

2006—07

QUEENSLAND ART GALLERY ANNUAL REPORT





Queensland
Government
Arts Queensland

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

FOR THE PERIOD 1 JULY 2006 TO 30 JUNE 2007

In pursuance of the provisions of the *Queensland Art Gallery Act 1987 s 53*, the *Financial Administration and Audit Act 1977 s 46J*, and the *Financial Management Standard 1997 Part 6*, the Queensland Art Gallery Board of Trustees forwards to the Minister for Education and Training and Minister for the Arts its Annual Report for the year ended 30 June 2007.



Wayne Goss, Chair of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities, initiatives and achievements during 2006–07, 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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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.

GoMA from the north bank,
Brisbane River.
Photograph: John Gollings

Originally established in 1895, the Queensland Art Gallery opened in its present South Bank premises in June 1982. In 2006, the Queensland Art Gallery became a two-site institution. The Gallery of Modern Art (GoMA), the largest art museum in Australia solely dedicated to modern and contemporary art, opened its doors on 2 December 2006.

Since 1982, over 10 million people have visited the Gallery. Some 859 413 people visited the Gallery's two sites since the December 2006 opening, including over 400 000 visitors to GoMA in its first six months of operation. 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5), the latest instalment of the Gallery's flagship international contemporary art event and the opening exhibition at GoMA, was the first APT to be shown across two sites.

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. For over a decade, the Triennial has ensured the Gallery has formed a focused engagement with the art of the region.

As a two-site institution, the Gallery is Australia's second-largest public art museum, and allows for a strengthening and diversification of services to continue to respond to the challenges of presenting and interpreting artistic and cultural life. Refurbished exhibition spaces in the original Gallery building—including the Asian Gallery, Fairweather Room, Queensland Heritage Gallery, and reconfigured Australian and international galleries—have allowed more comprehensive displays of the Collection, which is comprised of some 12 619 contemporary and historical works.

The Gallery's Collection is supported by a varied public program featuring diverse exhibitions and provides a comprehensive educational program with a focus on children and young people. The success of the Gallery's children's exhibitions and programs has placed the institution at the forefront of children's programming in art museums worldwide, and the establishment of the Children's Art Centre demonstrates the Gallery's commitment to young visitors.

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.

Initiated in 2005, the Australian Cinémathèque—the first of its kind in an Australian art museum and housed in purpose-built facilities in GoMA—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, 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.



JULY 2006

'Streeton: Works from the Queensland Art Gallery Collection' concludes its tour at the Stanthorpe Regional Art Gallery on 4 July; the exhibition was seen by 27 402 visitors on its eight-venue regional Queensland tour.

AUGUST–NOVEMBER

In August, the Queensland Art Gallery (QAG) commenced an intense period of preparation before the opening of the two-site institution.

Tom Roberts's painting (*Indigenous gathering, Far North Queensland*) 1892, a rare example of the artist's response to the landscape of the Queensland tropics, is gifted to the Gallery's Australian art collection by Foster's Group Ltd through the Queensland Art Gallery Foundation.

Janette Laver, Administrator, KickArts Contemporary Arts, Cairns, is the Gallery's inaugural 'Backstage Pass' regional intern — Janette works with Gallery education staff on Kids' APT activities and events.

On 25 September, Bovis Lend Lease advises of the Gallery of Modern Art's (GoMA) practical completion and handover.

On 25 October, Bovis Lend Lease formally hands over the keys of GoMA to the Honourable Peter Beattie, MP, Premier of Queensland.

DECEMBER

The Queensland Art Gallery's second site, GoMA — the largest art museum in Australia solely dedicated to modern and contemporary art — is officially opened to the public on 2 December by the Premier of Queensland.

'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5) — the most ambitious APT staged by the Gallery to date — opens across both Gallery sites and features art, film and performance by 37 artists and two multi-artist projects from Asia, Australia and the Pacific.

Performances by APT5 artists and specially invited performers — international musicians, hip-hop artists, poets and dancers from Australia, Asia and the Pacific — feature as key events during the opening weekend celebrations which attract over 36 000 visitors.

The APT5 cinema programs — profiling the work of seven filmmakers from Asia, Australia and the Pacific — are the first presented in the Australian Cinémathèque's purpose-built cinemas and exhibition gallery at GoMA.

GoMA collection galleries open with displays of significant works and major recent acquisitions drawn from the Gallery's key collecting areas.

The refurbished QAG opens with a showcase of the state's art collections with dedicated displays in the Fairweather Room, Queensland Heritage Gallery, the Australian galleries, the international galleries, and the Asian Gallery, where the display is augmented by significant works on long-term loan from prestigious international institutions.

Refurbishments for QAG include a new Robin Gibson-designed entrance from Stanley Place.

The Children's Art Centre's Kids' APT opens as part of APT5 and features 14 interactive art works especially for kids and their families.

The Gallery launches Design your own Tour, a new interactive online resource assisting teachers to customise tours of APT5 for their students.

JANUARY 2007

Some 126 145 young Gallery visitors enjoy 16 days of Kids' APT Summer Spectacular festival performances, artist-run workshops and activities from 13 to 28 January.

For the first time, Kid's APT Summer Spectacular goes regional, with the simultaneous staging of children's activities across the state on 13 January; some 5709 children and their families participate in 18 venues Queensland-wide, including Bamaga Youth Centre, Bundaberg Arts Centre, Caloundra Regional Art Gallery, Gladstone Regional Art Gallery and Museum, Cooloolo Shire Art Gallery (Gympie), Hervey Bay Regional Gallery, Ipswich Art Gallery, Logan Art Gallery, Artspace Mackay, Dogwood Crossing Art Gallery (Miles), Noosa Regional Gallery, Rockhampton Art Gallery, Stanthorpe Regional Art Gallery, Pinnacles Gallery (Thuringowa), Gab Titui Cultural Centre (Thursday Island), Toowoomba Regional Art Gallery, Perc Tucker Regional Gallery (Townsville) and Warwick Art Gallery.

The Japan Fantastic: Before and Beyond Anime film program attracts anime enthusiasts of all ages during its 17 days of screenings at the Australian Cinémathèque.

LEFT TO RIGHT

The Honourable Rod Welford, MP, Minister for Education and Training and Minister for the Arts; The Honourable Peter Beattie, MP, Premier of Queensland; Mr Tony Ellwood, newly appointed Director of the Queensland Art Gallery; and Wayne Goss, Chair, Queensland Art Gallery Board of Trustees, at the announcement of Mr Ellwood's appointment on 18 May 2007.

Installation view of the Asian art display, Gallery 2, QAG, which features many significant loans from overseas institutions.

Preparation and packing of art works was undertaken for the move to GoMA.

HIGHLIGHTS AND ACHIEVEMENTS



Queensland Art Gallery Board of Trustees Chair, Wayne Goss, leads a public tour of APT5 at GoMA.

As part of the opening celebrations program for GoMA, 'Queensland Live: Contemporary Art on Tour' continues its eight-venue tour of regional Queensland with a showing at Ipswich Art Gallery.

Rose Marin, Public Programs Officer, Artspace Mackay, completes a two-week regional internship at the Gallery during the Kids' APT Summer Spectacular festival.

FEBRUARY

Key works are acquired for the Gallery's contemporary international collection including the watercolours *Mediterranean Sea (afternoon effect)* 4-2-02 2002 and *Atlantic Ocean (morning effect)* 7-14-02 2002 by American artist Spencer Finch, *Someone I don't know who reminds me of someone you don't know* 2004 by French artist Pierre Bismuth, and Swiss artist Olivier Mosset's painting *Untitled* 2002.

MARCH

Screening more than 60 films, the APT5 cinema program Hong Kong, Shanghai: Cinema Cities opens at the Australian Cinémathèque and takes audiences on a thematic and chronological journey through the interconnected film histories of both cities. The newly restored Wurlitzer Style 260 theatre pipe organ is officially launched in the Australian Cinémathèque, with a premiere screening of the National Film and Sound Archive's new restoration of *The Story of the Kelly Gang* 1906; organ accompaniment is provided by Tony Fenelon. The major new Collection publication *Brought to Light II: Contemporary Australian Art 1966–2006* is launched with a public program of artist and writer talks, artist interviews and panel discussions.

The APT5 artist-in-residence program is initiated with Auckland-based Niuean artist John Pule in residence at Tropical North Queensland Institute of TAFE in Cairns.

Olafur Eliasson's *The cubic structural evolution project* 2004 — a key work of the Gallery's contemporary international collection and an installation in which visitors participate in the construction of a white Lego cityscape — is displayed at the National Gallery of Victoria in Melbourne.

APRIL

The Japan Fantastic: Focus on Tezuka film program, presented in association with the Australian Centre for the Moving Image, opens at the Australian Cinémathèque and features the Tezuka Kids' Flicks program.

Thai artist Sutee Kunavichayanont is in residence at the University of Southern Queensland in Toowoomba as part of the APT5 regional artist-in-residence program.

The Minister announces the nine short-listed artists for the Gallery's second Xstrata Coal Emerging Indigenous Art Award exhibition, to be staged by the Gallery in August 2007.

Doug Hall, AM, ends his 20-year term as Director of the Queensland Art Gallery on 13 April.

MAY

'Myth to Modern: Bronzes from the Queensland Art Gallery Collection', an exhibition of 14 bronze sculptures, starts its 13-venue regional Queensland tour at Hervey Bay Regional Gallery. Anthony Edwards, Exhibitions Officer, Pinnacles Gallery, Thuringowa, begins a 'Backstage Pass' regional internship and assists with the demount of the APT5 exhibition.

Tony Ellwood is announced as the new Director of the Queensland Art Gallery on 18 May; he commences his appointment on 4 July. 'The 5th Asia-Pacific Triennial of Contemporary Art' closes on 27 May; the six-month-long exhibition attracts over 750 000 visitors to QAG and GoMA.

JUNE

The annual 'Education Minister's Awards for Excellence in Art' exhibition is shown at GoMA for the first time and features 53 works by art students from secondary schools throughout Queensland. German abstract painter Katharina Grosse arrives at the Gallery to begin transforming GoMA's long gallery as part of 'Katharina Grosse: Picture Park', the first in a series of solo international project exhibitions at GoMA. On 21 June, eminent Chinese artist Ai Weiwei gifts to the Gallery his site-specific installation *Boomerang* 2006, an APT5 commission installed in the Gallery's Watermall. Attendance over the two sites for the year ending 30 June 2007 is a record 859 413.



CHAIR'S OVERVIEW



Members of the Queensland Art Gallery Board of Trustees in the Gallery of Modern Art's Indigenous Australian art gallery, pictured with *Flying Fox Story Place 2002–03* by Arthur Pambejan Jr and ceramic works by Thanakupi.

FROM LEFT TO RIGHT:

Mr Wayne Goss (Chair)

Ms Maureen Hansen

Mr Tim Fairfax AM

Mr Craig Koomeeta

Mr Mark Gray

NOT PICTURED:

Ms Ann Gamble Myer (Deputy Chair)

Ms Katrina McGill

Ms Sue Purdon

Mr Brian Robinson

Professor Michael Wesley

OPPOSITE

Ai Weiwei

China b.1957

Boomerang 2006

Glass lustres, plated steel, electric

cables, incandescent lamps

700 x 860 x 290cm (irreg.)

Gift of the artist through the Queensland Art Gallery Foundation 2007

On 1 December 2006, the Queensland Art Gallery (QAG) achieved a significant milestone in its history — the Gallery's second site, the Gallery of Modern Art (GoMA) opened with the fifth instalment of the Asia Pacific Triennial of Contemporary Art (APT5), which was displayed across both buildings.

Such a large-scale undertaking involved many years of preparation and planning and to see audiences and critics alike embracing APT5 and GoMA was extremely gratifying. GoMA has been hailed as a benchmark for modern art museum architecture, and has placed Brisbane at the forefront of contemporary art in Australia. We acknowledge Lindsay and Kerry Clare of Architectus, for without their bold and original vision we would not have a building which enriches the experience of visitors and adds significantly to the cultural infrastructure of Queensland.

Not to be outshone by GoMA and APT5, the refurbishment and reconfiguration of display spaces in the original Gallery building were also unveiled as part of December's opening celebrations. The inspired new entrance to QAG, designed by the building's original architect Robin Gibson, further enhances a much-loved and celebrated building of Queensland.

Realising the achievements of the past year would not have been possible without the immense support of many levels of government and, 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.

In addition, sincere thanks must be extended to the Honourable Peter Beattie, MP, Premier of Queensland; the Honourable Rod Welford, MP, Minister for Education and Training and Minister for the Arts; the Honourable Robert Swarten, MP, Minister for Public Works and Housing and Information and Communication Technology; and Leigh Tabrett, Deputy Director-General, Arts Queensland.

We were delighted with record attendance figures for the opening of QAG, GoMA and APT5 — while over 36 000 visitors attended opening weekend celebrations, 380 867 people visited QAG and 373 424 people visited GoMA during the course of APT5. Some 34 per cent of the APT5 audience visited the Gallery for the first time, and 23 per cent of non-Brisbane visitors travelled to the city specifically to attend APT5. These figures are truly satisfying results for all involved.

Presenting significant programs as part of APT5 were the Australian Cinémathèque and Children's Art Centre, both of which opened in purpose-built facilities in GoMA. The first of its kind in an Australian art museum, the Australian Cinémathèque presented a number of film programs and displays which have been enthusiastically

received by Gallery visitors. Nearly 20 000 people attended programs and screenings for the APT5 film program, *Japan Fantastic: Before and Beyond Anime* and *Hong Kong, Shanghai: Cinema Cities*, while the Jackie Chan Media Gallery at GoMA — profiling the work of the charismatic action hero-actor-director — proved a big hit with audiences. Post APT5, Cinémathèque programming continued with the *Coming of Age* film program which explored this defining genre of Australian cinema.

Continuing the Gallery's international leadership in the area of children's programming, for Kids' APT, 13 APT5 artists were invited to create engaging art works and fun activities for children and their families. Along with the APT5 mascot, Scoots the green turtle, and the performances and activities on offer as part of the Kids' APT Summer Spectacular festival, children and their families were well catered for when visiting the Gallery for APT5. Some 126 000 visitors attended activities as part of the Summer Spectacular festival, 13–28 January.

The Gallery's long-term commitment to encouraging children's engagement with the visual arts extended to regional audiences for the first time this year when Summer Spectacular – Queensland attracted nearly 6000 participants to 18 regional galleries, libraries and Indigenous communities throughout the state. Also for the first time, the Children's Art Centre introduced Gallery tours for kids. Initially focused on APT5, they have since broadened to encompass Collection displays and are highly popular with parents.

I would also like to acknowledge the Gallery's Director of 20 years, Doug Hall. Under Doug's directorship, the Gallery substantially expanded its international programs with major exhibitions of European art and developed a strong engagement with the Asian and Pacific region. On behalf of Trustees and staff, I wish Doug all the best for his future endeavours and welcome new Gallery Director, Tony Ellwood. Tony's experience as the Deputy Director at the two-site National Gallery of Victoria will be invaluable to the ongoing success of QAG and GoMA, and will lead the Gallery into its next exciting phase. In large part, the successes of the past year relied on the vital contribution of staff, so I thank them for their dedication to their work.

I trust you enjoy reading of the Gallery's exciting achievements in 2006–07.

Wayne Goss, Chair, Board of Trustees



ACTING DIRECTOR'S OVERVIEW

With the spotlight on the December 2006 opening of the Gallery of Modern Art (GoMA) and 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5), the Queensland Art Gallery (QAG) strengthened its position as a leader in the presentation of the contemporary art of the region.

The Gallery engaged record audiences with the presentation of over 300 art works by 37 individual artists, filmmakers and performers, and two multi-artist projects in the most ambitious Triennial in the series to date. The presence of many of the exhibiting artists and filmmakers at the opening of APT5 enriched the experiences of both artists and visitors in a comprehensive public program of talks, lectures, symposia, tours and special educational programs for teachers and students. In addition, the Kids' APT Summer Spectacular festival (presented by the Children's Art Centre), the APT5 cinema program (presented by the Australian Cinémathèque) and the curated performance program for the opening weekend were highly acclaimed by audiences and critics.

Tsuyoshi Ozawa's *Everyone likes someone as you like someone* activity for Kids' APT.

Photograph: Alan Jensen

The collecting focus distinguishes the Triennial from other recurring international arts events, and the collecting opportunities afforded by APT5 were many throughout the year. One of several significant commissions for APT5 was the site-specific installation for the Gallery's Watermall — Ai Weiwei's *Boomerang* 2006, a seven-tiered chandelier made from 270 000 glass lustres. Other acquisitions of note included Bharti Kher's elephant sculpture *The skin speaks a language not its own* 2006, a series of irreverent embroidered images by Indonesian artist Eko Nugroho, a collection of playful drawings by Malaysian artist Paiman, some 15 mats and quilts by artists from the Pacific Textiles Project, and significant works by senior Arnhem Land artist Djambawa Marawili and Torres Strait artist Dennis Nona. Several moving-image works were also acquired, including the multi-screen *The farmers and the helicopters* 2006 by Vietnamese artist Dinh Q Lê and *The miniature long march sites 1–23* 2002–05 by the Chinese performance artist Qin Ga.

Although a focus of the last 12 months has been planning for the opening of GoMA and APT5, the reinterpretation of QAG's Collection displays also assumed a high priority during the year. The Gallery is distinguished for its growing collections of contemporary Australian, Indigenous Australian, Asian, Pacific and international art, now showcased in the magnificent gallery spaces of GoMA, but equally important are the Gallery's pre-1970 collections. The reconfigured gallery spaces at QAG allowed visitors to encounter much-loved pre-1970 Collection works and recent acquisitions in a new light.

Through the work of the Foundation, the Gallery received a generous gift from the Foster's Group Ltd of (*Indigenous gathering, Far North Queensland*) 1892, which represents a significant addition to the Gallery's holdings of work by the important Australian artist Tom Roberts.

Following APT5, several exhibition projects were presented for the enjoyment of audiences, both in Brisbane and regional Queensland. For the first time in 2007, GoMA hosted the 'Queensland Design Awards' and the 'Education Minister's Awards for Excellence in Art'.

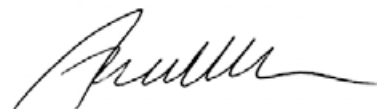
Presentations of the National Gallery of Victoria's touring exhibition 'Howard Arkley'; 'Katharina Grosse: Picture Park', the first international solo exhibition project for GoMA; the second annual instalment of the Xstrata Coal Emerging Indigenous Art Award; and the major exhibition for summer, 'Andy Warhol', were all in the planning stages during the year.

Increasing access to the art collection for all Queenslanders is a longstanding commitment for the Gallery and, to this end, 'Queensland Live: Contemporary Art on Tour' continued its tour of regional Queensland, while the 13-venue tour of 'Myth to Modern: Bronzes from the Queensland Art Gallery Collection' was launched at Hervey Bay Regional Gallery. Preparations were also underway for regional Queensland tours of 'Olafur Eliasson's *The cubic structural evolution project*' and an exhibition showcasing works from the Gallery's five APTs (1993–2006), which will tour from July next year.

The Gallery's achievements in 2006–07 would not have been possible without the support of Arts Queensland and the Department of Public Works, and my thanks goes to the Honourable Peter Beattie, MP, Premier of Queensland; the Honourable Rod Welford, MP, Minister for Education and Training and Minister for the Arts; the Honourable Robert Schwarten, MP, Minister for Public Works and Housing and Information and Communication Technology for their support. This past year was all the more rewarding due to the level of involvement by loyal audiences, corporate and media sponsors, and individual donors. My sincere thanks is extended to all who assisted us to realise the major accomplishments of the past year, as well as to Wayne Goss, Chair of the Board of Trustees; Board members; and the Foundation Council for their vital contributions.

Our expanding audiences are well served by the Gallery's committed and enthusiastic staff, and I thank them all on behalf of the Gallery's management and Trustees for their hard work and dedication in the period both leading up to and following the opening of GoMA and APT5.

The future holds significant promise for our two-site institution, and I trust the Gallery's supporters and expanding audiences continue their integral involvement in the life of Queensland's state gallery.



Andrew Clark, Acting Director



COLLECTION

One of the Queensland Art Gallery's key objectives 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. With the opening of the Gallery of Modern Art (GoMA), a larger percentage of the state art collection (consisting of some 12 619 art works) is on display at any one time over the Gallery's two sites. Some 368 art works were acquired by the Gallery in 2006–07.

Richard Bell

Australia b.1953

Bell's Theorem (Trippy Dikky and friends)
2005

Synthetic polymer paint on canvas

Five panels: 240 x 480cm (overall)

The James C Sourris Collection.

Gift of James C Sourris through the
Queensland Art Gallery Foundation 2007

AUSTRALIAN ART

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

Peter Booth, an artist central to the story of late twentieth-century Australian art, produces visionary canvases of ravaged urban and natural landscapes. The Gallery's recent acquisition *Untitled* 2002 evokes the aftermath of some terrible destruction, devoid of human presence. Similarly, Stephen Bram's *Untitled (Two point perspective)* 2005 is a work that finds inspiration in unpopulated interiors; the artist's paintings represent spatial interiors where the geometry of abstraction meets the interior spaces of architecture.

Architectural themes are also integral to two other recent acquisitions which build on the Gallery's holdings of contemporary Australian sculpture. Callum Morton's *Silverscreen* 2006 is a work that models the nostalgia of the outdoor cinema screen, and explores themes of destruction, decay and visual representation. Scott Redford's *Proposal for a Surfers Paradise public sculpture/Paradise now* 2006 complements other works by the artist in the Gallery's Collection and localises a classic 1950s Las Vegas advertising sign by adding a once well-known Gold Coast hotel name to explore the distinct urban fabric of the Gold Coast. Both acquisitions convey poignant messages of nostalgia, loss and desire.

Like Redford, Natalya Hughes is a Queensland artist and her *Two sisters* 2006 is inspired by traditional costume designs found in woodblock prints from Edo period Japan. In this work, Hughes depicts only the clothing and eliminates the human presence inside the garments, experimenting with how far coded forms can be reduced before content becomes lost in a complex interplay of pattern.

Toowoomba potter Phillip McConnell is a superb craftsman whose artistic vocabulary encompasses numerous Asian pottery styles and techniques. On his retirement from the industry last year, McConnell presented the Queensland Art Gallery with a gift of 41 works, in memory of his father Carl McConnell, also an accomplished potter. These key works document the span of his career and represent a significant acquisition for the Gallery's Collection.

The Gallery has significant holdings of works by the artists Guan Wei, Fiona Hall, Klaus Moje, Susan Cohn and eX de Medici, and additional acquisitions of these artists' works were made during the year. Guan Wei's *Echo* 2005 is a contemporary history painting about the complex issues of migration, conquest, reconciliation, and Australia's status as a refuge for displaced persons. Hall's work *Tender* 2003–06 consists of dozens of simulacra of birds' nests skilfully fashioned from shredded American one-dollar bills and is a powerful reminder of the damage done to our world through collective indifference.

Moje's *Nijjima CSOA 9/3* 2000 represents a significant addition to the Gallery's contemporary glass collection by this senior Australian glass artist. This work is an outstanding example of the artist's roll-up technique where fused glass is rolled-up onto a blowpipe and formed into a vessel. Cohn is one of Australia's leading jewellers and craft commentators, and *Cohndom box* 1999 (selected in 1997 by Alessi as part of its mass-produced range) explores street culture and the empowering possibilities of individual choice. The Gallery is also developing a significant collection of works by eX de Medici, one of the Australian artists included in APT5. The black hues of de Medici's *Live the (Big Black) Dream* 2006, a meticulously rendered watercolour, imply overtones of repression and control and the fragility and brevity of life.

Two major works by Queensland artists Vernon Ah Kee and Richard Bell were gifted by James C Sourris, through the Queensland Art Gallery Foundation, to the Gallery during the year. Vernon Ah Kee's *neither pride nor courage* 2006 and *Bell's Theorem (Trippy Dikky and friends)* 2005 by Richard Bell add significantly to the Gallery's holdings by these leading urban-based Indigenous artists.

Complementing the carved ironwood tutini (grave posts) and two paintings by Pedro Wonaeamirri in the Gallery's Collection is the acquisition of *Tunga (bark basket) Pwoja (Pukamani body paint design)* 2006 by the artist, as well as *Tunga (bark basket) star and moon design* 2006 by fellow Tiwi artist Timothy Cook. In Tiwi culture, tunga are made and brought to the Pukamani mortuary ceremony by relatives of the deceased and contain gifts and offerings. Adrian King, a member of the original Lockhart River Art

Gang, works in a naive style of painting and in the recent acquisition *All Blacks* 2005, he depicts a local football match in the Lockhart River community by using beautifully bold colours. Several works by senior Arnhem Land and APT5 artist Djambawa Marawili, including *Burrut'tji (lightning serpent)* 2006, *Garangali* 2006 and *Dhanbarr (Hollow log memorial pole)* 2006, were also acquired for the Gallery's Collection.

Influenced by traditional woodcarving patterns, APT5 artist Dennis Nona's *Kerr kerr* 2006 is a large-scale print exploring the medicinal and healing properties of plants specific to the artist's home in the Torres Strait (in this case, mountain bush ginger used to heal sick babies). Another two linocuts by Dennis Nona — *Dangau pui* 2006 and *Mazzaru* 2006 — were also acquired for inclusion in APT5. *Mosquito man corroboree platter* and *Mosquito man egg*, both 2006, by renowned Queensland ceramic artist Thanakupi add to the significant body of work by this artist already in the Gallery's Collection. The works depict the story of the mosquito corroboree, or knoolu.

Morning ride c.1946 by Kenneth Macquoen enhances the Gallery's already substantial collection of watercolours by this leading Queensland modernist. It depicts the farming life of the artist, and will feature in the major Macquoen exhibition to be held by the Gallery in late 2007. The gift, by Foster's Group Ltd through the Queensland Art Gallery Foundation, of *(Indigenous gathering, Far North Queensland)* 1892 by Tom Roberts, represents a significant addition to the Gallery's collection of historical Australian art and is one of the few paintings to have survived from his one visit to north Queensland. Also acquired during the year were a major mid-1960s drawing by Tony Tuckson, gifted by the artist's widow through the Queensland Art Gallery Foundation, and Robert Walker's photographic portraits of the artist Ian Fairweather, which complement the Gallery's holdings of Fairweather's seminal works.

ASIAN AND PACIFIC ART

The collecting focus of APT5 ensured a strong year for the acquisition of contemporary Asian and Pacific works for the Gallery's Collection.

The Gallery received a significant gift from eminent Chinese artist Ai Weiwei of his seven-tiered chandelier *Boomerang* 2006. *Boomerang* was a site-specific installation commissioned for APT5 and the Gallery's Watermall. The work, composed of 270 000 glass lustres, playfully responds to its reflection and refraction over the body of water, and is a monument to contemporary consumption.

During the year several significant works by contemporary Chinese artists were acquired by the Gallery from the collection of Professor Nicholas Jose and curator Dr Claire Roberts. These works encapsulate the innovative spirit of Chinese avant-garde art from 1979 onwards, and include an early drawing by Fang Lijun and three historically important paintings by Gu Wenda, as well as *Reincarnation* 1989 by Zhang Xiaogang and *Flowery bicycle* 1989 by Yu Youhan.

Pakistani–Australian artist Nusra Latif Qureshi makes exquisite paintings about contemporary issues by deploying the South Asian miniature. In the suite of paintings acquired by the Gallery, Qureshi privileges the

role of women. In contrast to Qureshi's paintings, Khadim Ali's main source of inspiration in the 2006 series 'Rustam-e-pardar' (Rustam with wings) is Rustam, the powerful winged god of Persian legend. Rustam is the celebrated hero in the *Shahnama (Book of Kings)*. Ali's finely rendered, yet demonic, figures reference the Taliban's controversial identification with Rustam.

Bharti Kher, a London-born Indian artist living and working in New Delhi, is known for her use of the ready-made *bindi* as a central motif of her practice. This tiny decoration is employed as a means of transforming objects and surfaces. *The skin speaks a language not its own* 2006 depicts a reclining adult elephant. The monumental form of the elephant is at odds with its defenceless, sprawling posture, and the work is a meditation on suffering, incapacity and subjection.

Eko Nugroho is one of the leading members of the younger generation of Indonesian artists, and *Trick me please* 2006 is one of a series of cartoon-like embroidery images which show the irreverence with which many young Indonesians regard the elite. *Tun Salleh Abbas* 2005 by the Malaysian artist Paiman is from an ongoing series 'The code', a collection of playful drawings providing an 'alternative' guide to Malaysian history using the style of the political cartoon. The work critiques the power and influence of media and political spin, alerting us to the dangers of believing what we read and hear.

AIDS Series/Geisha in Bath 1988 by Masami Teraoka adopts the format and visual language of Japanese *ukiyo-e* woodblock prints to satirically comment on contemporary issues in an age of AIDS. This major painting by Teraoka, whose international practice spans three decades, ensures the Gallery maintains a strong representation of works by this artist.

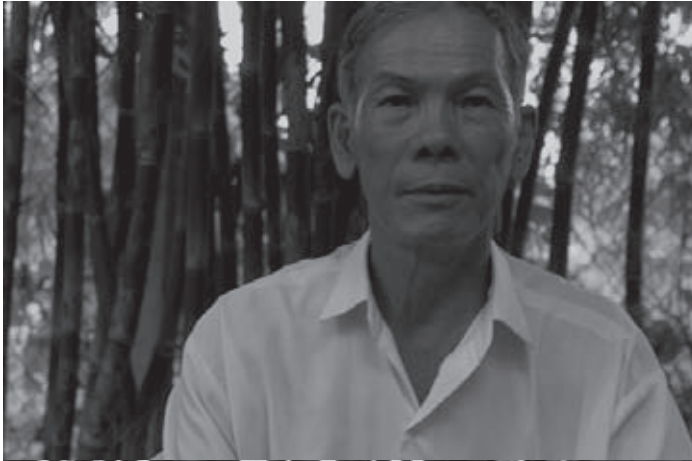
Yoo Seung-ho is one of a select generation of Korean artists praised for rejuvenating the artistic and spiritual practice of the traditional arts in Korea. At first glance, *yodeleheeyool* 2006 appears to pay homage to the glorious age of Chinese landscape painting. On closer inspection, the presumed brushstrokes appear as tiny, grain-size *Hangul* (Korean script), which are selected for the sound they create when spoken.

Expanding the Gallery's Pacific collection is Michael Parekowhai's *What's the time Mr Woolf* 2005, which references an Ans Westra photograph of a 1960s classroom where teachers were not permitted to teach the Maori language to Maori children. The work's title refers to a scene in the New Zealand film *Once Were Warriors* 1994, where the Heke family is singing as they drive to visit the young Boogie, who is in state care for engaging in acts of petty crime. Ironically, it is while in custody that Boogie begins to connect with his Maori heritage and grow mentally and physically stronger.

Fiona Pardington, an established New Zealand artist, has been photographing *hei tiki* (neck ornaments) in museum collections since 2001. The beautifully expressive carved objects carry the wearer's *whakapapa* (genealogy) and are sought to emanate *mauri* (life force). Through her work, the artist seeks to share these precious *taonga* with a wider public who are mostly familiar with plastic, commercialised tiki.

Fiona Hall
Australia b.1953
Tender (detail) 2003–06
US dollars, wire and vitrines
220 x 360 x 500cm
(installed, variable)
Purchased 2006. The Queensland
Government's Gallery of Modern Art
Acquisitions Fund





INTERNATIONAL ART

The Gallery's holdings of international art were strengthened by the acquisition of works by French artist Pierre Bismuth, United States-born Spencer Finch, and Swiss artist Olivier Mosset.

Olivier Mosset is among the most influential European minimalist painters of the late twentieth century, and *Untitled 2002* is an important addition to the Gallery's holdings of contemporary international painting. In this work, the conventional monochrome painting takes on a wide range of symbolic and popular associations, such as a game for children, and a hug (O) and a kiss (X).

Working across a variety of media including installation, painting, sculpture and photography, in *Atlantic Ocean (morning effect) 7-14-02* 2002 Spencer Finch explores the medium of watercolour. In his depiction of a body of water, Finch's aim is to show that light itself must be perceived, or experienced, in order to see anything at all.

Pierre Bismuth's practice concerns itself primarily with perception, specifically the manner in which we come to make sense of cultural forms, such as art, cinema and the print media. *Someone I don't know who reminds me of someone you don't know* 2004 explores the relationship between language and object by using found photographic images from a variety of sources.

CINEMA AND THE MOVING IMAGE

During the year, several significant moving-image works by APT5 artists were acquired by the Gallery.

Yang Zhenzhong is a major voice in contemporary Chinese art. His work challenges social conventions to reveal the dreams, aspirations and fears underpinning contemporary urban life in China. *I will die (Shanghai version)* 2001 captures digital video footage of Shanghai residents in cafes and bars, homes and offices, reciting the words 'I will die'. Edited together in montage, the short performances cause viewers to consider their own responses to mortality.

Using video, sculpture and installation, since 1990 Dinh Q Lê has developed a significant international profile for his contributions to contemporary Vietnamese art. *The farmers and the helicopters* 2006 is a three-channel video installation featuring interviews with Vietnamese farmers, documentary footage and sequences from Hollywood films dramatising the Vietnam–US War (1959–75). The work explores the trauma and psychological effects resulting from the War and shows how these effects still permeate the cultural memory and landscape of Vietnam.

Since 2002, performance artist Qin Ga has been associated with the highly visible Long March Project, a multi-artist project that uses the historical Long March undertaken by Mao Zedong as a framework to consider contemporary art in China. In *The miniature long march sites 1–23* 2002–05, the artist inscribed his body through tattoo as he undertook the journey of the Long March. Braving frostbite and sunburn and pushing the limits of endurance, the artist gradually connects with, and is transformed by, the cultures, histories and geography he encounters on his Long March — his body is mapped by each stop of the journey.

DISPLAYING THE COLLECTION (QAG)

For the opening of the Queensland Art Gallery (QAG) across two sites in December 2006, the displays of Australian art were greatly expanded and entirely reconceived. With the departure of works from the period after the 1970s to their new home in GoMA, two additional galleries were made available for the display of some of the richest holdings in the Gallery's Collection, including some rarely seen works and new acquisitions. The recently conserved *The Café Balzac mural* 1962 by Colin Lanceley, Mike Brown and Ross Crothall — the largest and one of the best known works from the Annandale Realists group of the early 1960s — provides a major focus for the new Australian art display.

Fairweather Room

Ian Fairweather (1891–1974) was one of Australia's most significant modernist artists. The new Fairweather Room is the most extensive permanent display of Fairweather's art in Australia and presents works ranging from the artist's early figurative paintings to his renowned late paintings, and recognises the close connection he shared with the state, in adopting Bribie Island as his home. The inaugural display explored one of the artist's most powerful themes, the relationship between mother and child.

Queensland Heritage Gallery

For the first time in a permanent display, the Gallery presented a survey of art produced in the state from the 1850s to the 1930s. Incorporating paintings, photographs, films, drawings, prints, ceramics and furniture, the display draws on key Collection works by artists such as Isaac Walter Jenner, Bessie Gibson, and LJ Harvey and his School. It featured works by visiting artists who documented the early settlement of Queensland, such as Conrad Martens and Harriet Jane Neville-Rolfe; and some icons of the Collection, including Godfrey Rivers's *Under the jacaranda* 1903 and Vida Lahey's *Monday morning* 1912.

Australian Galleries

The pre-1970 Australian collection featuring major paintings by Edwardian expatriate artists, including George Lambert, E Phillips Fox and Rupert Bunny; works by the Heidelberg School artists Tom Roberts and Arthur Streeton; important modernist paintings by Margaret Preston, Sidney Nolan and Fred Williams; and works by significant Indigenous artists were rehung in galleries 10, 11, 12 and 13.

Asian Gallery

In December 2006, the Gallery opened a new display devoted to Asian art. Alongside works from the Gallery's Collection are objects on long-term loan from private and public collections, including many prestigious international institutions. The inaugural display featured Chinese porcelains and Buddhist statuary from the Shanghai Museum; Persian miniatures and porcelains, ancient earthenwares and thirteenth-century Khmer ceramics from the Arthur M Sackler Gallery, Washington, DC; Joseon dynasty white porcelains from the National Museum of Korea; and a group of significant sixteenth- to eighteenth-century ceramics relating to the Japanese tradition of the tea ceremony from the Idemitsu Museum of Arts, Japan.

Dinh Q Lê

Vietnam b.1968

In collaboration with Tuấn Andrew Nguyễn and Phù Nam Thúc Hà

The farmers and the helicopters (stills) 2006

Three-channel video installation, Mini DV and DVD formats: 15:00 minutes, colour, sound (originally recorded on high definition video), ed. 1/10

Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

International Galleries

The three spaces designated for the international collection — galleries 7, 8 and 9 — were reconfigured for the two-site opening. The works were installed to explore thematic arrangements anchored by key individual works. The Master of Frankfurt's *Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter* c.1496 and Tintoretto's *Cristo risorgente (The risen Christ)* c.1555 reveal to audiences a sense of the sacred, Blandford Fletcher's *Evicted* 1887 enriches the 'Victorian narrative' theme, and Pablo Picasso's *La Belle Hollandaise* 1905 traces the transition to modernity in art of the early twentieth century.

DISPLAYING THE COLLECTION (GOMA)

The opening of new gallery spaces on the third level of the Gallery of Modern Art (GoMA) allowed the installation of a number of significant modern and contemporary works from the last 20 years of the Gallery's acquisitions program.

International highlights included works by John Baldessari (United States) and William Kentridge (South Africa), and contemporary sculpture by Gabriel Orozco (Mexico), Tobias Putrih (Slovenia) and Roman Signer (Switzerland). Significant acquisitions by Australian artists Tracey Moffatt, Fiona Hall, John Citizen (aka Gordon Bennett), Peter Booth, Klaus Moje and Angelina Pwerle were also displayed.

Artists represented in the Gallery's Asian and Pacific collections were also installed in the third-level galleries, and included work by Yayoi Kusama (Japan), Yasumasa Morimura (Japan), Takashi Murakami (Japan), Lee Ufan (South Korea/Japan), Shigeo Toya (Japan), NS Harsha (India), Kamin Lertchaiprasert (Thailand), Vasan Sitthiket (Thailand), Nam June Paik (Korea/United States), Ah Xian (China/Australia) and Michel Tuffery (New Zealand).

Galleries 3.1 and 3.2 have been dedicated to the display of post-1970 Australian Indigenous art, and they feature significant sculptural works by Ken Thaiday Sr and Allson Edrick Tabuai, as well as a selection of art from Queensland's Cape York Peninsula — sculptures by Arthur Koo-ekka Pambegan Jr and Joe Ngallametta, pots by renowned ceramic artist Thanakupi, fibre work by Wilma Walker and Dorothy Short, and shields by Michael Boiyool Anning — all of which featured in the Gallery's 2003 exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest'.

DOCUMENTING AND MANAGING THE COLLECTION

The Registration section maintained its role in the physical and legal management of the Collection, of objects on loan to the Gallery, and of objects under consideration for acquisition. The transition to a two-site institution involved a period of sustained activity for the section.

The selection of modular storage equipment and the planning of the layout of the Collection storage facility at GoMA were completed, with flexibility of use and access for a growing Collection being the main objectives.

Preparation and packing of Collection material for relocation to GoMA was undertaken so that works could remain on display until the Gallery closed to the public in August 2006. Following the temporary closure, packing was then prioritised to allow access to particular works for conservation treatment and for photography and colour-checking of images for Gallery publications. The first phase of Collection movement was limited to objects required for opening displays in the new building, and was prioritised according to the schedule of installation of display galleries.

Some 24 objects were lent from the Collection to regional, national and international galleries for exhibitions. These included the loan of Simryn Gill's *Forest* (portfolio) 1996, printed 1998 and *Forking tongues* 1992 to 'Perspectives: Simryn Gill' at the Arthur M Sackler Gallery, Smithsonian Institution, Washington, DC (September 2006 – April 2007); Vivan Sundaram's *The Sher-Gil archive 1995–97* to 'Amrita Sher-Gil: The Story of an Indian Artist Family' at the Haus der Kunst, Munich (October 2006 – January 2007); and five paintings by Arthur Streeton and Tom Roberts to 'Australian Impressionism' at the National Gallery of Victoria (March–July 2007). A total of 223 objects were on loan to Queensland Government offices as at 30 June 2007.

Some 469 objects were received on loan for exhibition purposes, including works for the 'Making it Modern: The Watercolours of Kenneth Macqueen' exhibition and items from Afghanistan, China, England, Germany, India, Indonesia, Japan, Malaysia, New Zealand, Pakistan, South Korea, Thailand, United States and Vietnam for APT5. A total of 262 objects were received for consideration for acquisition and included items from Austria, Belgium, China, Fiji, Hong Kong, Japan, New Zealand, Sweden, United States and Vietnam. The stocktake of the Collection continued during the reporting period.

Spencer Finch

United States b.1962

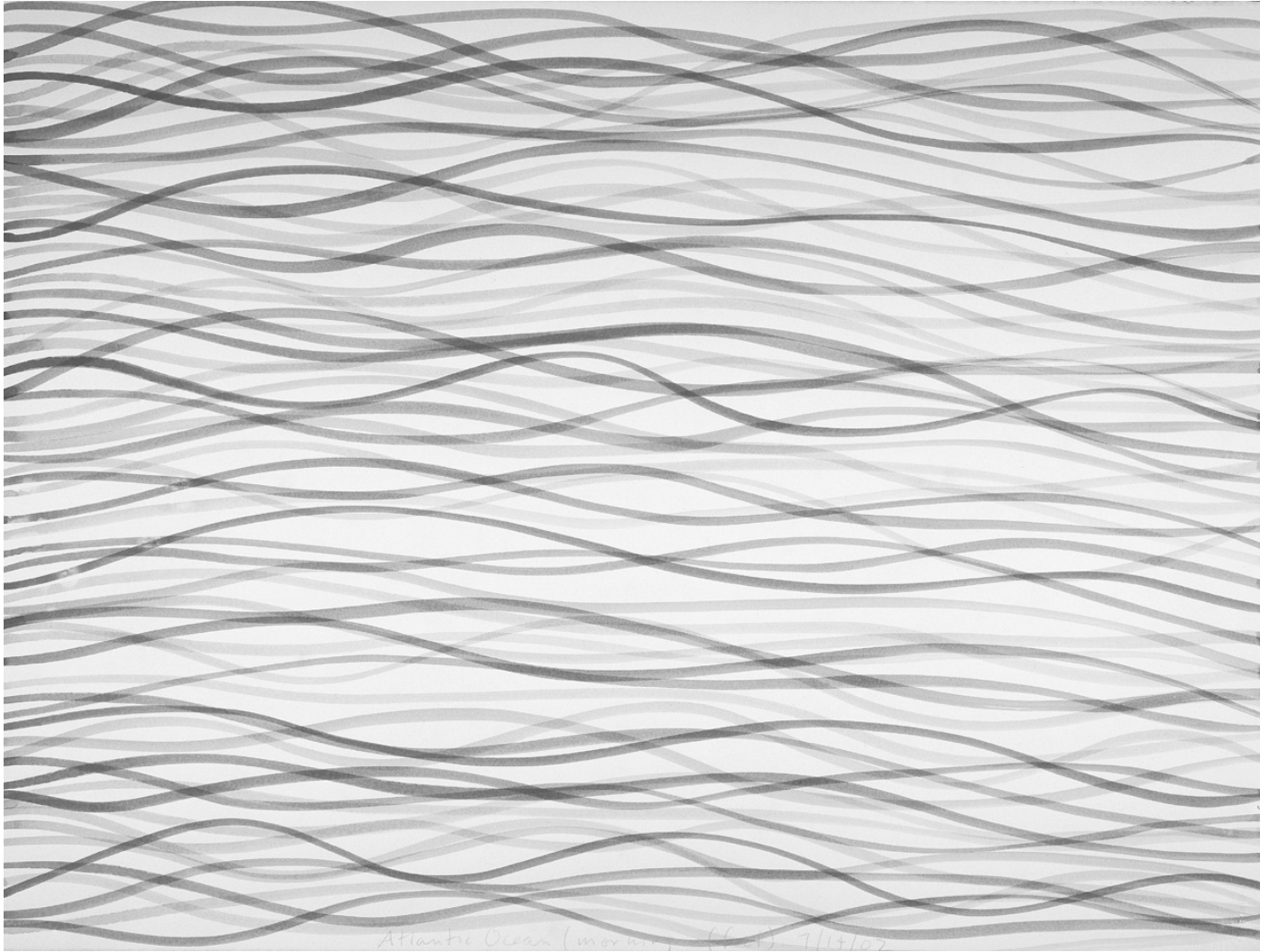
Atlantic Ocean (morning effect)

7-14-02 2002

Watercolour

57 x 76cm

Purchased 2007



Atlantic Ocean (morning) (1st) 7/11/07



CONSERVING THE COLLECTION

Continuing its crucial role in the preventive conservation and treatment of the Gallery's Collection, the Conservation section completed a number of projects in preparation for the opening of the two-site institution.

In preparation for the rehang of the refurbished Queensland Heritage Gallery, four scenes of the Brisbane River by Isaac Walter Jenner — acquired after being in a private collection since their creation in 1894 — underwent treatment prior to display. Conservation work included surface cleaning, removal of discoloured stains and retouching of minor damage. The works remain framed in the original gilt mounts and frames, which were cleaned and restored to present the works as closely as possible to their original intended appearance.

Reframing and frame restoration for 32 major Australian paintings from the mid 1800s to the 1950s were completed for the rehang of the original Gallery building. Some 14 frames underwent restoration treatments, while 18 paintings were reframed in historically accurate reproduction frames. A major project involved the creation of the reproduction frame for Arthur Streeton's *June evening, Box Hill* 1887 using traditional framing methods and materials following extensive research into appropriate frame styles.

Peter Booth

Australia b.1940

Untitled 2002

Oil on canvas

121.7 x 305cm

Purchased 2006 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation

Several contemporary art works displayed in GoMA for APT5 proved very challenging for Conservation staff. The preparation of the large-format photographs from 'Assembly hall series no. 6' 2006, by Mu Chen and Shao Yinong, required an unusual and innovative mounting method to achieve the desired presentation on display. The photographs were mounted for display in a box-type frame with an open, unglazed front.

The large-scale ceramic diorama *Utopian theatre* 2006 by Zhou Xiaohu underwent a major conservation treatment before display in APT5. The unusual construction method used to create the diorama contributed a degree of vulnerability to the overall structure. The transit from China resulted in damage to the work requiring extensive and complex repair. The repairs were undertaken by the sculpture conservation section in consultation with the artist who, on his arrival in Brisbane for the opening of APT5, commended the conservation treatment undertaken.

The Centre for Contemporary Art Conservation (CCAC) has begun to take shape in the GoMA conservation laboratory, with several key pieces of equipment being installed — precision microscopy analysis equipment including diagnostic microscopes and an FT-IR spectrometer, and specialised documentation tools including an industrial strength X-ray and infra-red camera and capture system.



EXHIBITIONS AND AUDIENCES

While the year was dominated by the opening of the two-site institution and the presentation of 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5) (see page 29, Focus: 'The 5th Asia–Pacific Triennial of Contemporary Art'), important work continued on a number of exhibition projects for different Gallery audiences.

Nusra Latif Qureshi

Pakistan/Australia b.1973
A garden of fruit trees 2006
 Gouache on wasli paper
 34 x 26cm
 Purchased 2006

EXHIBITIONS

The Gallery's curatorial and exhibition staff worked with German artist Katharina Grosse to develop her major installation 'Picture Park', to open on 15 July 2007 at GoMA. One of the most exciting and innovative abstract painters working today, Grosse created the works in 'Picture Park' in situ, painting with a spray gun directly on the walls and responding to the specific architecture and ambience of GoMA. Having exhibited widely in the United States and Europe, 'Picture Park' was Grosse's first solo museum exhibition in Australia.

The selection committee for the second annual Xstrata Coal Emerging Indigenous Art Award short-listed nine artists for the 2007 Award; the associated exhibition opens at GoMA on 4 August 2007. The short-listed artists were publicly announced in April, with the winning work to be announced to coincide with the opening of the exhibition. In 2007, the Gallery will again host the short-listed artists in Brisbane for the opening and winner's reception, while several artists will present talks for the visiting public.

The Gallery continued its support of Queensland design, hosting the annual award exhibition organised by the Design Institute of Australia (Queensland Branch) in June. 'Queensland Design Awards: The First Five Years 2002–06' featured works recognised in the highly successful Queensland Design Awards, held annually since 2002. Finalists and winners were highlighted, including Kirsti Simpson, the recipient of the 2007 Smart State Designer of the Year Award.

AUSTRALIAN CINÉMATHÈQUE

The Australian Cinémathèque launched its programs with seven filmmaker retrospectives, as well as the Japan Fantastic: Before and Beyond Anime and Hong Kong, Shanghai: Cinema Cities thematic programs for APT5.

Japan Fantastic: Focus on Tezuka screened throughout the Easter school holidays, from 5 to 15 April. Curated by Philip Brophy, Australia's leading expert on anime, it was presented in association with the Australian Centre for the Moving Image, Tezuka Productions and the Japan Foundation, and included the Tezuka Kids' Flicks program. Exploring Osamu Tezuka's iconic animated works, the program included screenings of the original *Astro Boy* 1963 and *Metropolis* 2001, giving audiences an insight into postwar Japanese culture.

The first Australian Cinémathèque program to follow the successful series of APT5 Cinema screenings was *Coming of Age*, which explored the transition from adolescence to adulthood as one of the defining narratives in Australian cinema. Through films such as *My Brilliant Career* 1979, *Muriel's Wedding* 1994, *Head On* 1998 and *Beneath Clouds* 2002, this program celebrated the sophisticated storytelling of this genre of Australian cinema and featured some of the country's most acclaimed titles, directors and actors.

Future programs are set to further expand the Cinémathèque's audience, with a diverse range of film seasons in development including a focus on eminent French actress Isabelle Huppert, a celebration of French New Wave cinema, and a substantial program of Andy Warhol films to accompany the major exhibition planned for GoMA in December 2007.

In March the restored Wurlitzer organ was installed in Cinema A of the Australian Cinémathèque. The launch of the historic organ drew an attendance of 380 over two nights, with a recital by Tony Fenelon and screening of *The Story of the Kelly Gang* 1906, newly restored by the National Film and Sound Archive, Canberra.

CHILDREN'S ART CENTRE

During the year, preparations for 'Picture Lab' — a major project for children as part of the spectacular 'Picture Park' exhibition by Katharina Grosse — were being completed in readiness for the 15 July 2007 exhibition opening. Spanning both levels of the Children's Art Centre in GoMA, the project encourages young visitors to engage with some of the artist's ideas in an environment appealing to their sense of play. It features an immersive maze structure on GoMA's Park Level for kids to explore, as well as a short documentary showing young audiences the different aspects of her practice.

The Children's Art Centre continued to offer a range of high-quality, ongoing public programs for children and families. Interactive tours for kids were introduced in February, focusing initially on APT5, but broadening in scope to encompass Collection displays. For APT5, the Stories, People and Place tour explored art works in GoMA and incorporated a storytelling component, while the How Was it Made? tour was based in QAG and used props to prompt children to engage with ideas about art making. The Collection tours focused on depictions of children in the Australian art collection and involved interactive elements such as sound clues. Aspects of life including play, work, music and stories, as they relate to the lives of children, were explored. The popular Toddler Tuesday program, that introduces young children to works in the Gallery's Collection, continued to attract consistently high participation rates, and Sunday at the Gallery continued to provide opportunities for young visitors to work directly with local artists on creative ideas and projects.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE AND TEACHERS

The annual 'Education Minister's Awards for Excellence in Art', organised by the Department of Education and the Arts, continued its important role in recognising and promoting the outstanding achievements of art students from secondary schools throughout Queensland. The 2007 exhibition featured a selection of 53 works chosen from nearly 600 entries submitted by senior art students from across the state, including regional and remote communities.

Design your own Tour was launched by the Gallery for the benefit of teachers and their students. A new interactive online resource, Design your own Tour assists teachers to customise tours of the Gallery's Collection and special exhibitions for their classes. It was launched by the Gallery in association with APT5, while a second instalment was developed for tours of the Collection, which will feature ongoing updates with works from the Gallery's collections of Australian, Asian, Pacific and international art.

The Gallery's Look Out Teacher Program was also launched in association with APT5. Look Out provides Queensland school teachers with ongoing professional development opportunities and encourages them to incorporate the Gallery's exhibitions, collections and associated educational resources into their classroom activities. A Look Out Teacher Program was held on 30 March to coincide with the launch of *Brought to Light II: Contemporary Australian Art 1966–2006*, the Gallery's major new Collection publication.

The New Wave program offers events that explore

contemporary art and ideas for tertiary students and young people. A range of exhibition previews, forums and artist talks were presented during the reporting year, particularly in association with APT5, to allow students to keep up-to-date with local, national and international arts issues and ideas.

A range of events and opportunities for young people was also staged in association with APT5 (see p.33 for details).

REGIONAL EXHIBITIONS AND PROGRAMS

The Gallery's commitment to providing a quality program of travelling exhibitions continued in 2006–07.

'Queensland Live: Contemporary Art on Tour' continued its eight-venue regional tour as part of the opening program for GoMA. During the year the exhibition, which presents the work of 11 of Queensland's leading contemporary artists — Vernon Ah Kee, Richard Bell, Gordon Bennett, Eugene Carchesio, Gwyn Hanssen Pigott, Tracey Moffatt, Scott Redford, Luke Roberts, Anne Wallace, Judy Watson, Judith Wright — travelled to Bundaberg, Cairns, Ipswich, Cleveland and Mackay.

'Myth to Modern: Bronzes from the Queensland Art Gallery Collection' commenced its 13-venue regional tour in May 2007 at the Hervey Bay Regional Gallery. Exploring aspects of figuration through bronze sculpture, the exhibition features works by Giovanni Battista Foggini and Auguste Rodin, modernists Jacob Epstein and Henry Moore, and Australian artists Daphne Mayo, Bertram Mackennal and Harold Parker.

The regional tour of 'Olafur Eliasson's *The cubic structural evolution project*' was in the planning stages during the reporting year. A Children's Art Centre travelling exhibition, *The cubic structural evolution project 2004* is an interactive art work from the Gallery's Collection by Danish artist Olafur Eliasson. Designed for children, but appealing to all ages, the work is an ever-evolving metropolis constructed from white Lego and limited only by the imagination of participants.

Several key programs for regional audiences were staged in association with APT5, including Kid's APT Summer Spectacular – Queensland and the APT5 regional artist-in-residence program (see page 33 for details).

For further information on regional exhibitions and programs, see page 33, Focus: 'The 5th Asia–Pacific Triennial of Contemporary Art' and see page 37, Initiatives and Services.

EXHIBITIONS IN DEVELOPMENT

Two key future projects in development during 2006–07 were the exhibitions 'Andy Warhol' (opening in December

Sarah Tiffin, Curator, Asian Art, delivers a floortalk in the Asian art display, Gallery 2, QAG, as part of a special teacher viewing, 9 December 2006.

Students from Brisbane State High School participate in an APT5 school tour, 16 March 2007.





2007 in GoMA) and 'Contemporary Queensland Architecture' (opening in 2008 in GoMA).

The first major survey of Warhol's work to be held in Australia, 'Andy Warhol' is being developed by the Gallery in collaboration with the Andy Warhol Museum, Pittsburgh, United States. Scheduled for display at GoMA from 8 December 2007 to 30 March 2008, it will present a once-in-a-lifetime opportunity for visitors to see a large group of significant Warhol works in Australia. 'Andy Warhol' will be the first major exhibition in GoMA to profile a single key figure of twentieth-century art. The presentation of this exhibition as one of the signature events in the opening programs for GoMA will underline Warhol's pivotal role as an artist of enormous influence in the second half of the twentieth century and his continued legacy in the twenty-first. During 2006–07 the exhibition project team focused on finalising the contract and list of works with the Andy Warhol Museum, and progressing planning and commissions for the exhibition catalogue. In March, Suhanya Raffel, Head of Asian, Pacific and International Art, visited the Museum to further progress the project with Director Thomas Sokolowski and Museum staff. In a coup for the Gallery, 'Andy Warhol' will be one of the largest exhibitions the Andy Warhol Museum has undertaken. The exhibition will include a major Children's Art Centre program.

Developed with the support of the Department of State Development, Trade and Innovation, 'Contemporary Queensland Architecture' will focus on residential

architecture built in Queensland in the last ten to fifteen years and will feature low-, medium- and high-density projects. It aims to broaden the general public's understanding of architecture and its significance within our society's visual culture. Work during the year focused on internal research and development, followed by a five-week consultation period with senior figures from the Queensland architectural profession. Feedback from this process led to finalising the curatorial rationale and the selection of architects and projects in June 2007.

Also in development during the year was a major exhibition of Kenneth Macqueen's watercolours, scheduled for display at QAG in November 2007. The exhibition will highlight the artist's distinctive style and his importance as a key Australian modernist. It will feature watercolours from the Gallery's Collection alongside loans of art works, sketchbooks and ephemera from public and private collections.

During the reporting year, preparations were also being finalised for the opening of the National Gallery of Victoria touring exhibition 'Howard Arkley' at GoMA on 6 July 2007. This retrospective exhibition presents the evolution of Arkley's oeuvre — his obsessive portraits of suburban Melbourne houses are among the most dedicated and serious studies of Australian popular culture in postwar painting. The works in the exhibition range from the early 1970s to the final major works shown at the Venice Biennale in 1999, just before the artist's death the same year. Weekend design talks, curator and writer talks, as well as panel discussions, will be presented as part of the exhibition's public programs.

LEFT TO RIGHT

Michael O'Sullivan, Senior Exhibition Designer, and Don Heron, Head of Exhibitions and Display, discussing the 'Andy Warhol' exhibition model.

Katharina Grosse installing work for the exhibition 'Katharina Grosse: Picture Park', opening in July 2007. Photograph: Joanne Bell

OPPOSITE

Callum Morton

Australia b.1965

Silverscreen 2006

Wood, aluminium and synthetic polymer paint

167.6 x 180 x 90cm (complete)

Purchased 2007. Queensland Art Gallery Foundation





FOCUS: 'THE 5TH ASIA–PACIFIC TRIENNIAL OF CONTEMPORARY ART'

'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5) was the most ambitious exhibition in the series to date, and provided a rich and diverse experience of visual art, cinema and performance for Gallery audiences. It was the opening exhibition of the Gallery of Modern Art (GoMA) and the refurbished Queensland Art Gallery (QAG).

OPPOSITE

Bharti Kher
India b.1969

*The skin speaks a language not
its own* 2006

Fibreglass and bindi, ed. 1/3

167.6 x 152.4 x 457.2cm
(irreg., approx.)

Purchased 2007. Queensland Art
Gallery Foundation

APT5 featured the work of 37 artists and two multi-artist projects from Asia, Australia and the Pacific, and built on the far-reaching relationships the Gallery has established in the region over many years. It presented the best of contemporary art with a broad diversity of subjects and media, with many of the selected artists shown in depth in Australia for the first time. Many works featured in APT5 were acquired for the Gallery's Collection, including several major commissions; while Ai Weiwei's *Boomerang* 2006, a site-specific installation for APT5 and the Gallery's Watermill, was gifted to the Gallery by the artist. This collecting focus is a defining characteristic of the APT and distinguishes the exhibition from other recurring international art events.

APT5 coincided with the opening of facilities in GoMA for the Australian Cinémathèque and the Children's Art Centre, and both presented major programs as part of the Triennial. The curated performance program was also a highlight, showcasing some of the most talented performers from Queensland, Asia and the Pacific.

The official opening of APT5 and GoMA attracted attendances of some 4000 people on 1 December 2006, while record APT5 attendances of 380 867 for QAG and 373 424 for GoMA represented a more-than-70 per cent increase on attendances for APT 2002.

OPENING CELEBRATIONS

Some 14 986 visitors attended opening weekend celebrations at QAG and 21 915 at GoMA over the four days from 1 to 4 December 2006.

PERFORMANCE

The APT5 performance program formed a large component of the opening weekend celebrations for APT5 and GoMA. A dedicated multi-disciplinary project team developed the program over a period of more than 12 months and ensured the performance program remained within the curatorial rationale of the APT5 exhibition. The APT5 performance program consisted of five separate programs including Stephen Page's theatre production *Kin*, Cornelius, Represent Volume I, Represent Volume II, and Queensland Indigenous Performance.

A significant component of APT5 performance and the opening of GoMA included a focus on Indigenous performance from south-east Queensland, which reflected and celebrated the talent of Queensland Aboriginal and Torres Strait Islander communities. The program included a mixture of rock, hip-hop, soul, funk and urban Murri music, and a session titled *Deadly Soul Sistas* featuring prominent Indigenous female performers.

The public opening of APT5 and GoMA on 2 December was marked by a free multimedia performance by eclectic Japanese musician Cornelius, aka Keigo Oyamada, which was complemented by a screening of *Sensuous Things* — a survey of Cornelius's collaborations with visual artists and musicians — in the Australian Cinémathèque's Cinema A.

Represent Volume I: Indigenous and Pacific Spoken Word (3 December) featured a wide range of spoken word artists, including performers from Australia, the Pacific and the local Indigenous community, and was staged across both sites.

Represent Volume II: Indigenous and Pacific Hip-Hop (3 December) was scheduled to be the final program presented as part of the APT5 performance program, featuring headline act Scribe. Unfortunately, due to extreme weather conditions, this program was cancelled.

Kin — a specially commissioned theatre production by APT5 artist Stephen Page which brings together three generations of Page men in a story of family, community and history told through the eyes of seven young Aboriginal boys — was performed for the public three times on 3 December in the Australian Cinémathèque's Cinema B. The performances were greeted with an overwhelmingly positive response from audiences.

CINEMA

The APT5 cinema programs were the first presented in the Australian Cinémathèque's purpose-built cinemas and exhibition gallery at GoMA.

Six of the seven filmmakers selected for APT5 were present for the opening weekend to introduce special event screenings of their work: Beck Cole (Warramunga/Luritja people, Australia), Kumar Shahani (India), Sima Urale (Samoa/New Zealand), Việt Linh (Vietnam), Apichatpong Weerasethakul (Thailand) and Yang Fudong (China). Jackie Chan's (Hong Kong) representation in APT5 featured in GoMA's Media Gallery, as well as in a special season of screenings in February. The Media Gallery display celebrated Chan as director, action choreographer and actor, and took audiences on an action-packed journey through his career, highlighting his extensive training in Chinese opera, his love of slapstick comedy and his distinct style of urban action.

The ongoing program of works by APT5 filmmakers screened throughout APT5, and was supplemented by other programs including Japan Fantastic: Before and Beyond Anime; Hong Kong, Shanghai: Cinema Cities; and Japan Fantastic: Focus on Tezuka.

Japan Fantastic: Before and Beyond Anime screened from 12 to 28 January during the Kids' APT Summer Spectacular festival and attracted some 3395 children and adults to 38 sessions. This film program profiled the origins of animation in Japan and the work of contemporary independent animators, including Keita Kurosaka, Kihachiro Kawamoto, Tomoyasu Murata and Koji Yamamura. Featuring a variety of techniques including claymation, puppet animation and line-drawn animation, the program appealed to a range of audiences and included many works never before screened in Australia.

The APT5 cinema program Hong Kong, Shanghai: Cinema Cities presented more than 60 films tracing the interconnected cinema histories of these two important centres of film production. This major program, which screened from 2 March to 27 May, explored the enduring appeal of the genres, stars and styles established in the golden age of Chinese cinema in 1930s Shanghai which was, in turn, embraced by Hong Kong cinema over the following decades. In association with the film program, several talks and an opening weekend forum, *An Amorous History of Shanghai and Hong Kong Cinema*, explored the themes further. Presenters at these public programs included Zhang Jianyong, Vice Director, China Film Archive, Beijing; Marie-Claire Quiquemelle, Centre de Documentation du le Cinéma Chinois, Paris; Professor Mary Farquhar, Griffith University, Brisbane; and Sam Ho and Wong Ainling, Hong Kong Film Archive.

KIDS' APT

For APT5, 13 artists created interactive and engaging art works and activities for children. The works in Kids' APT, located in the Children's Art Centre in GoMA and throughout QAG, reflected the themes and key ideas presented in APT5 in an interactive format. Kids' APT artists included: Khadim Ali (*The Bamiyan drawing project*), Justine Cooper (*The call of the wild*), eX de Medici (*Tattoo shop*), Bharti Kher (*Nothing is ordinary*), Sutee Kunavichayanont (*Classroom upside down*), Eko Nugroho (*Trick me please!* and *What do you want?*), Kwon Ki-Soo (*Run run run*), Dennis Nona (*Gitalai [Mud crabs] and the witch*), Tsuyoshi Ozawa (*Everyone likes someone as you like someone*), John Pule (*Drawing words*), Talvin Singh (*I am Talvin Singh*), Nusra Latif Qureshi (*Enchanted spaces*) and Yang Zhenzhong (*Light and easy, Brisbane*).

There were also special art work labels, online interactives and tours for kids — all designed to help young visitors engage with the art works on display. Young visitors to APT5 received a free copy of *My APT5 Activity Book* — a 32-page full-colour booklet specially developed by Children's Art Centre staff — which took children on an adventure through the exhibition with the APT5 mascot, Scoots the green sea turtle, as their guide. Kids' tours of APT5 for children, their families and carers were interactive and inquiry-based using props and storytelling elements to help children make links between art works and their own knowledge and experience.

KIDS' APT SUMMER SPECTACULAR

The second Kids' APT Summer Spectacular festival was presented by the Gallery's Children's Art Centre from 13 to 28 January 2007, and provided an added dimension to APT5 by extending the opportunities for viewers of all ages to explore the exhibition's art, themes and ideas.

Summer Spectacular activities included: the Kids' APT Quiz Show, hosted by television presenter Brett Annable, where young visitors were challenged to answer questions about the exhibition; One from Many: Pacific Quilt Project, where children contributed to create a giant paper quilt hung in the riverside windows of GoMA; the What I think! Competition where children could respond to their favourite work in APT5, with selected texts put on display; the Tea Ceremony, where young visitors experienced this peaceful Japanese ritual; and traditional Indigenous games played daily on Maiwar Green at GoMA.

Kids' APT Summer Spectacular also provided children with opportunities to interact with APT5 artists in artist talks and hands-on workshops and to participate in art-making workshops with selected local artists. Kids enjoyed interactive performances of Punjabi music and dancing, making action hero moves based on Jackie Chan's movies, and learning the Hula Haka of Pacific dance. Performances by Seraphim, a local group whose music draws on their Indonesian heritage, and Christine Johnston's alter ego Myrtle by the Water rounded out the Summer Spectacular festival; while the finale was a special event called Represent Volume III: Krump vs Clown, a dance competition involving young Indigenous community members, members of the cast of Stephen Page's *Kin*, local hip-hop musicians Indigenous Intrudaz, and comedian and MC Sean Choolburra. Some 126 145 visitors attended the Kids' APT Summer Spectacular festival at QAG and GoMA.

Sean Page, Hunter Page-Lochard and Samson Page performing in Stephen Page's *Kin*, as part of opening celebrations, 3 December 2006.
Photograph: Joanne Bell





REGIONAL PROGRAMS FOR APT5

Summer Spectacular activities were staged across both Gallery sites and for the first time in regional centres throughout Queensland — 18 regional Queensland venues simultaneously hosted a free day of activities for children and their families on 13 January, coinciding with the opening day of the 16-day festival at QAG and GoMA. Regional Queensland art galleries and selected Indigenous communities were offered 11 interactive art works and activities for Summer Spectacular — Queensland by APT5 artists. Special didactics were developed for the program, audiovisual activities were supplied on CD and DVD, and selected activities were made 'tour friendly'. Some 5709 children and family members participated in Summer Spectacular — Queensland at these venues: Bamaga Youth Centre, Bundaberg Arts Centre, Caloundra Regional Art Gallery, Gladstone Regional Art Gallery and Museum, Cooloola Shire Art Gallery (Gympie), Hervey Bay Regional Gallery, Ipswich Art Gallery, Logan Art Gallery, Artspace Mackay, Dogwood Crossing Art Gallery (Miles), Noosa Regional Gallery, Rockhampton Art Gallery, Stanthorpe Regional Art Gallery, Pinnacles Gallery (Thuringowa), Gab Titui Cultural Centre (Thursday Island), Toowoomba Regional Art Gallery, Perc Tucker Regional Gallery (Townsville) and Warwick Art Gallery.

Playing Justine Cooper's online interactive *The call of the wild* at the Bamaga Youth Centre, as part of Kids' APT Summer Spectacular — Queensland in January 2007.

A young visitor at Toowoomba Regional Art Gallery participates in *Enchanted spaces* by Nusra Latif Qureshi, as part of Kids' APT Summer Spectacular — Queensland in January 2007.

Three regional Queensland tertiary institutions participated in the Gallery's APT5 artist-in-residence program, which gave young regional art students the opportunity to work with internationally renowned contemporary artists. Auckland-based Niuean artist John Pule visited Tropical North Queensland Institute of TAFE in Cairns, Thai artist Sutee Kunavichayanont was in residence at the University of Southern Queensland in Toowoomba, while New York-based Japanese artist Yuken Teruya visited the Gold Coast campus of Griffith University.

As part of the Gallery's regional programs for APT5, Janette Laver (KickArts Contemporary Arts, Cairns) was the inaugural 'Backstage Pass' regional intern from 27 November to 7 December 2006. Rose Marin (Artspace Mackay) also completed an internship at the Gallery from 22 January to 2 February 2007. Anthony Edwards (Pinnacles Gallery, Thuringowa) was the Gallery's second 'Backstage Pass' regional intern from 28 May to 6 June 2007. Anthony assisted with the demount of works in the APT5 exhibition. Both Janette and Rose undertook their internships as part of APT5 by working on Kids' APT (see also Programs of Assistance p.45).

TALKS, TOURS AND EDUCATION

During APT5 opening celebrations, artist talks, panel discussions and special in conversation events were staged across both sites.

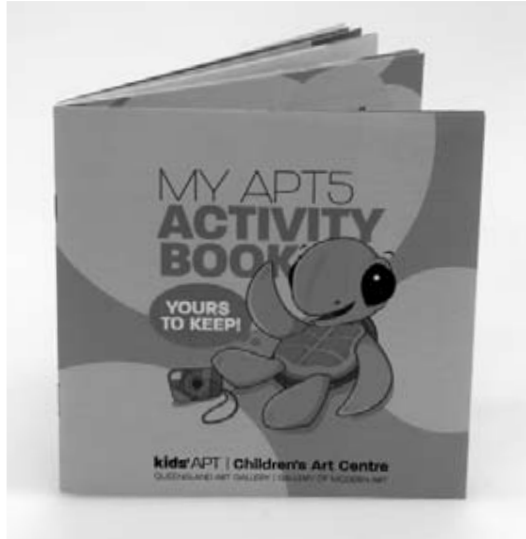
On 1 December, the Director's Symposium: *Remarking on the Ordinary: The Audience and Contemporary Art*, aimed at arts and museum professionals — attracted 118 curators, academics, arts professionals and guests to discuss current directions in the presentation and interpretation of contemporary art for the ongoing engagement of audiences in Asia and the Pacific.

Over 40 programs were held during the opening weekend, from 2 to 4 December, including artist talks and panels and orientation tours of GoMA. Mr Wayne Goss, Chair, Queensland Art Gallery Board of Trustees, led a special tour of APT5 and the gallery spaces at GoMA for members of the public on 3 December. Some 25 artist talks by 14 APT5 artists were presented during the opening weekend across both sites. APT5 panel discussions enabled the broader exploration of themes in the exhibition, and six sessions were held over opening weekend, each involving a panel of three or four APT5 artists and a Gallery staff member as chair.

The Gallery's education programs commenced in the first week of APT5 with several viewing events held for local and regional educators, including academic viewings and the launch of the Look Out Teacher Program on 7 December. These events provided the opportunity for teachers and academics to hear about APT5 education resources and events planned for the duration of the exhibition. Also launched to coincide with APT5 was the Design your own Tour online interactive resource allowing teachers to customise their own tours of APT5 to meet specific curriculum objectives.

On 20 February, a New Wave O'Week event was held to welcome tertiary students to GoMA and APT5, while on 27 April a New Wave APT5 in Context forum was held for the same audience to enable an in-depth exploration of the contemporary art of the region. Speakers included Thomas J Berghuis, author of *Performance Art in China* (2006), past APT artist Dadang Christanto and Debra Porch, artist and Senior Lecturer (Fine Art), Griffith University.

The *APT5 Education Resource Kit*, consisting of a 64-page booklet and 17 colour image cards, was produced for secondary school audiences. The kit was distributed to schools state-wide and was also available online for those teachers and students unable to attend APT5.



PUBLICATION AND WEBSITE

A major publication was produced to mark the opening of APT5 — the substantial 304-page, full-colour monograph was edited by Lynne Seear (Assistant Director, Curatorial and Collection Development) and Suhanya Raffel (Head of Asian, Pacific and International Art). Profiling the work of the 37 individual artists, filmmakers and performers, as well as the two multi-artist projects, it is the largest APT publication produced to date. Essays explored the traditions and histories informing the practices of each artist, while lead essays by eminent writers Nicholas Thomas, Ross Gibson and Vilsoni Hereniko set the broader cultural and historical context. The publication also featured essays by international and national writers, including the Gallery's curatorial staff, and was extensively illustrated with over 350 images.

The APT5 website was designed to provide visitors with a comprehensive guide to the artists, performances, screenings, activities, events and resources involved in an exhibition of APT5's scale. An interactive calendar of events was launched as part of the APT5 website to allow visitors to search for activities, events and cinema screenings for the day of their visit, while for the first time a media centre was incorporated into the website to enable media representatives to download images and resources. Design your own Tour, an online resource assisting teachers to develop school tours of both sites of the Gallery, was another new initiative launched for the APT5 site. Design your own Tour allowed teachers to meet curriculum objectives and engage students in a new approach to visiting the Gallery by selecting and printing customised or 'ready to go' tours of APT5 for their classes.

Online interactives for kids also featured on the website. Based on the work of APT5 artist Justine Cooper, in *The call of the wild* game children could set the animals free from the museum and return them to their natural habitats. In the Nasubi Gallery Junior interactive — inspired by the work of APT5 Japanese artist Tsuyoshi Ozawa — young visitors created miniature gallery spaces of their own online.

The 5th Asia–Pacific Triennial of Contemporary Art hardcover edition.

My APT5 Activity Book for kids.

OPPOSITE

Susana Kaafi

Tonga/Australia b.1920

Fala pati 1997

Mat: woven lau'akau (pandanus) and commercial wool

200 x 308cm (irreg., including fringes)

Purchased 2006



MELILOSA.FOTUNGAIDMAMAFODU.SALESI



INITIATIVES AND SERVICES

The Queensland Art Gallery is committed to fostering research into its Collection. By supporting both Collection and program development, the Research Library undertakes a key role in these research activities. Research outcomes are made accessible to visitors and audiences through publications, websites, room brochures, wall texts, information panels, children's activity books and video documentation, as well as floortalks, lectures and the presentation of papers.

The Research Library moved to larger premises on the third level of GoMA in March 2007. In its new location, the Research Library now offers expanded facilities for Gallery staff and researchers, and enhanced access to its Asian and Pacific resources, in association with the Australian Centre of Asia Pacific Art (ACAPA).

Mu Chen

China b.1970

Shao Yinong

China b.1961

Gutian (from 'Assembly hall series no. 6') 2006

Type C photograph, ed. 1/3

182 x 244cm

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2006 with funds from Michael Simcha Baeviski through the Queensland Art Gallery Foundation

CONSERVATION RESEARCH

Ongoing Collection research included the first stage of a project to develop strategies to document colour changes in semitransparent resins and dayglow fluorescent pigments of art works. Michel Tuffery's *Povi tau vaga (The challenge)* 1999, a work from the Gallery's 'Third Asia-Pacific Triennial of Contemporary Art' (1999), was comprehensively documented by Eva Antonsen, a Danish intern with the Gallery's Centre for Contemporary Art Conservation (CCAC).

During the year, CCAC prepared to co-host the AICCM National Conference, Contemporary Collections, from 17 to 19 October 2007. Gallery Conservators are preparing two sessions for the conference — a poster presentation focusing on the mounting and framing of the photographs from the 'Assembly hall series no. 6' by Chinese artist Mu Chen and Shao Yinong, and a paper on the documentation strategies developed for the large and complex installation of APT5 and Collection works in the opening of the two-site institution.

Conservation staff continued to share their expertise with the industry — conservators travelled to regional venues to assess the condition of collections on tour, and provided conservation advice to colleagues working in regional galleries. Behind the scenes tours, presentations for the Friends of the Gallery, and external lectures for university and other groups, also continued during the reporting year.

RESEARCH AND PROFESSIONAL DEVELOPMENT

Several Gallery staff travelled internationally during the year to undertake research related to Collection and exhibition development.

Amanda Pagliarino, Acting Head of Conservation, travelled to China to perform condition assessments on 20 Asian objects on loan to the Gallery from the Shanghai Museum, to ensure the objects were appropriately packed, sealed and submitted to customs according to international museum best-practice guidelines.

Suhanya Raffel, Head of Asian, Pacific and International Art, travelled to the United States in March 2007 to meet with the Director of the Andy Warhol Museum in Pittsburgh to finalise loan arrangements for the forthcoming 'Andy Warhol' exhibition. She also met with staff of the Arthur M Sackler and Freer Gallery of Art (part of Washington DC's Smithsonian Institution) to consolidate the Gallery's ongoing art exchange program, and attended Asia Week in New York.

Kathryn Weir, Head of Cinema, attended the 63rd International Federation of Film Archives (FIAF) Congress in Tokyo, in order to develop professional networks with colleagues from international film archives for the Gallery's Cinémathèque programs. Both Kathryn Weir and Bruce McLean, Associate Curator, Indigenous Australian Art, also attended the 2007 Venice Biennale; Art 38 Basel 2007, the international contemporary art fair; and Documenta 12, the international exhibition of contemporary visual culture held in Germany every five years. Bruce and Kathryn were both selected for the Australia Council's curatorial professional development program at the 2007 Venice Biennale.

AUSTRALIAN CENTRE OF ASIA PACIFIC ART (ACAPA)

During preparations for APT5, several artists visited the Gallery and GoMA to progress their projects. New Zealand-born artist Michael Stevenson visited the Gallery in July 2006 to create an installation for APT5 responding to the work of the eminent Australian modernist painter Ian Fairweather. In October and November 2006, Indonesian artist Eko Nugroho collaborated with Gallery staff and Brisbane secondary school students on two mural projects for APT5. These artist visits were supported by ACAPA.

The APT5 Director's Symposium, *Remarking on the Ordinary: The Audience and Contemporary Art*, held on 1 December 2006 was also supported by ACAPA. Symposium presenters included Doug Hall, Director; Lynne Seear, Assistant Director, Curatorial and Collection Development; Vilsoni Hereniko, Professor, Centre for Pacific Island Studies, University of Hawai'i; Roger McDonald, Deputy Director, Arts Initiative, Tokyo; Claire Roberts, Senior Curator, Asian Decorative Arts and Design, Powerhouse Museum, Sydney; and Chinese artist Ai Weiwei.

Also in December 2006, Dr Debra Diamond, Associate Curator South and Southeast Asian Art and Coordinating Curator Contemporary Asian Art, Freer Gallery of Art and Arthur M Sackler Gallery, Smithsonian Institution, was in residence at ACAPA to further the long-term loans program between the Gallery and the Smithsonian Institution's Freer Gallery of Art and Arthur M Sackler Gallery, in Washington, DC. Negotiations between the institutions have resulted in selected works from the Sackler's historical Asian collections being displayed at the Gallery in exchange for works from the Gallery's contemporary Asian collections.

The Gallery, through ACAPA, and Griffith University's Griffith Asia Institute, continued to develop and present a series of free public lectures during the year. *Perspectives: Asia* explored issues of contemporary culture, politics and society in the region, and topics included 'AIDS: Asia-Pacific's Time Bomb' by Annmaree O'Keeffe, Australia's Ambassador for HIV/AIDS, Deputy Director General, Australian Agency for International Development, Global Programs; 'Changing India' by His Excellency Mr Prabhat Prakash Shukla, High Commissioner, India; and 'Cosmopolitan Shanghai: Cinema City and China's Greta Garbo', by Yingjin Zhang, Professor of Chinese Literature and Film, University of California, San Diego.

PUBLICATIONS

The Gallery's publishing unit produced several key publications, a range of quality educational and promotional materials, and *Artlines* magazine, during the year.

Published by the Gallery for APT5 (in association with ACAPA), *The 5th Asia-Pacific Triennial of Contemporary Art* is a richly illustrated publication examining the work of 37 individual artists, filmmakers and performers, as well as two multi-artist projects selected for exhibition in the Gallery's flagship international contemporary art event. Essays explored the traditions and histories informing each artist's practice, while broader cultural and historical contexts were examined in lead essays by eminent writers. *The 5th Asia-Pacific Triennial of Contemporary Art* features over 350 colour illustrations and was produced as a 304-page soft and hardcover publication.

Also published for APT5 were the *APT5 Education Resource Kit* (a folder containing 17 full-colour art cards and a 64-page activity book), *My APT5 Activity Book* (32 pages full of fun stuff for kids with Scoots the turtle as their guide), and the *Kids' APT5 Program Guide*.

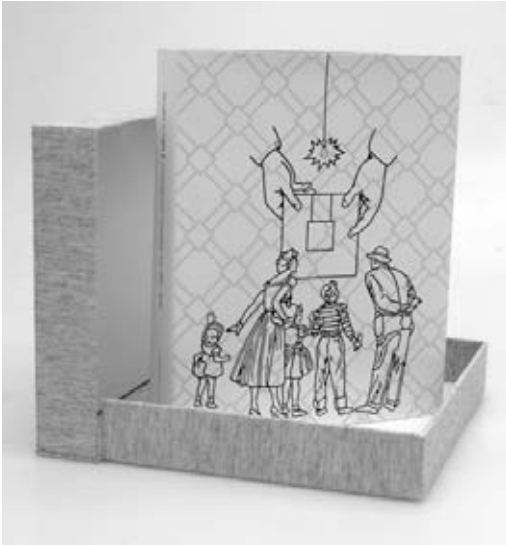
Brought to Light II: Contemporary Australian Art 1966–2006, a companion to *Brought to Light: Australian Art 1850–1965*, features more than 60 commissioned texts on key works in the Gallery's contemporary Australian collection, including painting, sculpture, installation, video, photography, printmaking, glass, ceramics and textiles. Edited by Lynne Seear (Assistant Director, Curatorial and Collection Development) and Julie Ewington (Head of Australian Art) and featuring contributions by eminent curators, art historians and scholars, *Brought to Light II: Contemporary Australian Art 1966–2006* included over 500 illustrations and was produced as a 492-page soft and hardcover publication.

To celebrate the opening of the Gallery's second site, the 54-page *GoMA: Story of a Building* was published. *Story of a Building* celebrates the architecture of the new gallery, and includes an essay by Haig Beck and Jackie Cooper on the building as a major international contemporary art museum with a local flavour.

To support the regional travelling exhibition 'Myth to Modern: Bronzes from the Queensland Art Gallery Collection', the Gallery produced a full-colour room brochure exploring the application of bronze to a variety of subjects and themes, including myth, legend, portraiture, Modernism and figurative abstraction.

Two issues of *Artlines* magazine were produced during the reporting period including a special souvenir issue entitled *Re-imagining the Collections*. The issue showcased the Gallery's reconfigured collection displays in readiness for the December 2006 opening. It featured an interview with Lindsay and Kerry Clare of Architectus; a photo-essay on GoMA; an article by the original Gallery architect, Robin Gibson, about the newly designed QAG entrance; and various features on refurbished display spaces and key collection works. The April 2007 issue of *Artlines* explored the art and culture of the tropics, specifically north Queensland.

Publications produced included the special hardcover and boxed set edition of *Brought to Light II: Contemporary Australian Art 1966–2006* and *The 5th Asia-Pacific Triennial of Contemporary Art* exhibition catalogue.







LEFT TO RIGHT

Annmaree O'Keeffe, Australia's Ambassador for HIV/AIDS, Deputy Director General, Australian Agency for International Development, Global Programs; and Professor Michael Wesley, Director, Griffith Asia Institute at Griffith University, at the Perspectives: Asia seminar at QAG, 27 July 2006.

Queensland artist Judy Watson speaking in front of her work *Tapestry cartoon for Midden 1995* at the *Brought to Light II: Contemporary Australian Art 1966–2006* public programs on 31 March 2007.

Gallery Store Modern at the entrance to GoMA.

OPPOSITE

Thanakupi

Australia b.1937

Thaynakwith people

Mosquito man corroboree platter 2006

Stoneware, hand-built, with clear glaze over bauxite and oxide decoration on incised design

7 x 39.5 x 37 cm

Purchased 2006 with funds from Rio Tinto Aluminium through the Queensland Art Gallery Foundation

The Gallery continued to distribute a wide range of high-quality promotional publications, including *Preview*, the 'what's on' guide to exhibitions and events at the Gallery; and *Artmail*, the Gallery's e-bulletin. To promote the programs of the Australian Cinémathèque, the Gallery produced three calendars profiling filmmakers and their films.

The publishing unit progressed planning for forthcoming exhibition catalogues, including *Andy Warhol, Contemporary Queensland Architecture, Kenneth Macqueen, Katharina Grosse and Xstrata Coal Emerging Indigenous Art Award 2007*.

On 28 October, the Gallery was recognised at the annual Brisbane Art and Design Awards, winning one gold medal for *Kiss of the Beast*, two silver medals including one for *Sparse Shadows, Flying Pearls: A Japanese Screen Revealed*, and two bronze medals for *Barbara Heath: Jeweller to the Lost* and *Artlines* magazine. The 'Kiss of the Beast' exhibition website was also a finalist at the awards. The Gallery's *Kiss of the Beast* was also the joint winner of the Melbourne University Prize for Best Large Catalogue at the 2006 Art Association of Australia and New Zealand Book and Catalogue Awards.

The Gallery received eight awards at the Museums Australia Publication Design Awards (MAPDA) presentation on 17 May — winning 5 out of the 12 categories. Awards included: *Xstrata Coal Emerging Indigenous Art Award 2006* (category 1: small catalogue), *APT5 poster suite* (category 4: posters), *GoMA: Story of a Building* (category 5: corporate), *APT5 Education Resource Kit* (category 10: education), and the Kids' APT interactive *I am Talvin Singh* (category 12: multimedia). Highly commended awards were received for issues 1 (2006) and 2/3 (2006) of *Artlines* magazine (category 7: magazines), *APT5 Kids' Activity Book* (category 10: education), and *The call of the wild with Justine Cooper* (category 12: multimedia).

COMMERCIAL SERVICES

The Gallery Store closed from 1 August to 1 December 2006 for refurbishment, and Brisbane-based designer Alexander Lotersztain was engaged to improve the functionality and appearance of the Store. Gallery Store Modern at GoMA opened on 2 December 2006, featuring unique contemporary products and art books sourced from the best of Australian and international publishers, suppliers and artists.

An extensive range of Collection merchandise was produced to celebrate the opening of GoMA, including a range of limited edition artists' multiples. Similarly, a wide range of merchandise was developed for APT5, featuring signature art works from the exhibition. This merchandise was sold in both Gallery Store outlets.

As part of the Gallery's refurbishment, the Watermall Cafe underwent renovations to update kitchen facilities and the front-of-house area, while two cafes opened in GoMA — the Foyer Cafe, a licensed venue specialising in a modern menu; and the River Cafe, a self-service eatery featuring fast, fresh, healthy food catering to larger groups.

QAG ONLINE

The 5th Asia–Pacific Triennial of Contemporary Art website featured extensive information on the 37 individual artists, filmmakers, performers, and two multi-artist projects. The site also provided visitors with details of opening weekend celebrations, education and public programs, and kids' activities via a dynamic calendar. An interactive media centre allowed media representatives to download images for promotional and review purposes prior to and during the exhibition, and the *APT5 Education Resource Kit* was also made available online. The interactive resource *Design your own Tour*, which allows teachers to customise tours of the Gallery's Collection and special exhibitions for students, was launched online for APT5. Following APT5, *Design your own Tour* offered customised and 'ready to go' tours of the Gallery's Collection highlights.



SERVICES TO REGIONAL QUEENSLAND

Gallery staff continued to provide professional advice and assistance to regional gallery and arts workers throughout the state, particularly those venues hosting travelling exhibitions from the Gallery. Staff travelled to each regional venue to assist with the installation and dismantling of 'Queensland Live' and 'Myth to Modern', 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.

For more information on services to regional Queensland, see also Exhibitions and Audiences (p.23) and Focus: 'The 5th Asia–Pacific Triennial of Contemporary Art' (p.33).

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. 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, lectures, viewings, monthly luncheons, kids' mornings, and coffee and cinema mornings ensured members continued to enjoy a fulfilling year of Collection- and exhibition-related events during the year.

For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the separate Annual Report produced by the Foundation.

LEFT TO RIGHT

Japanese artist Yuken Teruya at Queensland College of Art's Gold Coast studio for the APT5 regional residency program.

Regional intern Rose Marin, Public Programs Officer, Artspace Mackay, with APT5 artist Khadim Ali (showing off a temporary kids' tattoo by eX de Medici from Kids' APT) at QAG, February 2007.

Tony Fenelon shows visitors the newly restored Wurlitzer Style 260 theatre pipe organ, officially launched in the Australian Cinémathèque in March 2006; Tony provided organ accompaniment for the screening of *The Story of the Kelly Gang 1906* at the launch.

OPPOSITE

Olivier Mosset

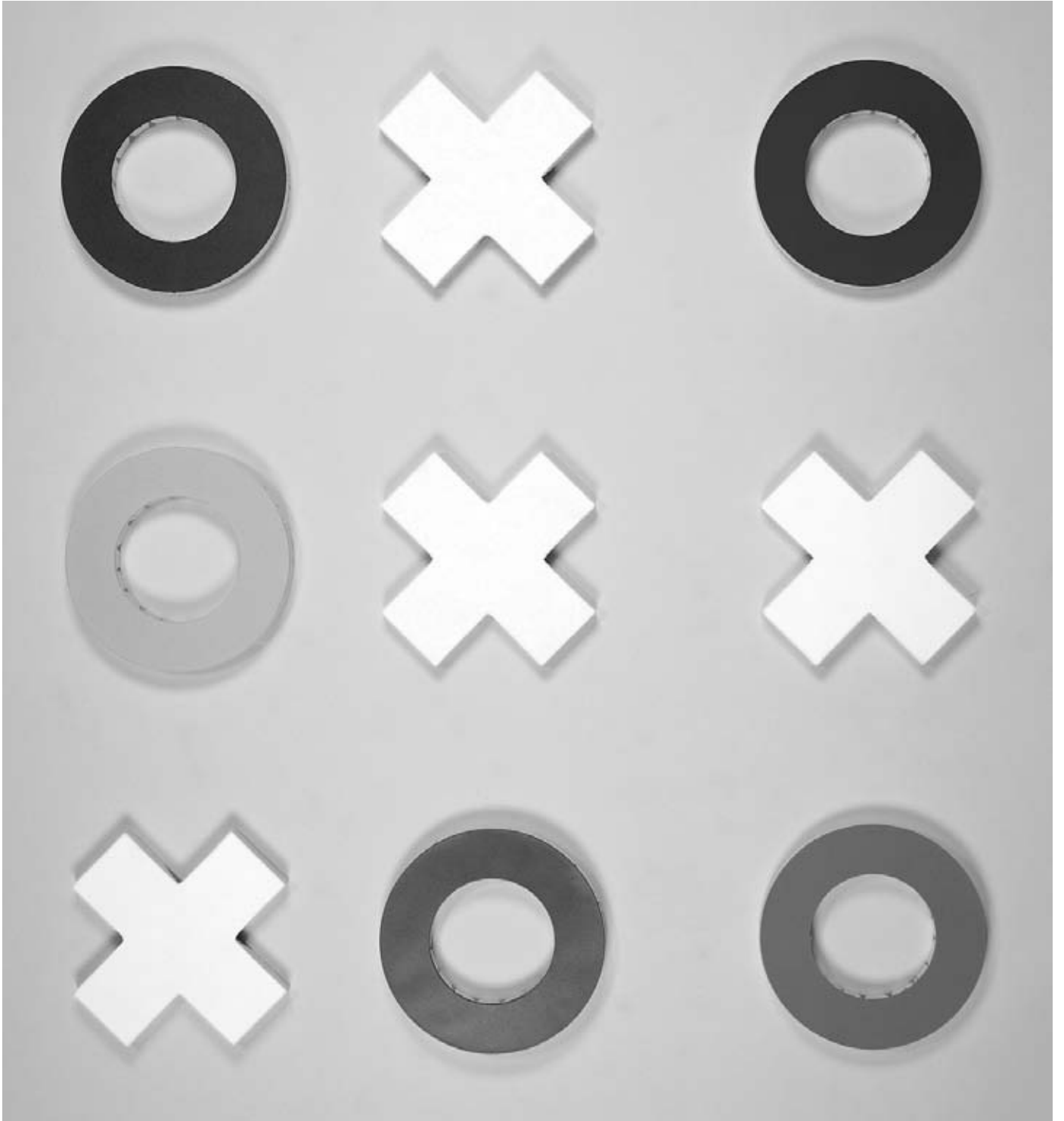
Switzerland b.1944

Untitled 2002

Synthetic polymer paint on canvas

Nine parts: 200 x 200cm (installed, variable)

Purchased 2007. Queensland Art Gallery Foundation Grant





PROGRAMS OF ASSISTANCE

The Queensland Art Gallery provides assistance and encouragement to young emerging artists, and professional development opportunities for museum professionals and young people seeking a career in the visual arts. A number of internships were offered by the Gallery in 2006–07.

Adrian King

Australia b.1974

Lama Lama people

All Blacks 2005

Synthetic polymer paint on canvas

121 x 178cm

Purchased 2006. Queensland Art Gallery Foundation

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

In 2007, the Melville Haysom Memorial Art Scholarship was awarded to Danny Ford, who is currently completing a Master of Visual Arts at the University of Southern Queensland in Toowoomba. The Melville Haysom Memorial Art Scholarship is awarded annually to an emerging Queensland artist under the age of 25 — in memory of Mrs Yvonne Haysom's late husband, the artist Melville Haysom. The scholarship provides financial support and access to the Gallery's resources to assist the recipient complete a specific body of work.

HOBDAY AND HINGSTON BURSARY

The Hobday and Hingston 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. Madelin Bouwman, a fine art honours graduate from the Queensland College of Art, was awarded the Hobday and Hingston Bursary for 2006. The Bursary was instigated by Florence Emily Hobday in memory of her husband, the artist Percy Stanhope Hobday, and her brother, Arthur James Hingston.

INTERNSHIPS

Eva Antonsen, a qualified objects conservator undertaking a masters degree through the School of Conservation in Copenhagen, Denmark, began a four-month internship at the Gallery's Centre for Contemporary Art Conservation on 19 February 2007. As part of her internship, Eva undertook research in the first stage of an ongoing project to develop strategies to document colour changes in semitransparent resins and dayglow fluorescent pigments of art works. She also performed treatments on contemporary sculptural works in the Gallery's Collection.

In December 2006, Debra Diamond, Associate Curator South and Southeast Asian Art and Coordinating Curator Contemporary Asian Art, Freer Gallery of Art and Arthur M Sackler Gallery, Smithsonian Institution, Washington, DC, was in-residence at the Australian Centre of Asia Pacific Art to further the long-term loans program, developed between the Gallery and the Smithsonian Institution's Freer Gallery of Art and Arthur M Sackler Gallery.

The Gallery's inaugural 'Backstage Pass' regional intern from 27 November to 7 December 2006 was Janette Laver, Administrator, KickArts Contemporary Arts, Cairns. Janette was at the Gallery during the key developmental period for APT5 and saw much of the preparations for the opening weekend celebrations. She worked with Gallery staff on Kids' APT activities to develop concepts for future KickArts education programs.

Anthony Edwards, Exhibitions Officer, Pinnacles Gallery, Thuringowa, undertook a regional internship at the Gallery from 28 May to 6 June 2007 as part of the 'Backstage Pass' program. Anthony joined the Gallery for his internship at the end of APT5 and so assisted with the huge task of demounting the exhibition.

From 22 January to 2 February 2007, Rose Marin, Public Programs Officer, Artspace Mackay, also completed an internship at the Gallery. Rose helped to stage the regional component of the Gallery's Kids' APT Summer Spectacular festival at Artspace Mackay on 13 January, and was then involved in working with kids and their families in the 16-day festival in Brisbane.

VOLUNTEER OPPORTUNITIES

Playing an important role in the life of the Gallery are the Gallery's many volunteers. Although the role of volunteers was somewhat diminished during the August–November closure, following the opening of the two-site institution they contributed many hours assisting visitors and staff in presenting tours of the Collection and special exhibitions, working behind the scenes in the Research Library and with Curatorial and Marketing staff, and assisting the Friends of the Gallery.



APPENDIXES

Tom Roberts

Australia 1856–1931

(Indigenous gathering, Far North Queensland) 1892

Oil on canvas

37.7 x 55.9cm

Gift of Foster's Group Ltd through
the Queensland Art Gallery
Foundation 2006

ORGANISATIONAL PURPOSE AND RESPONSIBILITIES

ACT AND BOARD OF TRUSTEES

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

During the 2006–07 year, the Board met on seven occasions.

FUNCTIONS OF THE BOARD

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

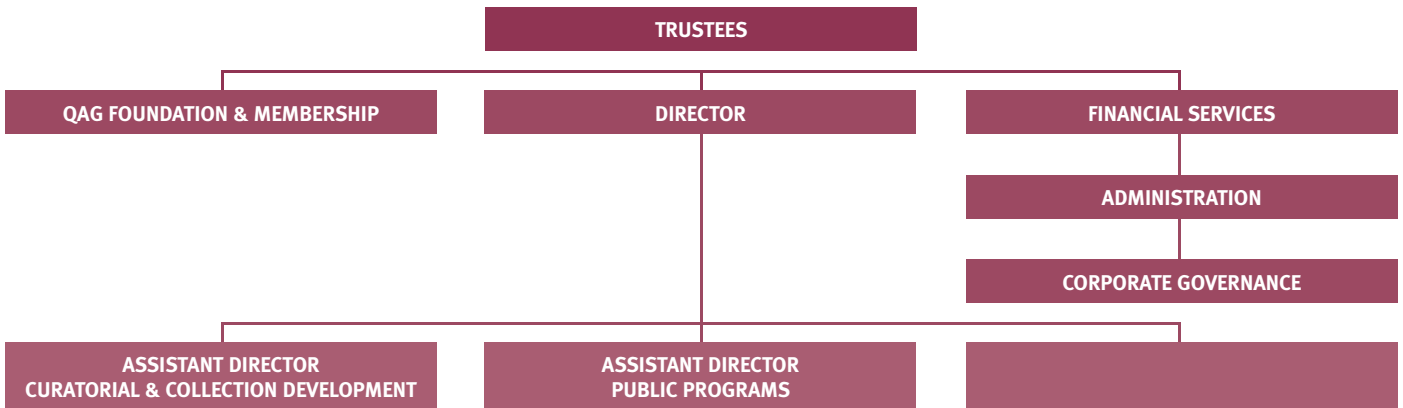
MINISTERIAL DIRECTIONS

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

POWERS OF THE BOARD

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

PROGRAM STRUCTURE 2006–07
as at 30 June 2007



CURATORIAL
Australian Art
Australian Art to 1970 Contemporary Australian Art Indigenous Australian Art Queensland Heritage
Asian & Pacific Art
Asian Art Contemporary Asian Art Pacific Art Asia Pacific Triennial Australian Centre of Asia Pacific Art
International Art
European & American Art
CINEMA
Australian Cinémathèque
CONSERVATION
REGISTRATION
INFORMATION & PUBLISHING SERVICES
Research Library Publications Photography Collection Information Systems

PROGRAM RESPONSIBILITIES

Curatorial & Collection Development
Develop, research, document, interpret and display the Collection for the Queensland Art Gallery and the Gallery of Modern Art. Maintain the highest art museum standards for the preservation and management of the Collection and temporary exhibitions. Provide art historical expertise and other professional services to support the Gallery's Collection and other exhibition-based programs.

ACCESS, EDUCATION & REGIONAL SERVICES
Public Programs Children's Art Centre Regional Services Visitor Services
EXHIBITIONS & DISPLAY
Exhibition Design Installation Workshop
DESIGN, WEB & MULTIMEDIA
Design Web & Multimedia
MARKETING & COMMUNICATIONS
Events Media
MANAGERIAL RESEARCH
(also reports to Curatorial & Collection Development)
COMMERCIAL SERVICES

PROGRAM RESPONSIBILITIES

Public Programs
Develop increased public and regional program activities for the Queensland Art Gallery and the Gallery of Modern Art. Maximise access to the Collection and to temporary exhibitions through display, information, educational and interpretive services of the highest standard. Develop and maintain the Gallery's public profile as an accessible and dynamic art museum through strategic marketing and communication initiatives. Develop and maintain an innovative website presence to ensure increased access for the Gallery's online visitors and audiences. Develop existing and new audiences through targeted initiatives and cooperative ventures. Manage the Gallery's state-wide regional services. Oversee the management of the Gallery's commercial activities.

PROTECTION & SERVICES
INFORMATION TECHNOLOGY

PROGRAM RESPONSIBILITIES

Finance & Administration
Provide administrative, personnel, financial and corporate governance support services for the Gallery.

Property Services & Special Projects
Develop expanded facilities management, protective and information technology services for the Queensland Art Gallery and the Gallery of Modern Art. Ensure internal safekeeping and security of the Collection and loan works. Coordinate the application of information technology.

STRATEGIC DIRECTION

<p>VISION</p> <ul style="list-style-type: none"> + 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. 	<ul style="list-style-type: none"> + 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 Gallery of Modern Art. 	<p>OPERATIONAL PLAN</p> <p>The Gallery's Operational Plan underpins its Strategic Plan and documents the major activities undertaken during the 12-month period from 1 July 2006 to 30 June 2007.</p>
<p>MISSION</p> <ul style="list-style-type: none"> + To be the focus for the visual arts in Queensland and a dynamic and accessible art museum of international standing. 		<p>COLLECTION</p>
<p>KEY STRATEGIC DIRECTIONS</p> <ul style="list-style-type: none"> + Enhance the profile of the Queensland Art Gallery and Gallery of Modern Art through greater emphasis on its Collection, increased focus on children and programs for young people, 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 Asia and the Pacific across two sites. 	<p>GOALS</p> <p>The Gallery focused on the following goals to ensure its contribution to the attainment of the Government's policy priorities (see p.51). These goals will remain current for the Gallery's Strategic Plan covering the next five-year planning cycle, 2007–12:</p> <ul style="list-style-type: none"> + 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 facilities and property services are managed to 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. 	<p>The Gallery's Collection currently consists of 12 619 works of art. Works are acquired each year in accordance with the following priorities in the Collection Development Policy endorsed by Trustees:</p> <ul style="list-style-type: none"> + 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 Asia and the Pacific. + 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.
<p>KEY PRIORITIES AND INITIATIVES</p> <ul style="list-style-type: none"> + 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 Asia and the Pacific. + 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. 		<p>INITIATIVES AND SERVICES</p> <ul style="list-style-type: none"> + 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 and the Gallery of Modern Art. + Develop, coordinate and tour exhibitions to regional Queensland. + Continue to advise and consult with the education sector in urban and regional Queensland.

MEETING THE GOVERNMENT'S POLICY PRIORITIES

- + Continue to develop a leading research facility to foster research into, and the development of, the Asian and Pacific collection and major exhibitions/projects.
- + Continue to provide consultancy services and professional support to local government-funded regional galleries.
- + Continue to provide professional development opportunities for arts workers in regional Queensland.
- + Continue to support Gallery touring exhibitions with a range of related education and information resources and programs.

EXHIBITIONS AND AUDIENCES

- + Organise and present exhibitions at the Queensland Art Gallery and the Gallery of Modern Art.
- + 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.

GALLERY OF MODERN ART

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

PROGRAMS OF ASSISTANCE

- + Conduct annual awarding of scholarships and bursaries.

ORGANISATIONAL CULTURE

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

Meeting the Government's Community Outcomes and Priorities for Queensland.

Relationship between the Gallery's goals and outputs and the Government's community outcomes and priorities.

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

GOVERNMENT OUTCOMES AND PRIORITIES	QUEENSLAND ART GALLERY / GALLERY OF MODERN ART PRIORITY OUTPUTS
STRENGTHENING QUEENSLAND COMMUNITIES	
<ul style="list-style-type: none"> + Safe and secure communities. + Healthy, active individuals and communities. + A fair, socially cohesive and culturally vibrant society. 	<ul style="list-style-type: none"> + 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 art works and follow appropriate protocols for management and display. + Utilise partnerships and alliances to create professional and social development opportunities in regional Queensland. + Contribute to the liveability of cities, towns, regions and remote communities through the provision of greatly increased cultural products and services. + Provide enhanced programs, products and services that value and raise community appreciation of diversity through cultural
BUILDING QUEENSLAND'S ECONOMY	
<ul style="list-style-type: none"> + A strong diversified economy. + A community of well-skilled and knowledgeable people. + Improved standard of living for all Queenslanders. 	<ul style="list-style-type: none"> + Develop education programs for children, young people, 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 2006–07

MEASURES	NOTES	PUBLISHED TARGETS (as per MPS*)	ACTUAL ACHIEVEMENT To 30 June 2007
QUANTITY			
+ Number of exhibitions presented		7	10
+ Number of Collection-based exhibitions presented		4	6
+ Number of exhibitions touring regional Queensland		3	3
+ Total attendance at Queensland Art Gallery	1	400 000	859 413
+ Number of internships / traineeships	2	0	0
QUALITY			
+ Level of satisfaction of audiences with Collection-based displays, programs and activities		90%	95.5%
+ Increase in loan requests and requests for reproductions from the Collection from external agencies	3	0%	0%
+ Collection stored safely and securely to international museum standards	4	100%	98.2%
+ Extent of client satisfaction with exhibition program		90%	94%
+ Number of trainees / apprentices completing training	2	N/A	N/A
LOCATION			
+ Travelling exhibitions through regional Queensland		3	3
+ Number of regional locations receiving travelling exhibitions & educational, interpretative and information services		20	35

*Ministerial Portfolio Statement

NOTES:

1. Total attendance includes 452 477 visitors to QAG and 406 936 visitors to GoMA. The Queensland Art Gallery was closed for the period 1 August – 30 November 2006.
2. The Gallery is reviewing its traineeship program and is investigating other models of support for young people. This performance measure may be amended or discontinued in 2007–08.
3. In preparation for the opening of GoMA, the Gallery implemented a moratorium on loans from October 2005 to December 2006, and the Gallery's rights and reproductions service was closed from August to December 2006.
4. A small number of works are provided appropriate levels of environmental and security controls but are not accommodated in preferred storage furniture. This situation will be resolved when the Collection has access to the storage facility within GoMA.

COLLECTION ACQUISITIONS

DONORS

DONATIONS AND GIFTS THROUGH THE QUEENSLAND ART GALLERY FOUNDATION

Ai Weiwei
 Michael Simcha Baevski
 Julie Ewington
 Foster's Group Ltd
 Nicholas Jose and Claire Roberts
 Estate of Lawrence F King
 Phillip and Barbara McConnell
 Dr Cathryn J Mittelheuser, AM
 Margaret Mittelheuser, AM
 Daphne Morgan
 Hidenori Ota
 Rashid Rana
 Rio Tinto Aluminium
 Jennifer Rogers
 James C Sourris
 Margaret Tuckson
 Xstrata Coal Pty Ltd

CULTURAL GIFTS PROGRAM

Nicholas Jose and Claire Roberts
 James C Sourris
 Margaret Tuckson

GIFTS

Fiji Arts Council
 Jiowana Miles
 Ni Haifeng

PURCHASED THROUGH FUNDS

The Queensland Government's Gallery of Modern Art Acquisitions Fund

**GIFTS, BEQUESTS,
PURCHASES**

ADAMS, MARK

New Zealand b.1949
2-10 August 1998. Indian Island, 360 degree panorama after William Hodges 'View in Dusky Bay', Tamatea - Dusky Sound Te Waipounamu (suite) (from 'Cook's sites' series) 1998, printed 2006
Gold-toned silver bromide fibre-based print, ed. 6/7
Eight sheets: 51 x 61cm (each)
Purchased 2007.
Queensland Art Gallery Foundation Grant

AH KEE, VERNON

Australia b.1967
Kuku Yalanji/Waanyi/Yidinyji/Guugu Yimithirr people
neither pride nor courage 2006
Pastel, charcoal and synthetic polymer paint on canvas
Triptych: 174 x 240cm (each panel)
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2007

AI WEIWEI

China b.1957
Boomerang 2006
Glass lustres, plated steel, electric cables, incandescent lamps
700 x 860 x 290cm (irreg.)
Gift of the artist through the Queensland Art Gallery Foundation 2007

ALI, KHADIM

Pakistan b.1978
Rustam-e-pardar (Rustam with wings) (series) 2006
Watercolour, ink and gold leaf on wasli paper
15.5 x 24.1cm (comp.)
Watercolour, ink and gold leaf on wasli paper
16.5 x 25.2cm (comp.)

Watercolour, ink, gold and silver leaf on wasli paper
15.8 x 27.2cm (comp.)
Watercolour and ink on wasli paper
14.8 x 26cm (comp.)
Watercolour and ink on wasli paper
22.5 x 16.3cm (comp.)
Watercolour, ink, gold and silver leaf on wasli paper
27.2 x 15.8cm (comp.)
Acc. 2006.172.100-006
Purchased 2006

Heroes with weapons 1 and 3 2006
Gouache, metal leaf and ink on wasli paper
17.4 x 25.7cm (comp.); 15.5 x 23.3cm (comp.)
Acc. 2006.173-174
Purchased 2006

ALLEN, JOYCE

Australia 1916-92
Death in the dump 1989
Linocut, ed. 4/8
41.2 x 47.9cm (comp., sight)

Bushwalkers 1987
Linocut, ed. 4/8
37.2 x 48cm (comp., sight)

Mr. Rousseau and co 1987
Linocut, ed. 2/10
27.2 x 32.1cm (comp., sight)
Acc. 2006.149-151
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2006

BAYPUNGALA, JUDY

Australia b.1941
Wurlaki people
Mewana (sedge grass basket) 2007
Twined sedge grass, pandanus palm leaf with natural dye and bark string
35.5 x 16.5cm (diam.)

Mewana (sedge grass basket) 2007
Twined sedge grass, pandanus palm leaf with natural dye and bark string
27 x 24cm (diam.)

Mewana (sedge grass basket) 2007
Twined sedge grass, pandanus palm leaf with natural dye and bark string
38 x 19cm (diam.)
Purchased 2007.
Queensland Art Gallery Foundation Grant

BEERON, MAUREEN

Australia b.1957
Girramay people
Jawun (Basket) 2006
Twined lawyer vine (*Calamus caryotoides*)
92 x 52 x 41.5cm
Acc. 2007.029
Purchased 2006

BELL, RICHARD

Australia b.1953
Kamilaroi people
Bell's Theorem (Trippy Dikky and friends) 2005
Synthetic polymer paint on canvas
Five panels: 240 x 480cm (overall)
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2007

BISMUTH, PIERRE

France b.1963
Someone I don't know who reminds me of someone you don't know 2004
Offset lithographic prints and black-and-white photograph
22 prints and one photograph: 200 x 250cm (installed, approx.)
Acc. 2007.046a-w
Purchased 2007.
Queensland Art Gallery Foundation Grant

Signed anonymous message to be send to someone I don't know Pierre Bismuth 2004 - to Alexandra Gröschl, Hamiltongasse 5-9, 1140 Wien 2004
Collage on paper
Six parts: 30 x 21 x 1.1cm (framed, each)
Acc. 2007.076a-f
Purchased 2007

BONIFACE, WAYNE

Norfolk Island b.1959
Hat 2007
Woven drane flax (bulrush)
10.5 x 36cm (diam.)
Purchased 2007

BOOTH, PETER

Australia b.1940
Untitled 2002
Oil on canvas
121.7 x 305cm

Painting 1974

Synthetic polymer paint on canvas
213 x 167.5cm
Acc. 2006.140-141
Purchased 2006 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation

BRAM, STEPHEN

Australia b.1961
Untitled (Two point perspective) 2005
Synthetic polymer paint on canvas
195 x 525cm
Acc. 2006.142
Purchased 2006.
Queensland Art Gallery Foundation

BROADBENT, TUNGANE

Cook Islands b.1940
Tairiiri (fan) 2005-06
Tivaevae, Manu style quilt: commercial cotton cloth and thread in appliqué technique
228 x 188cm
Acc. 2006.235
Commissioned 2005

BROWN, LEONARD

Australia b.1949
Untitled 2006
Monoprint
55 x 75cm

Untitled 2006
Monoprint
55 x 75cm

Untitled 2006
Monoprint
75 x 55cm

Untitled 2006
Monoprint
75 x 55cm
Purchased 2007.
Queensland Art Gallery Foundation Grant

BUFFET, DIANNE

Norfolk Island b.1949
Hat 2007
Oil on canvas
10.5 x 36cm (diam.)
Purchased 2007

BULUNBULUN, JOHN

Australia b.1946
Ganabingu people
Country at Djakldirrai 2006
Etching, ed. 7/20
26.5 x 20cm (comp.)
Bakarra - sacred stones 2006
Etching, ed. 10/20
34.5 x 16.5cm (comp.)
Acc. 2007.057-058
Purchased 2007

BURGESS, PETER

Australia b.1952
evidenceincamera # 12 2003-04
Inkjet print and linocut on BFK Rives 280gsm paper, ed. of 12
48 x 46cm (comp.)

evidenceincamera # 18 2003-04

Embossing on BFK Rives 250gsm paper, ed. of 15
10.5 x 10.5cm (comp.)

evidenceincamera # 20 2003-04
Linocut on BFK Rives 250gsm paper, ed. of 15
10.5 x 10.5cm (comp.)

evidenceincamera # 23 2003-04

Linocut on BFK Rives 250gsm paper, ed. of 15
10.5 x 10.5cm (comp.)

evidenceincamera # 26 2003-04

Rubberstamp on BFK Rives 250gsm paper, ed. of 100
5 x 5cm (comp.)

evidenceincamera # 27 2003-04

- Rubberstamp on BFK Rives 250gsm paper, ed. of 100 10.5 x 10.5cm (comp.)
- evidenceincamera # 29* 2003-04
Laser print with gold foil on Arches 88 280gsm paper, ed. of 15 10 x 10cm (comp.)
- evidenceincamera # 31* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 32* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 37* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 40* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 42* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 43* 2003-04
Inkjet print on Sommerset smooth 320gsm paper with an overlay of a laser print on polymer film, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 44* 2003-04
Inkjet print on Sommerset smooth 320gsm paper, ed. of 12 13 x 13cm (comp.)
- evidenceincamera # 45* 2003-04
- Monoprint on Arches 88 290gsm paper 38 x 38cm (comp.)
- evidenceincamera # 48* 2003-04
Monoprint on Arches 88 290gsm paper 38 x 38cm (comp.)
- evidenceincamera # 55* 2003-04
Monoprint on Arches 88 290gsm paper 38 x 38cm (comp.)
- evidenceincamera # 58* 2003-04
Monoprint on Arches 88 290gsm paper 38 x 38cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation Grant
- CALLAGHAN, MICHAEL**
Australia b.1952
What now Mr Mao, dance? 1979
Screenprint 74.4 x 49.8cm (comp.)
- Use your brain! Use the train!* 1990
Screenprint
Ten-sheet billboard: 270 x 402cm (overall)
Purchased 2007.
Queensland Art Gallery Foundation
- CHEREL JANANGO, BUTCHER**
Australia b.(c.)1920
Kija/Gooniyandi people
Tharloo (Bush plum) 2006
Synthetic polymer paint on Arches paper 75 x 56.5cm
- Girndi (Bush plum)* 2006
Synthetic polymer paint on Arches paper 76 x 105cm
Purchased 2007.
Queensland Art Gallery Foundation Grant
- CHRISTIAN, EDIE**
Norfolk Island b.1935
- Hat* 2007
Woven corn husk 9.5 x 36cm (diam.)
Purchased 2007
- COCHRANE, JOY**
Norfolk Island b.1949
Hat 2007
Woven banana bark (rahullo) 12 x 39.3cm (diam.)
Purchased 2007
- COHN, SUSAN**
Australia b.1952
Cohndom box (prototype) 1999
Silver and gold 5.9 x 5.9 x 0.9cm (complete)
- Cohndom box (prototype)* 1999
Black moulded plastic 6 x 6 x 1.1cm (complete)
- Cohndom box (prototype)* 1999
Pink moulded plastic 6 x 6 x 1.1cm (complete)
- Cohndom box (prototype)* 1999
Clear moulded plastic 6 x 6 x 1.1cm (complete)
- COHN, SUSAN** (designer)
ALESSI (manufacturer)
Italy est. 1921
Cohncave bowl 1992
Steel mesh, powder-coated (black and grey) with stainless steel edge
- Cohndom box* 1999
Stainless steel 6 x 6 x 1.1cm (complete)
Acc. 2006.315-319, 2006.254a-b
Purchased 2006.
Queensland Art Gallery Foundation
- COOK, TIMOTHY**
Australia b.1958
Tiwi people
Jilamara 2002
Screenprint, ed. 20/25 66 x 47cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation
- COOK, TIMOTHY** (artist)
TIPILOURA, GERARD (tunga maker)
- Australia b.1953
Tiwi people
Tunga (bark basket) star and moon design 2006
Natural pigments on bark (*Eucalyptus tetrodonta*) 78 x 72 x 39cm
Acc. 2006.257
Commissioned 2006.
Queensland Art Gallery Foundation
- DE MEDICI, EX**
Australia b.1959
Live the (Big Black) Dream 2006
Watercolour and metallic pigment on paper 114.2 x 167.4cm (irreg.)
Acc. 2006.246
Purchased 2006.
Queensland Art Gallery Foundation Grant
- DJUTTARA, ELIZABETH**
Australia b.1942
Ganalbingu people
Mewana (sedge grass basket) 2006
Twined sedge grass and bark string 37 x 28.5cm (diam.)
- Mewana (sedge grass basket)* 2006
Twined sedge grass and bark string with natural dyes 42.5 x 19cm (diam.)
- Mewana (sedge grass basket)* 2006
Twined sedge grass and bark string with natural dyes 33 x 22cm (diam.)
Purchased 2007.
Queensland Art Gallery Foundation Grant
- DURRNG, MICKY**
Australia 1940-2006
Liyagalawumirr people
Gariyak body painting 2006
Natural pigments on bark 138 x 60cm
Acc. 2006.237
Purchased 2006.
Queensland Art Gallery Foundation
- ENTATA, IRENE** (potter)
Australia b.1946
Arrernte (Aranda)/Luritja people
- HERMANNSBURG POTTERS** (pottery workshop)
Australia est.1990
Rubbing salts 2006
Earthenware, hand-built terracotta clay with under-glaze colours and applied decoration 19.7 x 13cm (diam.) (complete)
Acc. 2007.027a-b
Purchased 2006
- FANG LIJUN**
China b.1963
Pencil drawing no. 1 1988
Pencil 53.5 x 77.9cm (comp.)
Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2007
- FINCH, SPENCER**
United States b.1962
Mediterranean Sea (afternoon effect) 4-2-02 2002
Watercolour 57 x 76cm
- Atlantic Ocean (morning effect)* 7-14-02 2002
Watercolour 57 x 76cm
Acc. 2007.077-078
Purchased 2007
- FOLEY, FIONA**
Australia b.1964
Badtjala people, Wondunna clan, Fraser Island
Solitaire (series) 1993
Pastel
Five sheets: 57 x 38cm (comp., each)
Acc. 2006.260.001-005
Purchased 2006.
Queensland Art Gallery Foundation
- GADJARWALA, MICHAEL**
Australia b.1948
Wurlaki people

- Lorrkon (Burial pole)* 2006
Wood (*Eucalyptus tetradonta*)
with natural pigments
307 x 30cm (diam.) (irreg.)
Acc. 2006.251
The Xstrata Coal Indigenous
Art Collection. Purchased
2006 with funds from
Xstrata Coal through the
Queensland Art Gallery
Foundation
- GARRIMARRA, SALLY**
Australia b.1967
Ganalbingu people
An-gujechiya (Fish trap) 2006
Twined jungle vine
(*Malaisia scandens*)
208 x 31cm (diam.)
Acc. 2007.041
Purchased 2006
- GEORGETTI, DIENA**
Australia b.1966
*The frame and what's been
made within, are all made of
will, there's nothing
else - still* 2006
Synthetic polymer paint on
board
60.7 x 55.5cm
- This painting is all I know,
I've got nothing else to
show* 2006
Synthetic polymer paint on
board
55.5 x 50.8cm
Acc. 2006.143-144
Purchased 2006.
Queensland Art Gallery
Foundation
- GRANT, TONYA**
Australia b.1973
Jirral people
Jawun (Basket) 2006
Twined lawyer vine
(*Calamus caryotoides*)
85.5 x 39 x 38.5cm
Acc. 2007.028
Purchased 2006
- GROBLICKA, LIDIA**
Australia/Poland b.1933
Forest 1985
Linocut, ed. 9/30
29.7 x 21.2cm
(comp., sight)
- Landscape*
Linocut, ed. 9/50
17.6 x 23.1cm (comp.,
sight)
- For individualists only* 1969
Linocut, ed. 2/20
29.3 x 44.4cm (comp.,
sight)
Acc. 2006.152-154
Gift of Daphne Morgan
through the Queensland Art
Gallery Foundation 2006
- GROVES, HELGA**
Australia b.1961
*Correlating curve -
ocean floor* 2006
Oil paint, pigment and
medium on linen
Diptych: 135 x 130cm
(each panel)
The James C Sourris
Collection. Gift of James
C Sourris through the
Queensland Art Gallery
Foundation 2007
- GU WENDA** (artist)
China 1925-2006
GUO CHONGLIAN
(collaborating artist)
China
Night ambush c.1985
Oil on canvas
181.1 x 141cm
- GU WENDA**
*Lay down your arms
(Jiao qiang bu sha)* 1985
Oil on canvas
199.7 x 146.5cm
- (*Female nude*) c. early
1980s
Oil on canvas
86 x 68cm (sight)
Gift of Nicholas Jose and
Claire Roberts through the
Queensland Art Gallery
Foundation 2007
- GUAN WEI**
China/Australia b.1957
Echo 2005
Synthetic polymer paint on
canvas
42 panels: 273 x 722cm
(overall)
Acc. 2006.247a-pp
Purchased 2006.
The Queensland
Government's Gallery of
Modern Art Acquisitions
Fund
- GUMANA, WATURR**
Australia b.1957
Dhalwangu people
Marrangu miny'tji 2006
Wood (*Eucalyptus tetradonta*)
with natural pigments
313 x 15cm (diam.)
Purchased 2007.
Queensland Art Gallery
Foundation Grant
- GWONGIL**
Australia
Maung people
Double-sided bag c.1960s
Coil-woven and knotted
pandanus palm leaf with
natural dyes
38.5 x 30 x 3cm
Acc. 2007.045
Gift of Julie Ewington
through the Queensland Art
Gallery Foundation 2006
- HAGO, PAULINE ROSE**
Papua New Guinea b.1964
*'Soru'e' - Omie custom
creations* 2006
Natural pigments on barkcloth
130 x 98.3cm (irreg.)
Acc. 2006.322
Purchased 2006.
Queensland Art Gallery
Foundation
- HALL, FIONA**
Australia b.1953
Tender 2003-06
US dollars, wire and vitrines
220 x 360 x 500cm
(installed, variable)
Acc. 2006.248a-ijjj
Purchased 2006. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund
- Shrubby Dilenia* (from
'Insectivorous' series) 2006
Etching on Hahnemühle
paper, ed. 27/40
33 x 25cm (comp.)
- Green ant nest* (from
'Insectivorous' series) 2006
Etching on Hahnemühle
paper, ed. 27/40
33 x 25cm (comp.)
- Sundew* (from
'Insectivorous' series) 2006
Etching on Hahnemühle
paper, ed. 2/15
- 25 x 33cm (comp.)
- Wattle and mantid* (from
'Insectivorous' series) 2006
Etching on Hahnemühle
paper, ed. 2/15
25 x 33cm (comp.)
- Palm and paperwasp* (from
'Insectivorous' series) 2006
Etching on Hahnemühle
paper, ed. 2/15
33 x 25cm (comp.)
Purchased 2007.
Queensland Art Gallery
Foundation Grant
- HANRAHAN, BARBARA**
Australia 1939-91
Angel 1976
Screenprint, ed. 12/18
75.5 x 56.2cm
(comp., sight)
- Spring* 1977
Screenprint, ed. 24/50
44.7 x 31.8cm (comp.,
sight)
- Summer* 1977/82
Screenprint, AP
44.6 x 31.6cm
(comp., sight)
- Autumn* 1977/82
Screenprint, ed. 2/19
51 x 40cm (comp., sight)
- Winter* 1977/82
Screenprint, ed. 8/30
44.6 x 31.6cm
(comp., sight)
- Iris in her garden* 1979/87
Screenprint, ed. 19/35
47 x 44.5cm (comp., sight)
Acc. 2006.155-160
Gift of Daphne Morgan
through the Queensland Art
Gallery Foundation 2006
- HARRY, NEWELL**
Australia b.1972
*Untitled (gift mat #I) Cape
Malays/Cape Malaise* 2007
Woven pandanus, dye
125 x 214cm (irreg.)
- Untitled (gift mat #V) Kape
Koloured Koon Karnival/
Cape Coloured Kaapse
Klopse* 2007
- Woven pandanus, dye
114.5 x 191cm (irreg.)
- Untitled (gift mat #X) No
point being King Shit of Turd
Island* 2007
Woven pandanus, dye
122 x 227cm (irreg.)
Purchased 2007.
Queensland Art Gallery
Foundation Grant
- HITCH, MAEV**
Norfolk Island b.1930
Basket 2006
Woven flax (mo-oo)
42 x 38 x 8cm
Purchased 2007
- HOIJO, JEAN MAGREAT**
Papua New Guinea b.1956
*'Dahoru'é' - Omie
mountains* 2005
Natural pigments on
barkcloth
169.5 x 103cm (irreg.)
- 'Subudeje' - the garden
beetle* 2005
Natural pigments on
barkcloth
105.5 x 95.5cm (irreg.)
Acc. 2006.320-321
Purchased 2006.
Queensland Art Gallery
Foundation
- HOLLINGSWORTH, MARK**
Australia b.1956
Girramay people
Jawun (Basket) 2006
Twined lawyer vine
(*Calamus caryotoides*)
59 x 29 x 14.5cm
Acc. 2007.030
Purchased 2006
- HUGHES, NATALYA**
Australia b.1977
Two sisters 2006
Oil on Belgian linen
200 x 300cm
Acc. 2007.026
Purchased 2006
- INTJALKI, ATIPALKU**
Australia b.1955
Pitjantjatjara people
Tjanpi (Grass basket) 2007

Coil-woven grass with commercially dyed natural and synthetic raffia, and emu feathers
11 x 24 x 34cm
Purchased 2007.
Queensland Art Gallery Foundation

JIN-GUBARANGUNYA, LORNA

Australia b.1952
Burrarra (Martay dialect) people
An-gujechiya (Fish trap) 2006
Twined pandanus palm leaf (*Pandanus spiralis*) with natural dyes
174 x 45cm (diam.)

An-gujechiya (Fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
204 x 40cm (diam.)
Acc. 2007.039-040
Purchased 2006

KAAFI, SUSANA

Tonga/Australia b.1920
Fala pati 1997
Mat: woven lau'akau (pandanus) and commercial wool
200 x 308cm (irreg., including fringes)
Acc. 2007.075
Purchased 2006

KARADADA, LILY

Australia b.1935
Woonambal people
Wandjina with bushtucker 2006
Etching, ed. 28/30
45 x 30cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation Grant

KHER, BHARTI

India b.1969
The skin speaks a language not its own 2006
Fibreglass and bindi, ed. 1/3
167.6 x 152.4 x 457.2cm (irreg., approx.)
Acc. 2007.002
Purchased 2007.
Queensland Art Gallery Foundation

KING, ADRIAN

Australia b.1974
Lama Lama people

All Blacks 2005
Synthetic polymer paint on canvas
121 x 178cm
Acc. 2006.264
Purchased 2006.
Queensland Art Gallery Foundation

KOOLMATRIE, YVONNE

Australia b.1944
Ngarrindjeri people
Sister basket 2007
Coil-woven sedge grass and river rushes
62 x 33 x 13cm
Purchased 2007.
Queensland Art Gallery Foundation Grant

Bi-plane 2006

Coil-woven sedge grass and river rushes
65 x 92 x 112cm
Acc. 2007.031
Purchased 2006 with funds from Dr Cathryn J Mittelheuser, AM, through the Queensland Art Gallery Foundation

KUNAVICHAYANONT, SUTEE

Thailand b.1965
Stereotyped Thailand 2005-06
Teak wood and steel chairs with writing arms, wallpaper, paper and crayons, ed. 2/2
20 chairs: 86 x 72 x 53cm (each)

Classroom upside down 2006

Wooden desks, wooden stools, wallpaper, paper and crayons, ed. 2/2
Six desks: 75 x 61 x 39cm (each); 24 stools: 20 x 27 x 27cm (each)
Acc. 2007.003-004
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

LANGERRANGA, MABEL

Australia b.1949
Burrarra people

An-gujechiya (Fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
221 x 38cm (diam.)
Acc. 2007.044
Purchased 2006

LAWRENCE, DAVEY BUCKEROO

Australia c.1930-2004
Girramay people
Burrajingal 1995
Twined lawyer vine (*Calamus sp.*)
40 x 30cm (diam.)
Acc. 2006.256
Purchased 2006.
Queensland Art Gallery Foundation

LÊ, DINH Q (artist)

Vietnam b.1968

NGUYEN, TUAN ANDREW (collaborating artist)

Vietnam b.1976

HÀ PHÙ NAM THỨC (collaborating artist)

Vietnam

The farmers and the helicopters 2006

Three-channel video installation, Mini DV and DVD formats: 15:00 minutes, colour, sound (originally recorded on high definition video), ed. 1/10
Acc. 2007.005
Purchased 2007.
The Queensland Government's Gallery of Modern Art Acquisitions Fund

LEWIS, NININGKA

Australia b.1947
Pitjantjatjara people
Tjanpi (Grass basket) 2007
Coil-woven grass with commercially dyed natural and synthetic raffia
15 x 45 x 40cm
Purchased 2007.
Queensland Art Gallery Foundation

MACQUEEN, KENNETH

Australia 1897–1960
Morning ride c.1946

Watercolour
40.9 x 50cm
Acc. 2006.253
Purchased 2006.
Queensland Art Gallery Foundation

MARA, FINAU

Lau Islands, Fiji b.1950
I yara yara 2006
Baby mat: woven and dyed voi voi (pandanus)
80 x 109cm (including fringe)
Gift of the Fiji Arts Council 2007

MARANBARRA, JACK

Australia b.1941
Burrarra people
An-gujechiya (fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
230 x 51.5cm (diam.)
Acc. 2006.261
Purchased 2006.
Queensland Art Gallery Foundation

An-gujechiya (Fish trap) 2006

Twined jungle vine (*Malaisia scandens*)
215 x 38cm (diam.)
Acc. 2007.043
Purchased 2006

An-gujechiya (fish trap) 2006

Twined jungle vine (*Malaisia scandens*)
198 x 35cm (diam.)

An-gujechiya (fish trap) 2007

Twined jungle vine (*Malaisia scandens*)
224 x 38cm (diam.)
Purchased 2007.
Queensland Art Gallery Foundation Grant

MARAWILI, DJAMBAWA

Australia b.1953
Madarrpa people
Garangali 2006
Natural pigments, sawdust and fixative on bark
276 x 77cm

Burrut'tji (lightning serpent) 2006

Natural pigments on bark
248 x 87cm

Dhanbarr (Hollow log memorial pole) 2006
Wood with natural pigments, sawdust and fixative
360 x 23cm (diam.)
Acc. 2006.268-269, 2007.032
Purchased 2006.
Queensland Art Gallery Foundation

MARBURDUK, LAURIE

Australia b.1951
Burrarra/Martay people
Body design 2006
Etching, ed. 8/20
26.5 x 20cm (comp.)

Honey 2006

Etching, ed. 8/20
27.5 x 20cm (comp.)
Acc. 2007.059-060
Purchased 2007

MAGRI, GREG

Norfolk Island b.1969
Bag 2007
Woven flax (mo-oo) and shell
47 x 28cm (diam.)
Purchased 2007

MARIKA, BANDUK

Australia b.1954
Rirratjingu people
Walu ga guyamala 1987
Screenprint, ed. 17/20
28.8 x 20.6cm (comp.)
Acc. 2006.170
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2006

Miyntjinharra 2006

Screenprint, ed. 35/80
68.5 x 46cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation Grant

MARRNGAMARRNGA, ANNIEBELL

- Australia b.1968
Kuninjku people
Yawkyawk spirit 2006
Pandanus palm leaf, loop stitched and wrapped, with natural dyes on wood
312 x 38 x 4cm
Acc. 2007.033
Purchased 2006
- MAWURNDJUL, JOHN**
Australia b.1952
Kunwinjku people
Wak wak 2006
Etching, ed. 17/20
26 x 20cm (comp.)
- Billabong at Milmilngkan*
2006
Etching, ed. 15/20
26 x 20cm (comp.)
- Mardayin at Dilebang* 2006
Etching, ed. 15/20
26 x 20cm (comp.)
Acc. 2007.054-056
Purchased 2007
- MCCONNELL, PHILLIP**
Australia b.1947
Square slab bottle
c.1960-65
Stoneware, slab-built with impressed decoration and salt glaze
26.5 x 8.7 x 8.5cm
- Square bottle* c.1971
Stoneware, wheelthrown with battered faces and limestone glaze and trailed iron oxide slip
26.5 x 16 x 16cm
- Pair of teacups* 1973
Stoneware, wheelthrown and incised with a grid design with cobalt and iron oxide brush over hakeme slip
10.5 x 9cm (diam.); 10 x 8.5cm (diam.)
- Sake cup* 1973
Stoneware, wheelthrown in the shape of a wooden pail with rope pattern, wood fired in the Shigaraki style with natural ash glaze
6 x 6.5 x 6cm
- Sake cup* 1973
Stoneware, wheelthrown
- and wood-fired in the Bizen technique with hidasuke markings
6 x 6.5cm (diam.)
- Blossom jar* 1973
Stoneware, wheelthrown and wood-fired in the Bizen technique
28.5 x 32.5cm (diam.)
- Blossom jar* 1975
Stoneware, wheelthrown with magnesia matt glaze and applied rice husk ash glaze
30 x 30cm (diam.)
- Bottle* 1977
Stoneware, wheelthrown with wire-cut fluted sides and iron glaze trailed over celadon glaze
29 x 16cm (diam.)
- Blossom jar* c.1978
Stoneware, wheelthrown with incising, applied clay decoration and Shino glaze
36 x 29cm (diam.)
- Vase* c.1979
Stoneware, wheelthrown with stencil pattern decoration and tenmoku glaze
25 x 10cm (diam.)
- Dish with landscape decoration* c.1979
Stoneware, wheelthrown with iron oxide glaze and poured limestone and trailed celadon glazes over wax resist
6.5 x 33cm (diam.)
- Bowl* c.1980
Stoneware, wheelthrown with Carl McConnell roulette pattern, wax resist decoration, trailed iron oxide glaze, magnesia matt glaze and iron wash
9.5 x 34.8cm (diam.)
- Lidded box* 1980
Stoneware, wheelthrown Neriage clay with iron oxide brushed decoration
4.5 x 11cm (diam.) (complete)
- Bowl* c.1980
Stoneware, wheelthrown
- with four pouring lips and Carl McConnell roulette pattern, iron oxide brush decoration over Shino glaze
7 x 24cm (diam.)
- Beer stein* c.1980
Stoneware, wheelthrown with chattered decoration, with manganese slip, iron oxide and salt glaze
15.5 x 13 x 11.2cm
- Coffee mug* c.1980
Stoneware, wheelthrown and sprigged with Carl McConnell flower motif and impressed 'EARTH' Iron oxide brush with cobalt details and salt glaze
9.5 x 12.5 x 9.5cm
- Lugged bottle* c.1981
Stoneware, wheelthrown with granulated feldspar, combed marks with stone explosions and natural ash glaze
21 x 11.5 x 10cm
- Jar with faceted foot* c.1982
Stoneware, wheelthrown Neriage clay with pearl lustre Shino and salt glaze
12.7 x 14cm (diam.)
- Tea bowl with cut foot* c.1982
Stoneware, wheelthrown clay modified with granulated feldspar with wax resist, iron and cobalt slips and crawled Shino and salt glazes
9.5 x 15.5cm (diam.)
- Dish* c.1982
Porcelain, wheelthrown and carved with five circular floral motifs beneath clear glaze
3.5 x 16.5cm (diam.)
- Jar* c.1982
Porcelain, wheelthrown and carved with stiff leaves and floral panels beneath peacock-blue glaze
12.5 x 13cm (diam.)
- Lugged jar* c.1982
Porcelain, wheelthrown with
- carved lion's head handles and amber glaze
10.8 x 11cm (diam.)
- Pair of dishes* c.1982
Stoneware, wheelthrown and carved with floral motifs in semi-circular panels beneath celadon glaze
2.7 x 13.7cm (diam.); 3 x 13.5cm (diam.)
- Bottle* c.1982
Porcelain, wheelthrown and carved with stiff leaves and floral motif beneath celadon glaze
16.7 x 11cm (diam.)
- Bottle* c.1983
Porcelain, wheelthrown with dragon's head masks and pendant ring and chrysanthemum decoration beneath celadon glaze
20.5 x 13.5cm (diam.)
- Teacup, blue and white* c.1983
Porcelain with cobalt dioxide brush decoration and clear glaze
8 x 7cm (diam.)
- Bowl, blue and white* c.1983
Porcelain, wheelthrown with cobalt brush floral decoration and clear glaze
8 x 18cm (diam.)
- Bottle, woman form* c.1983
Stoneware, wheelthrown with granulated feldspar, stone explosions, distorted and wood ash and salt glazes
19 x 10cm (diam.)
- Lidded box* c.1983
Stoneware, wire-cut with wax resist decoration and salt glaze
7 x 7.8 x 7.8cm (complete)
- Lugged bottle, woman form* c.1983
Stoneware, wheelthrown with wood ash and salt glaze
35 x 13cm (diam.)
- Large bottle* c.1983
Stoneware, wheelthrown with granulated feldspar,
- stone explosions, wood ash and salt glaze
30.5 x 20cm (diam.)
- Large blossom jar* c.1983
Stoneware, wheelthrown with granulated feldspar, stone explosions, wood ash and salt glaze
36.5 x 34.5cm (diam.)
- Tea-set, three pieces* c.1993
Porcelain, wheelthrown carved in a fan motif with amber and clear glazes
Teapot: 14.5 x 20 x 12cm (complete); bowl: 7 x 8.5cm (diam.); bowl: 6.5 x 7.5cm (diam.)
- Pair of dishes* c.1993
Porcelain, wheelthrown with notched lip and carved with foliate motifs beneath a crazed celadon glaze
4 x 17.7cm (diam., each)
- Tea bowl* c.1995
Porcelain, wheelthrown with Carl McConnell moulded dragon and pearl emblem in well, carved exterior and iron oxide brush and celadon glaze
6.7 x 9.2cm (diam.)
- Slab dish* 1997
Stoneware, slab-built with iron and cobalt slip scroll decoration, wax resist and Shino glaze
5 x 36 x 30cm
- Two dishes: The dragon and the four winds* 1996
Porcelain, wheelthrown incised with scrolling motifs and manganese details beneath clear glaze
5 x 24.2cm (diam.); 4.5 x 23.5cm (diam.)
- Small battered bottle* 1998
Stoneware, wheelthrown with floral decoration carved through white slip and natural ash glaze
24.5 x 13.5 x 11cm
- Large bottle* 1998
Stoneware, wheelthrown with applied manganese

slip and incised
38.5 x 25.5cm (diam.)

Dish: Stonefish 2000
Porcelain, wheelthrown
and carved with a stylised
stonefish motif beneath
celadon glaze
3.5 x 13.5cm (diam.)

Bottle: Woman form 2000
Stoneware, wheelthrown
Neriage clay with natural
ash glaze
33 x 21cm (diam.)
Acc. 2006.274-314
Gift of Phillip and Barbara
McConnell in memory of
Dr Carl McConnell, OAM,
through the Queensland Art
Gallery Foundation 2006

MISSI, BILLY
Australia b.1970
Kala Lagaw Ya people
Dhangal um ariak 2000
Screenprint, hand-coloured,
ed. 35/75
46.5 x 61cm (comp.)
Acc. 2006.169
Gift of Daphne Morgan
through the Queensland Art
Gallery Foundation 2006

MIWULKU, KATE
Australia b.(c.)1950
Ndjébbana people
Country at Djinkarr 2006
Etching, ed. 7/20
25.5 x 20cm (comp.)
Acc. 2007.061
Purchased 2007

MOJE, KLAUS
Germany/Australia b.1936
Split form 1987
Mosaic glass, fused,
kiln-formed and wheelcut
53 x 56 x 7cm

Nijima CSOA 9/3 2000
Glass, roll-up
59.5 x 13 x 12.5cm

667-1986#8
(*Horizon series*) 1986
Mosaic glass, fused,

kiln-formed and wheelcut
6.8 x 40cm (diam.)
Acc. 2006.249-250,
2006.255
Purchased 2006.
Queensland Art Gallery
Foundation

MONGA, TEKAUVAI TEARIKI
Cook Islands 1900-61
Etu popongi - Morning star
1958
Tivaevae, Taorei style quilt:
commercial cotton cloth
and thread in patchwork
technique
224 x 218cm
Acc. 2006.236
Purchased 2006.
Queensland Art Gallery
Foundation

MORGAN, SALLY
Australia b.1951
Palku people
Jabiru 1989
Screenprint, ed. 21/95
24.7 x 42.6cm (comp.)

Marble Bar pool 1990
Screenprint, ed. 66/95
36.4 x 21.7cm (comp.)

Men and ducks 1988
Screenprint, ed. 35/80
58.2 x 37.5cm (comp.)

Sisters 1989
Screenprint, ed. 28/95
50.3 x 40.1cm (comp.)

Wanamurraganya 1989
Screenprint, ed. 24/95
75.8 x 50.2cm (comp.)

Aboriginal land 1990
Screenprint, ed. 77/95
66.6 x 46.7cm (comp.)

Another story 1988
Screenprint, ed. 76/95
60 x 32.2cm (comp.)
Acc. 2006.162-168
Gift of Daphne Morgan
through the Queensland Art
Gallery Foundation 2006

MORTON, CALLUM
Australia b.1965
Silverscreen 2006

Wood, aluminium and
synthetic polymer paint
167.6 x 180 x 90cm
(complete)
Acc. 2007.001a-b
Purchased 2007.
Queensland Art Gallery
Foundation

MOSSET, OLIVIER
Switzerland b.1944
Untitled 2002
Synthetic polymer paint
on canvas
Nine parts: 200 x 200cm
(installed, variable)
Acc. 2007.047.001-009
Purchased 2007.
Queensland Art Gallery
Foundation Grant

MU CHEN
(collaborating artist)
China b.1970
SHAO YINONG
(collaborating artist)
China b.1961
From 'Assembly hall series
no. 6' 2006:
Changgang
Gutian
Maoping
Qixianzhuang
Xibaipo
Yangjialing
Type C photograph, ed. 1/3
Six sheets: 182 x 244cm
(each)
Acc. 2006.134-139
The Kenneth and Yasuko
Myer Collection of
Contemporary Asian Art.
Purchased 2006 with
funds from Michael Simcha
Baevski through the
Queensland Art Gallery
Foundation

MUNGATOPI, MARYANNE
Australia 1966-2003
Tiwi people
Objects used in Kulama
Ceremony 2000
Etching, lift ground in aqua-
tint in two colours,
ed. 21/30
59 x 87.5cm (comp.)
Purchased 2007.
Queensland Art Gallery
Foundation

NAMPONAN, GARRY
Australia b.1960
Wik-Alkan/Wik-Ngatharr

people
Yellow-patched camp dog
2006
Carved milkwood
(*Alstonia muellerana*)
with natural pigments
and synthetic polymer paint
86 x 50 x 30cm
Purchased 2007.
Queensland Art Gallery
Foundation

NAMUNDJA, SAMUEL
Australia b.1965
Kunwinjku people
Gungura 2006
Etching, ed. 18/20
25.5 x 20cm (comp.)

Gungura 2006
Etching, ed. 19/20
34 x 16.5cm (comp.)
Acc. 2007.062-063
Purchased 2007

NAWILIL, JACK
Australia b.1945
Rembarrnga people
Dance fan 2006
Emu feathers, bush wax
with natural pigments on
wooden handle
70 x 73 x 10cm (irreg.)
Acc. 2007.034
Purchased 2006

NEDELKOPOULOS, NICHOLAS
Australia b.1955
Spiritual warfare 1987
Etching, ed. 10/20
100.4 x 50.4cm
(comp., sight)
Acc. 2006.161
Gift of Daphne Morgan
through the Queensland Art
Gallery Foundation 2006

NGUYEN, TUAN ANDREW
Vietnam b.1976
In collaboration with Phù
Nam Thúc Hà, Linkfish, Cá
Sau Yellow, Gil, Ngô Dong
and Jason Huang
Proposal for a Vietnamese
landscape #1: Doãn ket
quyet thang, khât khao hon,
Dinh (United and
determined to triumph,
thirst for more, Dinh) 2006
Proposal for a Vietnamese
landscape #2: Do Lap Tu
Do, Gil, Túc Luôn Vào Nep

(*Independence and*
freedom, Gil, your hair back
into place) 2006
Proposal for a Vietnamese
landscape #3: Link Sao,
day manh công nghiệp hoá,
công nghệ mang tính nhân
ban (Link Sao, push
industrialisation, human
technology) 2006
Oil on canvas
3 panels: 120 x 180cm
(each)
Acc. 2007.006-008
Purchased 2007. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

NI HAIFENG
China b.1964
Of the departure and the
arrival 2005
Porcelain, hand-painted,
eds 11/20 & 12/20
56 pieces: (dimensions
variable)
Purchased 2007.
Queensland Art Gallery
Foundation Grant

Of the departure and the
arrival 2005
Single channel video:
Mini DV, 80 minutes, colour,
sound, AP
Gift of the artist 2007

NJINAWANGA CAMPION, BRIAN
Australia b.1935
Rembarrnga people
Dance skirt 2002
Human hair, bush wax,
bark fibre string with
natural pigments
38 x 15.5 x 3cm
(with 71cm length of string)
Acc. 2007.035
Purchased 2006

NOBBS, KAYE
Norfolk Island b.1965
Basket 2006
Woven, coloured plastic
strapping
36 x 25cm (diam.)
Purchased 2007

NOBLE, ANNE
New Zealand b.1954
Ruby's room no. 6 1999

- Digital colour print on Hahnemühle rag paper, ed. 5/10
67 x 100.2cm (comp.)
- Ruby's room no. 10* 2000
Digital colour print on Hahnemühle rag paper, ed. 6/10
66.5 x 100cm (comp.)
- Ruby's room no. 16* 2001
Digital colour print on Hahnemühle rag paper, ed. 5/10
66.5 x 100cm (comp.)
- Ruby's room no. 17* 2001
Digital colour print on Hahnemühle rag paper, ed. 6/10
66.5 x 100cm (comp.)
- Ruby's room no. 22* 2002
Digital colour print on Hahnemühle rag paper, ed. 7/10
66.5 x 100.2cm (comp.)
- Ruby's room no. 33* 2005
Digital colour print on Hahnemühle rag paper, ed. 2/10
67 x 100cm (comp.)
Acc. 2006.239-244
Purchased 2006
- NONA, DENNIS**
Australia b.1973
Kala Lagaw Ya people
Kerr kerr 2006
Linocut, ed. 5/45
112 x 67cm (comp.)
- Dangau pui* 2006
Linocut, AP
111 x 75cm (comp.)
- Mazzaru* 2006
Linocut, AP
111 x 53.5cm (comp.)
Acc. 2006.265-267
Purchased 2006.
Queensland Art Gallery Foundation
- Bia* 2003
Linocut, hand-coloured,
ed. 34/85
- 98 x 62cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation
- NUGROHO, EKO**
Indonesia b.1977
I'm lost in my mind 2004
41 x 29cm
- We are celebrating our Independence Day* 2004
41.5 x 46.5cm
- Welcome back virus* 2004
38 x 45.5cm
- What's different between you and the President* 2004
38.5 x 33cm
- Untitled (1)* 2005
30cm (diam.)
- Untitled (2)* 2005
25cm (diam.)
- Nobody* 2005
30cm (diam.)
- Blind me* 2005
25.3 x 22cm (irreg.)
- Is anybody still care?* 2005
54cm (diam.)
- Trust me* 2005
30cm (diam.)
- Free as a gun* 2005
30 x 54.5cm (irreg.)
- Turn left go ahead, turn right get save* 2006
177.5 x 154cm
- Trick me please* 2006
174.5 x 153cm
Machine embroidered rayon thread on fabric backing
Acc. 2006.175-187
Purchased 2006
- OZAWA, TSUYOSHI**
Japan b.1965
Soy sauce print: Altamira
- Cave + Marcel Duchamp* (from 'Soy sauce print' series) 2006
Screenprint (printed with soy sauce), ed. 10/10
140 x 33.5cm (comp.)
Acc. 2007.018
Gift of Mr Hidenori Ota through the Queensland Art Gallery Foundation 2007
- PAIMAN**
Malaysia b.1970
3M 2005
Watercolour, graphite, collage and ink
28 x 76cm (sight)
- Azalina Othman 1* 2005
Watercolour and ink
19 x 28cm (sight)
- Chandra Muzzafar 1* 2005
Watercolour and ink
28 x 19cm (sight)
- Chin Peng* 2005
Watercolour, synthetic polymer paint and ink on paper
17.5 x 25cm (sight)
- Code 5* 2005
Watercolour and ink
20 x 22cm (sight)
- Code 14 - Raja Aziz Addruse* 2005
Synthetic polymer paint, graphite and ink on canvas
79 x 62cm (sight)
- Code 21 - Najib Tun Razak* 2005
Watercolour, graphite and ink
29.5 x 41.8cm (sight)
- Code 22 - Azalina Othman* 2005
Watercolour and ink
29 x 41.5cm (sight)
- Code 45 - Zanita Anuar* 2005
Watercolour, synthetic polymer paint and ink on paper
67 x 37cm (sight)
- Code 47 - Raja Kamarul Bahrin* 2005
Synthetic polymer paint,
- graphite and ink on canvas
63 x 61cm (sight)
- Code 54* 2005
Synthetic polymer paint and ink on canvas
64 x 78cm (sight)
- Code 58* 2005
Watercolour, gouache and ink
28 x 19cm (sight)
- Daim Zainuddin 1* 2005
Watercolour and ink
19 x 28cm (sight)
- Eric Chia* 2005
Watercolour, silver leaf, synthetic polymer paint and ink on paper
14 x 15cm (sight)
- Hassan Merican* 2005
Watercolour, silver leaf, synthetic polymer paint and ink on paper
14.9 x 11.8cm (sight)
- Idris Jusoh* 2005
Watercolour, synthetic polymer paint and ink on paper
17.5 x 25cm (sight)
- Kamaruddin Meranun* 2005
Watercolour, synthetic polymer paint and ink on paper
25 x 17.5cm (sight)
- Kerk Kim Hock* 2005
Watercolour and ink
28 x 19cm (sight)
- Lim Kit Siang* 2005
Watercolour and ink
17.5 x 25cm (sight)
- Mahathir Mohamad* 2005
Synthetic polymer paint, silver leaf and ink on paper
12 x 15cm (sight)
- Marina Mahathir* 2005
Watercolour, synthetic polymer paint, silver leaf and ink on paper
12 x 15cm (sight)
- Muhammad Taib 1* 2005
Watercolour and ink
19 x 28cm (sight)
- Muhammad Taib 2* 2005
Watercolour, silver leaf, synthetic polymer paint and ink on paper
12 x 15cm (sight)
- Muhammad Taib 3* 2005
Watercolour and ink
19.5 x 27cm (sight)
- Musa Hitam* 2005
Watercolour and ink
19 x 28cm (sight)
- Nazri Aziz* 2005
Ink
23.7 x 17.5cm (sight)
- Nik Aziz* 2005
Watercolour, synthetic polymer paint and ink on paper
28 x 19cm (sight)
- Pahamin Rejab* 2005
Watercolour, synthetic polymer paint and ink on paper
25.3 x 17.5cm (sight)
- Rahim Noor* 2005
Ink
24.9 x 17.5cm (sight)
- Rahim Tamby Chik* 2005
Watercolour, synthetic polymer paint and ink on paper
17.5 x 24.9cm (sight)
- Rashid Maidin* 2005
Watercolour, synthetic polymer paint and ink on paper
28 x 19cm (sight)
- Samy Vellu* 2005
Watercolour, collage and ink
25 x 17.5cm (sight)
- Sharir Samad* 2005
Watercolour, synthetic polymer paint and ink on paper
19 x 26.5cm (sight)
- Subramaniam* 2005
Watercolour, synthetic polymer paint, collage and ink on paper

- 21 x 26.9cm (sight)
- Syed Ahmad Jamal* 2005
Ink
24.7 x 17.5cm (sight)
- Tengku Mahalel* 2005
Watercolour, synthetic polymer paint and ink on paper
28 x 19cm (sight)
- Tun Abdul Razak* 2005
Ink
23.5 x 17.5cm (sight)
- Tun Salleh Abbas* 2005
Watercolour and ink
28 x 19cm (sight)
- Tunku Abdul Rahman* 2005
Ink
17.5 x 23.5cm (sight)
- Ungku Aziz* 2005
Watercolour and ink
17.5 x 25cm (sight)
Acc. 2006.195-234
Purchased 2006
- PARDINGTON, FIONA**
New Zealand b.1961
Ngahuru ma waru, female Ngai Tahu Inanga Heitiki, Okains Bay Maori and Colonial Museum, Okains Bay, South Island, Aotearoa/New Zealand (from 'Te mate o te aroha/The pain of longing' series) 2002, printed 2006
Gelatin silver photograph, gold toned on Forte Hungarian fibre-based archival paper, ed. 4/5 61 x 50.8cm
- Toru tekau ma rua, Inanga Heitiki North Island, Okains Bay Maori and Colonial Museum, Okains Bay, South Island, Aotearoa/New Zealand* (from 'Te mate o te aroha/The pain of longing' series) (from 'Quai Branly' suite) 2002, printed 2006
Gelatin silver photograph, gold toned on Forte Hungarian fibre-based archival paper, ed. 3/5 61 x 50.8cm
- Wha tekau ma tahi Auhunga Heitiki, Okains Bay Maori and Colonial Museum, Okains Bay, South Island,*
- Aotearoa/New Zealand Heitiki made by a Parihaka ploughman imprisoned in Dunedin* (from 'Te mate o te aroha/The pain of longing' series) (from 'Quai Branly' suite) 2002, printed 2006
Gelatin silver photograph, gold toned on Forte Hungarian fibre-based archival paper, ed. 3/5 61 x 50.8cm
- Rua tekau ma tahi, Kohuwai Heitiki, Taranaki, Okains Bay Maori and Colonial Museum, Okains Bay, South Island, Aotearoa/New Zealand* (from 'Te mate o te aroha/The pain of longing' series) 2002, printed 2005
Gelatin silver photograph, gold toned on Forte Hungarian fibre-based archival paper, ed. of 5 61 x 50.8cm
Acc. 2007.067-070
Purchased 2007
- PAREKOWHAI, MICHAEL**
New Zealand b.1968
From 'The consolation of philosophy - "Piko nei te matenga"' series 2001:
Le Quesnoy Boulogne Calais
Type C photograph, ed. of 8 155.5 x 126 x 6cm (framed, each)
- What's the time Mr Woolf* 2005
Type C photograph with fibre-tipped pen, ed. of 5 100 x 100cm (comp.)
Acc. 2006.270-273
Purchased 2006.
Queensland Art Gallery Foundation
- PARK, JUNEBOUM**
South Korea b.1976
1 Parking 2001-02
DVD: 5:25 minutes, colour, sound, ed. 14/20
- The advertisement* 2004
DVD: 1:00 minute, colour, sound, ed. 9/20
- Puzzle III* 2006
Mini Mac and DVD formats: 1:12 minutes, colour, sound, ed. 1/5
- Purchased 2007
- PARKS, TI**
England/Australia b.1939
Shallow slanting cuboids 1967
Synthetic polymer paint on board
122 x 91.5cm
Purchased 2007.
Queensland Art Gallery Foundation Grant
- PATE, KLYTIE**
Australia b.1912
Lidded flask 1950s
Earthenware, wheelthrown, with incised band on the shoulder and light green glaze
22 x 12.5cm (diam.) (complete)
- Bowl* 1950s
Earthenware, wheelthrown, incised with foliate lines and exterior light purple glaze speckled white. Interior pale green with iron spots
10.1 x 22.5cm (diam.)
- Flask with lug* 1940s
Earthenware, wheelthrown with imperfect light green glaze
22 x 13 x 15.5cm (complete)
Acc. 2006.146-148
Gift of Delcie Lilburne in memory of Ron Lilburne through the Queensland Art Gallery Foundation 2006
- PRUDENCE, INDR**
Australia b.1980
Burarra (Martay dialect) people
An-gujechiya (Fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
184 x 40cm (diam.)
Acc. 2007.042
Purchased 2006
- QIN GA**
China b.1971
The miniature long march 2002-05
- Type C photograph, ed. 2/5
23 sheets: 75.5 x 55cm (comp., each)
- The miniature long march sites 1-23* 2002-05
Betacam SP: 40:20 minutes, colour, sound, ed. of 8
Acc. 2007.009-010
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund
- QURESHI, NUSRA LATIF**
Pakistan/Australia b.1973
A garden of fruit trees 2006
Gouache on wasli paper
34 x 26cm
- Some exotic flower beds* 2006
Gouache, silver and graphite on wasli paper
34 x 26cm
- A simple garden layout* 2006
Gouache on wasli paper
34 x 26cm
- Precious strings of pearls* 2006
Gouache, ink and graphite on wasli paper
34 x 26cm
- A set of serviceable shapes* 2006
Gouache on wasli paper
34 x 26cm
- The right adjustments - I* 2006
Gouache and watercolour on wasli paper
34 x 26cm
- My sister in the garden of wonders* 2006
Synthetic polymer paint and gouache on illustration board
Diptych: 40 x 29cm (each panel)
Acc. 2006.188-194
Purchased 2006
- RANA, RASHID**
Pakistan b.1968
Off shore accounts - II 2006
Type C photograph mounted on composite board, ed. 1/5
Triptych: 199.4 x 373.4cm (comp., overall)
Acc. 2007.011a-c
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund
- 'Ommatidia' series 2004:
Ommatidia I / Hrithik Roshan
Type C photograph, ed. 12/20
85.1 x 76.2cm (comp.)
- Ommatidia II / Salman Khan*
Type C photograph, ed. 12/20
78.7 x 76.2cm (comp.)
- Ommatidia III / Shah Rukh Khan*
Type C photograph, ed. 12/20
76.2 x 83.8cm (comp.)
Acc. 2007.019.001-003
Gift of the artist through the Queensland Art Gallery Foundation 2007
- REDFORD, SCOTT**
Australia b.1962
Proposal for a Surfers Paradise public sculpture/ Paradise now 2006
Painted, laser-cut acrylic
91.5 x 108 x 50cm
Acc. 2006.145a-c
The James C Sourris Collection. Purchased 2006 with funds from James C Sourris through the Queensland Art Gallery Foundation
- RICHARDS, LEONIE**
Norfolk Island b.1956
Basket 2006
Woven, coloured plastic strapping
42 x 23cm (diam.)
Purchased 2007
- ROBERTS, TOM**
Australia 1856-1931
(Indigenous gathering, Far North Queensland) 1892
Oil on canvas

- 37.7 x 55.9cm
Acc. 2006.252
Gift of Foster's Group Ltd through the Queensland Art Gallery Foundation 2006
- RUSCHA, EDWARD**
United States b.1937
Every building on the Sunset Strip 1966
Book comprising offset lithographs, glued and accordion-folded with 27 pleats, first edition, ed. of 1000
18 x 14.4 x 1cm (closed);
18 x 687.5cm (open)
- Some Los Angeles apartments* 1965
Book comprising 46 pages with 34 offset lithographs; sewn and glued, first edition, ed. of 700
17.8 x 14.1 x 0.5cm (closed); 17.8 x 28.3 x 0.5cm (open)
- Crackers* 1969
Book comprising 120 pages with 115 offset lithographs; sewn and glued, first edition, ed. of 5000
22.5 x 15 x 1cm (closed);
22.5 x 30 x 1cm (open)
- Nine swimming pools and a broken glass* 1968
Book comprising 64 pages with ten four-colour offset lithographs; sewn and glued, first edition, ed. of 2400
17.8 x 14.2 x 0.5cm (closed); 17.8 x 28.3 x 0.5cm (open)
Acc. 2007.079-082
Purchased 2007.
Queensland Art Gallery Foundation Grant
- SANSOM, GARETH**
Australia b.1939
Frame me soon 1976-77
Oil, enamel, collage, tape and staples on collaged cardboard
124.7 x 101.7cm
- Tree of my life* 1976-77
Oil, enamel, collage, polyvinyl acetate, fibre-tipped pen, charcoal and staples on collaged cardboard
- 101.8 x 142.2cm (irreg.)
Purchased 2007
- SEYMOUR, AVA**
New Zealand b.1967
From 'Health, happiness and housing' series 1997, printed 2007:
Bandy candy
G.I. girls
White wedding Invercargill House at Cannons Creek
Digital colour photograph, ed. of 5
73.5 x 92cm (each)
Acc. 2007.071-074
Purchased 2007
- SHIEH, WILSON**
Hong Kong/China b.1970
Boys in blue sea 2006
Chinese ink and watercolour on silk mounted on four layers of Chinese rice paper (Xuan paper)
69.5 x 99.4cm (comp.)
- Cat play* 2006
Chinese ink, watercolour and gouache on silk mounted on four layers of Chinese rice paper (Xuan paper)
69 x 96.8cm (comp.)
- Picture of eight poses* 2006
Chinese ink, watercolour and gouache on silk mounted on four layers of Chinese rice paper (Xuan paper)
71.2 x 104.8cm (comp.)
Acc. 2007.064-066
Purchased 2007
- ROBERT SMITHSON**
United States 1938-73
Spiral Jetty 1970
16mm film: 35 minutes, colour, sound, ed. unlimited
- Spiral Jetty* 1970
Digital Betacam (PAL): 35 minutes, colour, sound, ed. unlimited
- ROBERT SMITHSON** (artist)
NANCY HOLT (artist)
United States b.1938
East Coast, West Coast 1969
Digital Betacam (PAL):
- 22 minutes, black and white, sound, ed. unlimited
- Swamp* 1971
Digital Betacam (PAL): 6 minutes, colour, sound, ed. unlimited
Purchased 2007
- TERAOKA, MASAMI**
Japan/United States b.1936
AIDS Series/Geisha in Bath 1988
Watercolour on canvas
274.3 x 205.7cm (unstretched)
Acc. 2007.012
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund
- TERUYA, YUKEN**
Japan b.1973
Notice - Forest 2006
Paper and glue
Five components: 10.5 x 25 x 35cm; 8 x 21.8 x 28.8cm; 7.9 x 23.9 x 34.9cm; 9 x 20 x 25cm; 11.4 x 25 x 35cm
Acc. 2007.013a-e
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund
- THANAKUPI**
Australia b.1937
Thaynakwith people
Mosquito man corroboree platter 2006
Stoneware, hand-built, with clear glaze over bauxite and oxide decoration on incised design
7 x 39.5 x 37cm
- Mosquito man egg* 2006
Stoneware, hand-built, with clear glaze over bauxite and oxide decoration on incised design
17 x 16.5cm (diam.)
Acc. 2006.262-263
Purchased 2006 with funds from Rio Tinto Aluminium through the Queensland Art Gallery Foundation
- TIPOTI, ALICK**
Australia b.1975
Soll 2000
Linocut, hand-coloured, ed. 7/98
100.5 x 65.2cm (comp.)
- Purchased 2007.
Queensland Art Gallery Foundation Grant
- Wadth, Zigin ar Kusikus* 2005
Linocut, ed. 3/45
112 x 200cm (comp.)
Acc. 2007.036
Purchased 2006.
Queensland Art Gallery Foundation
- TODD, YVONNE**
New Zealand b.1973
January 2006
Lightjet print, ed. 3/3
135 x 107.3cm
- Limpet* (from 'Vagrants' reception centre' series) 2005
Lightjet print, ed. 2/3
100 x 73.8cm
- Fleshtone* (from 'Cabin fever' series) 1997
Type C colour photograph, ed. 1/3
25.4 x 20.3cm
Purchased 2007.
Queensland Art Gallery Foundation Grant
- TUCKSON, TONY**
Egypt/England/Australia 1921-73
(Untitled) c.1965
Ink wash on blueprint paper
78.8 x 123.6cm
Gift of Margaret Tuckson through the Queensland Art Gallery Foundation 2007
- UNIDENTIFIED ARTIST**
Fiji
Salusalu c.2006
Lei: folded, dyed vau (hibiscus bark) and bark cloth
63 x 43cm
Gift of the Fiji Arts Council 2007
- UNIDENTIFIED ARTIST**
Fiji
Salusalu c.2003
Lei: folded, dyed vau (hibiscus bark) and bark cloth
- 15 x 120cm (length)
Gift of Jiowana Miles 2007
- WALKER, ROBERT**
Australia 1922-2007
Ian Fairweather (from 'Track' series) 1966, printed 2006
Gelatin silver photograph
40.4 x 30cm (comp.)
- Ian Fairweather* (from 'Shop' series) 1966, printed 2006
Gelatin silver photograph
40.6 x 30.1cm (comp.)
- Ian Fairweather* (from 'Hut' series) 1968, printed 2006
Gelatin silver photograph
40.6 x 27.8cm (comp.)
- Ian Fairweather* (from 'Hut' series) 1966, printed 2006
Gelatin silver photograph
30 x 40.8cm (comp.)
- Ian Fairweather* (from 'Hut' series) 1966, printed 2006
Gelatin silver photograph
39.8 x 29.3cm (comp.)
- Robert Klippel, Sydney I* 1968, printed 2006
Gelatin silver photograph
40.4 x 30cm (comp.)
Acc. 2007.020-025
Purchased 2007.
Queensland Art Gallery Foundation
- WANG WENHAI**
China b.1950
Mao Zedong and Mao Zedong 2003
Fibreglass, ed. of 3
Two figures: 320 x 130 x 130cm (each)
Purchased 2007.
Queensland Art Gallery Foundation Grant
- WARREN, AFTER H**
(artist - vignettes)
England
- ROGERS, J**
(engraver - vignettes)
England

RAPKIN, J (cartographer and engraver)
England
Map of New South Wales c.1850s
Engraving, hand-coloured
32.8 x 24.8cm (comp.)
Acc. 2007.053
Purchased 2007

WESTALL, AFTER WILLIAM (artist)
England 1781-1850
PYE, JOHN (engraver)
England
View of Wreck-Reef Bank taken at low water 1814
Engraving
15.2 x 22.7cm (comp.)

View of Sir Edward Pellew's Group - Gulph of Carpentaria 1814
Engraving
16 x 22.6cm (comp.)

View of Port Jackson, taken from the South Head 1814
Engraving, hand-coloured
15.8 x 22.5cm (comp.)

WESTALL, AFTER WILLIAM (artist)
PYE, JOHN (engraver)
FINDEN, W (engraver)
England
View of Murray's Islands, with the natives offering to barter 1814
Engraving
15.8 x 22.5cm (comp.)

WESTALL, AFTER WILLIAM (artist)
SCOTT, L (engraver)
England
View of Port Bowen, from the hills behind the Watering Gully 1814
Engraving
15.5 x 22.8cm (comp.)
Acc. 2007.048-052
Purchased 2007

WHITE, ROBIN
New Zealand b.1946
Saying goodbye to Florence (series) 1988
which includes: 'Te Puke time to go', a set of six

photo-etchings with embossing, 18.3 x 12.3cm, 11 x 16cm, 16.7 x 12.7cm, 17 x 11.6cm, 16 x 10.5cm, 17.2 x 12.2cm (comp.) and 'Tarawa towards Makin', a set of six screenprints with hand-embroidery, 19.2 x 11cm (each comp., approx.), ed. 10/10

Acc. 2006.171a-l
Gift of Daphne Morgan through the Queensland Art Gallery Foundation 2006

WILINGGIRRA, AGNES
Australia b.1943
Burarra (Martay dialect) people
An-gujechiya (Fish trap) 2006
Twined pandanus palm leaf (*Pandanus spiralis*) and synthetic twine with natural dyes
160 x 37cm (diam.)

An-gujechiya (Fish trap) 2006
Twined pandanus palm leaf (*Pandanus spiralis*) and synthetic twine with natural dyes
152 x 40cm (diam.)
Acc. 2007.037-038
Purchased 2006

WONAEAMIRRI, PEDRO
Australia b.1974
Tiwi people
Kulama 2000
Etching, lift ground aquatint in three colours, ed. 21/30
89.5 x 59cm (comp.)

Spears 2000
Etching, lift ground in one colour, ed. 26/30
89.5 x 59cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation

WONAEAMIRRI, PEDRO (artist)
BROWN, KENNY (tunga maker)
Australia b.1961
Tiwi people

Tunga (bark basket) Pwoja (Pukamani body paint design) 2006
Natural pigments on bark (*Eucalyptus tetrodonta*)
82 x 67 x 36.5cm

WONAEAMIRRI, PEDRO (artist)
TIPILOURA, GERARD (tunga maker)
Australia b.1953
Tiwi people
Tunga (bark basket) Pwoja (Pukamani body paint design) 2006
Natural pigments on bark (*Eucalyptus tetrodonta*)
77 x 74 x 38.5cm
Acc. 2006.258-259
Commissioned 2006.
Queensland Art Gallery Foundation

YANG ZHENZHONG
China b.1968
I will die (Shanghai version) 2001
Betacam SP and DVD formats: 20 minutes, colour, sound, ed. 4/5
Acc. 2006.245
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
Purchased 2006 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

YARINKURA, LENA
Australia b.1961
Kune/Rembarrnga people
Tree form 2002
Twined pandanus palm leaf, bark fibre string, feathers with natural pigments
Ten parts: 330 x 120 x 120cm (complete)
Acc. 2006.323a-j
Purchased 2006 with funds from Dr Cathryn J Mittelheuser, AM, through the Queensland Art Gallery Foundation

YOO SEUNG-HO
Korea b.1973
yodeleheeyoo! 2006
Ink on mulberry paper mounted on board
228 x 183cm

Hoheung - Once upon a time 2006
Ink on mulberry paper mounted on board
232 x 140cm

Oh! Darling 2005-06
Ink on mulberry paper mounted on board
230.2 x 180.2cm
Acc. 2007.014-016
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YOUNG, NOLA
Pitcairn Islands
Basket 2006
Woven flax (mo-oo)
51 x 14.5cm (diam.)
Purchased 2007

YOUNG-HERMENS, LEONA
New Zealand/Pitcairn Islands
Basket 2007
Woven New Zealand flax
53 x 31cm (diam.)
Purchased 2007

YU YOUHAN
China b.1943
Flowery bicycle 1989
Synthetic polymer paint on canvas
104 x 143cm
Purchased 2007
The Queensland Government's Gallery of Modern Art Acquisitions Fund

YUNUPINGU, GULUMBU
Australia b.1945
Gumatj people
Wanupini 2004
Etching, ed. 16/40
23x 30cm (comp.)
Purchased 2007.
Queensland Art Gallery Foundation

ZHANG XIAOGANG
China b.1958
Reincarnation 1989
Pencil, ink and oil on paper mounted on cloth
68 x 54.5cm
Purchased 2007.
Queensland Art Gallery

Foundation Grant

ZHOU XIAOHU
China b.1960
Utopian theatre 2006
11-channel video and fired clay installation, 11 DVDs (1:00 minute each, colour, sound), 11 television monitors, 10 sets of headphones
189.5 x 435cm (diam.) (installed)
Acc. 2007.017a-
Purchased 2007.
The Queensland Government's Gallery of Modern Art Acquisitions Fund

DEACCESSIONS
JIN-GUBARANGUNYA, LORNA
Australia b.1952
Burarra/Martay people
An-gujechiya (Fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
204 x 40cm (diam.)
Acc. 2007.040
Purchased 2006

MARANBARRA, JACK
Australia b.1941
Burarra people
An-gujechiya (Fish trap) 2006
Twined jungle vine (*Malaisia scandens*)
215 x 38cm (diam.)
Acc. 2007.043
Purchased 2006

SHILLAM, LEONARD (sculptor)
Australia 1915-2005
SHILLAM, KATHLEEN (modeller)
Australia 1916-2002
Working model for bronze Coat of Arms for Parliamentary Annexe 1978
Ciment fondue on board covered with vinyl
197.5 x 197 x 10cm; 203 x 216.5 x 13.5cm (with base)
Acc. 1:1623B
Gift of the artist 1979

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BRETT WHITELEY: FIGURE AND LINE
9 June 2007 – ongoing (QAG)

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+ Outback Regional Gallery, Winton
8 April – 12 May 2005
+ Qantas Founders Outback Museum, Longreach
28 May – 10 July 2005
+ Gladstone Regional Art Gallery and Museum
16 July – 24 September 2005
+ Noosa Regional Gallery
22 October – 27 November 2005
+ Hervey Bay Regional Gallery
7 December 2005 – 21 January 2006
+ Teys Art Gallery Dogwood Crossing @ Miles
11 February – 26 March 2006
+ Toowoomba Regional Art Gallery
31 March – 21 May 2006
+ Stanthorpe Art Gallery
26 May – 4 July 2006

QUEENSLAND LIVE: CONTEMPORARY

ART ON TOUR

22 February 2006 – 7 October 2007

A Queensland Art Gallery Travelling Exhibition
+ Gladstone Regional Art Gallery and Museum
22 February – 25 April 2006
+ Logan Art Gallery
23 May – 8 July 2006
+ Bundaberg Arts Centre
19 July – 3 September 2006
+ Kick Arts Contemporary Arts, Cairns
13 September – 19 November 2006
+ Ipswich Art Gallery
2 December 2006 – 11 February 2007
+ Redland Art Gallery, Cleveland
25 February – 15 April 2007
+ Artspace Mackay
4 May – 8 July 2007
+ Toowoomba Regional Art Gallery
23 August – 7 October 2007

MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION

24 May 2007 – 5 July 2009

A Queensland Art Gallery Travelling Exhibition
+ Hervey Bay Regional Gallery
24 May – 30 June 2007
+ Mount Isa Civic Centre
12 July – 18 August 2007
+ Dalby Regional Gallery
24 August – 7 October 2007
+ Gladstone Regional Art Gallery and Museum
12 December 2007 – 23 February 2008
+ Rockhampton Art Gallery
29 February – 13 April 2008
+ Bundaberg Arts Centre
16 May – 29 June 2008

+ Caloundra Regional Art Gallery
9 July – 17 August 2008
+ Cooloolo Shire Public Gallery, Gympie
21 August – 4 October 2008
+ Cairns Regional Gallery
11 October – 30 November 2008
+ Artspace, Mackay
5 December 2008 – 1 February 2009
+ Outback Regional Gallery, Winton
7 February – 27 March 2009
+ Roma on Bungil Gallery
3 April – 17 May 2009
+ Toowoomba Regional Art Gallery
22 May – 5 July 2009

EXHIBITIONS PRESENTED INTERSTATE

OLAFUR ELIASSON THE CUBIC STRUCTURAL EVOLUTION PROJECT

2 March – 13 May 2007

A Queensland Art Gallery Travelling Exhibition
+ NGV International, National Gallery of Victoria, Melbourne

FILM PROGRAMS PRESENTED AT THE AUSTRALIAN CINÉMATHÈQUE

APT5 CINEMA

1 December 2006 – 27 May 2007

(Cinema A and Cinema B)
30 features; 20 shorts

JAPAN FANTASTIC: BEFORE AND BEYOND ANIME

12–28 January 2007 (Cinema A)

An APT5 Cinema Program
44 shorts; 1 feature

HONG KONG SHANGHAI: CINEMA CITIES

2 March – 27 May 2007 (Cinema A)

An APT5 Cinema Program
59 features

JAPAN FANTASTIC: FOCUS ON TEZUKA

5–13 April 2007 (Cinema A)

An Australian Centre for the Moving Image program
12 features; 20 shorts
Sponsors: Australian Centre for the Moving Image and The Japan Foundation

COMING OF AGE

15 June – 8 July 2007 (Cinema A)

19 features; 2 shorts
Sponsor: National Film and Sound Archive, Canberra

PUBLICATIONS

PUBLISHED BY THE GALLERY**THE 5TH ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART.**

(2006, 304pp., illus: col., b/w).

Staff contributions:

- + Albert, Tony. 'Stephen Page: Of kinship and family'. (pp.184-187)
- + Butt, Zoe. 'Rashid Rana: All eyes skyward'. (pp.204-207)
- + Butt, Zoe. 'Zhou Xiaohu: Utopian theatre: Global puppet show'. (pp.142-145)
- + Burnett, David. 'Wang Wenhai: The red sun in our hearts'. (pp.138-141)
- + Chambers, Nicholas. 'Mu Chen and Shao Yinong: The "assembly hall" series: From clans to Karaoke'. (pp.126-129)
- + Chambers, Nicholas. 'Yuken Teruya: Something surprising'. (pp.234-235)
- + Da Silva, Jose. 'Dinh Q Lê: Damaged genes and the experience of memory'. (pp.98-103)
- + Ewington, Julie. 'Sangeeta Sandrasegar: Shadows and substance'. (pp.208-211)
- + Fitzgibbons, Abigail. 'Liu Jieqiong: Creativity and tradition: Contemporary folk art'. (pp.122-125)
- + Hall, Doug. 'It's all about the destiny! Isn't it?'. (pp.12-15)
- + Hawker, Michael. 'Li Tianbing: Maestro Tianbing has successors'. (pp.118-121)
- + Hawker, Michael. 'Shen Xiaomin: Revolution, memory and new insights'. (pp.134-137)
- + Hays, Rosie. 'Beck Cole: Up-close storytelling'. (pp.66-69)
- + Moon, Diane. 'Djambawa Marawili: Miny'tji buku-larrnggay (Bark paintings from the east)'. (pp.146-149).
- + O'Reilly, Rachel. 'Qin Ga: A story of bodies transformed'. (pp.130-133)
- + O'Reilly, Rachel. 'Yang Zhenzhong: Light and easy'. (pp.258-261)
- + Page, Maud. 'John Pule: Making soil to stand on'. (pp.196-199)
- + Page, Maud and McDougall, Ruth. 'Pacific Textiles Project: Pacific threads'. (pp.172-175)
- + Raffel, Suhanya. 'Nusra Latif Qureshi: My sister in the garden of wonders'. (pp.200-203)
- + Seear, Lynne. 'Nasreen Mohamedi: Keeping the trace'. (pp.150-155)
- + Tiffin, Sarah. 'Ai Weiwei: Refined anarchy'. (pp.52-57)
- + Wallace, Miranda. 'Hong Hao: Marketing Mao'. (pp.114-117)
- + Weir, Kathryn. 'Justine Cooper: How the leopard got its spot: A taxonomy of the museum'. (pp.70-73)
- + Weir, Kathryn. 'Kumar Shahani: Sensuous abstraction'. (pp.212-215)
- + Weir, Kathryn. 'Seeing what is (there): Art and film in translation'. (pp.42-49)
- + Were, Ian. 'Sutee Kunavichayanont: Stereotyped Thailand and other stories'. (pp.90-93)

THE 5TH ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART EDUCATION RESOURCE KIT.

(2006, 64pp., illus: col., b/w)

THE 5TH ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART PREVIEW.

(Dec 2006 – Feb 2007; 110pp., brochure, illus: col.).

THE 5TH ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART PREVIEW.

(Mar–May 2007; 84pp., illus: col.).

ARTLINES.

Issue 2/3–2006 – issue 1-2007.

(56-80pp., illus: col.).

Staff contributions:

- + Burnett, David. 'Everything old is new again: Queensland Art Gallery - International collection'. (2/3-2006, pp.46-49)
- + Butt, Zoe. 'Performance Art in China'. (1-2007, p.53)
- + Carter, Anne. 'Everything old is new again: Queensland Art Gallery - Restoration of *The Café Balzac Mural*'. (2/3-2006, pp.56-57)
- + Chambers, Nicholas and Burnett, David. 'A vision for the future: Gallery of Modern Art - Contemporary international art'. (2/3-2006, pp.58-61)
- + Chambers, Nicholas. 'Collecting Contemporary'. (1-2007, p.52)
- + Da Silva, Jose. 'Drawing Restraint 9'. (2/3-2006, p.76)
- + Da Silva, Jose. 'When the Levees Broke: A Requiem in Four Parts'. (2/3-2006, p.78)
- + Ewington, Julie. 'A vision for the future: Gallery of Modern Art - Contemporary Australian art'. (2/3-2006, pp.64-65)
- + Ewington, Julie. 'Daging Tumbuh'. (2/3-2006, p.73)
- + Ewington, Julie. 'Everything old is new again: Queensland Art Gallery - Australian art'. (2/3-2006, pp.52-55)
- + Fitzgibbons, Abigail and Page, Maud. 'A vision for the future: Gallery of Modern Art - Contemporary Asian and Pacific art'. (2/3-2006, pp.62-63)
- + Goddard, Angela. 'Backstage passes: Regional internships'. (1-2007, pp.46-47)
- + Meredith, Eric. 'The hand of the "God of Manga"'. (1-2007, p.51)
- + Moon, Diane. 'A vision for the future: Gallery of Modern Art - Contemporary Indigenous Australian art'. (2/3-2006, pp.66-67)
- + Mülberger, Emma. 'Juxtapoz: Art and Culture Magazine'. (2/3-2006, p.73)
- + O'Reilly, Rachel. 'Asian Cinemas: A Reader & Guide'. (1-2007, p.53)
- + O'Reilly, Rachel. 'Centre Pompidou Video Art: 1965-2005'. (1-2007, p.54)

- + Parker, Francis E. 'Macbeth'. (2/3-2006, p.79)
- + Seear, Lynne. 'Re-imagining the collections'. (2/3-2006, pp.40-45)
- + Stutchbury, Sarah. 'Art4D: Architecture, Design + Arts'. (2/3-2006, p.72)
- + Tiffin, Sarah. 'Everything old is new again: Queensland Art Gallery - Historical Asian art'. (2/3-2006, pp.50-51)
- + Timmins, Kylie. 'Weeds'. (1-2007, p.55)
- + Wallace, Miranda. 'Water'. (2/3-2006, p.77)
- + Were, Ian. 'GoMA: Architecture of an art museum - Lindsay and Kerry Clare of Architectus in conversation'. (2/3-2006, pp.20-37)
- + Were, Ian. 'Interpreting the Getty: Interview with Michael Brand'. (2/3-2006, pp.16-19)
- + Were, Ian. 'The Queen'. (1-2007, p.55)

ARTMAIL.

(e-bulletins) Nos.108-123, 2006-07.

AUSTRALIAN CINÉMATHÈQUE CALENDAR.

(Summer 2006-07 - Winter 2007, brochure, illus: col., b/w)

BROUGHT TO LIGHT II: CONTEMPORARY AUSTRALIAN ART 1966-2006.

(2007, 492pp., illus: col., b/w).

Staff contributions:

- + Burnett, David. 'Aleks Danko: What time is it?'. (pp.224-229)
- + Chambers, Nicholas. 'John Nixon: Revision and renewal'. (pp.212-217)
- + Ewington, Julie. 'Poetry every day: Robert MacPherson's Mayfair: (Swamp rats) Ninety-seven signs for C.P., J.P., B.W., G.W. & R.W. 1994-95'. (pp.268-275)
- + Ewington, Julie. 'Susan Norrie: "It's a small world after all"'. (pp.440-445)
- + Ewington, Julie. 'Tony Tuckson's hot licks: Pink lines (vertical) on red and purple 1970-73'. (pp.72-77)
- + Fitzgibbons, Abigail. 'Imants Tillers and conceptual art: Moments of inertia: Still life 1: 141-144 1973'. (pp.84-89)
- + Hall, Doug. 'Introduction'. (pp.8-11)
- + Hawker, Michael. 'Cast-offs and found objects: Tom Risley's mark-making'. (pp.146-151)
- + Lee, Alison. 'Memory and memorial: William Yang's 'About my mother' 2003'. (pp.420-425)
- + Littley, Samantha. 'Robert Klippel and the language of form'. (pp.42-49)
- + McLean, Bruce. 'Hermannsburg women potters'. (pp.300-307)
- + McDougall, Ruth. 'Judy Watson: sacred ground beating heart 1989'. (pp.192-197)
- + McDougall, Ruth and Raffel, Suhanya. 'Being in the world: Two responses to the art of Judith Wright'. (pp.354-361)

- + Moon, Diane. 'Arnhem Land fibre art: Lena Yarinkura, sculptor; Regina Wilson, painter'. (pp.390-397)
- + Mülberger, Emma. 'Anne Wallace: Shadows of desire'. (pp.458-464)
- + Page, Maud. 'Ken Thaiday: To dance is to remember'. (pp.316-323)
- + Raffel, Suhanya. 'In a fortunate garden: Fiona Hall's *Tender* 2003-06'. (pp.426-431)
- + Ravenswood, Kate. 'A complicated edge: Bea Maddock's *TERRA SPIRITUS . . . with a darker shade of pale* 1993-98'. (pp.244-249)
- + Tiffin, Sarah. 'Gwyn Hanssen Pigott'. (pp.376-381)
- + Stutchbury, Sarah. 'Dale Frank: "Strung out in heaven's high"'. (pp.206-211)
- + Wallace, Miranda. 'Tracey Moffatt's visual pleasures'. (pp.308-315)
- + Were, Ian. 'Scott Chaseling and Jessica Loughlin: Personal narratives and minimal beauty'. (pp.446-451)

GOMA: STORY OF A BUILDING.

(2006, 54pp., illus: col., b/w).

Staff contributions:

- + Fleming, William. 'Moving histories'. (p.33)
- + Fleming, William. 'Sense of place'. (p.35)
- + Hall, Doug and Goss, Wayne. 'Foreword'. (pp.11-12)

KIDS' APT5 SUMMER SPECTACULAR

PROGRAM GUIDE.

(2006, brochure, illus: col.)

MY APT5 ACTIVITY BOOK.

(2006, children's activity book, illus: col.)

MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION.

(2007, brochure, illus: col., b/w).

PREVIEW.

(Jun–Aug 2007; quarterly; brochure, illus: col.).

QUEENSLAND ART GALLERY ANNUAL REPORT 2005–06.

(2006, 76pp., illus: b/w).

QUEENSLAND ART GALLERY FOUNDATION YEAR IN REVIEW 2005–06 AND 2007 CALENDAR.

(2006, 50pp., illus: col., b/w).

PUBLICATIONS IN PROGRESS AT 30 JUNE

ANDY WARHOL.

(exhibition catalogue).

APT5 IN REVIEW.

(exhibition report).

CONTEMPORARY QUEENSLAND ARCHITECTURE.

[working title] (exhibition catalogue).

KATHARINA GROSSE: PICTURE PARK.

(exhibition catalogue).

MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN.

(exhibition catalogue).

XSTRATA COAL EMERGING INDIGENOUS ART AWARD 2007.

(exhibition catalogue).

VIDEOS AND DVDS PRODUCED BY THE GALLERY

KIDS' APT: EXHIBITION AND PUBLIC PROGRAMS

eX de Medici, Tattoo Shop video, 2.53 mins, 2006.
John Pule, 'A Story by John Pule', 4.40 mins, 2006.
Quiz Show, Live video feed with Brett Annabelle, for Kids' APT Summer Spectacular Festival, 3.26 mins, 2006.

APT5 WEBSITE

KIDS' APT FOR APT5 WEBSITE

Nasubi Gallery Junior, artist interview and school workshop, 4.35 mins, 2007.

ARTIST INTERVIEWS FOR APT5 WEBSITE

Khadim Ali, 4.53 mins, 2007.
eX de Medici, 5.36 mins, 2007.
Michael Stevenson, 6.56 mins, 2007.

OPENING WEEKEND PUBLIC PROGRAMS FOR APT5 WEBSITE

Bharti Kher, 2.00 mins, 2007.
Lu Jie video 1, 4.15 mins, 2007.
Lu Jie video 2, 2.45 mins, 2007.
Djambawa Marawili, 4.48 mins, 2007.
Dennis Nona, 3.58 mins, 2007.
Michael Parekowhai, 1.50 mins, 2007.
Dinh Q Lê video 1, 3.31 mins, 2007.
Dinh Q Lê video 2, 1.32 mins, 2007.
Qin Ga, 3.02 mins, 2007.
Masami Teraoka, 4.23 mins, 2007.

WEBSITES PRODUCED BY THE GALLERY

THE 5TH ASIA–PACIFIC TRIENNIAL OF

CONTEMPORARY ART 2006

<www.asiapacifictriennial.com>

CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

- + Butt, Zoe. *Wang Qingsong*. Hatje Cantz, Germany, 2006.
- + Chambers, Nicholas. 'Brushmen of the bush'. *Blueprints for a New Topiary* [exhibition catalogue]. Metro Arts, Brisbane, 2007, unpaginated.
- + Chambers, Nicholas. 'Thoughts on duration in On duration and motion (part 2)'. *Anne Landa Award* [exhibition catalogue]. Art Gallery of New South Wales, Sydney, 2006, p.17.
- + Cooke, Glenn. 'Carl McConnell Pinjarra plum vase and bowl', *World of Antiques and Art*, February-August 2006, p.178.
- + Cooke, Glenn. 'Chipping away', *World of Antiques and Art*, February-August 2006, pp.86-92.
- + Cooke, Glenn. 'Discovering the watercolours of WG Grant', *World of Antiques and Art*, September 2006 - February 2007, pp.150-6.
- + Cooke, Glenn. 'Leonard and Kathleen Shillam: Chronology and exhibitions history', State Library of Queensland, 2006, <http://www.slq.qld.gov.au/oh/shillam/exhib>.
- + Cooke, Glenn. 'The Oasis: Brisbane's water playground', Griffith University, 2006, <http://eresearch.griffith.edu.au/brisbanememories/index.php/The_Oasis>.
- + Cooke, Glenn. 'The search for Kalboori Youngi', *Queensland Review*, vol.13, no.2, 2006, pp.49-64.
- + Cooke, Glenn. 'Vida Lahey The carters' rest, Eagle Street', *World of Antiques and Art*, September 2006 - February 2007, p.199.
- + Cooke, Glenn. 'Virginia Prints . . . and paints', Fibre Forum, issue 2, no.86, 2007, pp.48-51.
- + Cooke, Glenn and Morrell, Timothy. *Colonial to Contemporary: Celebrating 125 Years of the Queensland College of Art*. Queensland College of Art, Brisbane, 2006.
- + Da Silva, Jose. 'Strangeways, here we come', *Scott Redford: Bricks are Heavy* [exhibition catalogue]. Institute of Modern Art, Brisbane, 2006, pp.13-16.
- + Ewington, Julie. 'Fiona Hall'. *Untitled: Portraits of Australian Artists*. Macmillan Art Publishing, Australia, 2007, p.140.
- + Ewington, Julie. 'What goes around comes around: Heart and glass in Canberra'. *Heartland* [exhibition catalogue]. Canberra Glassworks, Canberra, 2007, pp.7-10.
- + Goddard, Angela. 'Follow the signs'. *Scott Redford: No Place Like Home*, Melbourne Art Fair [exhibition catalogue]. Institute of Modern Art, Brisbane, 2006.
- + Goddard, Angela. 'Origins'. *Paul Bai: Return to Aesthetics* [exhibition catalogue].

- Pestorius Sweeney House, Brisbane, and Ausstellungsraum Ursula Werz, Germany 2006.
- + Gunning, Judy. 'Archives in the art museum: Contemporary Asian art at the Queensland Art Gallery', Proceedings of International Workshop Archiving the Contemporary: Documenting Asian Art Today, Yesterday & Tomorrow, 2005 (published 2006), <http://www.aaa.org.hk/onlineprojects/webproceeding/paper_b03.html>.
 - + Mühlberger, Emma. 'Sandra Selig'. *Fifteen Years of Urban Art Projects* [exhibition catalogue]. QUT Art Museum, Brisbane, 2007, p.30.
 - + Raffel, Suhanya; Butt, Zoe; Silva, Jose Da. 'Energy and breadth: The Fifth Asia–Pacific Triennial', *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol.15, no.4, December 2006, pp.4-7.
 - + Wallace, Miranda. 'Gillian Wearing: Living Proof (Australian Centre for Contemporary Art) [review]'. *Eyeline*, no.62, Summer 2006-07, pp.62-3.
 - + Wallace, Miranda. 'The Illusionist: Hany Armanious'. *Eyeline*, no.63, Winter 2007, pp.21-5.

PAPERS PRESENTED (UNPUBLISHED)

- + Dudley, Andrew. 'Information Management and Documentation'. Graduate Courses in Museum Studies, University of Queensland, Brisbane, 2 April 2007.
- + Ewington, Julie. 'Contemporary Curatorship: The Case of the Fiona Hall Survey Exhibition'. Graduate Certificate in Museum Studies, School of English, Media Studies and Art History, University of Queensland, Brisbane, 18 August 2006.
- + Ewington, Julie. 'Many Museums: The Many Art Histories (and Multiple Theories) of the Postmodern Museum'. Canberra School of Art 30th Annual Lecture, National Institute of the Arts, Australian National University, Canberra, 5 October 2006.
- + Ewington, Julie. 'Double Whammy December 2006: The 5th Asia–Pacific Triennial of Contemporary Art and the Opening of the Gallery of Modern Art in Brisbane'. Power Foundation, University of Sydney, Sydney, 8 June 2007.
- + Goddard, Angela. 'Simultaneity and Polemics: Australian Art, 1965-75'. Postgraduate Seminar, School of Art History and Theory, College of Fine Arts, University of New South Wales, Sydney, 2 July 2006.
- + Walsh, Julie. 'Kids' APT – Working with Contemporary Artists'. Professional Practices Course, Bachelor of Fine Arts, Queensland College of Art, Brisbane, 12 March 2007.

BOARD OF TRUSTEES, EXECUTIVE MANAGEMENT TEAM AND STAFF PROFILE

BOARD OF TRUSTEES	TERM OF APPOINTMENT	
CHAIR		
Mr Wayne Goss	24/06/02 – 23/06/05	24/06/05 – 02/02/08
DEPUTY CHAIR		
Ms Ann Gamble Myer	24/06/02 – 23/06/05	24/06/05 – 02/02/08
MEMBERS		
Mr Tim Fairfax, AM	24/06/02 – 23/06/05	24/06/05 – 02/02/08
Mr Mark Gray	24/06/02 – 23/06/05	24/06/05 – 02/02/08
Ms Katrina McGill	24/06/02 – 23/06/05	24/06/05 – 02/02/08
Ms Sue Purdon	31/01/02 – 30/01/05	03/02/05 – 02/02/08
Mr Brian Robinson	24/06/02 – 23/06/05	24/06/05 – 02/02/08
Ms Maureen Hansen	12/06/03 – 11/06/06	12/06/06 – 02/02/08
Mr Craig Koomeeta	03/02/05 – 02/02/08	
Professor Michael Wesley	23/06/05 – 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 (until 13 April 2007)

Mr Andrew Clark (Acting Director for the period 16/04/07 – 03/07/07)

ASSISTANT DIRECTOR, CURATORIAL & COLLECTION DEVELOPMENT

Ms Lynne Seear

ASSISTANT DIRECTOR, MANAGEMENT & OPERATIONS

Mr Alan Wilson (until 2 March 2007)

ASSISTANT DIRECTOR, PUBLIC PROGRAMS

Mr Andrew Clark

Staff Profile as at 30 June 2007	Permanent	Temporary	Casual
DIRECTORATE			
Foundation & Membership	1	3	1
Financial Services	4		
Administration	4		
Property Services & Special Projects	1	2	1
Information Technology	5	1	
Protection & Services	46	10	14
CURATORIAL & COLLECTION DEVELOPMENT			
Executive Management	1		
Curatorial	9	17	1
Conservation	9	4	
Registration	5	3	
Information and Publishing Services	11	3	
PUBLIC PROGRAMS			
Executive Management	1		
Managerial Research	2	3	
Exhibitions & Display	7	10	11
Access, Education & Regional Services	6	8	
Marketing & Communications	2	7	
Design, Web & Multimedia	1	6	1
Gallery Store	5	1	9
TOTAL	120	78	38

STATISTICAL SUMMARY

Statistical Summary	
NUMBER OF BOARD OF TRUSTEES MEETINGS	7
ATTENDANCE	
Total Gallery attendance*	859 413 [^]
Total attendance at exhibitions in regional Queensland	34 469
EXHIBITIONS AND SERVICES – REGIONAL QUEENSLAND	
Total travelling exhibitions	3
Exhibition venues	7
Total exhibition attendances	34 469
Total visits by Gallery staff to regional Queensland	77
STREETON: WORKS FROM THE QUEENSLAND ART GALLERY COLLECTION	
Final of 8 venues (11 works)	
Stanthorpe Art Gallery	1497
QUEENSLAND LIVE: CONTEMPORARY ART ON TOUR	
Venues 2–6 of 8 venues (22 works)	
Logan Art Gallery	1964
Bundaberg Arts Centre	2405
Kick Arts, Cairns	2471
Ipswich Art Gallery	21 254
Redland Art Gallery, Cleveland	3265
+ Total attendance venues 2–6	31 359
MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION	
First of 13 venues (14 works)	
Hervey Bay Regional Gallery	1613
ACQUISITIONS	
Australian art	21
Contemporary Asian and Pacific art	146
Contemporary Australian art	107
Indigenous Australian art	81
International art	13
+ Total	368
Acquired through Foundation	211
EDUCATION – ACCESS*	
Students participating in booked and unbooked tours	28 849
Education clients receiving educational material	4316
Children's exhibitions and events	
total attendance	131 854
+ Kids' APT Summer Spectacular	126 145
+ Summer Spectacular Queensland	5709
Children's activities, workshops and tours	120
+ Total attendance	11 316
Public programs total attendance (young people, tertiary and adult)	5213
PHOTOGRAPHIC REPRODUCTIONS AND COPYRIGHT CLEARANCES	
External reproduction requests (236 works)	108
Internal reproduction requests (829 works)	58
Internal copyright clearances sought (672 works)	42
PUBLICATIONS	
Published by the Gallery	15
In progress at 30 June	6
Staff contributions to external publications	22
Papers presented (unpublished)	6
Papers presented (published)	-
Websites	1
Videos	17
WEBSITE USAGE	
Queensland Art Gallery ** < www.qag.qld.gov.au >	
+ Total hits	15 923 826
+ Page views	3 618 337
+ User sessions	644 363
VOLUNTEERS	
Curatorial volunteers	2
Library volunteers	7
Volunteer Guides	73
* The Queensland Art Gallery was closed for the period 1 August – 30 November 2006.	
** 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.	
[^] Total attendance includes 452 477 visitors to QAG and 406 936 visitors to GoMA.	

OVERSEAS TRAVEL

Overseas travel in the 2006–07 financial year focused on professional development opportunities for curatorial staff undertaking key research and planning for the 'Andy Warhol' exhibition. Research for Gallery of Modern Art exhibitions, programs and initiatives, particularly for the Australian Cinémathèque, has also been a focus of overseas travel.

Name of Officer and Position	Destination	Reason for Travel	Agency Cost \$	\$*
Doug Hall Director	United States, Japan	To build and develop the Gallery's professional networks and discuss future exhibitions; to identify and research Collection development opportunities.	\$16 330	NIL
Bruce McLean Associate Curator, Indigenous Australian Art	Italy, France, Austria, Germany	To attend the 2007 Venice Biennale, as one of four Indigenous curators selected to participate in the Australia Council's Indigenous Curators Initiative; to visit art institutions featuring Indigenous Australian artists in Paris, Vienna and Kassel; to represent the Gallery at Documenta 12 in Kassel, an important international exhibition of contemporary art.	\$3 876 (E)	\$5 990
Amanda Pagliarino Acting Head of Conservation	China	To perform condition assessments on 20 Asian art works on loan to the Queensland Art Gallery from the Shanghai Museum; to ensure that the art works were appropriately packed, sealed and submitted to customs in line with international museum best-practice guidelines.	\$5 366	NIL
Suhanya Raffel Head of Asian, Pacific and International Art	United States	To meet with the Director of the Andy Warhol Museum in Pittsburgh to finalise loan arrangements for the 'Andy Warhol' exhibition; to meet with Smithsonian Institution's Arthur M Sackler Gallery staff to consolidate the Gallery's ongoing exchange program; to attend Asia Week in New York, an annual program of arts events.	\$9 833	NIL
Kathryn Weir Head of Cinema	Japan	To attend the 63rd International Federation of Film Archives (FIAF) Congress in Tokyo, focusing on recent research and significant issues in film preservation and presentation; to develop professional networks with international film colleagues to facilitate the exchange of information and the loan of film prints from film archives around the world for the Gallery's programs.	NIL	\$3 296
Kathryn Weir Head of Cinema	Italy, Switzerland, Germany	To attend several key visual art events central to the exhibition and acquisition of contemporary art and film, including: the 2007 Venice Biennale, to participate in the Australia Council Professional Development Curators Program; Art 38 Basel 2007, the important international contemporary art fair; and Documenta 12 in Kassel, the major exhibition of contemporary visual culture held every five years.	\$8 750 (E)	\$3 000

*Contribution from other Agencies or Sources \$

CORPORATE GOVERNANCE

ETHICS AND CODE OF CONDUCT

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

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

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

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

EQUAL EMPLOYMENT OPPORTUNITY

Strategies to achieve the objectives contained in the Gallery's Equal Employment Opportunity (EEO) Management Plan 2005–07 continued to be implemented and monitored against target dates during the year.

Key strategies included:

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

HUMAN RESOURCE ISSUES

The Gallery:

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

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

Risk control measures were reviewed during the year.

Gallery representatives participated in the Government's Asset Protection Program.

AUDIT COMMITTEE

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

RECORDKEEPING

The Gallery continued to review its recordkeeping practices in an effort to achieve compliance with the *Public Records Act 2002* and *Information Standard 40 (IS40)*.

WORKPLACE HEALTH AND SAFETY

The Gallery has a Workplace Health and Safety Committee consisting of workplace health and safety representatives elected by staff, eight Workplace Health and Safety Officers, the Manager (Property Services and Special Projects), and the Head of Exhibitions and Display. The Committee met on six occasions during the year and:

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

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

WHISTLEBLOWERS PROTECTION ACT

There were no disclosures received during the reporting period.

CONSULTANCIES

During 2006–07, the Gallery used the services of consultants to carry out specific tasks where their expertise was required:

CATEGORY	AMOUNT (\$)
Management	NIL
Professional – Technical	\$115 471
TOTAL	\$115 471

BOARD OF TRUSTEES COSTS

In 2006–07, meeting fees and travel costs of Board members totalled \$41 597.

VOLUNTARY EARLY RETIREMENT (VER)

During 2006–07, five staff accepted VER packages totalling \$348 345.

MAJOR INVESTMENTS AND BORROWINGS

There were no major investments or borrowings during the year.

FINANCIAL AND OPERATIONAL PERFORMANCE SYSTEMS

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

- + Finance 1 and Microsoft Dynamics GP are used primarily for processing financial data and obtaining reports.
- + Whole-of-government financial information is reported using the Queensland Government's Tridata system.
- + The Gallery Store uses Booknet as its point-of-sale system.

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

ENTITIES CONTROLLED

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

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

FINANCIAL STATEMENTS

GENERAL INFORMATION

This financial report covers the Queensland Art Gallery and its controlled entity, the Queensland Art Gallery Foundation.

The Queensland Art Gallery is a Queensland Government Statutory Authority established under the *Queensland Art Gallery Act 1987*.

The Gallery is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business of the Gallery is:

- + Queensland Art Gallery | Gallery of Modern Art
Stanley Place
SOUTH BRISBANE QLD 4101

A description of the nature of the Gallery's operations and its principal activities is included in the notes to the financial statements.

For information in relation to the Gallery's financial report please call (07) 3840 7326, email colin.diachkoff@qag.qld.gov.au or visit the Queensland Art Gallery's website gallery@qag.qld.gov.au.

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2007

	Notes	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Income					
<i>Revenue</i>					
Government contributions		24 087	22 511	24 087	22 511
Gallery Store revenue		1130	971	1130	971
Other revenue	2	6396	5103	6040	2659
<i>Gains</i>					
Gain on sale of property, plant and equipment	3	12	12	12	12
Total Income		31 625	28 597	31 269	26 153
Expenses					
Employee expenses	4	14 844	11 000	14 844	11 000
Supplies and services	5	12 366	7015	12 232	6896
Gallery Store expenses	6	951	543	951	543
Grants and subsidies		1183	-	1683	500
Depreciation		132	152	131	152
Borrowing costs	7	1	7	1	7
Other expenses	8	190	263	123	198
Total Expenses		29 667	18 980	29 965	19 296
Operating Surplus/(Deficit)		1958	9617	1304	6857

The accompanying notes form part of these statements.

BALANCE SHEET AS AT 30 JUNE 2007

	Notes	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Current Assets					
Cash and cash equivalents	9	3861	3861	3333	3011
Receivables	10	849	675	437	445
Other financial assets	11	2023	5539	2000	5500
Inventories	12	992	680	992	680
Prepayments		201	88	201	88
		7926	10 843	6963	9724
Non-current assets classified as held for sale					
	13	53	95	53	95
Total Current Assets		7979	10 938	7016	9819
Non Current Assets					
Other financial assets	11	15 291	13 428	-	-
Property, plant and equipment	14	230 696	211 759	230 688	211 759
Total Non Current Assets		245 987	225 187	230 688	211 759
Total Assets		253 966	236 125	237 704	221 578
Current Liabilities					
Payables	15	1873	339	802	329
Other financial liabilities	16	-	34	-	34
Accrued employee benefits	17	1092	783	1092	783
Total Current Liabilities		2965	1156	1894	1146
Non Current Liabilities					
Accrued employee benefits	17	834	848	834	848
Total Non Current Liabilities		834	848	834	848
Total Liabilities		3799	2004	2728	1994
Net Assets		250 167	234 121	234 976	219 584
Equity					
Contributed equity		710	710	710	710
Retained surpluses		132 675	130 717	117 484	116 180
Asset revaluation reserve	18	116 782	102 694	116 782	102 694
Total Equity		250 167	234 121	234 976	219 584

The accompanying notes form part of these statements.

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2007**

	Retained Surpluses				Contributed Equity				Asset Revaluation Reserve (Note 18)			
	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Balance 1 July	130 717	121 100	116 180	109 323	710	710	710	710	102 694	80 131	102 694	80 131
Operating Surplus/(Deficit)	1958	9617	1304	6857								
<i>Non-Owner changes in equity:</i>												
- Increase/(Decrease) in Asset Revaluation Reserve									14 088	22 563	14 088	22 563
Balance 30 June	132 675	130 717	117 484	116 180	710	710	710	710	116 782	102 694	116 782	102 694

The accompanying notes form part of these statements.

CASH FLOW STATEMENT FOR THE YEAR ENDED 30 JUNE 2007

Notes	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Cash flows from operating activities				
<i>Inflows</i>				
Government contributions	25 498	22 821	25 498	22 821
Gallery Store operations	1120	976	1120	976
GST input tax credits from ATO	1308	811	1229	765
GST collected from customers	321	259	258	225
Interest receipts	1774	730	672	427
Dividends	6	6	-	-
Other	981	683	986	763
<i>Outflows</i>				
Employee expenses	(14 601)	(10 763)	(14 601)	(10 763)
Supplies and services	(12 392)	(6926)	(12 270)	(6828)
Gallery Store operations	(1007)	(453)	(1007)	(453)
Grants and subsidies	(1183)	-	(1683)	(500)
Borrowing costs	(1)	(7)	(1)	(7)
GST paid to suppliers	(1288)	(840)	(1223)	(783)
GST remitted to ATO	(375)	(194)	(296)	(176)
Other	(133)	(202)	(80)	(158)
Net cash provided by (used in) operating activities	19 (A)	28 6901	(1398)	6309

Notes	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Cash flows from investing activities				
<i>Inflows</i>				
Proceeds from sale of investments	-	1 032	-	-
Sales of property, plant and equipment	90	392	90	392
<i>Outflows</i>				
Payments for property, plant and equipment	(3600)	(2200)	(1836)	(2200)
Payment for investments	-	(3530)	-	-
Net cash provided by (used in) investing activities	(3510)	(4306)	(1746)	(1808)
Cash flows from financing activities				
<i>Outflows</i>				
Borrowing redemptions	(34)	(142)	(34)	(142)
Net cash provided by (used in) financing activities	(34)	(142)	(34)	(142)
Net increase (decrease) in cash held	(3516)	2453	(3178)	4359
Cash at beginning of financial year	9400	6947	8511	4152
Cash at end of financial year 19 (B)	5884	9400	5333	8511

The accompanying notes form part of these statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2006–07

OBJECTIVES AND PRINCIPAL ACTIVITIES OF THE GALLERY

The Queensland Art Gallery's principal activities in the course of the financial year were to deliver a broad range of outputs as detailed in its Strategic Plan 2007–12 to support the Government's Outcomes and Priorities for Queensland.

These outputs were guided by the key strategies contained in the Queensland Arts Industry Sector Development Plan 2007–09, and the guiding principles contained in the *Queensland Art Gallery Act 1987*, both of which provide a framework for the delivery of the Gallery's programs and services.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

The financial statements have been prepared in accordance with Australian Equivalents to International Financial Reporting Standards (AEIFRS).

This financial report is a general purpose financial report.

In particular, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ending 30 June 2007, and other authoritative pronouncements.

Except where stated, the historical cost convention is used.

(b) The Reporting Entity

The financial statements include the value of all revenues, expenses, assets, liabilities and equity of the Queensland Art Gallery and its controlled entity, the Queensland Art Gallery Foundation.

In the process of reporting on the Queensland Art Gallery as a single economic entity, all transactions and balances between the Queensland Art Gallery and the Queensland Art Gallery Foundation have been eliminated.

(c) User Charges and Fees

User charges and fees controlled by the Gallery are recognised as revenues when invoices for the related services are issued. User charges and fees are controlled by the Gallery where they can be deployed for the achievement of the Gallery's objectives.

(d) Grants and Contributions

Grants, contributions, donations and gifts that are non-reciprocal in nature are recognised as revenue in the year in which the Gallery obtains control over them. Where grants are received that are reciprocal in nature, revenue is accrued over the term of the funding arrangements.

Contributed assets are recognised at their fair value. Contributions of services are recognised only when a fair value can be determined reliably and the services would be purchased if they had not been donated.

(e) Cash and Cash Equivalents

For the purposes of the Balance Sheet and the Cash Flow Statement, cash assets include all cash and cheques received but not banked at 30 June as well as deposits at call with financial institutions. It also includes investments with short periods to maturity that are readily convertible to cash on hand at the Gallery's or issuer's option and that are subject to a low risk of changes in value.

(f) Receivables

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement on these amounts is required within 30 days from invoice date.

The collectability of receivables is assessed periodically with provision being made for doubtful debts. All known bad debts were written-off as at 30

June.

(g) Inventories

Inventories represent stock on hand for sale through the Gallery Store operations and publications on hand for sale direct to distributors and are valued at the lower of cost and net realisable value.

Cost is assigned on a weighted average basis and includes expenditure incurred in acquiring the inventories and bringing them to their existing condition.

The cost of inventories is approximated using either the standard cost method or the retail inventory method depending on which is applicable to the item.

(h) Non-Current Assets Classified as Held for Sale

Non-current assets held for sale consist of those assets which the Gallery has determined are available for immediate sale in their present condition and their sale is highly probable within the next 12 months.

These assets are measured at the lower of the assets' carrying amounts or their fair values less costs to sell. The assets are not depreciated.

(i) Acquisition of Assets

Actual cost is used for the initial recording of all asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use.

The Queensland Art Gallery Foundation purchases Art Works and then donates them to the Gallery. These particular Art Works are included in the total value of the Art Works in the Gallery's Balance Sheet and in the Income Statement as revenue. The balance disclosed in the financial statements reflects the fair market value of the donated assets.

Assets acquired at no cost or for nominal consideration are recognised at their fair value at date of acquisition in accordance with AASB 116 *Property, Plant and Equipment*.

(j) Property, Plant and Equipment

The Gallery's Collection (Art Works), the Gallery Library's Heritage Collection and all items of plant and equipment with a value equal to or in excess of \$5000 are recognised for financial reporting purposes.

Items of plant and equipment with a lesser value are expensed in the year of acquisition.

(k) Revaluation of Non-Current Physical Assets

The Gallery's Art Works and the Gallery Library's Heritage Collection are considered to be heritage and cultural assets and measured at fair value in accordance with AASB 116 *Property, Plant and Equipment* and Queensland Treasury's *Non-Current Asset Accounting Policies for the Queensland Public Sector*.

The Gallery's Art Works, including gifts, are revalued on an annual basis for insurance purposes by the Gallery's experienced specialist curatorial staff who are considered experts in their field. The basis of valuation for Art Works is current market values.

Art Works that have had a material movement in valuation are revalued during the year using recent auction results. On this basis, the Art Works are comprehensively revalued each year.

The Gallery Library's Heritage Collection is revalued at the end of the year using current prices listed on AbeBooks.com, an internal portal for

registered booksellers, new and second hand, to list their available stock.

Plant and equipment are measured at cost. The carrying amounts for plant and equipment at cost should not materially differ from their fair value.

Any revaluation increment arising on the revaluation of an asset is credited to the asset revaluation reserve of the appropriate class, except to the extent it reverses a revaluation decrement for the class previously recognised as an expense. A decrease in the carrying amount on revaluation is charged as an expense, to the extent it exceeds the balance, if any, in the revaluation reserve relating to that class.

Separately identified components of assets are measured on the same basis as the assets to which they relate.

(l) Depreciation of Property, Plant and Equipment

Plant and equipment is depreciated on a straight-line basis so as to allocate the net cost or revalued amount of each asset, less its estimated residual value, progressively over its estimated useful life to the Gallery.

The Gallery's Art Works and the Gallery Library's Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly.

Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life of the asset to the Gallery.

For each class of depreciable asset the following depreciation rates were used:

Class	Rate %
Plant and Equipment	
Computers	30
Motor vehicles	25
Printers	20
Other	10

(m) Impairment of Non-Current Assets

The Gallery is not primarily dependent on its assets' ability to generate net cash flows and therefore, if deprived of the asset, the Gallery would replace the asset's remaining future economic benefits. The value in use is the depreciated replacement cost of the asset.

All non-current physical assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, the Gallery determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

The asset's recoverable amount is determined as the higher of the asset's fair value less costs to sell and depreciated replacement cost.

An impairment loss is recognised immediately in the Income Statement, unless the asset is carried at a revalued amount. When an asset is measured at a revalued amount, the impairment loss is offset against the asset revaluation reserve of the relevant class to the extent available.

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the

asset in prior years. A reversal of an impairment loss is recognised as income, unless the asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase (Note 1(k)).

(n) Leases

Operating lease payments are representative of the patterns of benefits derived from the leased assets and are expensed in the periods in which they are incurred.

The Arts Legislation Amendment Act 1997 transferred the assets and liabilities of the Queensland Cultural Centre Trust (QCCT) that was abolished in December 1997 to the State of Queensland, and the Corporate Administration Agency (CAA) became the manager of the Cultural Centre precinct.

The Art Gallery Board of Trustees has a signed lease agreement with the former QCCT for the main Art Gallery building located within the Cultural Centre precinct for which no rent is charged.

The lease has been assumed by the State of Queensland (Section 85 (2) of the Act).

The provision of the building and items of fit-out, including plant and equipment, form part of this agreement.

The Gallery pays for services including building maintenance and repairs, electricity, security, cleaning, airconditioning and telephone rental (Note 1(u)).

(o) Other Financial Assets

Current assets include investments with short periods to maturity that are readily convertible to cash on hand at the Gallery's option and that are subject to a low risk of changes in value.

Included in the non-current assets of the Queensland Art Gallery Foundation are State Government Contributions and retained donations of \$7.6 million. These funds are restricted as per an agreement with the State Government which states that only the interest derived from these funds can be used by the Foundation for acquisitions or the exhibition program of the Gallery.

The Foundation's other non-current investments are carried at market value. Changes in market value are recognised as a revenue or expense in determining the net result for the period.

All other non-current investments are carried at the lower of cost and recoverable amount.

Interest and dividend revenues are recognised on an accrual basis.

(p) Payables

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

(q) Other Financial Liabilities

Interest bearing liabilities are recognised at book value as the amount contractually owing.

All borrowing costs are accounted for on an accrual basis in the income

statement using the effective interest method, and are added to the carrying amount of the borrowing to the extent they are not settled in the period in which they arise. No borrowing costs are capitalised.

(r) Employee Benefits

Wages, Salaries, Recreation Leave and Sick Leave

Wages, salaries and recreation leave due but unpaid at reporting date are recognised in the Balance Sheet at the remuneration rates expected to apply at the time of settlement. Payroll tax and worker's compensation insurance are a consequence of employing employees, but are not counted in an employee's total remuneration package. They are not employee benefits and are recognised separately as employee related expenses. Employer superannuation contributions and long service leave levies are regarded as employee benefits.

For unpaid entitlements expected to be paid within 12 months, the liabilities are recognised at their undiscounted values. For those entitlements not expected to be paid within 12 months, the liabilities are recognised at their present value, calculated using yields on Fixed Rate Commonwealth Government bonds of similar maturity.

Prior history indicates that on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to recur in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused sick leave entitlements is recognised.

As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

Long Service Leave

Under the Queensland Government's long service leave scheme a levy is made on the Gallery to cover this cost. Levies are expensed in the period in which they are paid or payable. Amounts paid to employees for long service leave are claimed from the scheme as and when leave is taken.

No provision for long service leave is recognised in the financial statements, the liability being held on a whole-of-Government basis and reported in the financial report prepared pursuant to AAS 31 *Financial Reporting by Governments*.

Superannuation

Employer superannuation contributions are paid to QSuper, the superannuation plan for Queensland Government employees, at rates determined by the State Actuary. Contributions are expensed in the period in which they are paid or payable. The Gallery's obligation is limited to its contribution to QSuper.

Therefore, no liability is recognised for accruing superannuation benefits in these financial statements, the liability being held on a whole-of-Government basis and reported in the financial report prepared pursuant to AAS 31 *Financial Reporting by Governments*.

Executive Remuneration

The executive remuneration disclosures in the employee expenses note (Note 4) in the financial statements include:

- + the aggregate remuneration of all senior executive officers (including the Chief Executive Officer) whose remuneration for the financial year is \$100 000 or more; and
- + the number of senior executives whose total remuneration for the financial year falls within each successive \$20 000 band, commencing at \$100 000.

The remuneration disclosed is all remuneration received or receivable, directly or indirectly, from the Gallery or any related party in connection

with the management of the affairs of the Gallery or any of its subsidiaries, whether as an executive or otherwise. For this purpose, remuneration includes:

- + wages and salaries;
- + accrued leave (that is, the increase/decrease in the amount of annual and long service leave owed to an executive, inclusive of any increase in the value of leave balances as a result of salary rate increases or the like);
- + performance pay received or due and receivable in relation to the financial year, provided that a liability exists (namely a determination has been made prior to the financial statements being signed), and can be reliably measured even though the payment may not have been made during the financial year;
- + accrued superannuation (being the value of all employer superannuation contributions during the financial year, both paid and payable as at 30 June);
- + car parking benefits and the cost of motor vehicles, such as lease payments, fuel costs, registration/insurance, and repairs/maintenance incurred by the Gallery during the financial year, both paid and payable as at 30 June, net of any amounts subsequently reimbursed by the executives;
- + allowances (which are included in remuneration agreements of executives, such as airfares or other travel costs paid to/for executives whose homes are situated in a location other than the location they work in); and
- + fringe benefits tax included in remuneration agreements.

The disclosures apply to all senior executives appointed by Governor in Council and classified as SES1 and above, with remuneration above \$100 000 in the financial year. 'Remuneration' means any money, consideration or benefit, but excludes amounts:

- + paid to an executive by an entity or its subsidiary where the person worked during the financial year wholly or mainly outside Australia during the time the person was so employed; or
- + in payment or reimbursement of out-of-pocket expenses incurred for the benefit of the Gallery or any of its subsidiaries.

In addition, separate disclosure of separation and redundancy/termination benefit payments is included.

(s) Borrowing Costs

Borrowing costs are recognised as an expense in the period in which they are incurred.

Borrowing costs include:

- + Interest on short-term borrowings; and
- + Administration charges

(t) Insurance

The Gallery's non-current physical assets and other risks are insured through the Queensland Government Insurance Fund, premiums being paid on a risk assessment basis. In addition, the Gallery pays premiums to WorkCover Queensland in respect of its obligations for employee compensation.

(u) Services Provided by the Corporate Administration Agency

The Corporate Administration Agency (CAA), manager of the Cultural Centre precinct, provides a number of services to the Gallery at the Queensland Cultural Centre. These services include building maintenance and repairs, electricity, security, cleaning, airconditioning and telephone rental.

The cost of these services to the Queensland Art Gallery for the 2006–07

year was \$1 789 740 (2005–06: \$2 110 259).

The CAA also provides corporate support to the Gallery in the areas of Finance and Human Resources.

(v) Services Provided to the Queensland Art Gallery Foundation

The Gallery has provided corporate support including human resources, office accommodation, computer equipment and other office requisites on an in-kind basis to facilitate the operation of the Queensland Art Gallery Foundation.

Salaries including on-costs for the staff supporting the Queensland Art Gallery Foundation plus other corporate support costs that have been met by the Gallery are recognised in the employee and supplies and services balances. The cost of these services to the Queensland Art Gallery for the 2006–07 year was \$283 079 (2005–06: \$210 317).

(w) Taxation

The Gallery is a State body as defined under *The Income Tax Assessment Act 1936* and is exempt from Commonwealth taxation with the exception of Fringe Benefits Tax and Goods and Services Tax (GST). As such, GST credits receivable from/and payable to the ATO are recognised and accrued.

(x) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairman and the Director at the date of signing the Management Certificate.

(y) Judgements and Assumptions

The Gallery has made no judgements or assessments which may cause a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

(z) Rounding and Comparatives

Amounts included in the financial statements have been rounded to the nearest \$1000 or, where that amount is \$500 or less, to zero unless disclosure of the full amount is specifically required.

Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

(aa) New and Revised Accounting Standards

Disclosure is required when initial application of an Australian Accounting Standard has an effect on the current period, would have such an effect, except that it is impracticable to determine the amount of the adjustment, or might have an effect on future periods.

In the current year, the Gallery had adopted all of the new and revised Standards and interpretations that are relevant to its operations and effective for 2006–07 reporting period.

The AASB released AASB 2005-9 *Amendments to Australian Accounting Standards* [AASB 4, AASB 1023, AASB 139 & AASB 132] in September 2005.

Disclosure is required when a new Australian Accounting Standard, which has been issued but is not yet effective, has not been applied.

The Gallery cannot adopt early a new accounting standard ahead of the specified commencement date unless approval is obtained from Treasury. The Treasurer mandated the early adoption of AASB 7 *Financial Instruments: Disclosures* and AASB 132 *Financial Instruments: Presentation* in the 2005–06 financial year. No additional standards have been early adopted in 2006–07. Consequently, the Gallery has not applied the other Australian Accounting Standards and AASB & UIG Interpretations that have been issued but are not yet effective. These will be applied from their operative date.

At the date of authorisation of the financial report, the following Standards and Interpretations had been issued or revised but were not yet effective:

Title	Operative for reporting periods beginning on/after
AASB 1: <i>First-time Adoption of Australian Equivalents to International Financial Reporting Standards</i>	1 January 2008
AASB 4: <i>Insurance Contracts</i>	1 January 2007
AASB 101: <i>Presentation of Financial Statements</i>	1 January 2007
AASB 114: <i>Segment Reporting</i>	1 January 2007
AASB 118: <i>Revenue</i>	28 February 2007
AASB 120: <i>Accounting for Government Grants and Disclosure of Government Assistance</i>	28 February 2007
AASB 121: <i>The Effects of Changes in Foreign Exchange Rates</i>	28 February 2007
AASB 127: <i>Consolidated and Separate Financial Statements</i>	28 February 2007
AASB 132: <i>Financial Instruments: Presentation</i>	1 January 2007
AASB 139: <i>Financial Instruments: Recognition and Measurement</i>	28 February 2007
AASB 1023: <i>General Insurance Contracts</i>	1 January 2007
AASB 1048: <i>Interpretation and Application of Standards</i>	31 March 2007
AASB 2007-1: <i>Amendments to Australian Accounting Standards arising from AASB Interpretation 11 [AASB 2]</i>	1 March 2007
AASB 2007-2: <i>Amendments to Australian Accounting Standards arising from AASB Interpretation 12 [AASB 1, AASB 117, AASB 118]</i>	28 February 2007
AASB 120, AASB 121, AASB 127, AASB 131 & AASB 139]	1 January 2008
AASB 2007-3: <i>Amendments to Australian Accounting Standards arising from AASB 8 [AASB 5, AASB 6, AASB 102, AASB 107, AASB 119, AASB 127, AASB 134, AASB 136, AASB 1023 & AASB 1038]</i>	1 January 2009
Interpretation 10: <i>Interim Financial Reporting and Impairment</i>	1 November 2006
Interpretation 12: <i>Service Concession Arrangements</i>	1 January 2008
Interpretation 129: <i>Disclosure - Service Concession Arrangements [revised]</i>	1 January 2008

It is anticipated that the above Standards and Interpretations are either not

2. Other Revenue	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Donations and bequests	1496	729	300	300
Donations - assets	-	-	2811	634
Exhibition income and scholarships	295	172	295	239
Goods received at below fair value	12	6	12	6
Grants	129	557	1399	557
Investment income	955	974	-	-
Interest	655	749	653	446
Unrealised gain on managed funds	2186	1352	-	-
Other	668	564	570	477
3. Gains				
Gains on Sale of Property, Plant and Equipment				
Plant and equipment	12	12	12	12
4. Employee Expenses				
Employee Benefits				
Salaries and wages	9845	7615	9845	7615
Employer superannuation contributions *	1303	1034	1303	1034
Recreation leave expenses	1021	827	1021	827
Overtime and allowances	1002	494	1002	494
Redundancy payments	348	86	348	86
Long service leave levy *	214	162	214	162
Employee Related Expenses				
Payroll and fringe benefits tax *	740	567	740	567
Staff recruitment and training	246	141	246	141
Workers' compensation premium *	37	29	37	29
Other employee related expenses	88	45	88	45
Total	14 844	11 000	14 844	11 000

* Costs of workers' compensation insurance and payroll tax are a consequence of employing employees, but are not counted in employees' total remuneration package. They are not employee benefits, but rather employee related expenses. Employer Superannuation Contributions and the long service leave levy are regarded as employee benefits.

The number of employees, including both full-time employees and part-time employees, measured on a full-time equivalent basis is:

Number of Employees	194	173	194	173
---------------------	-----	-----	-----	-----

Executive Remuneration	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:				
\$140,000 to \$159,999	-	3	-	3
\$160,000 to \$179,999	1	1	1	1
\$180,000 to \$199,999	2	-	2	-
\$200,000 to \$219,999	-	1	-	1
\$240,000 to \$249,999	2	-	2	-
Total	5	5	5	5

The total remuneration of executives shown above ** (\$'000)	1053	829	1053	829
--	------	-----	------	-----

** The amount calculated as executive remuneration in these financial statements includes the direct remuneration received, as well as items not directly received by senior executives, such as the movement in leave accruals and fringe benefits tax paid on motor vehicles. This amount will therefore differ from advertised remuneration packages which do not include the latter items.

The total amount of separation and redundancy / termination benefit payments during the year to executives shown above:	319	-	319	-
---	-----	---	-----	---

5. Supplies and Services	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Advertising, promotion and public relations	815	255	814	253
Consultants and service providers	806	642	806	642
Exhibition related expenses	3561	979	3561	979
Other supplies and services	1506	678	1374	566
Postage, freight and storage	996	483	996	483
Property, equipment and maintenance costs	3135	3073	3135	3070
Stationery, printing books and publications	979	505	978	503
Telecommunications and access fees	100	75	100	75
Travel expenses	468	325	468	325

6. Gallery Store Expenses

Operating expenses	951	543	951	543
--------------------	-----	-----	-----	-----

Gallery Store employee expenses for the year 2006–07 totalling \$454 497 (2005–06: \$304 924) are not contained within this amount. They are included under Note 4.

7. Borrowing Costs

Interest	1	7	1	7
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The Gallery does not capitalise borrowing costs.

8. Other Expenses

External audit fees	2	65	2	65
Losses from disposal of property, plant and equipment	43	91	43	91
Other	145	107	78	42

Total external audit fees relating to the 2006–07 financial year are estimated to be \$30 800 (2005–06: \$29 000). There are no non-audit services included in this amount.

9. Cash and Cash Equivalents	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Imprest accounts	3	2	3	2
Cash at bank and on hand	871	559	816	609
Deposits at call	2987	3300	2514	2400

* Included in the above balance is \$183 527 (2005–06: \$183 527) of donor funds with restrictions on their use. Deposits at call earned interest at rates between 0% and 6.67% (2005–06: 0% to 6.00%).

10. Receivables

Trade debtors	291	348	291	348
GST receivable	87	104	79	86
GST payable	(23)	(76)	(18)	(56)
Investment Income	409	232	-	-
Interest	9	28	9	28
Other	76	39	76	39
Total	849	675	437	445

11. Other Financial Assets

Current				
Deposit Notes	23	39	-	-
Fixed interest bearing bonds/deposits	2000	5500	2000	5500
Non-Current				
Investments in managed funds/shares	15 291	13 428	-	-
Total	15 291	13 428	-	-

12. Inventories

Gallery Store stock - at cost	506	452	506	452
Publications - at cost	486	228	486	228

13. Non-Current Assets Classified as Held for Sale

Art works - will be sold by public auction during 2007–08	53	95	53	95
---	----	----	----	----

14. Property, Plant and Equipment	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Art works				
At management valuation	230 011	211 256	230 011	211 256
Library heritage collection				
At management valuation	45	20	45	20
Plant and equipment				
At cost	950	844	941	844
Less: Accumulated depreciation	(310)	(361)	(309)	(361)
	640	483	632	483

Valuations of cultural assets (Art works and Library heritage collection) were performed as at 30 June 2007 by the Gallery's specialist curatorial and library staff using "fair value" principles. The basis of valuation used is current market value.

Plant and equipment is valued at cost in accordance with Queensland Treasury's *Non-Current Asset Accounting Policies for the Queensland Public Sector*.

Property, Plant and Equipment Reconciliation	Art Works 2007 \$'000	Library Heritage Collection 2007 \$'000	Plant and Equipment 2007 \$'000	Total 2007 \$'000
Carrying amount at 1 July	211 256	20	483	211 759
Acquisitions	1862	20	355	2237
Donations received	2811	4	-	2815
Disposals	-	-	(75)	(75)
Assets reclassified as held for sale (Note 13)	(5)	-	-	(5)
Revaluation increments	14 087	1	-	14 088
Revaluation decrements	-	-	-	-
Depreciation	-	-	(131)	(131)

15. Payables	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Trade creditors	1610	149	539	139
Other	263	190	263	190

16. Other Financial Liabilities

Current				
Queensland Treasury Corporation borrowings	-	34	-	34

All borrowings are in \$A denominated amounts and carried at amortised cost, interest being expensed as it occurs. No interest has been capitalised during the current or comparative reporting period. The final repayment date was 1 November 2006.

17. Accrued Employee Benefits	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
Current				
Employer superannuation contributions payable	25	21	25	21
Long service leave levy payable	51	43	51	43
Recreation leave	842	558	842	558
Wages outstanding	174	161	174	161
Total	1092	783	1092	783
Non-current				
Recreation leave	834	848	834	848
Total	834	848	834	848

18. Asset Revaluation Reserve by Class	Art Works 2007 \$'000	Library Heritage Collection 2007 \$'000	Total 2007 \$'000
Balance 1 July 2006	102 692	2	102,694
Revaluation increments	14 087	1	14 088

The asset valuation reserve represents the net effect of upwards and downwards revaluations of assets to fair value

19. Cash Flow Statement - Disclosures	Economic Entity 2007 \$'000	Economic Entity 2006 \$'000	Parent Entity 2007 \$'000	Parent Entity 2006 \$'000
(A) Reconciliation of Operating Surplus to Net Cash Provided by (Used in) Operating Activities				
Operating Surplus	1958	9617	1304	6857
Depreciation expense	132	152	131	152
Loss on sale of property, plant and equipment	32	81	32	81
Donated assets received	(1056)	(634)	(2811)	(634)
Assets transferred from Common Use Collection	(4)	-	(4)	-
Gain on managed funds	(1863)	(1987)	-	-
Change in assets and liabilities				
(Increase)/decrease in trade receivables	72	(226)	72	(226)
(Increase)/decrease in GST input tax credits receivables	16	(28)	6	(14)
(Increase)/decrease in other receivables	(210)	(241)	(33)	(40)
(Increase)/decrease in inventories	(311)	(135)	(311)	(135)
(Increase)/decrease in prepayments	(113)	(40)	(113)	(49)
Increase/(decrease) in accounts payable	1134	48	73	39
Increase/(decrease) in accrued employee benefits	294	236	294	236
Increase/(decrease) in GST payable	(53)	58	(38)	42
Net cash provided by (used in) operating activities	28	6901	(1398)	6309
(B) Cash at the end of the year, as shown in the Cash Flow Statement				
Imprest amounts	3	2	3	2
Cash at bank and on hand	871	559	816	609
Deposits at Call	2987	3300	2514	2400
Deposit Notes	23	39	-	-
Fixed interest bearing bonds/deposits	2000	5500	2000	5500

20. Remuneration of Board Members		
Remuneration received, or due and receivable by Board Members from the Gallery in connection with the management of the Gallery was as follows:		
Fees and expenses	2007 \$	2006 \$
Fairfax, T	1834	1834
Gamble Myer, A (Deputy Chair)	786	2096
Goss, W (Chair)	1866	2177
Gray, M	1310	786
Hansen, M	1572	2096
Koomeeta, C	22 731	9714
McGill, K	2096	2096
Purdon, S	1572	1834
Robinson, B	7044	4616
Wesley, M	786	1310
Total Remuneration paid to all Board Members	41 597	28 559
Board meetings' miscellaneous expenses	1284	2004
Total	42 881	30 563
Remuneration includes fees and other benefits received by Board Members.		
21. Commitments for Expenditure	2007 \$ '000	2006 \$ '000
(a) Non-Cancellable Operating Lease (Motor vehicle)		
Commitments under operating leases at reporting date are inclusive of anticipated GST and are payable as follows:		
Not later than one year	-	9
Later than one year and not later than five years	-	9
Total	-	18
(b) Open Purchase Order Commitments		
Commitments at reporting date are inclusive of anticipated GST	2906	4845
Total	2906	4845

22. Contingent Liabilities
There are no known significant contingent liabilities at 30 June 2007.

23. Errors adjusted retrospectively

During the year the Gallery discovered that certain account balances were misstated in 2005–06 certified statements due to incorrect mapping of the general ledger to the financial statements. These errors were adjusted retrospectively and the comparatives were restated. The amounts reported previously, the adjustments and the restated comparative amounts are noted below.

	Certified 2006		Adjustment		Restated	
	Economic Entity \$'000	Parent Entity \$'000	Economic Entity \$'000	Parent Entity \$'000	Economic Entity \$'000	Parent Entity \$'000
Income Statement						
Expenses						
Depreciation	148	148	4	4	152	152
Total Expenses	18 976	19 292	4	4	18 980	19 296
Operating surplus	9621	6861	(4)	(4)	9617	6857
Balance Sheet						
Non Current Assets						
Property, plant and equipment	212 560	212 560	(801)	(801)	211 759	211 759
Total non current assets	225 988	212 560	(801)	(801)	225 187	211 759
Equity						
Retained surplus	130 721	116 184	(4)	(4)	130 717	116 180
Asset revaluation reserve	103 491	103 491	(797)	(797)	102 694	102 694
Total equity	234 922	220 385	(801)	(801)	234 121	219 584
Statement of Changes in Equity						
Operating Surplus/ Deficit	9621	6861	(4)	(4)	9617	6857
Increase in asset revaluation reserve	23 360	23 360	(797)	(797)	22 563	22 563
Balance 30 June						
Retained Surplus	130 721	116 184	(4)	(4)	130 717	116 180
Asset Revaluation Reserve	103 491	103 491	(797)	(797)	102 694	102 694
Notes to and forming part of the financial statements 2006–07						
<i>14. Property, Plant and Equipment</i>						
Art works						
At management valuation	212 053	212 053	(797)	(797)	211 256	211 256
Research library material						
At management valuation	20	20	0	0	20	20
Plant and Equipment						
At cost	844	844	0	0	844	844
Less accumulated depreciation	(357)	(357)	(4)	(4)	(361)	(361)
	487	487	(4)	(4)	483	483
Total	212 560	212 560	(801)	(801)	211 759	211 759
19. Cash Flow Statement Disclosures						
Operating surplus	9621	6861	(4)	(4)	9617	6857
Depreciation expense	148	148	4	4	152	152

24. Agency Transactions	2007 \$ '000	2006 \$ '000
Employees have authorised the Gallery to make deductions from salaries and wages, for on-payments to third parties. The collections for the year and the posting at balance date follow:		
Balance - 1 July	-	-
Collections during reporting period	36	31
Distributions to principals during reporting period	36	31
Balance - 30 June	-	-

25. Financial Instruments

Categorisation of Financial Instruments

The Consolidated Entity has categorised the financial assets and financial liabilities held as:

Financial Assets	Category
Cash	
Fixed interest bearing bonds/deposits	
Shares	Financial asset available for sale (at fair value)
Managed funds	Financial asset at fair value through the Profit and Loss
Receivables	Loans and receivables (at nominal value)
Financial Liabilities	
Payables	Financial liability not at fair value through the Profit and Loss (at nominal value)

Credit Risk Exposure

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the carrying amount of those assets inclusive of any provisions for impairment. There are no amounts offset as per AASB 132. There is no impairment loss for the current year.

The Consolidated Entity manages credit risk through the use of a credit management strategy. This strategy aims to reduce the exposure to credit default by ensuring that the Consolidated Entity invests in secure assets, and monitors all funds owed on a timely basis. Exposure to credit risk is monitored on a regular basis.

The following table represents the Consolidated Entity's maximum exposure to credit risk based on contractual amounts net of any allowances as per AASB 139:

Maximum Exposure to Credit Risk

Financial Assets	2007 \$ '000	2006 \$ '000
Cash	3861	3861
Other Financial Assets	17 314	18 967
Receivables	849	675
Total	22 024	23 503

Past due or impaired

No collateral is held as security relating to the financial assets held by the Consolidated Entity. No credit enhancements relate to the financial assets held by the Consolidated Entity.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired, and are stated at the carrying amounts as indicated. Aging of past due or impaired financial instruments are disclosed in the Credit, Liquidity and Interest Risk table at the end of this note.

Liquidity Risk

The Consolidated Entity is exposed to liquidity risk through its trading in the normal course of business.

The Consolidated Entity manages liquidity risk through use of the Liquidity Management Strategy. This strategy aims to reduce the exposure to liquidity risk by ensuring the Consolidated Entity has sufficient funds available to meet employee and supplier obligations at all times. This is achieved by ensuring that minimum levels of cash are held within the various bank accounts so as to match the expected duration of the various employee and supplier liabilities.

The contract maturity analysis is disclosed in the Credit, Liquidity and Interest Risk table at the end of this note.

Market Risk

The Consolidated Entity does not trade in foreign currency and is not materially exposed to commodity price changes. The Consolidated Entity is exposed to interest rate risk through its cash deposited in interest bearing accounts. Details have been disclosed in the liquidity and interest risk tables. The Consolidated Entity does not undertake and hedging in relation to interest risk and manages its risk as per the liquidity risk management strategy.

Fair Value

The fair value is determined as follows:

- + The fair value of financial assets and liabilities, cash and cash equivalents and non-interest bearing monetary financial assets and financial liabilities approximate their carrying amounts and are not disclosed separately below.
- + The fair value of other monetary financial assets and financial liabilities is based on market prices where a market exists, or is determined by discounting expected future cash flows by the current interest rate for financial assets and liabilities with similar risk profiles.
- + The fair value of prepayments is represented by the book value as the period of time to consumption is short and there are no rates involved in the calculation, therefore they are not disclosed separately below.

The Consolidated Entity has not offset any assets and liabilities.

The carrying amounts of all financial assets and most financial liabilities are representative of their fair value.

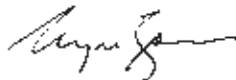
The following table sets out the credit, liquidity and interest risks of financial instruments held by the Consolidated Entity in a format as it might be provided to management. The maturity amounts relate to the actual contractual payments before net present value calculation with the associated adjustment back to book value disclosed.

2007	Credit, Liquidity and Interest Risk Tables Maturity Date						Carrying amount \$'000	Weighted average rate %
	Less than 1 month \$'000	1 - 3 months \$'000	3 months to 1 year \$'000	1 to 5 years \$'000	Greater than 5 years \$'000	Adjustment \$'000		
Financial Assets								
Non-interest bearing	849	-	-	-	-	-	849	NA
Variable	3884	2171	15 120	-	-	-	21 175	19.00
Total	4733	2171	15 120	-	-	-	22 024	
Financial Liabilities								
Non-interest bearing	1873	-	-	-	-	-	1873	NA
Total	1873	-	-	-	-	-	1873	
2006								
Financial Assets								
Non-interest bearing	675	-	-	-	-	-	675	NA
Variable	3900	5639	13 289	-	-	-	22 828	15.00
Total	4575	5639	13 289	-	-	-	23 503	
Financial Liabilities								
Non-interest bearing	339	-	-	-	-	-	339	NA
Other financial liabilities	34	-	-	-	-	-	34	
Total	373	-	-	-	-	-	373	

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

We have prepared the foregoing annual financial statements pursuant to the provisions of the *Financial Administration and Audit Act 1977* and other prescribed requirements and certify that:

- (a) the foregoing financial statements with the other information and notes to and forming part thereof are in agreement with the accounts and records of the Queensland Art Gallery Board of Trustees;
- (b) in our opinion:
 - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the foregoing annual financial statements have been drawn up so as to present a true and fair view in accordance with prescribed accounting standards of the transactions of the Queensland Art Gallery Board of Trustees for the period 1 July 2006 to 30 June 2007 and of the financial position as at 30 June 2007.



W GOSS
for and on behalf of
the Board of Trustees

28 September 2007



AD ELLWOOD
Director
Queensland Art Gallery

28 September 2007

INDEPENDENT AUDIT REPORT To the Queensland Art Gallery Board of Trustees

REPORT ON THE FINANCIAL REPORT

I have audited the accompanying financial report of the Queensland Art Gallery Board of Trustees, which comprises the balance sheet as at 30 June 2007 and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and certificates given by the Chairman and the Director of the consolidated entity comprising the Board and the entities it controlled at the year's end or from time to time during the financial year.

The Board's Responsibility for the Financial Report

The Board is responsible for the preparation and fair presentation of the financial report in accordance with prescribed accounting requirements identified in the *Financial Administration and Audit Act 1977* and the *Financial Management Standard 1997* including compliance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with *Auditor-General of Queensland Auditing Standards*, which incorporate the *Australian Auditing Standards*. These Auditing Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of risks of material misstatement in the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control, other than in expressing an opinion on compliance with prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report and any mandatory financial reporting requirements as approved by the Treasurer for application in Queensland.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

The Financial Administration and Audit Act 1977 promotes the independence of the Auditor-General and QAO authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can only be removed by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has, for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

Auditor's Opinion

In accordance with s.46G of the *Financial Administration and Audit Act 1977* –

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion -
 - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the financial report has been drawn up so as to present a true and fair view, in accordance with the prescribed accounting standards of the transactions of the Queensland Art Gallery Board of Trustees and the consolidated entity for the financial year 1 July 2006 to 30 June 2007 and of the financial position as at the end of that year.



RW HODSON CPA
as Delegate of the Auditor-General of Queensland



Queensland Audit Office
Brisbane

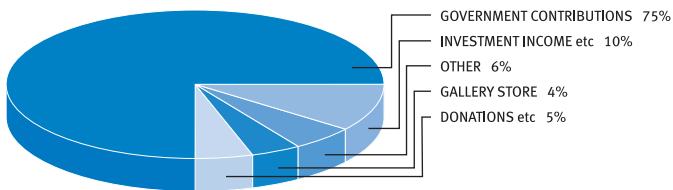
FINANCIAL SUMMARY

The Queensland Art Gallery has completed the 2006-07 financial year in a fiscally good position with an increase in Equity of \$16 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.

REVENUE 2006-07



BALANCE SHEET

The Balance Sheet measures the value of assets, liabilities and equity of the Gallery as at 30 June 2007.

The revaluation of non-current physical assets was undertaken in the financial year, resulting in an increase in the value of the Art Collection by \$14 million.

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

REVENUE

	GOVERNMENT CONTRIBUTIONS	INVESTMENT INCOME	OTHER	GALLERY STORE	DONATIONS
2007	\$24 087	\$3 141	\$1 771	\$1 130	\$1 496
2006	\$22 511	\$2 326	\$2 060	\$971	\$729

ASSETS

	PROPERTY, PLANT & EQUIPMENT	OTHER FINANCIAL ASSETS
2007	\$230 696	\$23 270
2006	\$211 759	\$24 366

INCOME STATEMENT

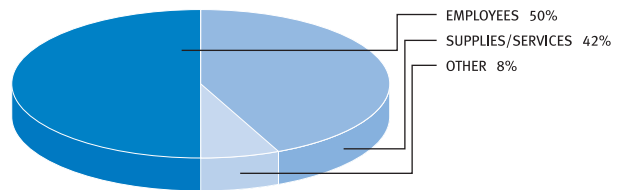
The Income Statement is used to compare revenue to expenses over the financial year.

Revenues of the Gallery are sourced primarily from the Queensland Government appropriation (\$24 million), also known as Government Contributions.

The other major sources of funds in 2006-07 include self-generated funds from the operation of commercial activities, e.g. Gallery Store and donations and bequests through the Queensland Art Gallery Foundation.

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

EXPENSES 2006-07



CASH FLOW STATEMENT

The Cash Flow Statement 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 in-flows include revenue from Government Contributions and self-generated funds and donations to the Foundation.

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

EXPENSES

	EMPLOYEES	SUPPLIES/SERVICE	OTHER
2007	\$14 844	\$12 366	\$2 457
2006	\$11 000	\$7 015	\$965

LIABILITIES

	ACCRUED EMPLOYEE BENEFITS	PAYABLES	OTHER
2007	\$1 926	\$1 873	\$0
2006	\$1 631	\$339	\$34

FEEDBACK FORM

The Queensland Art Gallery 2006–07 Annual Report documents the Gallery's activities, initiatives and achievements, and demonstrates how the Gallery met its objectives, and addressed government policy priorities during 2006–07.

To assist us in ensuring that the Report fulfils our communication objectives, please answer the following questions and return this form to the Queensland Art Gallery via post or fax.

1 For what purpose did you read or refer to the 2006–07 Annual Report?

2 In your opinion, what is the overall effectiveness of our 2006–07 Annual Report in communicating our activities? (please tick)

excellent good satisfactory poor

3 How would you rate the following aspects of the 2006–07 Annual Report? (please tick)

	excellent	good	satisfactory	poor
Readability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Content and information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4 How do you think we could improve the next Annual Report?

5 Do you have any other comments about the 2006–07 Annual Report?

6 Please indicate the group which best describes you (please tick):

- Member of Parliament
- Individual
- Gallery/museum sector
- Business sector
- University/academic
- Media
- Government employee
- Other

Please return your completed Feedback Form to:

Fax: (07) 3842 9799

or post to:

Publications Section
Queensland Art Gallery
PO Box 3686
South Brisbane 4101
Queensland Australia

Thank you for your time and comments.
Please attach a separate sheet if necessary.

QUEENSLAND ART GALLERY

Place of Business
The Gallery's principal place
of business is located at:

Queensland Art Gallery /
Gallery of Modern Art
South Bank
Queensland Australia
Tel: (07) 3840 7303
Fax: (07) 3844 8865
Email: gallery@qag.qld.gov.au
Web: www.qag.qld.gov.au

Postal address
Queensland Art Gallery
PO Box 3686
South Brisbane
Queensland 4101 Australia

There are no regional offices
of the Gallery.

The Queensland Art Gallery Foundation
produces a separate Annual Report,
which details all aspects of the
Foundation's operations and activities,
including sponsorships, gifts and
donations. To request a copy of this
publication, please contact:

Queensland Art Gallery Foundation
PO Box 3530
South Brisbane
Queensland 4101 Australia
Tel: (07) 3840 7337
Fax: (07) 3844 8865
Email: foundation@qag.qld.gov.au

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PUBLIC AVAILABILITY OF THE REPORT

This report is available on the Gallery's
website <www.qag.qld.gov.au>. It is also
available in the Gallery's Research
Library, located on level 3 of the Gallery
of Modern Art. Copies may be requested
by contacting the Gallery's Administration
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