
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.
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 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.
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’ opens at Cairns Regional Gallery accompanied by a program of events that celebrates NAIDOC Week 2004, ‘Blak Insights’, which showcases the scope and strength of the Gallery’s collection of contemporary Indigenous art, opens at the Gallery.

AUGUST
- ‘Clifford Possum Tjapaltjarri’, an exhibition organised by the Art Gallery of ‘Story Place’ opens at Cairns Regional Gallery accompanied by a program of events that celebrates NAIDOC Week 2004, ‘Blak Insights’, which showcases the scope and strength of the Gallery’s collection of contemporary Indigenous art, opens at the Gallery.
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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 1967 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 Watermill. 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’, which opens in Gallery 1, is acquired for the Gallery’s Pacific art collection. The Gallery welcomes Sirimyn 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.

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 redveloped 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.

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.

MAY
- The Gallery’s ‘Walk the Line: 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.
- Suhyeon 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 2005, 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.
- 46 825 people visit Queensland Art Gallery travelling exhibitions in regional Queensland in 2004–05.
CHAIR’S OVERVIEW

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.

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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.

Wayne Goss
Chair
Board of Trustees
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
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 continues 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 programs 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), Laos Utthan’s Untouchable (2003) and a group of 24 untitled photographs by Nasserine Mohamed, all for the Asian art collection. Several moving-image works were also acquired, including From here to there by Jason Stefaniak, David Rosetzky’s Untouchable (2003) and Walead Beneshi’s Untouchable (2001), and The Truth Effect 2003 by Daniel von Sturmer.

AUSTRALIAN CINÉMATÉQUE

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 Australia’s cultural context. Its bridging role between old and new collecting and programming will foster the creative and learning potential of contemporary 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.

In October–November 2004, ACAPA hosted its first Scholar-in-Residence — Sharmain 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 ‘Spaice Shadows, Flying Plastics: 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.

REGITIONAL 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 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 overall completion date of mid August 2006 had been received by Bovis Lend Lease.

18 May – 15 Sep. 2004 Decontamination of the Kurrajong Point site was carried out.

July 2004 Trade packages for fitting, demolition and in-ground services were tendered.

9 Sep. – 26 Nov. 2004 Westfall Piling commenced foundation piling.

16 Sep. 2004 Bovis Lend Lease Guaranteed 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.


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, Sir, Premier of Queensland and Minister for Trade, and Hon. Anna Bligh, Sir, 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 RSC 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 2005, 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 principal cinema.

mid Aug. 2006 QGMA’s overall target completion date.

To date, the QGMA Project has seen some 37 930m 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.
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 Yidinyji Rainforest people are best known for their shields and swords, and in the major suite of shields, Ilma (The people), Michael Boiyool Anning represents his Yidinyji ancestors. In this work, Anning honours them as being inspirational to his revival of traditional cultural forms and themes.  

Maringilda artists are renowned for their fibres 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 Njajyod (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 Essel’s spectacular Ubirkubiri (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.68, no.69 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 Lue Utah 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, tour From line 1981–82 drawings, a From point 1972 drawing, and five lithographs from In Milano 1992.

Wei Dong’s Snapshot 1990 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 Nasser Mahzari. A senior Indian artist, Mahzari’s work is 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 Mahzari, 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 Samu, Self-portrait with pen/1996, 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 Houw — Abduct, Hybrid and ‘after Payner’, all 1996, printed 2004. The three portfolios of prints inversely 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 Joss de Memprer, Jesus healing the blind c.1600–20. De Memprer 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, Canape 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, Canape 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 — 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.

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, Anmanart Brown, Djamalawa Marwil, Minnie Pwerle and Ken Thaiday Sr.

‘Ian Thoughts about Frames’ examined the art, history and techniques of framing — from the gilted decorative frames of the Middle Ages to the sophisticated use of framing techniques in modern cinema. The exhibition featured works 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, Josephine Tappajour, 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 Dorrill Black.

‘Portrait of an Artist: 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.

‘Modernism in India’. This group of photographs represents the entire body of work in this medium produced by Mahzari, who died in 1990.

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

Major treatments undertaken included the cleaning, coating and re-lamination of Luc Ultin’s Rainbow 19 dental (2004) in the February–May 2005; the paint consolidation and relamination of Ian Fairweather’s Café tables 1957, and the restoration and relamination 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 Lonsdale, Ross Croftall and Mike Brown. Most Conservation staff have been involved in this collaborative project to document, treat and test the work. Cleaning has since been completed on the triptych’s first panel.

Treatment and relamination of works by Arthur Streeton was undertaken in preparation for the ‘Streeton: Works from the Queensland Art Gallery Collection’ regional travelling exhibition. In particular, Sunny cove 1893 and Sketch for ‘Still Life the stream and shall forever glide’ 1896 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 Joss de Memprer, and began treatment on The adoration of the Magi by Scarselli. A major treatment on Garany Seara’s Portrait d a lady c.1690s was also undertaken.

CONSERVING THE COLLECTION

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The Queensland Art Gallery’s 2004–05 exhibition calendar saw audiences treated to The Art of Fiona Hall; the innovation of Clifford Possum Tjapaltjarri and 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 bark notebooks — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works illustrated on bank notes. 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 floor talks 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 this artist’s evolutionary career, featuring the series of five large canvases produced in the late 1970s, in which the artist mapped his ‘cumborbo 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 Biloela artist’s work of this leading figure in the development of the distinctive central Arnhem Land bark painting movement. Malangi’s characteristic use of white lines and dense matt blacks, idiom (cross-hatching) and bold graphic depictions of tonic 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 floor talks 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 phallic 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, Azazel Mil, Nam June Paik, Song Dong and Erwin Wurm, 1 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, installed at the Gallery for ‘The Nature Machine’ Summer Festival.

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 Kurt — the hip, urban water rat, who featured on children’s labels, audio activities and in the free activity book. Kurt’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 ‘Yarnie’ Dries, Anche Moore, Janice Peacock, Jenny Fraser, Alivia Lund and Bianca Baastin taught children how to create clay sculptures, landscape collages, spirals for the seasons, sea animal prints, sand pictures and ‘superman’ 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 Primo project was an exhibition by young Queensland artists. Showcasing the new work of eight contemporary artists aged 35 and under, ‘Primo 2005: New Art from Queensland’ highlighted the strength and diversity of current art practices in Queensland. The exhibition included a major sculpture by Daniel Templeman; paintings by Peter Alwast, Nathaly Hughes and Jerimia Wyman; photographs by Chris Handran; a new video work by Grant 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 Rex, Kim Dernuth 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. The exhibition mascot, featured in the comprehensive marketing campaign undertaken for the exhibition and festival, encompassed 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 Kurt — the hip, urban water rat, who featured on children’s labels, audio activities and in the free activity book. Kurt’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 ‘Yarnie’ Dries, Anche Moore, Janice Peacock, Jenny Fraser, Alivia Lund and Bianca Baastin taught children how to create clay sculptures, landscape collages, spirals for the seasons, sea animal prints, sand pictures and ‘superman’ characters based on native Australian animals.

**EXHIBITIONS AND AUDIENCES**

Front right to left: ‘Blak Insights’ exhibiting artist Damien Mitchell presents an art talk during NAIDOC Week in July 2004.

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

Young architects at work on The cubic structural evolution project 2004, by Ossian Elsenburg, installed at the Gallery for ‘The Nature Machine’ Summer Festival.

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

Joshua Ferra installing his work in Starter Space, an initiative for young Queensland artists.
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 2006. These exhibitions include ‘Sparse Shadows, Flying Pearls: A Japanese Screen Revelaled’, which focuses on a pair of seventeenth-century Japanese screens by Urteoki Tekki (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: Jeweler to the Lost’, a survey of this Queensland jeweler’s practice from the mid 1980s to 2005. During the first half of 2006, 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 — Al Walawi (China), Arifin Kapoor (India/UK), The Long March Collective (China), Ozawa Tsuyoshi (Japan), Stephan Page (Australia), Michael Parekowhai (New Zealand), John Pule (New Zealand), Kumar Shahani (India), Takan 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 Art Gallery. To increase his knowledge of framing for the exhibition, ‘Streeton: Works from the Queensland Art Gallery Collection’, Robert Zillu (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 Streeton frames. In particular works dating from the 1880s and the 1920s, to assist with the growing conservation needs of the Gallery’s audiovisual collection, Amanda Pajagami (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 (heating) treatments as an alternative to fumigation — to aid the eradication of pests in contemporary Indigenous wooden sculptures. Additional funds were provided for ‘The Blake Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection’ exhibition, while a children’s activity book was produced for ‘The Nature Machine’. Design trends and methodologies to contribute to the design of new Gallery publications and to the Gallery’s two-site identity. In May, Subhaya 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.

OTHER INITIATIVES AND SERVICES

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. Don Horon (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 Vail (Head of Cinematography) 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, Subhaya 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, Artines. Education resource kits were produced for ‘The Art of Fiona Hall’ and ‘Streeton: Works from the Queensland Art Gallery Collection’, Robert Zillu (Conservation Framer) travelled to regional galleries in the Morrington Peninsula, Bendigo, Ballarat and Castlemaine, as well as to the National Gallery of Victoria, in Melbourne, to document original Streeton frames. In particular works dating from the 1880s and the 1920s, to assist with the growing conservation needs of the Gallery’s audiovisual collection, Amanda Pajagami (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 (heating) treatments as an alternative to fumigation — to aid the eradication of pests in contemporary Indigenous wooden sculptures. Additional funds were provided for ‘The Blake Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection’ exhibition, while a children’s activity book was produced 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.

Artines, 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.
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 Artrail, 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; Kun’s Deadly Insights children’s activity book — highly commended).

During 2004-05, the Gallery redveloped 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 1850–1966’), 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 redvelopment 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 230 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 Amstel, Cofts Harbour and Tannenworth. In partnership with Access, Education and Regional Services, the Gallery Store external sales representative also attended teachers’ preview and travelling exhibition openings in regional centres to display and sell art books.

Themed marquee displays were presented by the Gallery Store for several exhibitions including ‘Clifford Possum Tjapaltjarri’, ‘The Nature Machine’ and ‘The Art of Fionala 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 redvelop 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 redveloped 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 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 organisations, and were involved in workshops, talks, consultation services, and in the judging of art awards and prizes during the year.

These exhibitions toured to nine venues in 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 peoples, 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 workers, was presented over the weekend of 3 and 4 July 2004. ‘Blak Insights, supported by the Australian 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 assured 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.

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 Sharmiela Panahia, independent curator, writer and editor, as the first Scholar-in-Residence for ACAPA. During her residency, Sharmiela researched Cai Guo Qiang’s gunpowder drawings in preparation for a forthcoming book. In February 2005, the Gallery then hosted Slimyn Silt, 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.
FUNCTIONS OF THE BOARD

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.

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 Act or another Act.

(3) The Board may exercise its powers inside and outside Queensland, including outside Australia.

In this section — ‘power’ includes legal capacity.

RESOURCES

During the year, the Board of Trustees continued in its efforts to ensure that the Gallery has the resources required to perform its functions effectively.

The Gallery’s financial report and related matters were considered at the instalment meetings of the Board during the year.

The Minister’s directions to the Board in writing were not applicable during the year since no directions were given.

The Gallery received an appropriation of $25 million from the Queensland Government during the year. The Department of the Arts, Multicultural Affairs and Sport provided $1 million towards the Gallery’s business program, which supports the education, marketing, and training programs of the Gallery.

This year, the Board received a $14 million grant from the Australian Government’s Cultural Recovery Fund to help the Gallery with recovery from the COVID-19 pandemic.
STRATEGIC DIRECTION

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 its 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.
> 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.

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 settings and evaluations and communicate outcomes to staff.
> Identify and support training and professional development opportunities for staff.
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**

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</table>
| **STRENGTHENING QUEENSLAND COMMUNITIES** | > Safe and secure communities.  
> Healthy, active individuals and communities.  
> A fair, socially cohesive and culturally vibrant society. |
| > Continue to preserve, document and build the Gallery’s Collection in order to promote enhanced understanding and recognition of Queensland’s cultural heritage.  
> 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 arts and cultures through programs and services.  
> 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. |
| **BUILDING QUEENSLAND’S ECONOMY** | > A strong diversified economy.  
> A community of well-skilled and knowledgeable people.  
> Improved standard of living for all Queenslanders. |
| > Develop education programs for children, youth, adults and mature adults with an emphasis on the principles of lifelong learning.  
> Develop a highly skilled, adaptable workforce with an emphasis on providing opportunities for artists, scholars, educators, curators and young museum professionals.  
> 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**

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

*Ministerial Portfolio Statement*
COMMISSIONS
Queensland Government

GIFTS, BEQUESTS, PURCHASES

AH KEE, Vernon
Australia. b.1960
Kuku Yalanji/Warungu/Gaayu/Ginybere language group
The man is . . . the woman is . . . 2003
Inkjet on polypyrrole, satin laminated
24 panels: 29.5 x 21 x 0.5cm (each)
Acc. 2003.191.001–024
Commissioned 2003. John Darnell Bequest

AH XIAN
China/Australia. b.1980
China China – bust no.63 2002
Porcelain with stainer colour relief landscape design
26.5 x 35.7 x 19cm
Acc. 2003.258

ALI, Knubin
Pakistan. b.1978
Untitled from ‘Laftin-e-Guile-e-sarh’ (Celebration of red tulips) series 2004–05
Gouache on vellum paper
Six sheets: 15.5 x 20.7cm (comp.);
19 x 24.3cm (comp.);
20.7 x 19cm (comp.);
15.5 x 20.7cm (comp.);
19 x 26.5cm (comp.);
14.8 x 20.2cm (comp.)
Purchased 2005

AMARU, Adna
Tahiti. b.1941
Loi Fa’afafine Rona (White) (Fist-fry style) 1991
Commercial cotton cloth and thread in appliqué and embroidered technique
201 x 239cm
Acc. 2004.214
Purchased 2004. The Queensland Art Gallery Foundation Grant

ANDREW, Tavan
Papua New Guinea. b.1994
Bilum (bag) 2004
Looped handmade string with quail feathers
64 x 19cm (diam.)
Acc. 2004.255

ARWING, Michael Beisweld
Australia. b.1955
(Yidinji) language group
Jama (The people)
Ceramic
Crocketted parrots
Fruit bats (heading out)
Kangaroo trail (between the hills)
Osprey (rising up)
Skipping muller
Wives (water)
Bama (The people)

Art Acquisitions Fund
Government’s Queensland Gallery of Modern Art Acquisition Fund

ASAESSARI, John
United States. b.1971
I am making art 1971
Digital Betacam (PAL): 18:40 minutes, black and white, sound, ed. unlimited

BAYPUNGALA, Judy
Australia. b.1941
(Warlukurlangu language group)
Nganirri (woman canoeing fern) 2002
Twined pandanus palm leaf (Pandanus spiralis) with natural dyes
64 x 10cm (edg.)
Acc. 2004.205
Purchased 2004. The Queensland Art Gallery Foundation Grant

BENNETT, Gandon
Australia. b.1965
Scale from the ship #1 2000
Synthetic polymer paint on BFP Rice paper
Four sheets: 90 x 121.5cm (each)
Acc. 2004.131a–d
Purchased 2004. Queensland Art Gallery Foundation Grant
Julie Bishop
Australia b. 1947
Sliced pod and Slice 2003-04
Sterling silver, oxidised copper, fine silver, hand-formed, chased
Dimensions variable
Purchased and commissioned 2004 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

Dr. Wai (Warriner)
England 1951–64
Coffee pot (family name) c. 1770–72
Porcelain, soft-paste, baluster shape with overglaze colours in famille rose palette over light blue glaze.Gift, on loan from 24 x 16 x 13cm (complete)
Gift of the Estate of James and Jessica Blake in memory of Tony and Beatrice Cossart, Brooms, through the Queensland Art Gallery Foundation 2004

FAURE, Jean-François
France b. 1940
Dynamite (from Roman "Legiones Primatenses" series) 1997
Linocut on wood veneer
29.2 x 50.3cm
Acc. 2003,152
Purchased 2005. Queensland Art Gallery Foundation

FLETCHER, Maryna
Australia b. 1979
Seiflorsa 2194, cast 1992
Bronze, ed. 2/12
52.5 x 22 x 19.5cm (large engravers)
Acc. 2003,011
Gift of Don and Alice Mitchell through the Queensland Art Gallery Foundation 2005

FRASER, Andrea
United States b. 1965
Little Frank and his carp 2001
Digital Becalum and DVD formats (transferred from Mini DV), 6 minutes, colour, sound, ed. 11/25
Acc. 2005,080
Purchased 2004

FROESE, Joachim
Australia b. 1983
Rhopography #42 (paw paw) 2002–03
Silver gelatin prints
Three sheets: 36.5 x 25.9cm (overall comp.), ed. 3/5

Rhopography #42 (paw paw) 2002–03
Silver gelatin prints
Three sheets: 36.1 x 89.4 (overall comp.), ed. 3/5

Rhopography #42 (paw paw) 2002–03
Silver gelatin prints
Four sheets: 56.1 x 117cm (overall comp.), ed. 4/5
Acc. 2005,188-190
Purchased 2005. Queensland Art Gallery Foundation

GALARDIWUY, Richard
Australia b. 1940
Eharrarrarni (language group)
Banumbirr (Morning Star pole) 2003
Wood, feathers, bark fibre string, bee’swax with synthetic polymer paint
205.5 x 211.5cm (diam.)
HAMILTON, Richard
England  b.1940
Canape 1954
Oil on canvas
41 x 76.5cm
Purchased 2004

GREEN, Michael
Australia  b.1919
Bush Tucker 1991
Oil on canvas
189 x 256cm
From “Shandy” series, 1982–92

HUNSOSE, KONRAD
Denmark  1902–71
Merlin from the “New York” series, designed 1963
Purchased 2004

JAKOBSEN, J.F.
Denmark  1888–1947
Mercury, from the “New York” series, designed 1964
Purchased 2004

JACOBSEN, HANS C.E.
Denmark  1887–1953
Mercury, from the “New York” series, designed 1962
Purchased 2004

JACOBSEN, J.C.
Denmark  1903–98
Mercury, from the “New York” series, designed 1963
Purchased 2004

JACOBSEN, JERSHA
Denmark  1933–97
Mercury, from the “New York” series, designed 1964
Purchased 2004

JACOBSEN, KAJ
Denmark  1902–55
Mercury, from the “New York” series, designed 1964
Purchased 2004

JACOBSEN, KAJ
Denmark  1902–55
Mercury, from the “New York” series, designed 1965
Purchased 2004

JACOBSEN, KAJ
Denmark  1902–55
Mercury, from the “New York” series, designed 1966
Purchased 2004

JACKSON, Nancy
England/Australia  b.1960
Kelp on 2004

JACKSON, Richard
England/Australia  b.1958
Tall poppies on 2004

JACKSON, Richard
England/Australia  b.1958
Bribe on 2004

JACKSON, Richard
England/Australia  b.1958
Spear on 2004

JACKSON, Richard
England/Australia  b.1958
Branches on 2004

JACKSON, Richard
England/Australia  b.1958
Bush on 2004

JACKSON, Richard
England/Australia  b.1958
Fence on 2004

JACKSON, Richard
England/Australia  b.1958
Rock on 2004

JACKSON, Richard
England/Australia  b.1958
Tree on 2004

JACKSON, Richard
England/Australia  b.1958
Bush on 2004

JACKSON, Richard
England/Australia  b.1958
Tree on 2004

JACKSON, Richard
England/Australia  b.1958
Bush on 2004

JACKSON, Richard
England/Australia  b.1958
Tree on 2004

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England/Australia  b.1958
Bush on 2004

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Bush on 2004

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England/Australia  b.1958
Tree on 2004

JACKSON, Richard
England/Australia  b.1958
Bush on 2004

JACKSON, Richard
England/Australia  b.1958
Tree on 2004

JACKSON, Richard
England/Australia  b.1958
Bush on 2004

Unknown
Australia

Nine perforated portraits. 1990
Gelatin silver photograph
* 15.7 x 11.7cm (4 comp.)

Hybrid
New Zealand

Lambda print, ed. 7/20
* 37.5 x 49.5cm (comp.)

Abduct
New Zealand

Lambda print, ed. 9/20
* 37.5 x 49.5cm (comp.)

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

Lambda print, ed. 9/20
* 37.5 x 49.5cm (comp.)

Unknown
Japan

Purchased 2004. Queensland Art Gallery Foundation

Unknown
England

Three piece assemblage: (Stillfogey roses) c.1810–20
Bone china, slip cast and painted with classic roses and flowers in polychrome overglaze. Colours and rich gold. Large urn: 15.7 x 11.7cm (diam.); small urns: 15.2 x 9.5cm (diam.) (each)
Acc. 2004.157–159
Purchased 2004. Queensland Art Gallery Foundation
Government’s special Centenary Fund

Purchased 2005. The Queensland Art Gallery Foundation 2005

Acc. 2005.058

Albumen photograph laid down on cardboard

(Wannon Falls)

WASHBOURNE, Thomas

Purchased 2004. Queensland Art Gallery Foundation

Acc. 2004.240

31.7 x 13.5cm (comp.)

Linocut on white wove translucent paper

The Golden Faun

Australia  1894–1954

WALLER, Christian


Acc. 2005.006

variable)

40 x 30 x 13.5cm; (installed dimensions

Five screens: 54 x 40.5 x 18cm, 58 x 43.5 x 18cm, 54 x 40.5 x 18cm, 54 x 40.5 x 18cm, 40 x 32 x 13.5cm; (installed dimensions variable)

DVD: 5:22 minutes, colour, sound, ed. unlimited

von STURMER, Daniel

unlimited

DVD: 4:48 minutes, colour, sound, ed. unlimited

I want to see how you see

South Africa  b.1972

von STURMER, Daniel

unlimited

DVD: 2:38 minutes, colour, sound, ed.

Automatic writing

South Africa  b.1955

McCARTHY , Paul

unlimited

DVD: 2:38 minutes, colour, sound, ed.

1999

Wright, Judith

Australia  b.1945

Blind of sight III 2005

Synthetic polymer paint on paper

Three sheets: 198.5 x 198.5cm (each, approx.)

Acc. 2004.158–160

Purchased 2004 with funds from Dr Cathryn J. Mittelheuser, ns, and Margaret Mittelheuser, ns, through the Queensland Art Gallery Foundation

Blind of sight I 2000

Betacam SP and DVD format: 20:00 minutes, black and white, silent, ed. 2/5

Purchased 2004.

Blind of sight II 2000

Betacam SP and DVD format: 20:00 minutes, colour, silent, ed. 2/6

Purchased 2004.

Blind of sight III 2000

Betacam SP and DVD format: 10:00 minutes, colour, silent, ed. 2/1

Purchased 2004.

YANG, William

Australia  b.1943

About my mother (portfolio) 2003

Gelatin silver photograph, ed. 2/10

30 sheets: 51.3 x 61.1cm (comp., each)

Acc. 2004.161a–dd

Purchased 2004. Queensland Art Gallery Foundation Grant

YARRINJURA, Lena

Australia  b.1947

Kurung (Kunwinjuy language group)

Push up 2004

Tweed pandanus palm leaf (Pandanus spiralis), paperbark, natural pigments, feathers and PVC batik

196.5 x 47 x 26cm

WILSON, Regan

Australia  b.1948

Nqjurrkurrung language group

Sunfly (Pitjantjatjara language group) 1971

Sydney, 2005

© Sunfly Tjampitjin, 1988. Licensed by VISCOPY, Sydney, 2005

Sunfly Tjampitjin

Australia  1916–96

Poyarri

Australia  1916–96

Poyarri

Australia  1916–96


WALLER, Christian

Australia  1894–1954


Lincoul on white wove translucent paper

37.7 x 13.5cm (comp.)

Acc. 2004.240

Purchased 2004. Queensland Art Gallery Foundation

WASHBOURNE, Thomas

Australia: active 1930s–50s

Mandala Series c.1930

Albumen photograph laid down on cardboard

22.2 x 27.0cm (comp., req.)

Acc. 2005.058

Purchased 2005. The Queensland Government’s special Centenary Fund

WRIGHT, Judith

Australia  b.1945

Blind of sight II 2005

Synthetic polymer paint on paper

Three sheets: 195.5 x 47 x 26cm

Purchased 2005.


Lee Ufer

South Korea/Japan  b.1936

Push up 1967

Period on Japanese washi paper

39.5 x 54.7cm

Gift of the artist through the Queensland Art Gallery Foundation 2004

SUNDY TAMIRI, JH

Australia  1916–88

Papua New Guinea

Synthetic polymer paint on canvas

118.5 x 83cm

Gift of Sophie Morgan through the Queensland Art Gallery Foundation 2005.

c.1971

Geidel Akiro photograph, ed. 7/10

36.5 x 33.6cm (comp.)

Purchased 2004.

Australia  1937–90

Nasreen Mohamedi

India  1937–90

Untitled 1971

McCARTHY, Paul

United States  b.1945

WASSIJO, Marnya

Australia  1962

Golarim (Jalukjarra language group)

Purchased 2004.

KENTRIENDE, Willem

South Africa  b.1935

Automatic writing

DVD: 2:38 minutes, colour, sound, ed.

unlimited

MCCARTHY, Paul

United States  b.1945

WASSIJO, Marnya

Australia  1962

Golarim (Jalukjarra language group)

Purchased 2004.

KENTRIENDE, Willem

South Africa  b.1935

Automatic writing

DVD: 2:38 minutes, colour, sound, ed.

unlimited
DEACCESSIONS
YUNUPINGU, Gulumbu
England 1880–1900
Gift of the Queensland Art Gallery Society
Acc. 4:0777
323 x 132cm
Wool (pile, warp and weft)

BELOUCH PEOPLE
Afghanistan
Rug c.1920
Wool (pile, warp and weft)
Acc. 4:0715

BEDFORDSTEY STYLE
Australia
Parlour setting (settee and 6 chairs) c.1890
Fruthe wood upholstered in green and gold stripe Mohi.
Settee: 95.7 x 146.5 x 65.5cm:
chair: 83.1 x 48 x 46cm (each)
Acc. 4:0822, 001–7
Bequest of Dr Ernest Singer 1975

BOYD, Guy
Australia 1923–83
Morning landscape c.1961–62
Oil on canvas on plywood
90.7 x 80.2cm (right)
Acc. 1982
Purchased 1985

BOYD, John
Australia 1920–29
Morning landscape c.1918–20
Oil on canvas on plywood
89.7 x 80.2cm (left)
Acc. 1981
Purchased 1985

EDWINS, Oscar
Australia 1920–28
Pump dancers and scribe 1924
College and ink on composition board
90 x 71cm
Acc. 1:1303
Gift of the artist 1928

GIBSON, Bessie
Australia 1905–1961
Portrait of my wife 1946
Oil on canvas
215 x 154cm
Acc. 1:0800
Bequest of Dr Ernest Singer 1975

GREENE, Anne Alison
England/Australia 1882–1957
Mansands Bay by Brixham c.1946
Oil on composition board
51 x 40.5cm
Acc. 1:1297
Purchased 1973

HARRISON, H.B.
Australia 1901–89
Portrait of Field Marshall Smuts c.1941–46
Oil on canvas
215 x 154cm
Acc. 1:0797
Gift of Miss Violet M. Bennett 1937

HUBERT, Ulrike
England 1971–77
Street scene, Paris c.1975
Oil on composition board
45 x 60.5cm (right)
Acc. 1:7120
Purchased 1980

LAWRENCE, George
Australia 1876–90
Stencil of cardboard laid on composition board
62.2 x 75cm (right)
Acc. 1:7120
Purchased 1980

LINDSAY, Lionel
Australia 1874–1951
Morning glory 1937
Wood engraving on thin smooth wove paper
25.3 x 14.6cm
Acc. 1:0208
Purchased 1973

LINDSAY, Norman
Australia 1874–1951
Morning glory 1937
Wood engraving on thin smooth wove paper
18.5 x 11.3cm
Acc. 1:0209
Purchased 1973

LAWS, John
Australia 1920–29
Rose of November 1925
Oil on canvas
51 x 91.5cm
Bequest of Dr Ernest Singer 1975

MULLER, Henry
Australia 1901–92
Portrait of William Rubery Bennett 1958
Oil on canvas
85.6 x 66cm
Acc. 1:0787
Bequest of Dr Ernest Singer 1975

MURRAY, Auld
Australia 1879–1942
Self portrait c.1930
Oil on canvas on plywood
61.4 x 45cm
Acc. 1:0337
Gift of Robert Auld 1944

NAIDOO, Laweson
Australia 1920–1985
Head study 1941
Oil on canvas
80.6 x 53.2cm (right)
Acc. 1:0774
Purchased 1958

PERROT, Frederick Simpson
Canada 1857–1960
Loggin' 1903
Oil on canvas laid down on composition board
45 x 61cm
Acc. 1:0216
Purchased 1937

PRYCE, Joseph
England/Wales 1861–1919
Mornin glory 1937
Oil on composition board
67.5 x 57.5cm
Acc. 1:0552
Purchased 1949

SUDY, Ernest
Australia 1901–89
Street scene, Paris (Street scene) 1937
Oil on composition board
45 x 60.2cm (sight)
Acc. 1:1121
Gift of Robert Wilson 1970

THOMAS, T.T.
England 1883–87
Proportional study of a woman c.1920s
Verso image: Profile study 1929s
Oil on canvas
30.7 x 30.5cm (sight)
Acc. 1:0240
Gift of Miss Maria Therese Treweeke 1937

WIX, Samuel
England 1861–1930
Flowers by night c.1946
Oil on composition board
51 x 39.2cm
Acc. 1:1121
Gift of the Contemporary Art Society, London 1970

WRIGHT, Norman
England 1870–1960
The wattles c.1946
Oil on canvas
197 x 133cm
Acc. 2:0498
Purchased 1963

YUNUPINGU, Gulumbu
Australia 1880–1900
Gift of the Queensland Art Gallery Society
Acc. 4:0777
323 x 132cm
Wool (pile, warp and weft)

YUNUPINGU, Gulumbu
England 1880–1900
Gift of the Queensland Art Gallery Society
Acc. 4:0777
323 x 132cm
Wool (pile, warp and weft)

YUNUPINGU, Gulumbu
England 1880–1900
Gift of the Queensland Art Gallery Society
Acc. 4:0777
323 x 132cm
Wool (pile, warp and weft)
EXHIBITIONS PRESENTED AT THE GALLERY

MAN RAY
8 May – 11 July 2004
An exhibition organised by the Art Gallery of New South Wales
Supported by the President’s Council of New South Wales
Media Sponsor: Queensland Arts and Cultural Fund
This major retrospective exhibition honed the inimitable vision and vitality of Man Ray, the most famous surrealist photographer of the 20th century. Spanning two decades, this survey marked the first time Man Ray’s work has been presented in Australia, drawing upon urgent and visionary photographs and objects, which comprise a radical contribution to the art of the period and to modern identity. The exhibited works include important series on New York, Paris and Hollywood, plus rarely seen jewels, books and objects. The exhibition included an inaugural focus on the work of Man Ray’s collaborator, the writer Tzara, who was a key figure in the development of Surrealism. In the 1920s, Tzara was instrumental in givingopheus was able to engage a wide range of audiences with Man Ray’s art, which was bold and innovative. An exhibition of this magnitude was a significant milestone in the history of Man Ray in Australia, and it introduced his work to a new generation of Australian artists.

“Essentially Modern” captured the richness and vibrancy of Australian printmaking in the early decades of the twentieth century. It featured artist-made hand-coloured woodcuts by Margaret Preston and Ted Hoskin; intaglios by Effie Spowers and Eileen Syms, and the striking black-and-white prints of Christian Walk and Ella Dobson. From the Gallery’s Collection.

THE LOOK OF FAITH 26 June 2004 – 20 February 2005
This exhibition of photographs direct from Paris, drawn from the Raphoorganisation, examined the resurgence of interest in the miniature in late eighteenth-century France. Known as ‘the poet of the darkroom’, Man Ray was a key figure in the development of contemporary photography, ‘Smoke and Mirrors’ explored the ambiguous territory between photography and cinema. 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 the 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, performance, Armidale 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 ART GALLERY COLLECTION 8 April 2004 – 4 July 2005
A Gallery of Modern Art

NO ORDINARY PLACE: THE ART OF DAVID MALANGI 23 April – 17 July 2005
Highlighting the beautiful, and sometimes dark, work produced in the pastel medium by Australian women artists during the early twentieth century, this Gallery display featured works that are challenging accepted artistic convention, often using fantastical style or depicting paradoxical subject matter.

LUMINOUS: WATERCOLOUR LANDSCAPES OF THE FEDERATION ERA 11 April – 2 October 2005
In the 1920s, the pastoral landscape became a symbol of strong national sentiment. This Gallery exhibition explored the work of Australian watercolourists of the period who promoted this connection, creating light-filled representations of the Australian bush.

PASTELS IN FOCUS 23 October 2004 – 3 April 2005
Highlighting the beautiful, and sometimes dark, work produced in the pastel medium by Australian women artists during the early twentieth century, this Gallery display featured works that are challenging accepted artistic convention, often using fantastical style or depicting paradoxical subject matter.

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 Government of Modern Art

EXHIBITIONS SCHEDULE AND SPONSORS
PUBLICATIONS

PUBLISHED BY THE GALLERY

Artlines [magazine published for the Members of the Queensland Art Gallery]
Spring 2004 – Autumn 2005. [Stips. [col.]
Website ‘Turn to Queensland’s top end: Lockhart River Art Centre’ [Artbank], vol.14, no.2, 2005, p.53.

WEBSITES PRODUCED BY THE GALLERY

Australian Art Books Online http://www.aaboa.com.au
Queensland Art Gallery http://www.qag.org.au

VIDEOS AND DVDS PRODUCED BY THE GALLERY


Canberra [Canberra citizen?] Duration: 3:30 minutes [year], 2005

PUBLICATIONS IN PROGRESS AT 30 JUNE

Barbara Heath: Jeweller to the Lost.
Kirker, Anne. ‘The 33rd Alice Prize 2004’. Stips. [col.]
Website ‘Turn to Queensland’s top end: Lockhart River Art Centre’ [Artbank], vol.14, no.2, 2005, p.53.
CHAIR
Mr Wayne Goss 24/06/02 to 23/06/05 24/06/05 to 02/02/08

DEPUTY CHAIR
Ms Ann Gamble Myer 24/06/02 to 23/06/05 24/06/05 to 02/02/08

MEMBERS
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 Queensland Art Gallery Act 1987 provides for the Board to consist of the number of members appointed by the Governor in Council)

EXECUTIVE MANAGEMENT TEAM
The Executive Management Team provides strategic direction and manages the Gallery’s operations and programs.

DIRECTOR
Mr Doug Hall, AM

ASSISTANT DIRECTOR, CURATORIAL & COLLECTION DEVELOPMENT
Ms Lynne Siewar

ASSISTANT DIRECTOR, MANAGEMENT & OPERATIONS
Mr Alan Wilson

ASSISTANT DIRECTOR, PUBLIC PROGRAMS
Mr Andrew Clark

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Mr Doug Hall, AM

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Ms Lynne Siewar

ASSISTANT DIRECTOR, MANAGEMENT & OPERATIONS
Mr Alan Wilson

ASSISTANT DIRECTOR, PUBLIC PROGRAMS
Mr Andrew Clark

STAFF PROFILE

Permanent  Temporal  Casual  Trainee

DIRECTOR
Directorates
Building & Development
Foundation
Curatorial & Collection Development
Administration
Curatorial
Conservation
Registration
Information & Publishing Services
Public Programs
Administration
Managerial Research
Exhibitions & Display
Access, Education & Regional Services
Marketing & Communications
Audience Development
Design, Web & Multimedia
Management & Operations
Administration
Financial Services
Gallery Store
Protection & Services
Information Technology

TOTAL
106 55 8 3

NUMBER OF BOARD OF TRUSTEES MEETINGS
8

ATTENDANCE
Total Gallery attendance
390,765
Total attendance at exhibitions in regional Queensland
48,525

EXHIBITIONS AND SERVICES — REGIONAL QUEENSLAND
Total travelling exhibitions
3
Exhibition venues
9
Total exhibition attendances
49,325
Total visits by Gallery staff to regional Queensland
122

POP: THE CONTINUING INFLUENCE OF POPULAR CULTURE ON CONTEMPORARY ART
Last 2 of 6 venues (16 works)
Perc Tucker Regional Gallery, Toowomba
9821
Total attendance last 2 venues
20,144

STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST
Last 6 of 7 venues (44 works)
Cairns Regional Gallery
Rockhampton Art Gallery
Cooloola Shire Art Gallery, Gympie
Artspace Mackay
Perc Tucker Regional Gallery, Townsville
Gladstone Regional Art Gallery and Museum
Perc Tucker Regional Gallery, Townsville
Total attendance last 6 venues
25,552

STREETON: WORKS FROM THE QUEENSLAND ART GALLERY COLLECTION
First venue (11 works)
Outback Regional Gallery, Winton
1969

ACQUISITIONS
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

EDUCATION — ACCESS
Students participating in booked tours (guided and unguided)
30,723
Schools receiving Education Brochures
1,957
Children’s programs/events total attendance
144,496
Children’s activities and workshops
75
Total attendance
3,031
Public programs total attendance (youth, tertiary and adult)
3,014

PHOTOREPRODUCTIONS AND COPYRIGHT CLEARANCES
External reproduction requests (240 works)
106
Internal reproduction requests (205 works)
30
Internal copyright clearances sought (206 works)
53

PUBLICATIONS
Published by the Gallery
12
In progress as at 30 June
6
Staff contributions to external publications
35
Papers presented (unpublished)
13
Websites
3
Videos
2

WEBSITE USAGE
Queensland Art Gallery *<www.qag.qld.gov.au>

Total hits
11,213,212
Page views
2,221,391
User sessions
388,195

*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.

VOLUNTEERS
Curatorial volunteers
4
Information Officer volunteers
27
Library volunteers
8
Children’s program volunteers
1
Survey volunteers
6
Volunteer Guides
121

STATISTICAL SUMMARY
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.

<table>
<thead>
<tr>
<th>NAME OF OFFICER AND POSITION</th>
<th>DESTINATION</th>
<th>REASON FOR TRAVEL</th>
<th>AGENCY COST $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony Albert</td>
<td>Italy</td>
<td>To participate in the Emerging Curators Initiative at the 2005 Venice Biennale.</td>
<td>– 5000</td>
</tr>
<tr>
<td>Anne Carter</td>
<td>Germany, Spain</td>
<td>To attend the International Institute for Conservation’s Modern Art, New Museums congress in Bilbao, Spain; view the ‘INews in Berlin’ exhibition; visit various galleries and museums.</td>
<td>7130 –</td>
</tr>
<tr>
<td>Nicholas Chambers</td>
<td>Italy, Switzerland, Germany, England, USA</td>
<td>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.</td>
<td>8963 2000</td>
</tr>
<tr>
<td>Andrew Clark</td>
<td>Japan, China, Germany, Italy</td>
<td>To supervise the demount, condition reporting and packing of the Gallery’s art work; view works at the Tate Modern; and carry out research into the artist’s life and works for consideration for the Gallery’s Collection, and research best-practice methods of displaying and interpreting modern and contemporary art.</td>
<td>7545 7719</td>
</tr>
<tr>
<td>Julie Siegfort</td>
<td>New Zealand</td>
<td>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.</td>
<td>2232 –</td>
</tr>
<tr>
<td>Judy Gunning</td>
<td>Hong Kong</td>
<td>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.</td>
<td>2035 1318</td>
</tr>
<tr>
<td>Doug Hall</td>
<td>Korea, China, Japan</td>
<td>To deliver a paper at the 2004 ICOM Asian 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.</td>
<td>4425 –</td>
</tr>
<tr>
<td>John Maas</td>
<td>England, Denmark</td>
<td>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.</td>
<td>8495 –</td>
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<tr>
<td>Ruth McDougall</td>
<td>Fiji, Samoa, Kingdom of Tonga, Cook Islands, Tahiti, New Zealand</td>
<td>To conduct research, promotion and selection of works for APT 2006 and the Gallery’s contemporary Pacific collection.</td>
<td>7485 –</td>
</tr>
<tr>
<td>Diane Morin</td>
<td>Republic of Palau, Philippines</td>
<td>To attend the 5th Festival of Pacific Arts; undertake research for APT 2006; build and further develop professional networks with artists, dealers and galleries.</td>
<td>9303 –</td>
</tr>
<tr>
<td>Eliott Murray</td>
<td>USA</td>
<td>To undertake research at numerous cultural institutions in the United States as part of a Gorton Dating Foundation Travel Grant – Global 2005.</td>
<td>4654 12,000</td>
</tr>
<tr>
<td>Mauz Page</td>
<td>Republic of Palau, Philippines</td>
<td>To attend the 5th Festival of Pacific Arts; undertake research for APT 2006; build and further develop professional networks with artists, dealers and galleries.</td>
<td>5974 –</td>
</tr>
<tr>
<td>Suchanya Rathi</td>
<td>Hong Kong</td>
<td>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.</td>
<td>201 1373</td>
</tr>
<tr>
<td>Lynne Sexor</td>
<td>USA</td>
<td>To negotiate the participation of a senior Hawaiian-based, Japanese artist in APT 2006; research and promote APT 2006; research related to the Gallery’s contemporary Pacific and International art collections; research related to exhibition development and interpretative strategies.</td>
<td>13 088</td>
</tr>
<tr>
<td>Sarah Triff</td>
<td>USA</td>
<td>To further develop a long-term exchange agreement in partnership with the Arthur M. Sackler Gallery (Washington DC); base 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.</td>
<td>10 000 –</td>
</tr>
<tr>
<td>Julie Walsh</td>
<td>Italy, England</td>
<td>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.</td>
<td>3674 6483</td>
</tr>
<tr>
<td>Kathryn Wai</td>
<td>South Korea, China</td>
<td>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.</td>
<td>10 499</td>
</tr>
<tr>
<td>Ronan Zelbed</td>
<td>Sri Lanka, India</td>
<td>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.</td>
<td>9035 –</td>
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*CONTRIBUTION FROM OTHER AGENCIES OR SOURCES

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</table>
The Board of Trustees Audit Committee, consisting of Mr Tim Fairfax, Other risk control measures were reviewed.

Three Assistant Directors, is responsible for the implementation and Gallery’s Executive Management Team, comprising the Director and management committee has not been established. However, the Hall, AM (Director), met on one occasion.

During the year, workshops for new supervisory staff included > conducted workshops for new supervisory staff. > provided a range of staff training and professional development > continued online anti-discrimination training for supervisors > continued the recruitment of additional staff to undertake > continued its Change Management Program for staff in > conducting career planning sessions. Key strategies included: > conducting career planning sessions; > continuing the Indigenous internship program; > continuing online anti-discrimination training and certification for new supervisors and managers; > ensuring access to human resource policies through the internet and providing printed copies in the Gallery’s Research Library.

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 six times 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 six times.

There were no disclosures received over the reporting period.

The following internal audits were undertaken:

- Financial Administration and Audit Act 1977
- Queensland Audit Office
- Foundation produces its own annual report and its books and accounts were audited by the Queensland State Archives (QSA) in accordance with the Queensland Audit Office’s (QSO) Financial Administration and Audit Act 1977 and the Queensland State Archives (QSA) Recording Keeping Procedures. The Queensland State Archives (QSA) Recording Keeping Procedures have 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 QSO.

The Queensland Art Gallery has completed the 2004–05 financial year in a fairly 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.

**FINANCIAL STATEMENTS**

**FINANCIAL SUMMARY**

**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 well 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 2004–05**

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.

**EXPENSES 2004–05**

The financial performance of the Gallery is used to compare revenue over the financial year.

Revenues of the Gallery are sourced primarily from the Queensland Government Contribution ($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.

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**STATEMENT OF FINANCIAL PERFORMANCE**

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