

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

FOR THE PERIOD 1 JULY 2005 TO 30 JUNE 2006

In pursuance of the provisions of the *Queensland Art Gallery Act 1987 s 53*, the *Financial Administration and Audit Act 1977 s 46*, and the *Financial Management Standard 1997 Part 6*, the Queensland Art Gallery Board of Trustees forwards to the Minister for Education and Minister for the Arts its Annual Report for the year ended 30 June 2006.



Wayne Goss, Chair of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities, initiatives and achievements during 2005–06, and shows how the Gallery met its objectives for the year and addressed government policy priorities. This comprehensive review demonstrates the diversity and significance of the Gallery's activities, and the role the Gallery plays within the wider community. It also indicates direction for the coming year.

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

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



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Masami Teraoka

Japan/United States b.1936

McDonald's Hamburgers Invading

Japan/Chochin-me 1982

36 colour screenprint on Arches 88 paper,

ed. 41/91, 54.3 x 36.5cm (comp.)

Purchased 2005. The Queensland

Government's Gallery of Modern Art

Acquisitions Fund

COVER:

The Gallery of Modern Art under
construction, 2006

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GALLERY PROFILE

VISION

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

MISSION

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

Charles Blackman
Australia b.1928

City lights 1952

Oil on composition board, 74 x 62cm

Purchased 2005 with funds from the

Queensland Art Gallery Foundation

Blackman Art Appeal

© Charles Blackman, 1952. Licensed by

Viscopy, Sydney, 2006

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Since that time, over 10 million people have visited the Gallery.

On 2 December 2006, the Gallery's second site, the Gallery of Modern Art, will open. It will be the largest art museum in Australia solely dedicated to modern and contemporary art.

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, and the establishment of the Children's Art Centre demonstrates the Gallery's commitment to young visitors.

The Asia-Pacific Triennial of Contemporary Art (APT) is the Gallery's flagship international contemporary art event. Established in 1993, the APT is the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia and the Pacific, including Australia. After four APTs and more than a decade of focused engagement with the art of the region, 'The 5th Asia-Pacific Triennial of Contemporary Art' will open on 2 December 2006 and be shown across two sites — the Queensland Art Gallery and the Gallery's second building, the Gallery of Modern Art.

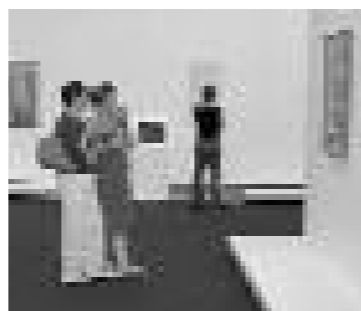
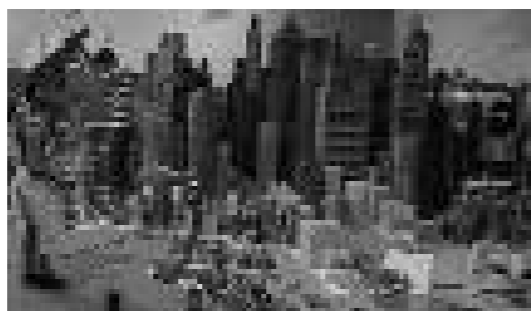
As part of the Queensland Government's Millennium Arts Project, the Gallery of Modern Art will enable the Gallery to strengthen and diversify its services, and respond to the continuing challenges of presenting and interpreting Queensland's cultural life. The two-site Queensland Art Gallery will be Australia's second-largest public art museum.

Travelling exhibitions and related services are provided to regional and remote Queensland via the Gallery's regional services program, increasing access to the art collection for all Queenslanders. The Gallery is justifiably proud of its services to regional Queensland, and is the only state gallery to provide a comprehensive program of Collection-based travelling exhibitions to regional areas as part of its core business.

The Australian Cinémathèque, established in 2005 and the first of its kind in an Australian art museum, represents an important new direction for the Gallery in terms of collecting, conserving, presenting and interpreting film and screen culture.

Committed to strengthening relationships with Queensland's Indigenous communities, the Gallery profiles the artistic practice and cultural life of Indigenous Australia through exhibitions and initiatives such as the 'Xstrata Coal Emerging Indigenous Art Award' inaugurated in 2006. 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.



HIGHLIGHTS AND ACHIEVEMENTS



JULY 2005

'The Art of Fiona Hall', organised by the Queensland Art Gallery, opens at the Art Gallery of South Australia, in Adelaide, on 8 July; this exhibition is the first survey of this leading artist's work to be staged by an Australian gallery in more than a decade. 'Press Pause: Recent Australian Video Installations' featuring Susan Norrie's *Enola* 2004, David Rosetzky's *Untouchable* 2003 and Daniel von Sturmer's *The Truth Effect* 2003 opens in Gallery 4. The inaugural lecture in the Perspectives: Asia series of free public seminars is presented by Professor Michael Wesley, Director of the Griffith Asia Institute, and Doug Hall, AM, Director, Queensland Art Gallery. The series is a joint initiative of the Griffith Asia Institute, Griffith University, and the Gallery's Australian Centre of Asia-Pacific Art.

AUGUST

'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed' — an intimate exhibition focusing on a pair of seventeenth-century Japanese screens by Unkoku Toeki gifted to the Gallery by James Fairfax, AO — opens in Gallery 14. The Gallery's magazine *Artlines* is relaunched — now a 48-page magazine with national distribution, it features themed issues, specially commissioned writing, and art news from the Asia-Pacific region.

SEPTEMBER

The Gallery Foundation's Blackman Art Appeal is launched to raise funds for the acquisition of *City lights* 1952 by distinguished Australian artist Charles Blackman.

OCTOBER

'Barbara Heath: Jeweller to the Lost', a survey exhibition of one of Australia's foremost jewellers, opens in Gallery 17. *The Gallery's Sculpture Conservator, Amanda Pagliarino*, is named the Australian Institute for the Conservation of Cultural Material Conservator of the Year 2005.

NOVEMBER

The Gallery of Modern Art's Australian Cinémathèque is launched by the Honourable Rod Welford, MP, Minister for the Arts, at the opening of the inaugural Australian Cinémathèque exhibition and film program, 'Kiss of the Beast'. Developed around the theme of the built environment, 'Made for this World: Contemporary Art and the Places We Build' opens and continues the Gallery's presentation of contemporary art for contemporary kids.

DECEMBER

Work commences on the Gallery's new entrance and foyer on the existing building's northern aspect. The new entry will link to the Gallery of Modern Art via the Stanley Place public plaza. From their home computers, young visitors explore Kusama's World of Dots — an online children's interactive developed by the Gallery in collaboration with Japanese artist Yayoi Kusama. The ten-day 'Kiss of the Beast' film program opens at the Australian Centre for the Moving Image, Melbourne.

FROM LEFT TO RIGHT:

Installation view of 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed', held at the Queensland Art Gallery 27 August – 27 November 2005.

Box City, under construction on 15 January 2006 as part of the exhibition 'Made for this World'.

The travelling exhibitions 'Margaret Preston: Art and Life' and 'Grace Cossington Smith: A Retrospective Exhibition' were held at the Queensland Art Gallery 18 February – 1 May 2006.

Installation view of 'Barbara Heath: Jeweller to the Lost', held at the Queensland Art Gallery 15 October 2005 – 26 March 2006.

JANUARY 2006

The Children's Arts Centre is announced as a major initiative of the Gallery of Modern Art (GoMA) by the Honourable Rod Welford, MP, Minister for Education and Minister for the Arts; with the opening of GoMA on 2 December 2006, the Children's Arts Centre will have a permanent base, with a dedicated exhibition space, teacher resources and workshop facilities. Box City — the largest scale interactive art work for children to be commissioned by the Gallery — is created by children and their families working with over 30 artists as part of the 'Made for this World' Summer Family Day on 15 January.

FEBRUARY

'Margaret Preston: Art and Life' and 'Grace Cossington Smith: A Retrospective Exhibition', travelling exhibitions from the Art Gallery of New South Wales and the National Gallery of Australia respectively, open at the Gallery — the exhibitions are on show together for the first time on their national tours. 'Queensland Live: Contemporary Art on Tour' begins an eight-venue Queensland tour at the Gladstone Regional Art Gallery and Museum; this exhibition tour is the first regional Queensland activity which is part of the Gallery of Modern Art opening celebrations.

MARCH

The annual 'Education Minister's Awards for Excellence in Art' exhibition opens in Gallery 6 and displays outstanding work by 29 students from secondary schools throughout Queensland.

APRIL

Jonathan Jones is announced as the inaugural winner of the 'Xstrata Coal Emerging Indigenous Art Award' — an annual, acquisitive art award of \$30 000 for Indigenous artists; his winning work *lumination fall wall weave* 2004/2006 is displayed in Gallery 2 as part of the Award exhibition featuring the work of all ten short-listed artists.

MAY

At the 2006 Museums Australia Multimedia and Publication Design Awards, the Gallery wins first place in the small exhibition catalogue category for *Sparse Shadows, Flying Pearls: A Japanese Screen Revealed*, and first place in the multimedia category for Kusama's World of Dots children's interactive.

JUNE

26 716 people visit Queensland Art Gallery travelling exhibitions in regional Queensland in 2005–06. *The Provenance Research Project* — initiated in 2001 to confirm the Gallery's good title to works of European origin that may have been confiscated during the 1933–45 period of Nazi rule — is completed, and the results published on the Gallery's website. Preparations intensified for the public opening of the Gallery of Modern Art (GoMA), the refurbished Queensland Art Gallery and 'The 5th Asia-Pacific Triennial of Contemporary Art' (APT5); APT5, to open on 2 December 2006 in both the Queensland Art Gallery and GoMA, will feature 37 artists and 2 multi-artist projects, as well as curated programs of performance, film and video, and a summer festival for children.



CHAIR'S OVERVIEW

Members of the Queensland Art Gallery Board of Trustees and the Gallery Director on-site at the Gallery of Modern Art (under construction), May 2006.

FROM LEFT TO RIGHT:

Ms Ann Gamble Myer (Deputy Chair), Mr Tim Fairfax, AM, Mr Wayne Goss (Chair), Mr Mark Gray, Gallery Director Doug Hall, AM, Mr Craig Koomeeta, Ms Maureen Hansen
 Not pictured: Ms Katrina McGill, Ms Sue Purdon, Mr Brian Robinson, Professor Michael Wesley

OPPOSITE:

Yang Zhenzhong
 China b.1968
Light and easy no. 16 2002
 Type C photograph, ed. 8/10,
 119.9 x 79.3cm (comp.)
 Purchased 2005. Queensland Art Gallery Foundation

At the end of the 2005–06 reporting year, the launch of the Gallery as a two-site institution is only five months away — the Gallery of Modern Art (GoMA) will open to the public on 2 December 2006. Combined with the inaugural exhibition, 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5), the opening promises to be a significant event in recent Australian museum history. During the year, management and staff across all areas of the Gallery continued to work towards the realisation of this important project. Not simply a physical expansion but a major new contemporary art museum, GoMA represents many exciting possibilities for our audiences.

The opening celebrations for the two-site launch, which will take place over four days, will incorporate a range of official and public events, performances, and educational programs for all ages. As well as the much-anticipated APT5, displays in both buildings will showcase the strengths of the Gallery's contemporary and historical art collections. The Queensland Art Gallery's new entry, designed by the building's original architects, Robin Gibson and Partners, will also be complete for the opening. The new entry will link the Gallery's northern aspect to GoMA via a public plaza.

During 2005–06, the Gallery embarked on a series of pilot programs associated with GoMA initiatives. In November, the Australian Cinémathèque was officially launched by the Minister for Education and Minister for the Arts, the Honourable Rod Welford, MP, in association with the opening of the Cinémathèque's premiere exhibition and film program, 'Kiss of the Beast'. In the new year, the Minister also made a major announcement regarding the Children's Art Centre facilities and programming at GoMA. This announcement coincided with the staging of *Box City*, the Gallery's most ambitious commission of an interactive work for children to date.



With a strategic, three-year 'Triennial-to-Triennial' forward plan in place to ensure a sustained level of high quality exhibitions and programs following the launch of GoMA, work also continued on the development of other major projects for both buildings post December 2006.

The Gallery also continued its commitment to Indigenous Australian art with the announcement of a new initiative for emerging Indigenous artists, made possible through a partnership with Xstrata Coal. Over the next three years, Xstrata Coal will contribute \$330 000 to stage the 'Xstrata Coal Emerging Indigenous Art Award' and to strengthen the Gallery's already substantial holdings of Indigenous Australian art through an acquisitions program. Jonathan Jones's *lumination fall wall weave* 2004/2006 was the winner of the inaugural acquisitive award.

On behalf of Trustees, Gallery management and staff, I gratefully acknowledge and thank the Queensland Government, specifically Arts Queensland and the Department of Public Works, for its ongoing support of the Gallery, particularly the funding of pilot programming for new GoMA initiatives throughout the year. Particular mention must go to the Honourable Peter Beattie, MP, Premier of Queensland; and the Honourable Rod Welford, MP, who was appointed Minister for Education and Minister for the Arts in July 2005.

Wayne Goss, Chair, Board of Trustees

DIRECTOR'S OVERVIEW

During the year the Gallery's curatorial team finalised the artists to be included in 'The 5th Asia-Pacific Triennial of Contemporary Art' (APT5) — 37 individual artists and 2 multi-artist projects. With over 300 works of art to be featured across both the Queensland Art Gallery and the Gallery of Modern Art (GoMA), APT5 will be twice the scale of past Triennials — a suitably ambitious project for the inaugural exhibition of our two-site institution.



eX de Medici
Australia b.1959
The theory of everything 2005
Watercolour and metallic pigment on
Arches paper, 114.3 x 176.3cm
Purchased 2005

The Triennial continues to distinguish itself from other international art events by its collecting focus. Reflecting the Gallery's intensive acquisitions program in the area of contemporary Asian and Pacific art over the past decade, previously unseen Collection works will make up the majority of the exhibited works in APT5. Acquisitions made in this area during the reporting year included works by John Pule (Niue/New Zealand), Sima Urale (Samoa/New Zealand) and Yang Zhenzhong (China).

As part of preparations for the event, several artists came to Brisbane to develop their projects for the Triennial. In July and August 2005, the Gallery hosted Japanese artist Tsuyoshi Ozawa; curator Lu Jie of China's Long March Project; and Chinese artist Ai Weiwei, who has been commissioned to produce a major site-specific installation for the exhibition.

Highlights of the exhibition program during the year included the Gallery's concurrent presentation of two major Australian travelling exhibitions — 'Margaret Preston: Art and Life' from the Art Gallery of New South Wales, and 'Grace Cossington Smith: A Retrospective Exhibition' from the National Gallery of Australia. Audiences also enjoyed a survey of the work of leading Australian contemporary jeweller Barbara Heath, who has been practising in Brisbane for over two decades.

From November 2005 to January 2006, two major exhibitions were presented under the auspices of new GoMA initiatives — the Australian Cinémathèque's 'Kiss of the Beast', and the Children's Art Centre's 'Made for this World: Contemporary Art and the Places We Build'. For 'Kiss of the Beast', the Gallery worked with South Bank Cinemas to present a ten-day film program alongside an exhibition of more than 100 works at the Gallery. The 'Kiss of the Beast' film program then travelled

to the Australian Centre for the Moving Image (ACMI), Melbourne, for a ten-day showing in December.

'Made for this World' proved to be another successful exhibition for children, and included three major interactive works for kids by Yayoi Kusama, Cai Guo-Qiang and Olafur Eliasson.

In February, a new Gallery travelling exhibition, 'Queensland Live: Contemporary Art on Tour', commenced an eight-venue tour. Featuring works by 11 of the state's leading artists, the exhibition forms part of the regional Queensland opening celebrations program for GoMA.

During the year the Foundation held a successful appeal for funds to purchase Charles Blackman's 1952 painting *City lights*. Individual and corporate members of the Foundation generously supported this appeal, and I extend a warm thanks to all whose contribution ensured this significant painting entered our Australian art collection. I also take the opportunity to thank all Foundation members, as well as individual donors and sponsors, for their support of broader Gallery projects and acquisitions during the year.

As the Gallery approaches the opening of the GoMA, APT5, and the refurbished Queensland Art Gallery, I thank Wayne Goss, Chair of the Board of Trustees, and the dedicated Board members. I also acknowledge the Gallery's staff who continue to demonstrate dedication and commitment to providing the best possible experiences and services to our expanding audiences.



Doug Hall, AM, Director



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

Roman Signer

Switzerland b.1938

Ladder with barrel 2001

Metal ladder, barrel, balloon, ladder:
274.2 x 35.5 x 5.7cm; barrel: 58.5 x
37.5cm (diam.)

Purchased 2005. The Queensland
Government's special Centenary Fund and
the Queensland Art Gallery Foundation

OPENING PROGRAM DEVELOPMENT

Intensive planning for the opening celebrations program for the new Gallery of Modern Art, the refurbished Queensland Art Gallery and 'The 5th Asia-Pacific Triennial of Contemporary Art (APT5)' was undertaken during the reporting year. On 2 December, opening celebration events will be held across both sites, and will include artist talks, tours and keynote speakers, international guest artists and performers, and the APT5 Cinema program.

COLLECTION DEVELOPMENT

When the Gallery opens its doors as a two-site institution, the Gallery will more than double its display space across two sites. With the focus of the original Gallery building being the historical collections of pre-1970 Australian, Asian and international art, the Gallery's contemporary collections will be displayed at the Gallery of Modern Art.

During the reporting year, significant works were acquired for display at GoMA and included *Pulverous* 2003 by Aernout Mik, *Substrat 19 1* 2003 by Thomas Ruff, Tobias Putrih's *Macula A/-5* 2005, Roman Signer's *Ladder with barrel* 2001, and Dinh Q Lê's *Lotusland* 1999. Other acquisitions included works by Australian artists Tracey Moffatt and Gwyn Hanssen Pigott, Japanese artist Masami Teraoka and Chinese artist Ai Weiwei.

AUSTRALIAN CINÉMATHÈQUE

In November 2005 the Gallery's Australian Cinémathèque was officially launched by the Honourable Rod Welford, MP, Minister for Education and Minister for the Arts. The event marked the opening of the Australian Cinémathèque's inaugural exhibition and film program, 'Kiss of the Beast'. The 'Kiss of the Beast' exhibition featured over 100 works exploring the imagery of gorillas, wild beasts and monsters in art, film, science, literature and popular culture from the late nineteenth century to the present day, while the film program presented more than 30 films, including iconic monster movies from the 1930s to 1950s, which were screened at the Gallery and South Bank Cinemas.

Several significant acquisitions by key filmmakers were made by the Gallery during the year including films by Samoan/New Zealand filmmaker Sima Urale and internationally recognised Indian filmmaker Kumar Shahani.

With the opening of the Queensland Art Gallery's second site, the Gallery of Modern Art (GoMA), on 2 December 2006, the focus for the reporting year was the continued planning of new initiatives for GoMA.



CHILDREN'S ART CENTRE

The Gallery's programs for children and families will have a physical home in the Children's Art Centre at GoMA. The Centre will specialise in artist-run, activity-based programs which foster the creative and learning potential of children working directly with contemporary artists.

The Children's Art Centre was announced by the Honourable Rod Welford, MP, Minister for Education and Minister for the Arts, at a formal presentation during the 'Made for this World' Summer Family Day in January 2006. The Centre, though based at GoMA, will operate across both sites of the Gallery and its programs will allow children to continue to explore both historical and contemporary art.

AUSTRALIAN CENTRE OF ASIA-PACIFIC ART

The Australian Centre of Asia-Pacific Art (ACAPA) seeks to develop scholarship, publishing and collaborative links with other institutions to raise the Gallery's profile in the field of Asian and Pacific art. In collaboration with Griffith University's Griffith Asia Institute, ACAPA developed and presented Perspectives: Asia, a series of free public lectures. Perspectives: Asia explored issues of contemporary culture, politics and society in the Asia-Pacific region, and featured guest speakers from the Australian Broadcasting Corporation, Australian National University, Care Australia, Griffith University, The Myer Foundation and the University of New South Wales, amongst others.

REGIONAL SERVICES

The first regional Queensland activity to celebrate the opening of GoMA was the travelling exhibition 'Queensland Live: Contemporary Art on Tour'. 'Queensland Live' provides a snapshot of the excellence, diversity and achievement found in the visual arts in Queensland today, and reflects the strengths of the Gallery's collections and programs. The exhibition will travel to eight regional venues throughout the state to coincide with the opening of GoMA. Work also continued on programming high-quality Collection-based touring exhibitions and on developing partnerships and collaborations to benefit regional Queensland arts workers.

CENTRE FOR CONTEMPORARY ART CONSERVATION

During the reporting year, the new Centre for Contemporary Art Conservation (CCAC) was officially named. An initiative of the Gallery of Modern Art, CCAC is dedicated to programs of contemporary art conservation and the Centre's research activities will focus on the Gallery's post-1970 collections. CCAC will be located at GoMA.

FROM LEFT TO RIGHT:
The Honourable Rod Welford, MP, Minister for Education and Minister for the Arts, at the Summer Family Fun Day, held on 15 January 2006 as part of the 'Made for this World' children's exhibition.

Children viewing **Aleks Danko's DAY IN DAY OUT (second version)** 1991 at the 'Made for this World' children's exhibition, held at the Queensland Art Gallery 26 November 2005 – 19 February 2006.

OPPOSITE:
The Gallery's second site, the Gallery of Modern Art, at Kurilpa Point on the south bank of the Brisbane River, will open on 2 December 2006.

QUEENSLAND ART GALLERY (QAG) | GALLERY OF MODERN ART (GoMA) CONSTRUCTION MILESTONES

The reporting period witnessed considerable progress in the construction of GoMA. In July 2005, work was only partially complete on the building's third level, while 12 months later GoMA's roof is complete, with 80 per cent of facades in place. GoMA will open to the public on 2 December 2006.

At the end of May 2006, a total of 56 645m³ of waste had been generated by the Millennium Art-Queensland Cultural Centre Project site, with 45 337m³ being recycled, representing 80 per cent of the waste generated.

QUEENSLAND ART GALLERY MAJOR CAPITAL MAINTENANCE PROJECTS 2005-06

A range of major refurbishment projects was also undertaken on the Queensland Art Gallery building during the year. A major refurbishment of the Conservation laboratories was undertaken in October and November 2005, and Otis commenced work on a 25-year lift modernisation program at the end of June 2005.

20 July 2005	Robin Gibson and Partners presented a revised design scheme for QAG's new entry, following feedback in June 2005.
8 September 2005	The largest concrete pour involving an area of 956m ² occurred on Level 3 of GoMA.
November 2005	Sheeting for GoMA's roof commenced.
2 November 2005	The GoMA 'topping off' ceremony was held, with the Hon. Peter Beattie, MP, Premier of Queensland and Minister for Trade, and the Hon. Rod Welford, MP, Minister for Education and Minister for the Arts, in attendance.
December 2005	All the main concrete pours for GoMA were completed.
9 January 2006	Bovis Lend Lease commenced construction work on QAG's new entry to link the two buildings.
3 February 2006	The bridge linking Stanley Place and QAG's new entry was poured.
18 February 2006	The main crane was removed from the GoMA site.
March 2006	GoMA's roof sheeting was completed.
28 April 2006	Art lift no.1 (GoMA) was completed and commissioned.
28 April 2006	GoMA escalators linking levels 1 to 2 and levels 2 to 3 were installed.
12 May 2006	The timber battens were installed under the south-east soffit of GoMA's roof.
end of May 2006	GoMA's furniture, fittings and equipment tender specifications were completed.
June 2006	The glazing for GoMA's southern elevation and main entry was completed.

COLLECTION

One of the Queensland Art Gallery's key goals is the development, management and conservation of the Collection to the highest art museum standards. In 2005–06 the Gallery acquired 338 works.



Tim Johnson (artist)
Australia b.1947
Brendan Smith (collaborating artist)
Australia b.1964
Two phoenix 2005
Synthetic polymer paint on canvas,
153 x 183cm
Purchased 2006 with funds from
Macquarie Bank Foundation through
and with the assistance of the
Queensland Art Gallery Foundation

AUSTRALIAN ART

In 2005, the Foundation launched an appeal to acquire *City lights* 1952, a major early work by distinguished Australian artist Charles Blackman. Especially meaningful for Brisbane residents, the painting has a direct connection with the Gallery — it is painted from the perspective of North Quay, across the river from the Gallery, and depicts the traffic at night near the Brisbane River, with the arches of old Victoria Bridge in view. The painting was acquired through the generosity of Foundation members and the Queensland community, and is an important addition to the Gallery's Australian art collection.

Also depicting local scenes are two significant oil paintings by William Bustard — (*Brisbane River, Indooroopilly*) and (*Brisbane River, view to Graceville church*), both c.1940s. Bustard became an important figure in the development of art in Queensland after migrating to the city in 1921, and these works are significant contributions to the Gallery's holdings of modernist work from Brisbane.

A strong group of contemporary works by Australian artists was acquired by the Gallery during the year. Tracey Moffatt is arguably Australia's best known contemporary artist and *Adventure series* 2004 marks an important addition to the Gallery's substantial collection of work by this Queensland-born artist. The work was photographed in Brisbane, and explores a combination of comic strips, television series and Moffatt's childhood memories to create deliberately artificial and playful images commenting on the seductive power of the mass media in contemporary life.

Brisbane artist Anne Wallace addresses themes of nostalgia and longing in *That was long ago* 2005, from the 'Song cycle' series. This painting — together with *Sometimes I wonder*

2005, also from the same series — enriches the Gallery's holdings of works by this significant local artist.

Gordon Bennett uses modern Western art techniques and references to strike a sophisticated multi-layered attack on the official history of the Aboriginal and colonial 'problem', as represented in Australian art and history. *Interior (Modern art)* 11 Nov. 2004 2005, by Bennett's alter ego, John Citizen, reworks images from advertising and from the social pages of Brisbane's *Courier-Mail* in a playful critique of contemporary society.

Additional acquisition highlights for the year included works by Indigenous artists Irene Entata and Pedro Wonaeamirri. Wonaeamirri is the leading young Tiwi painter who continues to paint traditional jilamara, or 'good design'. The acquisition of Wonaeamirri's *Pwoja (Pukumani body paint design)* 2005 allows the Gallery to display a coherent and impressive group of works by Tiwi artists from Bathurst and Melville Islands.

Since 1990, the Arrernte (Aranda) people from Hermannsburg, near Alice Springs, have been producing a vibrant and highly original form of ceramic art. Gallery holdings include a group of 21 of these unique pots, and the acquisition of *Mission days* 2005 by Irene Entata further reflects the distinctive visual culture and history of the region.

A significant addition to the Gallery's growing collection of Indigenous Australian fibre art was *Hot-air balloon* 2006 by distinguished Indigenous artist Yvonne Koolmatrie. Embodying the form and lightness of a real hot-air balloon, Koolmatrie's work is woven from grasses and embellished with decorative variations on the coil-weave stitch.

During the year, the Gallery also added to its holdings of work by Torres Strait Islander Dennis Nona, whose prints are

contemporary interpretations of the traditional Melanesian arts of wood and shell carving. *Baidam* 2006 is a large-scale linocut based on traditional stories and teachings about the reading of constellations.

ASIAN AND PACIFIC ART

Significant Collection acquisitions continued in the areas of Asian and Pacific art in 2005–06. A number of works were commissioned or acquired for APT5.

Ai Weiwei is an influential figure in contemporary Chinese art through his multiple roles as artist, architect, curator, editor and publisher. His iconoclastic works fuse a conceptual art practice with traditional artefacts to challenge the authority of cultural value, meaning and authenticity. Six major works by Ai Weiwei were acquired during the year, ranging from photography, Dada-esque sculptures created from Qing dynasty (1644–1911) tables, to shards of Northern Wei dynasty (386–535) sculpture.

The contemporary exploration of miniature painting is a particular strength of the Gallery's contemporary Asian collection. Pakistani artist Saira Wasim's delicately crafted paintings interrogate contemporary political issues, religious prejudice and social injustice. During the year, the Gallery acquired five works by this important young artist: *Holy matrix*, *Lamentation of innocence (Genocide)*, *Drawing 'Mission accomplished?'*, *Where we went wrong* and *Untitled*, all 2005.

Video and photography have been significant areas of artistic development in China over the last two decades, and Yang Zhenzhong is a leading exponent. In the photographic series *Light and easy* 2002, the city of Shanghai forms the backdrop for the artist to engage with ideas of contemporary Chinese urbanisation, and the clash between traditional and new ways of life.

The acquisition of nine photographs by Japanese artist Tsuyoshi Ozawa from his 'Vegetable weapon' series was a major highlight for the Gallery during the year. Ozawa is one of Japan's most important conceptual artists of his generation. His 'Vegetable weapon' series suggests the power of communication, as well as the need to be sensitive to differing cultural beliefs and values.

During the year, the Gallery received a significant donation of contemporary Thai art from the collection of the late Peera Ditbunjong and his wife Annabel Anderson. The donation includes important early works by seminal artists Montien Boonma and Vasan Siththiket, amongst others. This generous gift positions the Gallery as the pre-eminent public collector of contemporary Thai art in Australia.

The acquisition of 12 works by Niuean/New Zealand artist John Pule continued the Gallery's policy of collecting substantial bodies of work by key Pacific artists. Pule generously gifted two early canvases and eight prints to the Gallery, while the triptych *Tukulagi tukumuitea (Forever and ever)* 2005 and a suite of drawings entitled *Lagaki (To lift)* 2000–05 were also purchased. Pule's work addresses themes of migration, mythology and place.

As one of the most pervasive and innovative art forms in the Pacific, weaving is identified as a major collecting focus for the Gallery. The *I yara yara* (Baby mat) by Finau Mara is an example of the vibrant weaving traditions of the South Pacific. In addition, the Gallery acquired 15 *noken* (string bags) by seven artists from West Papua. Both the *noken* and *I yara yara* represent the innovative practices of contemporary Pacific artists, who continue to use traditional techniques as well as incorporate new materials and motifs.

INTERNATIONAL ART

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

The cubic structural evolution project 2004, by the internationally renowned artist Olafur Eliasson, is an exceptional recent Gallery acquisition, and has already been a highlight of two of the Gallery's Children's Art Centre exhibitions — 'The Nature Machine' (2004–05) and 'Made for this World' (2005–06). With Lego blocks as the building material, visitors actively participate in the construction of an environment in a continual state of flux.

The acquisition of Aernout Mik's *Pulverous* 2003 during the year demonstrated the Gallery's commitment to collecting important moving-image works. Mik has emerged as a pioneering figure in international video installation, and *Pulverous* merges projected image, architecture and performance to produce a compelling work.

Another key acquisition for international art during the year, Thomas Ruff's *Substrat 19 I* 2003 represents a strong addition to the Gallery's collection of international photography. Ruff's 'Substrat' series emerges from the artist's exploration of the digital realm of the internet. The works derive from manipulated Japanese manga and anime images which have been reprocessed so only the intensity of colour is maintained, and any representational code is overlaid to the point of incoherence.

Two significant recent acquisitions demonstrate the strengths of the Gallery's growing contemporary international sculpture collection. Tobias Putrih's *Macula A/-5* 2005 — made of corrugated cardboard and standing at 2.4 metres

Vasan Siththiket

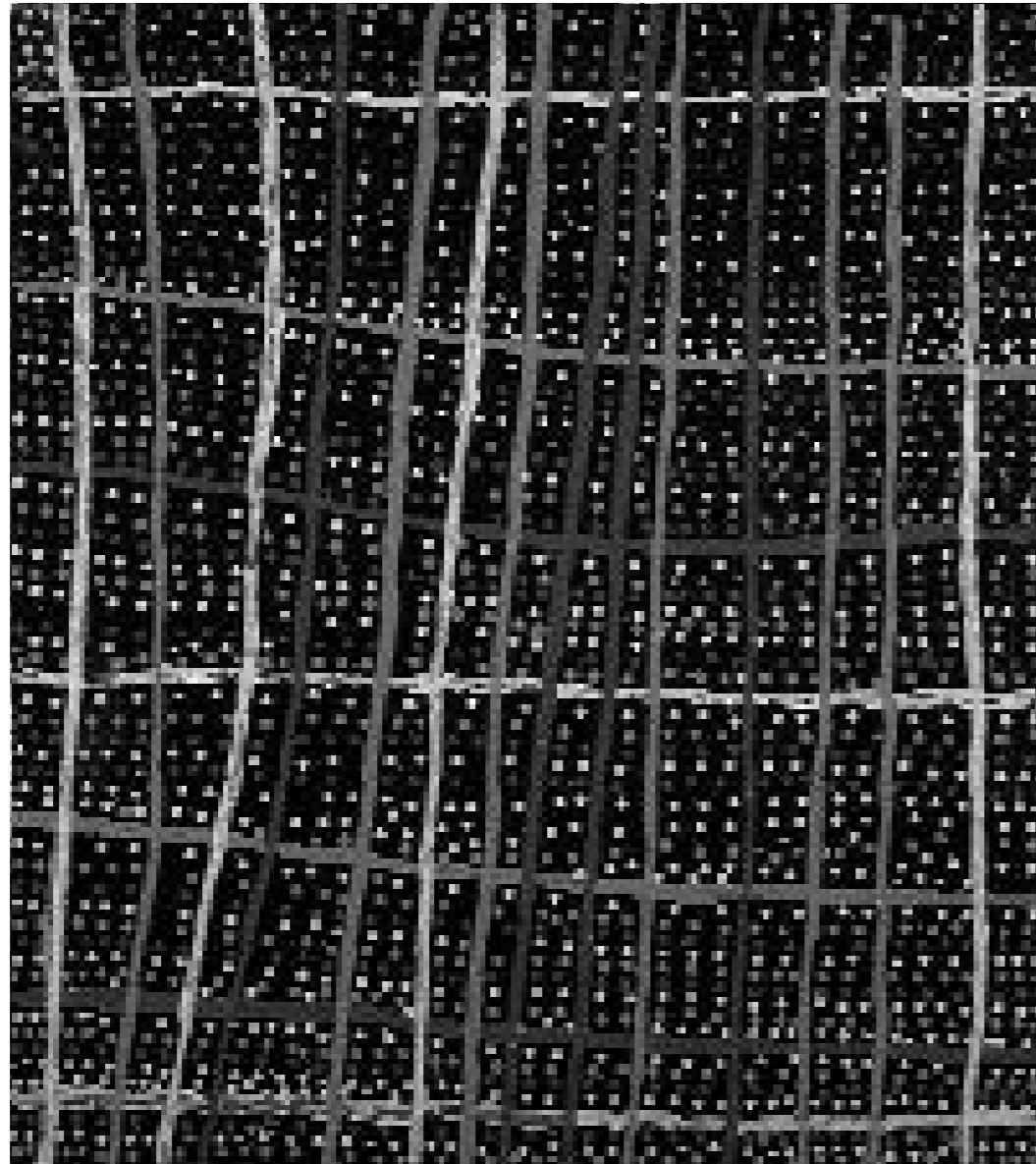
Thailand b.1957

Sinners are gunmen who serve the mafia and tyranny, oppressing peaceful men to be afraid, doing unlawful business, making trouble everywhere. They will be surrounded by flocks of hungry dogs and crows gathering to eat them, they will die and be reborn again and again for five hundred kalpas (from 'Inferno' series) 1991
Synthetic polymer paint on canvas, 210 x 210cm

Sinners are weapon merchants; who profit from suffering and devastation. Their heads will be hanged down in cave of conflagration; hitting each other to death (from 'Inferno' series) 1991
Synthetic polymer paint on canvas, 210 x 210cm

Gift of Peera Ditbunjong through the Queensland Art Gallery Foundation 2005





Timothy Cook
Australia b.1958, (Tiwi people)
Jilamara, Millikapiti, Melville Island 2003
Natural pigments on canvas, 90 x 80cm
The Xstrata Coal Indigenous Art
Collection. Purchased 2005 with funds
from Xstrata Coal through the
Queensland Art Gallery Foundation

high — and Roman Signer's *Ladder with barrel* 2001 — literally, a ladder, barrel and balloon — both employ everyday materials and objects manipulated into unexpected forms and associations. Both works will be displayed at the Gallery of Modern Art (GoMA).

CINEMA

The role of the Gallery's Australian Cinémathèque is to collect, conserve, present and interpret film and screen culture. To this end, several significant acquisitions by key filmmakers were made during the year.

In 2004 the Gallery acquired the film *O Tamaiti* 1996 by Samoan/New Zealand filmmaker Sima Urale. *Still life* 2001 is an important acquisition for the Pacific collection and is another strong example of Urale's work. It examines Western attitudes to ageing, and provides a strong contrast to *O Tamaiti's* exploration of Samoan family life.

The Gallery also acquired four films by internationally recognised Indian filmmaker Kumar Shahani — *The Bamboo Flute* 2000, *Immanence* 1991, *Kasba* 1990 and *The Khayal Saga* 1988. Shahani's films draw on the historical literature of Indian civilisation, and explore the cultural memory of classical Indian art works, texts and objects. *Kasba* 1990 adapts the Chekhov short story, *In the Hollow* 1900, to an Indian context and employs the visual language of the tradition of miniature painting to explore themes of the industrialisation of India and the emancipation of women.

DISPLAYING THE COLLECTION

A variety of Collection displays during the year allowed audiences to appreciate the scope and depth of the Gallery's collecting areas.

Providing an insight into Australia's colonial history was 'Luminous: Watercolour Landscapes of the Federation Era'. This display focused on the era following Australia's Federation in 1901, when the pastoral landscape became a symbol of strong national sentiment. It showcased the Gallery's collection of Federation landscapes by artists including W Lister Lister and JJ Hilder.

'Exposure: Australian Photography from the 1930s to the 1950s' featured the work of photographers Max Dupain, Olive Cotton and Rose Simmonds. The exhibition explored the photographers' responses to modern life, produced as Australia emerged from the devastation wrought by World War One and the Great Depression.

'New Painting from the Contemporary Australian Collection' showcased the strength of current painting by Australian artists employing contemporary approaches and media.

Included were works by Hilarie Mais, Eugene Carchesio, Marion Borgelt, Louise Forthun and Jon Cattapan.

Encompassing a variety of media, 'New Acquisitions: Indigenous Australian Art' presented works relating to dance and performance, as well as fibre works, Arnhem Land art, and paintings from the Central and Western Deserts. Highlights included works by the award-winning artist Gulumbu Yunupingu and celebrated fibre artist Lena Yarinkura.

'Black Ink: Indigenous Prints from the Queensland Art Gallery Collection' presented highlights from the Gallery's important collection of prints by Indigenous artists. Aboriginal artists began experimenting with printmaking in the late 1960s, many finding it a productive extension of existing practices such as engraving, carving, and incising designs onto ceremonial and utilitarian items.

Korean-Japanese artist Lee Ufan is considered one of East Asia's most significant artists, and the Gallery's important holdings of his work were displayed in a Collection focus during the year. The display showcased a series of drawings and prints recently acquired by the Gallery, and included *Relatum* 2002, previously featured in APT 2002. As an artist, writer and philosopher, Lee explores the relationship between objects, ideas, consciousness and existence.

In 2005, to celebrate the 100th birthday of Pablo Picasso's *La Belle Hollandaise* 1905, the Gallery curated a Collection focus around this much-loved masterwork. *La Belle Hollandaise* was painted in the summer of 1905 when Picasso visited The Netherlands. The display also included four other works by the artist including an etching, drypoint, pencil and watercolour wash, and gouache wash.

DOCUMENTING AND MANAGING THE COLLECTION

The Registration section continued to provide support in the physical and legal management of the Gallery's Collection and of the objects in the Gallery's custody as loans, exhibitions and acquisition submissions. Work continued on the planning and preparation for the opening of the Gallery of Modern Art, including the Collection relocation project which began in earnest in January 2006.

Some 52 objects were lent from the Collection to regional, national and international galleries for exhibition purposes. These included the loan of Camille Pissarro's *La lessive à Éragny (Washing day at Éragny)* 1901 to the 'Camille Pissarro Retrospective' at the Art Gallery of New South Wales and National Gallery of Victoria (November 2005 – May 2006); and Rosemary Laing's *flight research #5* to the Museum of Contemporary Art exhibition 'The Unquiet Landscapes of Rosemary Laing', which travelled to the Kunsthallen Brandts

Klædefabrik, Odense, Denmark (May–September 2006). A total of 243 objects were on loan to Queensland Government offices as at 30 June 2006.

For exhibition purposes, a total of 533 objects were received on loan, including items from the Cook Islands, Fiji, the United States and New Zealand for 'The 5th Asia–Pacific Triennial of Contemporary Art'. Some 493 objects were also received for consideration for acquisition, and included items from England, Fiji, Japan, Malaysia, China, Samoa, Sri Lanka, Switzerland and the United States.

The Provenance Research Project — which was initiated in December 2001 to confirm the Gallery's good title to works of European origin that may have been confiscated during the 1933–45 period of Nazi rule — was completed during the year, and the results published on the Gallery's website. The stocktake of the Collection also continued.

During the year 45 objects which, following curatorial assessment, no longer met the standard considered appropriate for the Gallery's Collection were deaccessioned.

CONSERVING THE COLLECTION

The Conservation section continued its crucial role in preventive conservation, treatment and research relating to the care of works in the Gallery's Collection.

In preparation for the new displays of historical collections in the original Queensland Art Gallery building, major projects completed during the year included the reframing of works by Ian Fairweather. Some 12 paintings and works on paper from the Collection underwent research and conservation treatment, and reproduction frames were constructed. Reframing of the Papunya board collection was also undertaken, with all works now framed in blackwood mouldings.

The reporting year saw the naming of the new Centre for Contemporary Art Conservation (CCAC) in August 2005. The Centre is an initiative of the Gallery of Modern Art, and is dedicated to programs of contemporary art conservation. The Centre will conduct activities in addition to current programs involving collection management, exhibition and loan preparation, and research and restoration of the pre-1970 collections. With the opening of GoMA in December 2006, ongoing conservation work will be carried out at both sites of the institution, with CCAC's research activities to be conducted at GoMA on the post-1970 collections.

The cleaning of *The Café Balzac mural* 1962 — a key Collection work by artists Colin Lanceley, Mike Brown and Ross Crothall — has been a major undertaking for the CCAC during the year. It has been a collaborative project involving

painting, works on paper and sculpture conservators. Previous cleaning tests revealed the paint and sculptural elements had been cleaned adequately, but the paper and collage elements remained dark and degraded in appearance. Ethical dilemmas arose regarding the patina — given the work's important link to its home of 26 years, the Café Balzac in Melbourne — and the impossible task of balancing colours due to the level of degradation of paper parts. This work has now been successfully cleaned, and information about the project disseminated through the Australian Institute for the Conservation of Cultural Materials (AICCM), and the Modern Paints Uncovered Symposium at the Tate Gallery, London, in May.

Other major treatments during the year included the conservation of two electronic sculptures by Nam June Paik, namely *The elements* 1989 and *TV cello* 2000. These two works have been case studies in the conservation and preservation of art works susceptible to technology obsolescence. The sculptural components of *The elements* and *TV cello* underwent treatments to rectify electrical malfunctions, while the original audiovisual material was archived for long-term storage and copied for exhibition and research access.

The majority of work on the Old Master Project is now complete, with works conserved as part of the project — 35 paintings and icons — featuring in new displays of historical works in the Gallery. During the year, six seventeenth-century Flemish paintings were reframed, while Jan Brueghel the Younger's *Christ calling the Disciple Peter* 1641 and Gerard Soest's *Portrait of a lady* c.1640 were restored.

The Old Master Project has fostered relationships with the Abbey Museum of Art and Archaeology, Caboolture; the Australian Catholic University, Brisbane campus; and the University Art Museum, The University of Queensland, Brisbane; and it has provided valuable training for conservation interns. The important thirteenth-century icon *The Archangel St Michael* remains the last major treatment to be completed as part of the project.

Thomas Ruff
Germany b.1958
Substrat 19 1 2003
Chromogenic colour print on paper with
Diasac (acrylic sheet), ed. 3/5, 183.5 x
108.4cm (comp.)
Purchased 2005, The Queensland
Government's Gallery of Modern Art
Acquisitions Fund
© Thomas Ruff 2003/VG Bild-Kunst.
Licensed by Viscopy, Sydney, 2006



EXHIBITIONS AND AUDIENCES

The Queensland Art Gallery's 2005–06 exhibitions program had a strong emphasis on Australian and Indigenous Australian art, from early modernist paintings to contemporary jewellery and installation.



Anne Wallace
Australia b.1970
That was long ago 2005
Oil on canvas, 91 x 127cm
The James C Sourris Collection.
Purchased 2005 with funds from
James C Sourris through the
Queensland Art Gallery Foundation

'The Art of Fiona Hall' toured to the Art Gallery of South Australia, Adelaide, following its showing at the Gallery in March–June 2005. This Queensland Art Gallery organised exhibition was the first survey show of this leading artist's work to be organised by an Australian gallery in more than a decade.

'Press Pause: Recent Australian Video Installations' profiled the rise of video installation in contemporary Australian art, presenting three major installations from the Gallery's Collection by Susan Norrie, David Rosetzky and Daniel von Sturmer.

A showcase of the work of one of Australia's foremost contemporary jewellers, 'Barbara Heath: Jeweller to the Lost' presented jewellery and small sculptural objects created from the mid 1980s to 2005. The exhibition and accompanying publication demonstrated Heath's distinctive approach to creating contemporary jewels and objects imbued with histories, narratives and symbolism. Public programming supporting the exhibition included talks by the artist and curator, as well as a children's workshop where budding designers worked with the artist to create their own contemporary wearables.

The concurrent showing at the Gallery of two major Australian touring exhibitions — 'Margaret Preston: Art and Life', organised by the Art Gallery of New South Wales; and 'Grace Cossington Smith: A Retrospective Exhibition', organised by the National Gallery of Australia — enabled Queensland audiences to explore both the synergies and points of difference between these pioneering Australian modernists. Public lectures such as 'Margaret Preston and the Australian Languages of Flowers' by Julie Ewington, Head of Australian Art, explored different aspects of each artist's work. To celebrate National Youth Week, younger audiences were encouraged to engage with the exhibitions,

with free entry offered for one day in April to those aged under 25. In addition, local contemporary artists Daniel Mafé and Marian Drew responded to Preston and Cossington Smith's works in a series of talks as part of the Gallery's New Wave tertiary program.

In April, the Gallery and project partner Xstrata Coal launched a new, three-year national initiative for emerging Indigenous artists. The initiative encompasses an annual exhibition and \$30 000 acquisitive award, as well as a \$50 000 annual grant for the continued development of the Gallery's Indigenous Australian art collection. Ten artists from urban, regional and remote community-based areas of Australia were selected by the Award selection committee for the inaugural 'Xstrata Coal Emerging Indigenous Art Award' in 2006: Roma Nyutjangka Butler (Irrunytju, Western Australia), Lorraine Connelly-Northey (Swan Hill, Victoria), Timothy Cook (Melville Island, Northern Territory), Nici Cumpston (Adelaide, South Australia), Emily Evans (Mornington Island, Queensland), Mignonette Jamin (Kununurra, Western Australia), Jonathan Jones (Sydney, New South Wales), Sally Gabori (Mornington Island, Queensland), Raelene Kerinauia (Melville Island, Northern Territory) and Minnie Lumai (Kununurra, Western Australia). The winner, announced at a special reception on 7 April, was Jonathan Jones for his work *lumination fall wall weave* 2004/2006. The Award selection committee described the winning entry as 'a beautifully crafted work, suggesting many possible readings. It reveals a sophisticated understanding of Indigenous arts practice today'. The Gallery hosted eight of the ten exhibiting artists in Brisbane for the exhibition opening, with several artists presenting talks for the visiting public.

During the year the Gallery also presented a special exhibition focused on a key work from its historical Asian

collection. 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed' explored the iconography of a pair of seventeenth-century Japanese screens by Unkoku Tōeki (1591–1644), which were gifted to the Gallery by James Fairfax, AO. The exhibition provided a fascinating insight into how the arts played an important role in validating the political authority of the period. In addition to the Tōeki screens, the display included calligraphy and paintings on paper and silk; ceramics; and lacquerware on loan from the Art Gallery of New South Wales, the National Gallery of Victoria, and private collections. The accompanying publication, produced in conjunction with the exhibition, was supported by the Gallery's Australian Centre of Asia–Pacific Art.

The 'Design Excellence in Queensland' exhibition was again hosted by the Gallery during the year. Presented by the Design Institute of Australia (Qld) in association with the Gallery, it showcased the finalists and winners of the Queensland Design Awards 2006. Featuring the work of the best designers and design students in the state, it profiled leading design in more than 20 categories including interior design, three-dimensional design and visual communication design.

EXHIBITIONS AND PROGRAMS FOR CHILDREN

The popularity of the Gallery's annual summer holiday exhibition for children was again demonstrated by 'Made for this World: Contemporary Art and the Places We Build'. Featuring works by both Australian and international artists from the Collection, the exhibition introduced children to artists' interpretations of themes exploring the home, the city and the built environment in a number of different cultures. Interactive art works were again a popular feature for kids: Olafur Eliasson's *The cubic structural evolution project* 2004 put thousands of pieces of Lego at the disposal of young hands and minds, in order to create an ever-evolving metropolis; Cai Guo-Qiang's *Bridge crossing* 1999 invited children to design and construct a bridge using small pieces of bamboo and tape; and Yayoi Kusama's *The obliteration room* 2002 invited children to obliterate the completely white surfaces of a life-sized Australian living room with coloured dots. The Gallery also collaborated with Yayoi Kusama to produce a web-based interactive game for children based on *The obliteration room*. Launched to coincide with the 'Made for this World' exhibition, Kusama's World of Dots was the first in a series of planned online interactives to be developed for children focused on different works in the Gallery's Collection. Kusama's World of Dots won the multimedia category at the 2006 Museums Australia Multimedia and Publication Design Awards in May, as well as the best in show design excellence award at the 2006 Queensland Design Awards in June.

As part of the 'Made for this World' exhibition, the Gallery staged a special Summer Family Day on Sunday 15 January.

The focus of the day was Box City — the largest interactive art project for children the Gallery has ever commissioned. Hundreds of children and their families worked with more than 30 Queensland artists to build a sprawling cardboard metropolis over the course of the day. The 'construction crew' recreated the many buildings of concrete, wood and steel found in any modern city — but this time they worked with colourful paints and papers. Houses turned into homes, buildings were painted to look old and new, and Chinatown came alive with bright red paint and gold collage. The frenetic pace of the city increased over the day as paper people moved into the suburbs, and vehicles and river craft filled highways and waterways.

During the Summer Family Day and the making of Box City, the Honourable Rod Welford, MP, Minister for Education and Minister for the Arts, announced that the Gallery's expertise in the area of children's and family programming would continue with the opening of the Children's Art Centre in late 2006. Though based in GoMA, the Centre will operate across both sites of the Gallery and its programs will allow children to explore both historical and contemporary art. A full-colour, 28-page booklet on the Centre was released to coincide with the announcement.

The Gallery's popular programs for children, Toddler Tuesday and Sunday at the Gallery, continued to regularly offer young visitors and their families an exciting range of workshop programs.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE

The annual 'Education Minister's Awards for Excellence in Art' exhibition featured the outstanding work of students from secondary schools throughout Queensland. It displayed a selection of 29 works from 14 000 entries by senior art students from throughout the state. Once again, the exhibition proved popular with the next generation of young artists, with 209 school groups visiting the Gallery over the course of the exhibition.

The Gallery's Starter Space exhibition program for Queensland artists aged 25 and under showcased the work of three artists during the year — Natalie McComas, Genevieve Staines and Natalie Masters. During National Youth Week, April 2006, Natalie McComas joined Jonathan Jones, winner of the inaugural 'Xstrata Coal Emerging Indigenous Art Award'; and Paul Adair, Hobday and Hingston bursary winner, in a series of artist talks.

New Wave continued to offer engaging programs exploring contemporary art and ideas for tertiary students and young people. Providing an arena for students to actively explore the Gallery's Collection and exhibitions, New Wave events

John Baldessari
United States b.1931
Prima facie (second state):
Apprehensive 2005
Archival digital print with UV varnish coating on canvas; synthetic polymer paint on canvas, diptych: 168.9 x 137.3cm (each panel)
Purchased 2006. The Queensland Government's Gallery of Modern Art Acquisitions Fund





during the year featured artist presentations by Philip Brophy, Susan Norrie, Daniel Mafé and Marian Drew.

REGIONAL EXHIBITIONS

The Gallery's commitment to providing a quality program of travelling exhibitions and related support services continued during the year.

In February 2006 the travelling exhibition 'Queensland Live: Contemporary Art on Tour' commenced its eight-venue regional tour. A snapshot of the excellence, diversity and achievement found in the visual arts in Queensland today, the exhibition is the first regional Queensland activity to celebrate the opening of the Gallery of Modern Art. 'Queensland Live' features the work of 11 of the state's leading artists: Vernon Ah Kee, Richard Bell, Gordon Bennett, Eugene Carchesio, Gwyn Hanssen Pigott, Tracey Moffatt, Scott Redford, Luke Roberts, Anne Wallace, Judy Watson and Judith Wright.

'Streeton: Works from the Queensland Art Gallery Collection' continued its tour, with showings in Gladstone, Noosa, Hervey Bay, Miles, Toowoomba and Stanthorpe. Streeton's works remain relevant for audiences today, providing an opportunity to investigate the complex, and sometimes ambivalent, relationship Australians have with their landscape and with artistic and cultural centres abroad.

EXHIBITIONS IN DEVELOPMENT

Work towards 'The 5th Asia-Pacific Triennial of Contemporary Art' (APT5) — the opening exhibition for the Gallery as a two-site institution on 2 December 2006 — gained considerable momentum during the year. The selection of artists was completed with a total of 37 artists and two multi-artist projects confirmed for inclusion. In June, preparations for the launch of the first stage of the APT5 website, at

<www.asiapacifictriennial.com>, were well underway. Cross-disciplinary teams of Gallery staff continued to progress the major aspects of APT5, including the opening celebrations and performance programs, the exhibition publication, Kids' APT, and the Australian Cinémathèque screening programs. The Gallery also welcomed visits by artists Tsuyoshi Ozawa from Japan, Ai Weiwei from China, and curator Lu Jie of China's Long March Project, as part of APT5 preparations.

Significant work was also completed on preparations for major new interpretations and displays of Collection works for both the Queensland Art Gallery and the Gallery of Modern Art. New displays at the Queensland Art Gallery will include the Fairweather Room, Queensland Heritage Gallery, Historical Asian Gallery, and new displays of the Gallery's pre-1970 international art collection. A booklet profiling these displays was produced and distributed in mid June to ensure audience anticipation remains high not only for the new building, but also for the refurbishment of the existing building. Collection displays at GoMA will allow audiences to experience some of the major contemporary works acquired in recent years across the Gallery's Australian, Indigenous Australian, Asian, Pacific and international collections.

Exhibitions for presentation at the Queensland Art Gallery and the Gallery of Modern Art in 2007, 2008 and 2009 continued to be progressed. GoMA projects include a major exhibition of the work of Andy Warhol, a significant survey exhibition of contemporary Californian art, and an exhibition of Indigenous fibre art, while Queensland Art Gallery projects include exhibitions of the work of Kenneth Macquenn, Josephine Muntz-Adams and Sidney Nolan, as well as an exhibition and publication that will bring together some of the most iconic images of Australian colonial life.

FROM LEFT TO RIGHT:
Students attending a tertiary preview of the exhibition 'Barbara Heath: Jeweller to the Lost'.

Wayne Goss, Chair of the Queensland Art Gallery Board of Trustees, discusses a student's art work at the opening of the 'Education Minister's Awards for Excellence in Art' on 16 March 2006.

Jonathan Jones, winner of the inaugural 'Xstrata Coal Emerging Indigenous Art Award', installing his work *lumination fall wall weave* 2004/2006.

FOCUS: KISS OF THE BEAST

One of the Queensland Art Gallery's major undertakings for the year was the official launch of the Gallery of Modern Art's Australian Cinémathèque and the presentation of its premiere program, 'Kiss of the Beast'. The launch marked the beginning of a significant new direction in programming for the Gallery in terms of the collection, conservation and presentation of key works from the history of cinema. The Australian Cinémathèque will present and interpret film as an integral part of contemporary visual culture and make a significant contribution to the state's screen culture.

AUSTRALIAN CINÉMATHÈQUE

The Honourable Rod Welford, MP, Minister for Education and Minister for the Arts, officially launched the Australian Cinémathèque on 15 November as part of the opening of the 'Kiss of the Beast' exhibition and film program. The launch included an audiovisual presentation and music by Sydney-based performers Sub Bass Snarl and Superlight. The launch was supported by the release of a 28-page booklet on the Cinémathèque's facilities, future programming and collecting focus.

With two cinemas and a dedicated media gallery, the Australian Cinémathèque is the first of its kind in an Australian art museum. Building on the success of 'Kiss of the Beast', the Cinémathèque's programming will include retrospective and thematic film programs and exhibitions, showing the work of influential filmmakers and artists. Forthcoming programs include significant Asian and Pacific film directors and video artists — including Asia's highest profile actor-director, Jackie Chan — to be showcased during 'The 5th Asia-Pacific Triennial of Contemporary Art'; Andy Warhol's film and video works will be central to Australia's first major exhibition of his work at the Gallery of Modern Art in 2007; and the Cinémathèque will celebrate the 50th anniversary of French New Wave cinema in 2007.

EXHIBITION

The 'Kiss of the Beast' exhibition explored imagery of gorillas, wild beasts and monsters in art, film, science, literature and popular culture from the late nineteenth century to the present day. Curated by Kathryn Weir, Head of Cinema, Queensland Art Gallery, and Dr Ted Gott, Senior Curator of International Art, National Gallery of Victoria, the exhibition traced depictions of the gorilla after its discovery by Western naturalists in the mid nineteenth century. 'Kiss of the Beast'

also explored the many incarnations of the 'Beauty and the Beast' tale in art and film. French artist Emmanuel Frémiet's *Gorilla carrying off a woman* 1887 and the highly charged image of Fay Wray in the arms of Kong, from the 1933 *King Kong* film, were key works from the exhibition.

Installed in Gallery 4, the Gallery's single-largest exhibition space, the exhibition presented more than 100 works. The sophisticated exhibition design incorporated rear-projection screening rooms and multiple small screens for the display of films and film excerpts, alongside display cases for rare books, prints, posters, drawings and objects. The extensive audiovisual displays in the exhibition were conceived and installed in-house by the Gallery's workshop, exhibitions and curatorial staff.

FILM PROGRAM

Held from 18 to 27 November, the 'Kiss of the Beast' film program explored the origins of the 1933 film *King Kong* at a time when the latest re-make of this classic movie (by Oscar-winning director Peter Jackson) was about to hit the big screens. It offered some rarely seen gems of cinema, including early shorts and animations, groundbreaking documentaries from 'exotic' locations, iconic monster movies from the 1930s to 1950s, and remakes of *King Kong* from Japan and Hong Kong. Rare prints shown in their original format included recent restorations of *The Lost World* (1925), and Jean Renoir's *Sur un air de Charleston* (1927). Silent film presentations featured specially commissioned live musical accompaniment. Over ten days, more than 30 films were screened in the Gallery's Lecture Theatre and at South Bank Cinemas, South Brisbane. The film program then travelled to the Australian Centre for the Moving Image, Melbourne (9–18 December 2005), where it was complemented by a free forum featuring presentations by the curators and Adrian Martin, acclaimed author, film critic and curator.



CLOCKWISE FROM LEFT :

Installation view of the 'Kiss of the Beast' exhibition, held at the Queensland Art Gallery 16 November 2005 – 22 January 2006.

The 'Kiss of the Beast' film program screened at the Queensland Art Gallery Lecture Theatre and South Bank Cinemas on 18–27 November 2005.

Queensland Art Gallery publications produced during 2005–06 included the 128-page book, *Kiss of the Beast: From Paris Salon to King Kong*.

PUBLICATIONS AND WEBSITE

The book *Kiss of the Beast: From Paris Salon to King Kong* was published in association with the exhibition and film program. At 128 pages, the book was richly illustrated with film stills from many of the famous big ape and monster movies — including *King Kong*, *Frankenstein* and *Creature from the Black Lagoon*. A 28-page guide was also produced for the 'Kiss of the Beast' film program, containing film notes, scheduling details and iconic film stills. This content was also available online, in a special website <www.kissofthebeast.com>.

EDUCATIONAL PROGRAMMING

Key events presented as part of 'Kiss of the Beast' included a special forum on Saturday 19 November, which discussed key themes such as the phenomenon of Hollywood monster movies, early adventure films, and the history of cinematic special effects. Speakers at the Hollywood Goes Wild forum were exhibition co-curator Kathryn Weir, Adrian Martin and author and monster movie expert Dr Barbara Creed, Associate Professor of Cinema Studies, University of Melbourne.

On 18 January exhibition co-curator Dr Ted Gott and Robert M Peck, Senior Fellow, Philadelphia Academy of Natural Sciences, discussed both the work of French sculptor Emmanuel Frémiet and the life of French–American explorer Paul B du Chaillu. Frémiet's sculpture *Gorilla carrying off a woman* 1887 was central to the 'Kiss of the Beast' exhibition, while Paul B du Chaillu's writings on encounters with gorillas in the wild, first published in 1861, were enormously popular and influenced *King Kong's* directors Merian C Cooper and Ernest B Schoedsack.

INITIATIVES AND SERVICES

A primary objective of the Queensland Art Gallery is to foster research into its Collection. The Research Library undertakes a key role in the Gallery's research activities, by supporting both Collection and program development. The outcomes of this research are made accessible to the Gallery's audiences through a wide variety of sources — publications, websites, room brochures, wall text, information panels, children's activity books, and video documentation as well as floortalks, lectures and the presentation of papers.

CONSERVATION RESEARCH

On 2–5 and 9–12 August, as part of the Gallery's Centre for Contemporary Art Conservation (CCAC) Professional Workshop Program, two inpainting workshops were presented by James Bernstein (private conservator and former Head of Conservation at the San Francisco Museum of Modern Art), and were attended by 28 conservators from Australia and New Zealand. The CCAC also hosted the 10th Australian Institute for the Conservation of Cultural Materials (AICCM) Paintings Special Interest Group Symposium on 4–5 May. In addition, Nicola Hall, a University of Canberra conservation graduate, undertook training in painting conservation as part of a CCAC internship.

Research on the Collection continued with a jointly authored article — by Gillian Osmond, Conservator (Paintings), Queensland Art Gallery; and colleagues at the CSIRO in Melbourne, and the FOM Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam — published in the *AICCM Bulletin*. The article was a study of zinc soap aggregates in late nineteenth-century paintings by R Godfrey Rivers in the Gallery's Collection.

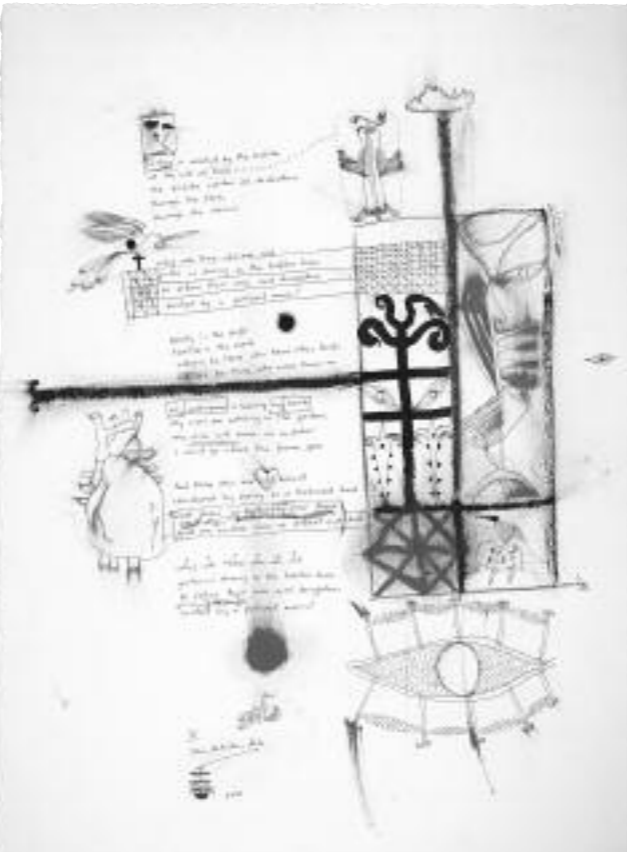
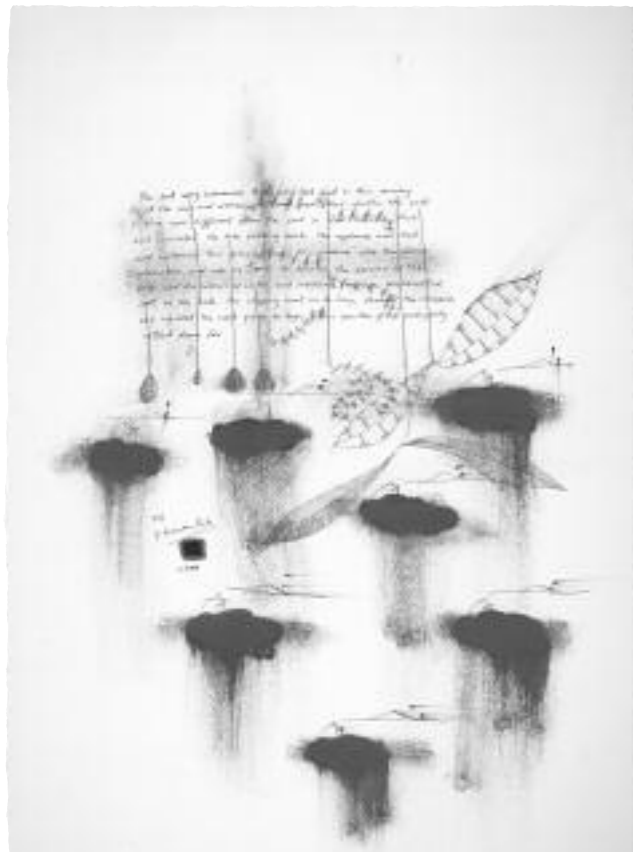
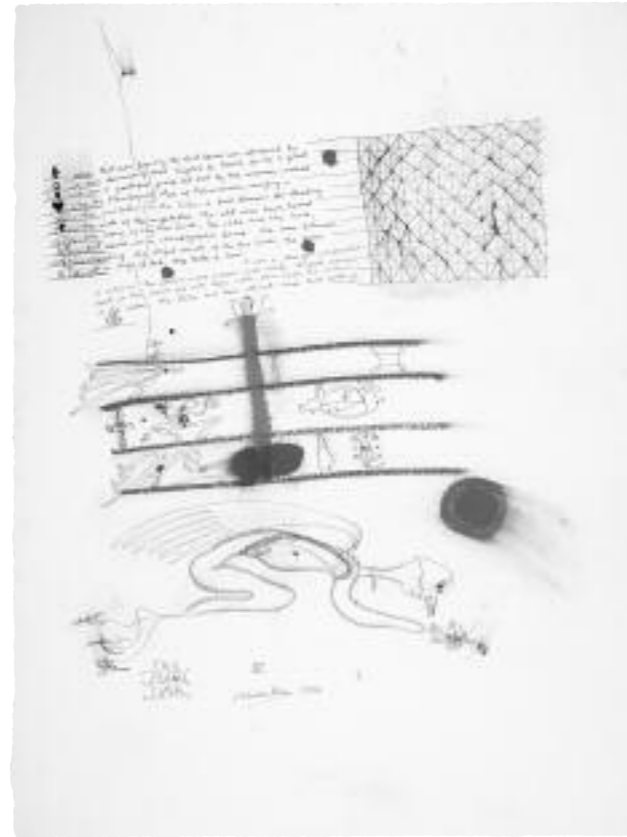
Research continued on works in the 'Story Place' travelling exhibition. This research analyses changes in the dimensions of contemporary Indigenous wooden sculptures as a result of fluctuations in relative humidity during tours of regional Queensland. Research also continued on the feasibility of low temperature (freezing) treatments — as an alternative to fumigation — to aid the eradication of pests in contemporary Indigenous sculptures made from painted, air-dried timbers originating in far north Queensland. A research project into the effectiveness of climate control vitrines for limiting dimensional changes in wooden panels was also initiated in association with the 'Streeton' travelling exhibition.

During the year, behind the scenes tours, presentations for the Friends of the Gallery, and external lectures for university and other groups, continued to be offered by the Gallery's conservation department.

RESEARCH AND PROFESSIONAL DEVELOPMENT

For the purposes of research and professional development, some Gallery staff undertook international travel during the year, including travel specifically to assist the research and promotion of 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5).

In August 2005 Julie Ewington, Head of Australian Art; and Don Heron, Head of Exhibitions and Display, travelled to Singapore and Malaysia to meet with curators, writers and artists in relation to APT5, and view works under consideration for acquisition by the Gallery. Lynne Seear, Assistant Director, Curatorial and Collection Development; and Sarah Tiffin, Curator, Historical Asian Art, travelled to China and Japan to attend the 3rd Fukuoka Asian Art Triennial 2005 and the Yokohama Triennial 2005, and to meet with senior staff from the Shanghai Museum, China, and the Idemitsu Museum of Arts, Japan, to continue negotiations for major loans programs for the Gallery. Andrew Clark, Assistant Director, Public Programs; and Kathryn Weir, Head of Cinema, travelled to Thailand, Hong Kong and Vietnam to research and meet with artists and filmmakers in relation to APT5 and the Gallery's acquisitions program, and to promote the Gallery's Australian Cinémathèque. In September 2005 Suhanya Raffel, Head of Asian, Pacific and International Art, travelled to Washington DC to undertake a Smithsonian Fellowship at the Arthur M Sackler Gallery. Lynne Seear and Don Heron travelled to Korea in May 2006 to further negotiations regarding long-term loans from the National Museum of Korea, and to present talks on the Gallery's Children's Art Centre to staff of the National Museum of Korea's Children's Museum.



THIS PAGE FROM LEFT TO RIGHT:
The Australian Institute for the Conservation of Cultural Materials presented a mastering inpainting workshop at the Queensland Art Gallery on 2–5 and 9–12 August 2005.

Presenter Mr Carrillo Gantner, AO, Chairman, Asialink, and President, The Myer Foundation, speaking at the Perspectives: Asia seminar, The Bridge: Asia Literacy in Australian Schools, on 23 February 2006.

Visitors at the opening of 'Queensland Live: Contemporary Art on Tour' at the Gladstone Regional Art Gallery and Museum on 22 February 2006.

OPPOSITE:
John Pule
Niue/New Zealand b.1962
Lagaki (To lift) (series) (details) 2000–05
Ink, oil stick, pencil and pastel on paper
15 sheets: 76.3 x 56.4cm (each comp., approx.)
Purchased 2005. The Queensland Government's Gallery of Modern Art Acquisitions Fund



AUSTRALIAN CENTRE OF ASIA–PACIFIC ART

The Gallery, through its Australian Centre of Asia–Pacific Art, and Griffith Asia Institute, Griffith University, developed and presented a series of eight free public lectures during the year. Perspectives: Asia explored issues of contemporary culture, politics and society in the region, and speakers included Professor Michael Wesley, Director, Griffith Asia Institute, Griffith University; Doug Hall, AM, Director, Queensland Art Gallery; Dr Robert Glasser, CEO, Care Australia; Professor Sharon Bell, Pro Vice Chancellor, Equity and Community Partnerships, Griffith University; Professor Greg Fealy, Research School of Pacific and Asian Studies, Australian National University; Rendra, Indonesian poet and dramatist; Sean Dorney, Pacific correspondent, Australian Broadcasting Corporation; Carrillo Gantner, AO, Chairman, Asialink, and President, The Myer Foundation; Associate Professor David Reeve, University of New South Wales; and the Right Honourable Sir Rabbie Namaliu, CSM, KCMG, MP, Minister for Foreign Affairs and Immigration, Papua New Guinea.

PUBLICATIONS

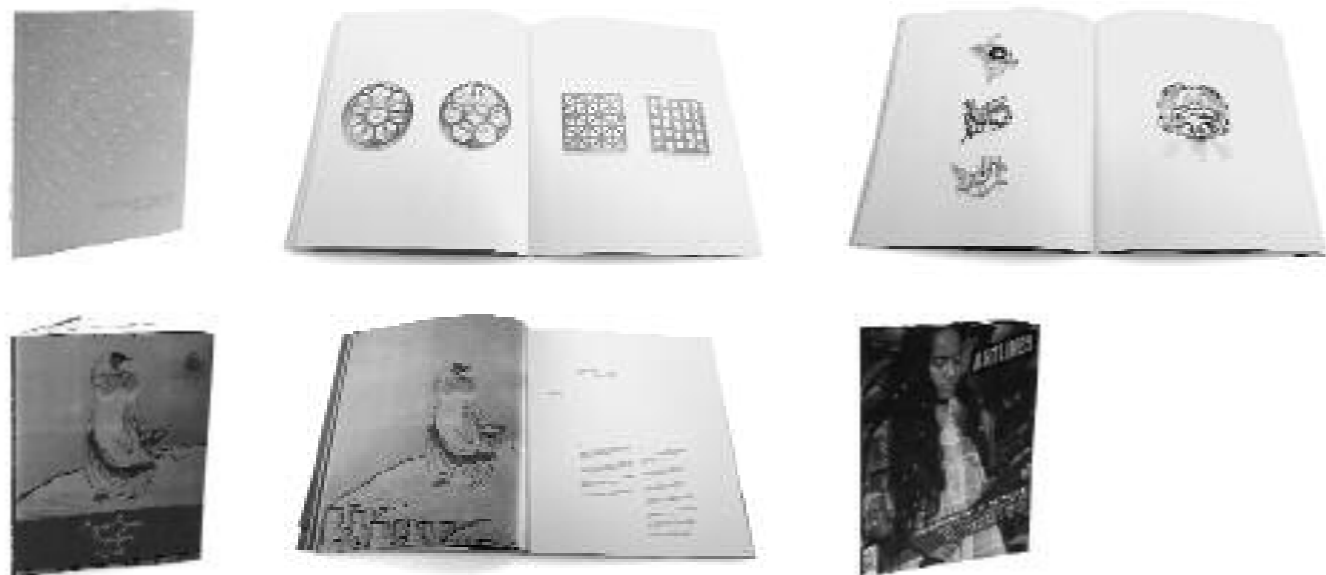
During the year the Gallery's publishing unit produced a number of key publications for a range of exhibitions. The Gallery also continued to produce quality promotional materials and children's publications, and relaunched *Artlines* magazine in August.

Sparse Shadows, Flying Pearls: A Japanese Screen Revealed, a 48-page hard- and soft-cover catalogue supported by the Gallery's Australian Centre of Asia–Pacific Art, accompanied the exhibition of the same name. Richly illustrated with full-colour reproductions of works from the Gallery's Collection and various Australian and overseas institutions, *Sparse Shadows, Flying Pearls* profiled the pair of six-fold screens by the Japanese artist Unkoku Toeki (1591–1644) in

the Gallery's Collection. The iconography of these screens was interpreted against the backdrop of the dynamic and competitive political matrix of late sixteenth- and early seventeenth-century Japan. *Sparse Shadows, Flying Pearls* won first place for small exhibition catalogues at the 2006 Museums Australia Multimedia and Publication Design Awards (MAPDA), which were hosted by the Gallery in May. The catalogue was also commended in the best designed catalogue or book category at the 2006 Australian Publishing Awards, hosted by the Powerhouse Museum in Sydney, and won an award of merit at the 2006 Queensland Design Awards, hosted by the Gallery in June.

Barbara Heath: Jeweller to the Lost featured images of the jeweller–designer Heath's life and work, and provided a unique insight into her approach to creating contemporary jewellery, 'off the body' sculptural objects, love tokens and large-scale installations. A 64-page catalogue, *Barbara Heath* explored the artist's distinctive lexicon and highlighted the unique position Barbara Heath holds in Australian contemporary craft. *Barbara Heath* won an award of merit at the 2006 Queensland Design Awards, and was highly commended at the 2006 MAPDA Awards.

With essays by Dr Ted Gott (National Gallery of Victoria) and Kathryn Weir (Queensland Art Gallery), *Kiss of the Beast: From Paris Salon to King Kong* explored images of gorillas, wild beasts and monsters in art, film, science, literature and popular culture from the late nineteenth century to today. This 128-page book (also published as a special 'animal fur' edition) was illustrated with film stills from the famous big ape and monster movies, as well as posters, sculptures, paintings, prints and rare books. *Kiss of the Beast* was published in conjunction with the integrated exhibition and film program presented by the Gallery's Australian



THIS PAGE:
A selection of Gallery publications produced during 2005-06.

OPPOSITE FROM TOP :

Barbara Heath

Australia b.1954

Skylark 2005

Oxidised sterling silver, white seed pearls, ruby, 3.2 x 4 x 0.5cm

Mashrabiya-inspired lattice brooch

1993–94

18 carat yellow gold, sterling silver, 3.6 (diam.) x 1.3cm

Mashrabiya-inspired lattice brooch

1993–94

18 carat yellow gold, pearls, 2.7 x 2.7 x 0.9cm

Purchased 2006 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

Cinémathèque. The film program was also complemented by a 28-page printed program containing film notes, and details of associated events, such as lectures and forums. *Kiss of the Beast* was highly commended at the 2006 MAPDA Awards, and was commended at both the 2006 Australian Publishing Awards and 2006 Queensland Design Awards.

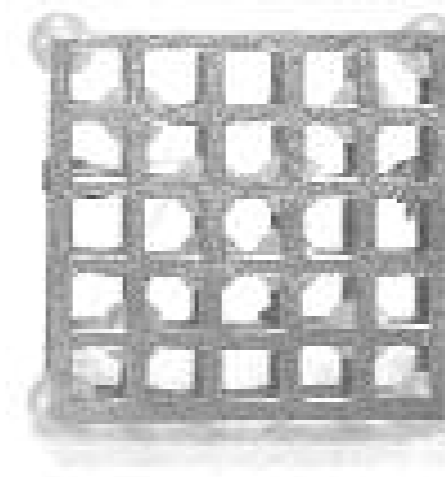
Profiling 11 of Queensland's leading artists, *Queensland Live* portrayed contemporary art in the state as vibrant, energetic and unpredictable. Produced to accompany the regional travelling exhibition of the same name, the 64-page catalogue featured the work of Vernon Ah Kee, Richard Bell, Gordon Bennett, Eugene Carchesio, Gwyn Hanssen Pigott, Tracey Moffatt, Scott Redford, Luke Roberts, Anne Wallace, Judy Watson, and Judith Wright. An education resource, in the form of an A1-size poster and online webography, was also produced to accompany the exhibition tour.

The *Xstrata Coal Emerging Indigenous Art Award* catalogue was published to profile the work of the ten urban, regional and community-based Indigenous artists short-listed for inclusion in the acquisitive award exhibition. Presented by the Gallery and Xstrata Coal, and featuring paintings (Roma Nyutjanka Butler, Timothy Cook, Emily Evans, Sally Gabori, Mignonette Jamin, Raelene Kerinauia and Minnie Lumai), landscape photography (Nici Cumpston), contemporary

installation (Jonathan Jones) and baskets made with modern-day materials (Lorraine Connelly-Northey), the 32-page exhibition catalogue also profiled the winner of the inaugural award, Jonathan Jones.

A 12-page activity book for children was produced for the Gallery's annual Children's Art Centre exhibition, 'Made for this World: Contemporary Art and the Places We Build'. Kitty the Alley Cat acted as tour guide in the booklet, which was designed to take children on a creative journey through the exhibition space.

Artlines was relaunched in August as a 48-page, full-colour, nationally distributed magazine. No longer a members-only magazine, *Artlines* was redeveloped to feature themed issues, ideas-based writing, and visual arts news from the Asia-Pacific, and maintains a mix of both historical and contemporary art. The August 2005 issue — featuring the cinematography of Australian-born Hong Kong-based Christopher Doyle — focused on the moving image in contemporary art, while the theme for December's issue was contemporary art for contemporary kids. The April 2006 Pacific art issue featured stills from the film *The Land has Eyes*, directed by Vilsoni Hereniko, on the wrap-around cover. *Artlines* (no.2 and no.3, 2005) was awarded an honourable mention at the American Association of Museums (AAM)





Irene Entata (potter)
Australia b.1946 (Arrernte (Aranda)/
Luritja people)
Hermannsburg Potters (pottery workshop)
Australia est. 1990
Pot: Mission days 2005
Earthenware, hand-built terracotta clay
with underglaze colours and applied
decoration, 41.5 x 30cm (diam.)
(complete)
Purchased 2005

Publication Design Competition at the 2006 AAM Annual Meeting in Boston, and was highly commended at the 2006 MAPDA Awards.

The Gallery continued to distribute a wide range of high-quality promotional publications, including *Preview*, the quarterly guide to exhibitions and events at the Gallery and *Artmail*, the Gallery's e-bulletin service. The corporate booklet series — initiated with the *Asia-Pacific Triennial of Contemporary Art 2006* in April 2005 — continued with the publication of *Australian Cinémathèque* in November, *Children's Art Centre* in January, and *Historical Collections* in June 2006. These widely distributed booklets were produced to showcase initiatives associated with the opening of the Gallery of Modern Art.

The reporting period also saw work continue on three major publications — *Brought to Light II: Contemporary Australian Art 1966–2006* (the companion volume to *Brought to Light: Australian Art 1850–1965*), The 5th Asia-Pacific Triennial of Contemporary Art exhibition catalogue, and a publication on Ian Fairweather.

GALLERY STORE

Australian Art Books <www.australianartbooks.com.au> — the Gallery Store's specialised online shop — completed its first year of operation. Some 340 customers from all points of the globe used the service in 2005–06, while the Store's e-newsletter attracted 1115 subscribers during the year.

Gallery Store staff have been planning new retail operations for the Gallery of Modern Art, together with a redevelopment of the existing Gallery Store. In February, the Gallery Store Assistant Manager visited the Tokyo Gift Trade Fair, and various galleries and shops in Tokyo, to source products for the new store.

The Gallery Store external sales program continued strongly with some 230 visits to schools, libraries, TAFE colleges and universities throughout Queensland and northern New South Wales. Highlights included the donation of book prizes to the young participants of Youth Arts Queensland workshops in Thuringowa; prizes were awarded for designing the best music CD cover art. On 23 October, the Gallery Store staged a temporary bookshop for a day at Perc Tucker Regional

Gallery in Townsville, for north Queensland residents to purchase quality art books.

QAG ONLINE

Building on the success of the website redevelopment project undertaken in 2004, in 2005 the Design, Web and Multimedia unit designed an innovative website for the 'Kiss of the Beast' integrated exhibition and film program, as well as the children's interactive Kusama's World of Dots, for the Children's Art Centre.

Kiss of the Beast <www.kissofthebeast.com> was created to ensure both a fun and informative online presence for a project which heralded a major new direction in programming for the Gallery. Visitors could enjoy a virtual visit to the Gallery by viewing short QuickTime installation clips of the exhibition, and they could navigate an interactive calendar profiling the 30 films featured in the ten-day film program.

Kusama's World of Dots was based on Yayoi Kusama's *The obliteration room 2002* as part of 'Made for this World: Contemporary Art and the Places We Build', which saw children enthusiastically obliterating a white room at the Gallery with thousands of coloured dots. Similarly, Kusama's World of Dots allowed creative kids to 'dot-up' a virtual space on the internet. Kusama's World of Dots is the first in a series of children's interactives planned by the Gallery for young visitors, and won the award of merit for digital media design, as well as the best in show design excellence award, at the 2006 Queensland Design Awards.

DVD animations profiling current and forthcoming exhibitions and displays, as well as Gallery of Modern Art construction progress, were also developed by the Design, Web and Multimedia unit during the year. Displayed on screens in the Gallery foyer, these clips were based on home page animations from the Gallery's website.

To aid the work of the Gallery's Volunteer Guides, a password-protected website was launched in early 2006. Containing important information about forthcoming Gallery exhibitions and displays, rosters and procedures, the website quickly became a valuable communication tool for volunteers and staff.

To increase accessibility to the Gallery's Research Library holdings, particularly its collections of Asia–Pacific material, the Library's catalogue was made available on the Gallery's website. A database containing extensive information about art prize exhibitions held in Brisbane from 1950 to 1975 was also published online as a valuable aid for researchers.

SERVICES TO REGIONAL QUEENSLAND

During the year, 'Streeton: Works from the Queensland Art Gallery Collection' travelled to seven regional Queensland venues, including the Qantas Founders Outback Museum in Longreach, the Gladstone Regional Art Gallery and Museum, Noosa Regional Gallery, Hervey Bay Regional Gallery, Dogwood Crossing Art Gallery in Miles, Toowoomba Regional Art Gallery, and Stanthorpe Regional Art Gallery. The eight-venue tour of 'Queensland Live: Contemporary Art on Tour' was launched at the Gladstone Regional Art Gallery and Museum, with an official opening by exhibiting artist Judith Wright in February 2006. 'Streeton' was accompanied by a printed room brochure and online education resource kit, while 'Queensland Live' was supported by an exhibition catalogue, a printed and online education resource kit, and a webography of resources.

Gallery staff continued to provide professional advice and assistance to regional gallery and arts workers throughout the state, especially those venues hosting travelling exhibitions from the Gallery. Staff travelled to each regional venue to assist with the installation and dismantling of 'Streeton' and 'Queensland Live', and they also travelled to numerous other regional centres to be involved in workshops, lectures, floortalks, consultancy services, and the judging of art awards and prizes.

RECONCILIATION

The Gallery's commitment to reconciliation recognises the need to enhance the economic, social and cultural wellbeing of Indigenous people, and the 'Xstrata Coal Emerging Indigenous Art Award' exhibition (a three-year commitment by Xstrata Coal) assisted the Gallery in meeting its commitment to reconciliation. Established by the Gallery and Xstrata Coal, this annual acquisitive award and exhibition draws on the talent of emerging urban, regional and remote Indigenous artists working across all media. In 2006, ten

artists were short-listed and Jonathan Jones awarded the inaugural \$30 000 prize for his work *lumination fall wall weave 2004/2006*; while the \$50 000 annual grant provided by Xstrata Coal enabled the Gallery to acquire 12 art works to form the foundation of the Xstrata Coal Indigenous Art Collection.

Curator and artist Brian Robinson and artist Craig Koomeeta continued their roles with the Gallery's Board of Trustees, while one Indigenous intern employed by the Gallery during the 2004–05 reporting year — in the area of Marketing and Communications — continued their employment at the Gallery. This internship program, initiated in association with the 'Story Place' project in 2001–02, demonstrates the Gallery's commitment to training and employing young Indigenous arts workers.

GALLERY MEMBERSHIP

Two long-standing organisations perform vital roles for the Gallery — the Foundation engages in fundraising to develop the Gallery's Collection and exhibition programs, while the Friends of the Gallery fosters and enhances public appreciation of the visual arts.

In 2005 the Foundation launched the successful Blackman Art Appeal which added *City lights 1952* by distinguished Australian painter Charles Blackman to the Gallery's Collection. The Foundation also celebrated the 100th birthday of Pablo Picasso's *La Belle Hollandaise 1905* at the Foundation's Gala Dinner on Saturday 6 August. For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the separate Annual Report produced by the Foundation.

Bringing art and people together by actively involving the community in the Gallery's activities and programs is the objective of the Friends of the Gallery, and the series of planned excursions, 'Wake up to art!' presentations, monthly luncheons, and coffee and film mornings ensured members continued to enjoy a fulfilling year of Collection- and exhibition-related events during the year.

PROGRAMS OF ASSISTANCE

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

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

In memory of Mrs Yvonne Haysom's late husband, the 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 and access to the Gallery's resources to assist the recipient to complete a specific body of work. In 2006 the scholarship was awarded to Janice Kuczkowski, who completed Honours at the Queensland College of Art, Griffith University, in 2005.

HOBDAI 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 Paul Adair, a graduate from the Queensland College of Art, Griffith University. Paul graduated with Honours in Photography in 2005. 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.

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 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.