom of Tonga, Cook Islands, Tahiti, New Zealand	To conduct research, promotion and selection of works for APT 2006 and the Gallery's contemporary Pacific collection.	14 719	–
Elliott Murray Head of Design, Web and Multimedia	USA	To undertake research at numerous cultural institutions in the United States as part of a Gordon Darling Foundation Travel Grant – Global 2005.	4624	12 000
Maud Page Curator, Contemporary Pacific Art	Republic of Palau, Philippines	To attend the 9th Festival of Pacific Arts; undertake research for APT 2006; build and further develop professional networks with artists, dealers and galleries.	5574	–
Suhanya Raffel Head of Asian, Pacific & International Art	Hong Kong	To present a lecture at the Asia Art Archive; advocate and promote the Gallery's leading international role in collecting contemporary Asian and Pacific art; meet with prospective donors and collectors; research artists for APT 2006; raise awareness of the Gallery's building development; and further build on professional networks.	200	1373
	Sri Lanka, India	To conduct research and promotion related to APT 2006; research works in the Gallery's contemporary Asian and international art collections; and develop the Gallery's professional networks, exchange arrangements and Research Library holdings.	5905	–
Lynne Seear Assistant Director (Curatorial & Collection Development)	USA	To negotiate the participation of a senior Hawaii-based Japanese artist in APT 2006; research and promote APT 2006; research related to the Gallery's contemporary Asian and international art collections; research related to exhibition development and interpretive strategies.	13 089	–
	USA	To negotiate the participation of a senior Hawaii-based Japanese artist in APT 2006; research and promote APT 2006; research related to the Gallery's contemporary Asian and international art collections; research related to exhibition development and interpretive strategies.	12 786	–
Sarah Tiffin Curator, Historical Asian Art	USA	To further develop a long-term exchange agreement in partnership with the Arthur M. Sackler Gallery (Washington DC); liaise with dealers of historical Asian art with a view to immediate and future acquisitions; research the display of historical Asian material at art museums with international reputations in the field.	10 000	–
Julie Walsh Program Officer (Education and Children's Art Centre)	Italy, England	To participate as part of the team for the Australian Pavilion at the 2005 Venice Biennale; research programs for children and young audiences at the Tate Modern and Tate Britain, and contemporary art exhibition presentation and programming.	3674	6483
Kathryn Weir Head of Cinema	South Korea, China	To view the Busan and Shanghai biennial contemporary art exhibitions; attend the Pusan International Film Festival; meet with film-makers, artists and relevant professionals; conduct research for the Gallery's Collection and programs.	10 466	–
Robyn Ziebell Project Officer, Asian, Pacific & International Art	Sri Lanka, India	To conduct research and promotion related to APT 2006; research works in the Gallery's contemporary Asian and international art collections; and develop the Gallery's professional networks, exchange arrangements and Research Library holdings.	9538	–
*CONTRIBUTION FROM OTHER AGENCIES OR SOURCES				

**ETHICS AND CODE OF CONDUCT**

The Gallery's Code of Conduct is based on the ethics, principles and obligations outlined in the *Public Sector Ethics Act 1994* and was developed following consultation with all staff.

New employees receive the Code of Conduct as part of their commencement kit and the Code is available to all staff on the Gallery's intranet. The Code applies to all paid employees as well as volunteers.

Persons other than staff members can inspect the Code, free of charge, upon request at the Gallery's Research Library, with extracts or a full copy available free of charge.

During the year, workshops for new supervisory staff included reference to the Code.

**EQUAL EMPLOYMENT OPPORTUNITY**

Strategies to achieve the objectives contained in the Gallery's Equal Employment Opportunity (EEO) Management Plan 2003-05 continued to be implemented and monitored against target dates during the year.

Key strategies included:

- > conducting career planning sessions
- > continuing the Indigenous traineeship program
- > continuing online anti-discrimination training and certification for new supervisors and managers
- > ensuring access to human resource policies through the intranet and providing printed copies in the Gallery's Research Library.

**HUMAN RESOURCE ISSUES**

The Gallery:

- > continued its Change Management Program for staff in preparation for the Gallery's transition to a two-site organisation
- > continued the recruitment of additional staff to undertake planning and program/services preparation for the Queensland Gallery of Modern Art
- > continued the traineeship program
- > continued online anti-discrimination training for supervisors
- > provided a range of staff training and professional development
- > conducted workshops for new supervisory staff.

**RISK MANAGEMENT**

Due to the size of the Queensland Art Gallery, a separate risk management committee has not been established. However, the Gallery's Executive Management Team, comprising the Director and three Assistant Directors, is responsible for the implementation and monitoring of the Gallery's risk management process.

A fraud risk audit was completed during the year.

Other risk control measures were reviewed.

Gallery representatives participated in the Government's Agency Preparedness program.

**AUDIT COMMITTEE**

The Board of Trustees Audit Committee, consisting of Mr Tim Fairfax, AM, Mr Wayne Goss, Mrs Ann Gamble Myer (Trustees) and Mr Doug Hall, AM (Director), met on one occasion.

The following internal audits were undertaken:

- > IT Security Review — Webmail service
- > Physical Security Audit of the Collection.

**RECORDKEEPING**

The Gallery's recordkeeping practices are currently under review to ensure compliance with the *Public Records Act 2002* and *Information Standard 40* (IS40). The Queensland State Archives (QSA) Recordkeeping Practices Survey has been completed and a Strategic Records Implementation Plan will be developed, assessed by QSA and implemented by the end of 2007, as per the requirements of IS40.

**WORKPLACE HEALTH AND SAFETY**

The Gallery has a Workplace Health and Safety Committee consisting of workplace health and safety representatives elected by staff, five Workplace Health and Safety Officers, the Assistant Director (Management and Operations), and the Head of Exhibitions and Display. The Committee met on six occasions during the year and:

- > facilitated training of representatives in health and safety issues
- > monitored online training for all staff
- > conducted regular inspections of work areas
- > responded to all reported/identified hazards.

The Gallery is also represented on the Queensland Cultural Centre's Workplace Health and Safety Committee which met on six occasions.

**WHISTLEBLOWERS PROTECTION ACT**

There were no disclosures received over the reporting period.

**CONSULTANCIES**

During 2004-05, the Gallery used the services of consultants to carry out specific tasks where their expertise was required:

CATEGORY	\$
Management	-
Professional — Technical	\$77 059
<b>TOTAL</b>	<b>\$77 059</b>

**BOARD OF TRUSTEES COSTS**

In 2004-05, meeting fees and travel costs of Board members totalled \$22 255.

**MAJOR INVESTMENTS AND BORROWINGS**

There were no major investments or borrowings during the year.

**FINANCIAL AND OPERATIONAL PERFORMANCE SYSTEMS**

The Gallery's financial systems and their uses are as follows:

- > Finance 1 and Great Plains's e'Enterprise are used primarily for processing financial data and obtaining reports.
- > Whole-of-government financial information is reported using the Queensland Government's Tridata system.
- > The Gallery Store uses Booknet as their point-of-sale system.

Reports on operational performance against declared goals, strategies and benchmarks are prepared and presented at each meeting of the Board of Trustees. Quarterly, non-financial performance reports measured against declared targets are submitted to Arts Queensland and Queensland Treasury.

**ENTITIES CONTROLLED**

The Queensland Art Gallery Foundation was established in 1979 by the Queensland Art Gallery Board of Trustees to raise corporate and private funding to support the growth of the art collection and exhibition programs. The Gallery provides all the infrastructure support and meets all operational costs of the Foundation. For the purposes of the *Financial Administration and Audit Act 1977*, the Foundation is an entity controlled by the Queensland Art Gallery Board of Trustees.

Financial reports are prepared by the Gallery for submission to the Foundation's Council. The Foundation produces its own annual report and its books and accounts were audited by the Queensland Audit Office.

Financial reports are prepared by the Gallery for submission to the Foundation's Council. The Foundation produces its own annual report and its books and accounts were audited by the Queensland Audit Office.

The Queensland Art Gallery has completed the 2004-05 financial year in a fiscally good position with an increase in Equity of \$10.9 million.

In the financial statements of the Gallery the term 'parent entity' refers to the Queensland Art Gallery, whereas the term 'economic entity' reports the combined position of the Queensland Art Gallery and the Queensland Art Gallery Foundation.

This is necessary as the Queensland Art Gallery Foundation has been classified as a controlled entity of the Queensland Art Gallery.

**STATEMENT OF FINANCIAL PERFORMANCE**

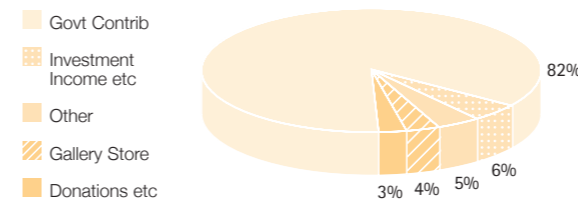
The Statement of Financial Performance is used to compare revenue to expenses over the financial year.

Revenues of the Gallery are sourced primarily from the Queensland Government appropriation (\$17.545 million), also known as Government Contributions.

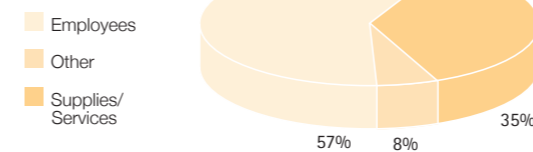
The other major sources of funds in 2004-05 include self-generated funds from the operation of commercial activities, e.g. Gallery Store and donations and bequests through the Queensland Art Gallery Foundation.

The key expenses for the Gallery are employees' salaries and entitlements and purchases of supplies and services for exhibition program related activities including facilities management costs.

**REVENUE 2004-05**



**EXPENSES 2004-05**



**STATEMENT OF FINANCIAL POSITION**

The Statement of Financial Position measures the value of assets, liabilities and equity of the Gallery as at 30 June 2005.

The revaluation of non-current physical assets was undertaken in the financial year, resulting in an increase in the value of the Art Collection by \$5.641 million. Revaluation of the Gallery's Research Library Materials resulted in a decrease of \$0.325 million.

The main increase in current liabilities is due to increased staff numbers resulting in increased provision for employee entitlements.

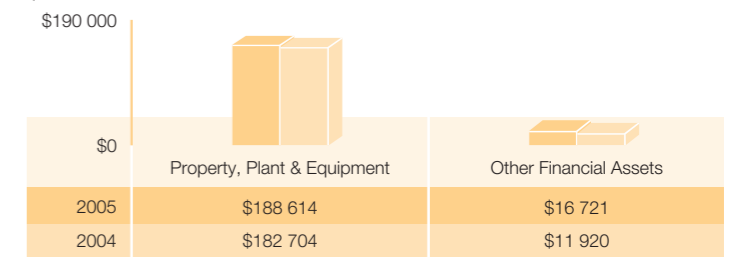
**STATEMENT OF CASH FLOWS**

The Statement of Cash Flows measures the inflows and outflows of cash through the year, and classifies those transactions into operating, investing or financing activities.

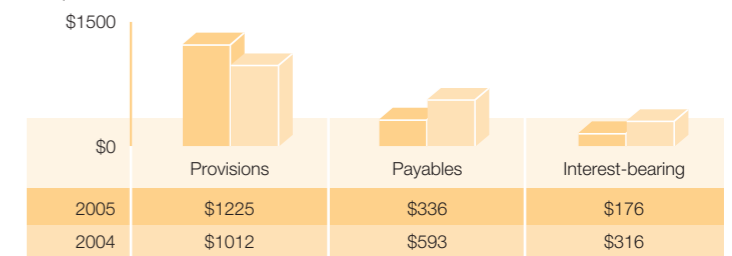
Cash flow in the Gallery is generated primarily from operating activities, where the significant inflows include revenue from Government Contributions and self-generated funds and donations to the Foundation.

Significant outflows are employees' salaries and entitlements and purchases of supplies and services for exhibition program related activities including facilities management costs.

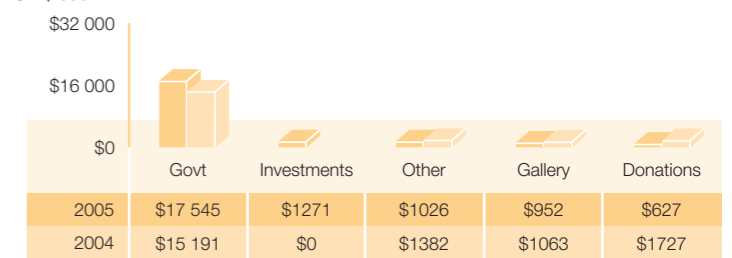
**ASSETS \$'000**



**LIABILITIES \$'000**



**REVENUE \$'000**



**EXPENSES \$'000**

