



PICASSO & HIS COLLECTION

2007-08

QUEENSLAND ART GALLERY ANNUAL REPORT



Queensland
Government

Arts Queensland

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

The Honourable Rod Welford, ^{MP}
Minister for Education and Training and
Minister for the Arts
PO Box 15033
City East Qld 4002

Dear Minister

I am pleased to present the Annual Report 2007–08
for the Queensland Art Gallery.

I certify that this Annual Report meets the prescribed
requirements of the *Financial Administration and Audit
Act 1977* (FAA Act) and the *Financial Management
Standard 1997* (FMS) particularly with regard to
reporting this agency's governance arrangements,
objectives, functions and performance, as well as the
agency's additional reporting and tabling obligations
for this report.

A checklist outlining the governance, performance,
reporting and procedure obligations contained in the
legislation can be accessed at <www.qag.qld.gov.au>.

Yours sincerely



Professor John Hay, ^{AC}
Chair, Board of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities,
initiatives and achievements during 2007–08, and
demonstrates how the Gallery met its goals for
the year and contributed to government objectives.
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

Increase quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts and develop 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.

View of Gallery of Modern Art
Photograph: Peter Hyatt

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 on 2 December 2006.

Since 1982, more than 12 million people have visited the Gallery. In this financial year, 541 226 people attended the Queensland Art Gallery and 763 214 attended the Gallery of Modern Art. Highlights of the 2007–08 program were two major international exhibitions, both exclusive to Brisbane. Attendances of more than 232 000 were achieved for the 'Andy Warhol' exhibition, which opened on 8 December 2007 — just one year after GoMA's opening. The Gallery launched another major international exhibition, 'Picasso & his collection', on 9 June 2008.

High-profile large-scale projects such as these are part of a dynamic program of exhibitions and events presented across both sites, complemented by interpretive programs and publishing. The program reflects the opportunities provided by the expanded and upgraded two-site infrastructure. In addition to exhibitions organised by the Gallery, the program also includes displays from the Collection and major new acquisitions. The Collection, including the internationally recognised contemporary Asian and Pacific collection, includes 13 164 works. The Gallery's engagement with the Asia Pacific region also continues with the ongoing activities of the Australian Centre of Asia Pacific Art, the research arm of the Gallery's Asia Pacific activities.

The Australian Cinémathèque is a successful and integral part of the Gallery's programming. Launched in 2005, the Cinémathèque is the only one of its kind in an Australian art museum. The Cinémathèque collects, conserves, presents and interprets 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 its exhibitions, programs and Collection. The Gallery's Collection comprehensively represents the vibrant cultural practices of Queensland's Indigenous artists.

The Gallery's exhibitions and collection displays are supported by varied and innovative public programs, and a comprehensive educational program that serves the needs of a wide range of children as well as schools, universities and the broader education sector.

The success of the children's exhibitions and programs has placed the institution at the forefront of children's programming in art museums worldwide, and the programs and achievements of the Children's Art Centre demonstrate the Gallery's commitment to young visitors and families.

Travelling exhibitions, educational services and professional development opportunities are provided to regional and remote Queensland through the Gallery's Regional Services program. The Queensland Art Gallery is the only state gallery to provide an ongoing and comprehensive program of Collection-based travelling exhibitions and public programs to regional areas as part of its core business.

The Gallery recognises its capacity to contribute to Queensland's cultural tourism achievements, and works in collaboration with tourism sector partners to promote exhibitions and programs to local, intrastate, interstate and international audiences.

The Queensland Art Gallery Foundation assists the Gallery by raising vital funds from individuals and the corporate sector, and through cultural gifts and bequests, to support the growth of the Collection and the presentation of exhibition programs.



JULY 2007

Tony Ellwood, former Deputy Director, National Gallery of Victoria, joins the Gallery as Director.

A major retrospective of the work of Howard Arkley, a National Gallery of Victoria Touring Exhibition, opens at the Gallery of Modern Art (GoMA) on 6 July.

Katharina Grosse's exhibition 'Picture Park' opens at GoMA on 15 July. One of the most exciting and innovative abstract painters working today, Grosse transforms the Long Gallery, working in situ with over-scaled balloon shapes, canvases, pigmented earth and energetic gestures of spray paint.

AUGUST

The free public seminar series Perspectives: Asia continues, with eight seminars presented during the year. The series, which explores issues of contemporary culture, politics and society in the region, is jointly presented by the Griffith Asia Institute, Griffith University; and the Australian Centre of Asia Pacific Art, Queensland Art Gallery.

Genevieve Grieves wins the Xstrata Coal Emerging Indigenous Art Award 2007 with her five-channel video installation *Picturing the old people 2006–07*.

SEPTEMBER

Olafur Eliasson's *The cubic structural evolution project* 2004 begins its 12-venue regional Queensland tour at Pinnacles Gallery, Thuringowa.

The Australian Cinémathèque presents *Breathless: French New Wave Turns 50*, a program of 126 films exploring the important cinematic developments from the end of the 1950s through the 1960s in Paris.

OCTOBER

The retirement of Wayne Goss as Chair of the Queensland Art Gallery Board of Trustees is announced on 12 October. Mr Goss is commended for leading the Gallery through almost a decade of great change, including the development of GoMA and the continued development of the Asia Pacific Triennial of Contemporary Art exhibition series. Mr Goss's third term ends in February 2008.

The campaign for 'Andy Warhol' — Australia's first major Andy Warhol retrospective — is launched on 17 October at GoMA. The Honourable Anna Bligh, MP, Premier of Queensland; the Minister for Education and Training and Minister for the Arts, the Honourable Rod Welford, MP; and the Minister for Tourism, Regional Development and Industry, the Honourable Desley Boyle, MP, speak at the launch.

NOVEMBER

An exhibition of some 130 watercolours by Kenneth Macquene opens at the Queensland Art Gallery. 'Making it Modern: The Watercolours of Kenneth Macquene' highlights Macquene's importance as an Australian modernist and features imagery of the Darling Downs, and the Gold and Sunshine Coasts. The exhibition was curated by the Queensland Art Gallery and developed with the support and assistance of the Macquene family.

A significant acquisition by internationally acclaimed sculptor Anish Kapoor is unveiled at GoMA. The large-scale sculpture *Untitled 2006–07* was commissioned to mark the opening of the GoMA and was dedicated to former Director Doug Hall, AM.

DECEMBER

'Andy Warhol' opens at GoMA. The exhibition was organised by the Queensland Art Gallery and The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Exclusive to Brisbane, the exhibition attracts crowds of more than 232 000 — a Queensland Art Gallery record for a paid exhibition. More than 25 000 school students visit the Gallery for 'Andy Warhol'. The Australian Cinémathèque presents an in-depth survey of Warhol's films and the Children's Art Centre

presents the Silver Factory: Andy Warhol for Kids.

A summer guide to the Cultural Centre is produced collaboratively by Cultural Centre partner institutions and Arts Queensland. *Cultural Centre Summer in Brisbane 2007/08* is the first of two guides produced to promote programming across the Cultural Centre precinct.

JANUARY 2008

The Gallery introduces an Up Late series, and this Friday night program of Warhol-related live music and guest talks is supported by capacity audiences.

The free 11-day Andy Warhol Summer Festival attracts more than 71 000 visitors between 18 and 28 January. In regional Queensland, more than 2700 people experience the festival with a special day of Warhol-inspired activities across 24 venues on 19 January.

Sir Bruce Watson, AC, retires as President of the Gallery Foundation after 22 years, and Tim Fairfax, AM, is appointed to the role.

LEFT TO RIGHT

Tim Fairfax, AM, President, Queensland Art Gallery Foundation, speaking at the Foundation viewing of 'Sidney Nolan: A New Retrospective', 6 June 2008.

Tony Ellwood, Director, Queensland Art Gallery; Martyn Eames, Vice President Corporate and People, Santos; the Honourable Anna Bligh, MP, Premier of Queensland, and Wayne Goss, then Chair, Queensland Art Gallery Board of Trustees, at the 'Andy Warhol' Media Preview, 7 December 2007.

Professor John Hay, AC, Chair, Board of Trustees, speaking at an event to recognise the contribution to the Gallery of former Chair Wayne Goss, held on 30 June 2008.

A special blessing ceremony was held as part of Lee Mingwei's Bodhi Tree Project, 1 May 2008.

Installation view of 'Katharina Grosse: Picture Park' 2007.

HIGHLIGHTS AND ACHIEVEMENTS



FEBRUARY

The \$75 000 Premier of Queensland's National New Media Art Award and \$25 000 Premier of Queensland's New Media Scholarship are announced. The award will be held for the first time in November 2008 and will be hosted biennially by the Queensland Art Gallery. **Wayne Goss retires at the end of his third term as Chair of the Board of Trustees. Professor John Hay, AC, former University of Queensland Vice-Chancellor, is appointed. The Honourable Anna Bligh, MP, Premier of Queensland, announces in Parliament that the first exhibition of Picasso's personal art collection outside Europe will open at GoMA in June. Tim Fairfax, AM, and Gina Fairfax give generously to the Gallery during the year, including a major donation towards the acquisition of international contemporary art.**

MARCH

'Mountains and Streams: Chinese Paintings from the NGV Asian Collection' opens at the Queensland Art Gallery. A National Gallery of Victoria Touring Exhibition, it explores Chinese landscape paintings from the fourteenth to the twenty-first century.

The annual 'Creative Generation Excellence Awards in Visual Art and Design' presents 50 works by art students from both state and non-state secondary schools throughout Queensland at GoMA.

The first Australian exhibition of renowned French artist Pierre Bismuth opens in the Media Gallery at GoMA.

APRIL

Membership to Friends of the Queensland Art Gallery grows by more than 400 per cent during the 'Andy Warhol' exhibition.

MAY

New York-based Taiwanese artist Lee Mingwei participates in a special blessing ceremony as part of his Bodhi Tree Project at the Queensland Cultural Centre. The project is a public art initiative linked to the Queensland Government's Cultural Centre redevelopment. The project's centrepiece, a young Bodhi tree, is planted near the entrance to GoMA and blessed by members of the Chung Tian Temple in Brisbane. While in Brisbane, Lee Mingwei re-creates his work *Gernika in sand*, a sand painting inspired by Pablo Picasso's famous oil painting *Guernica* 1937.

A comprehensive retrospective of Gordon Bennett, one of Australia's foremost artists, opens at GoMA. This National Gallery of Victoria Touring Exhibition presents almost two decades of work by the internationally acclaimed Queensland-based artist.

A generous donation by Brisbane gallery director Philip Bacon, AM, allows the acquisition of Eugene von Guérard's *A view from Daylesford towards the Pyrenees* c.1864, the first painting by von Guérard to enter the Collection.

Among the 287 works acquired during the year through the Gallery's Foundation, 14 are contemporary Chinese works generously gifted from the collection of Professor Nicholas Jose and Dr Claire Roberts.

A repeat screening is required after more than 300 people turn out for *Heima*, a film by the band Sigur Rós, presented as part of the Icelandic Waves program. The audience response underlines the dedicated following enjoyed by the Australian Cinémathèque. Over 26 000 people attend film programs during the year.

JUNE

'Sidney Nolan: A New Retrospective' opens at the Queensland Art Gallery on 6 June. Organised by the Art Gallery of New South Wales, this exhibition is the first major retrospective since Nolan's death in 1992.

'Picasso & his collection' opens at GoMA on 9 June, showing more than 100 key works from Pablo Picasso's collection and more than 80 works by the artist himself. The exhibition is exclusive to Brisbane and it is the first time Picasso's extraordinary personal collection has been shown outside Europe. The exhibition is organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia. By the end of June, the exhibition has already attracted 69 704 visitors.

Centres in regional Queensland participate in a regional lecture tour, which is organised to complement 'Picasso & his collection'. 'Myth to Modern', an exhibition of figurative bronze sculpture from the Gallery's Collection, continues its tour of regional Queensland, visiting five venues during the year. A further seven venues are scheduled to complete the tour by mid 2009. Some 60 026 people attend Queensland Art Gallery travelling exhibitions during 2007–08.

Michael Parekowhai's large-scale sculpture *The Horn of Africa* 2006 is dedicated to Wayne Goss in recognition of his contribution as Chair of the Gallery's Board of Trustees from 1999 to 2008.



CHAIR'S OVERVIEW



Members of the Queensland Art Gallery Board of Trustees.

FROM LEFT TO RIGHT:

David Williams
Tim Fairfax, AM (Deputy Chair)
Amanda Bell
Professor John Hay, AC (Chair)
Avril Quail
John Lobban
David Millhouse

NOT PICTURED:

Mark Gray

OPPOSITE

Michael Parekowihi
New Zealand b.1968
The Hom of Africa 2006
Automotive paint, wood, fibreglass,
steel, brass
395 x 200 x 260cm
Purchased 2008 with funds from the
Queensland Government's Gallery of
Modern Art Acquisitions Fund in
recognition of the contribution to
the Gallery by Wayne Goss (Chair of
Trustees 1999-2008)

I am delighted to present my first report as Chair of the Board of Trustees.

In doing so, I acknowledge my predecessor, Wayne Goss, who served as Chair from 1999 until February 2008. Mr Goss played a significant role in the development of the Gallery of Modern Art (GoMA) and the ongoing development of the Asia Pacific Triennial of Contemporary Art (APT) series. I thank Wayne, on behalf of the Trustees, management and staff, for his contribution to the work of the Trustees, and the Gallery's achievements during a critical period in its history.

Since the Gallery became a two-site institution in December 2006, the focus has been to maintain and develop attendances and profile, and to capitalise on the opportunities afforded by national and international interest in the Gallery and its programs.

The 2007-08 program has presented a series of major exhibitions, international exhibitions exclusive to Queensland, and national touring exhibitions, as well as displays and exhibitions of works from the Gallery's Collection. The programs of the Australian Cinémathèque and the Children's Art Centre, the publishing program, travelling exhibitions, and the educational and interpretative programs were integral to the year's success.

A highlight of the year, and a major achievement since GoMA opened, was the presentation of back-to-back exhibitions by two of the greatest artists of the twentieth century — first Andy Warhol and, more recently, Pablo Picasso. The exhibitions were of outstanding quality and exclusive to Brisbane. Both have increased the Gallery's profile as a cultural tourism destination for regional, interstate and international visitors, and have demonstrated the scope and potential for future programming.

The 2007-08 program has ensured that the vigour and momentum following GoMA's opening has been sustained and indeed grown. In the past year, 541 226 visitors have visited the Queensland Art Gallery and 763 214 have visited GoMA. Attendances for Warhol achieved record levels for a paid exhibition at the Gallery, with more than 232 000 visitors.

I wish to commend new Director Tony Ellwood on the exceptional achievements of his first year, and for his leadership of the staff during this dynamic period of consolidation and growth. On behalf of the Trustees, I acknowledge the Executive Management Team and staff for their contribution and their commitment to a demanding and highly successful program. I also thank the outgoing Trustees for their commitment and contribution, and welcome our new Trustees. Deputy Chair of Trustees, Tim Fairfax, AM, is also the new President of the Gallery's Foundation and I acknowledge and thank him and Gina Fairfax for their outstanding and generous support of the Gallery.

The year's achievements would not be possible without the enormous contribution provided by many levels of government. On behalf of the Trustees, management and staff, I gratefully acknowledge and thank the Queensland Government. My sincere thanks to the Honourable Anna Bligh, MP, Premier of Queensland; the Honourable Rod Welford, MP, Minister for Education and Training and Minister for the Arts; and the Honourable Desley Boyle, MP, Minister for Tourism, Regional Development and Industry. My thanks also to Rachel Hunter, Director-General, Department of Education, Training and the Arts; Leigh Tabrett, Deputy Director-General, Arts Queensland, and the supportive staff of Arts Queensland. Thanks also to the Australian Government, the Department of the Environment, Water, Heritage and the Arts and the Australia Council for the Arts.

The year's activities have been assisted by many collaborators, partners and supporters. 'Andy Warhol' was organised with The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh, and its Principal Partners were Santos and Queensland Events Corporation. 'Picasso & his collection' was organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia (AEA). The Gallery has worked with AEA on major exhibitions previously and we look forward to future projects together. 'Picasso & his collection' was presented by Queensland Events Corporation; its Principal Sponsor was Mazda Australia and its Principal Donor was Singapore Airlines. The Gallery enjoyed an unprecedented level of support from corporate and media partners and sponsors this year, and from individual donors. We thank all our partners and supporters for their extraordinary contributions.

The Gallery also enjoyed and benefited from strategic collaboration and cooperative marketing with the tourism sector, and I would like to acknowledge and thank Tourism Queensland and Brisbane Marketing for their engagement and support.

Finally, thank you to the Gallery management and staff with whom I've had the pleasure of working this year in my first term as Chair of the Board of Trustees.

I trust you will enjoy reading about the Gallery's achievements during 2007-08.

Professor John Hay, AC
Chair, Board of Trustees



DIRECTOR'S OVERVIEW

It has been a privilege to take on the role of Director just six months after the opening of the Queensland Art Gallery's second site, the Gallery of Modern Art (GoMA).

This year the Gallery has presented two major international exhibitions — attracting outstanding attendances to Australia's first major Andy Warhol retrospective and, more recently, presenting Pablo Picasso's collection for the first time outside Europe. Both 'Andy Warhol' and 'Picasso & his collection' have been exclusive to Brisbane, and have been resoundingly supported by our audiences and by stakeholders from many sectors, including important government and corporate supporters. The presentation of these exhibitions has been a great achievement.

More than 232 000 people attended 'Andy Warhol', a paid exhibition record for the Gallery. The economic impact to Queensland, according to the Tourism and Economic Evaluation commissioned by the Gallery, was \$14.2 million. Programs were developed specifically for teachers and educators, and more than 25 000 school students visited. A Friends membership drive during 'Andy Warhol' generated an extraordinary response, with membership growing by more than 400 per cent. The Gallery's first Up Late series, introduced during the 'Andy Warhol' exhibition, successfully attracted new and capacity audiences.

'Picasso & his collection' opened just prior to the close of this financial year but has already attracted a high number of visitors. The Gallery is indebted to the exhibition's partners and sponsors whose involvement has been essential, and in particular we thank and acknowledge Art Exhibitions Australia (AEA), our partner with this project. Working with AEA, a record level of sponsorship has been secured and we are extremely grateful for this unprecedented support.

In addition to these international highlights, the Gallery presented an intensive and diverse exhibition program across both sites. The program included major solo exhibitions and retrospectives of works by Queensland, Australian and international artists (including Gordon Bennett, Kenneth Macqueen, Sidney Nolan, Howard Arkley, Pierre Bismuth and Katharina Grosse); award exhibitions such as the 'Xstrata Coal Emerging Indigenous Art Award 2007' and the 'Creative Generation Excellence Awards in Visual Art and Design'; and programs presented by the Australian Cinémathèque, including exhibitions dedicated to moving-image and video work in GoMA's Media Gallery and film programs in the cinemas.

The Gallery also presented regularly changing displays of works from its Collection across both sites. At the Queensland Art Gallery (QAG), these included 'British Prints: Pop to the '90s', 'Three Ways: Contemporary Sculpture from the Collection' and 'Protest: Australian Political Posters 1972–92'; at GoMA, these included contemporary Indigenous art works in 'Sand : Savanna : Salt', as well as international works for 'In the Spirit of Fluxus'.

The development of the Gallery's Collection continued, with a highlight being the acquisition of the major Anish Kapoor sculpture *Untitled 2006–07*. Displayed in GoMA, this significant acquisition is dedicated to my predecessor, Doug Hall, AM, for his 20-year contribution as Director. Another acquisition highlight was the large-scale sculpture by New Zealand artist Michael Parekowhai *The Horn of Africa 2006*. This work is dedicated to former Chair of the Board of Trustees Wayne Goss. One of the most recent additions to the historical Australian collection is a painting by major colonial artist Eugene von Guérard, the acquisition of which was made possible by the generous support of Brisbane gallery director Philip Bacon, AM, who is also a Special Patron of the Queensland Art Gallery Foundation.

The exhibition and display activity across two sites was accompanied by an increase in publishing. Substantial publications were produced for 'Andy Warhol' and 'Picasso & his collection' and for the survey of Kenneth Macqueen watercolours. Special editions were produced of some publications, including a limited numbered edition of *Katharina Grosse: Picture Park*, each copy of which featured a canvas cover painted by the artist. The members' magazine, *Artlines*, was redeveloped and redesigned to provide previews and reviews of key exhibitions and programs at the Gallery.

The Gallery increased access to the Collection for all Queenslanders by providing exhibitions, programs and services to regional Queensland. Coinciding with the Andy Warhol Summer Festival, a day of Warhol-inspired activities took place in 24 regional Queensland venues; and to coincide with 'Picasso & his collection', 25 regional venues will participate in a lecture tour. 'Myth to Modern', an exhibition of figurative bronzes from the Collection, continued its 13-venue tour; and Olafur Eliasson's *The cubic structural evolution project 2004* began a 12-venue tour of regional Queensland. Preparations also continued this year for a touring exhibition of key works from the contemporary Asian and Pacific collections, including many works featured in the Asia Pacific Triennial of Contemporary Art exhibition series. Selected works by Kenneth Macqueen, exhibited in 2007–08 at QAG, will also travel in 2008–09.

Eugene von Guérard
Austria/Australia
1811–1901
A view from Daylesford towards the Pyrenees c.1864
Oil on canvas
35.5 x 63.8cm
Purchased 2008 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation



The Children's Art Centre continued its widely acclaimed programming, presenting interactive displays and programs in association with the 'Andy Warhol' and 'Picasso & his collection' exhibitions. The Centre extended its audience reach during the Picasso exhibition, for the first time developing an area of its programs specially for people aged 13–25 years.

The Australian Cinémathèque has established a dedicated following, with visitors attending a diverse range of programs this year including a series of exhibitions — 'The Leisure Class' and 'Pierre Bismuth' — presented at GoMA's Media Gallery.

The first in a new triennial series of contemporary Australian art exhibitions, 'Contemporary Australia: Optimism', will open late this year. The exhibitions will be part of a new Summer Series at GoMA of large-scale, exclusive, significant projects, encompassing visual art, film and performance.

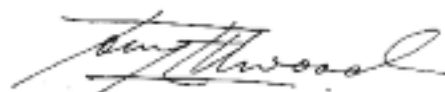
Other exhibitions currently in development include 'Place Makers: Contemporary Queensland Architects', the 'Premier of Queensland's National New Media Art Award', major exhibitions of contemporary work from China and New Zealand, and 'The 6th Asia Pacific Triennial of Contemporary Art', which has received multi-year funding through the Visual Arts and Crafts Strategy from the Australian Government and the Queensland Government.

The achievements of the past year would not have been possible without the ongoing support and enthusiasm of the Queensland Government. I thank the Honourable Anna Bligh, MP, Premier of Queensland; the Honourable Rod Welford, MP, the Minister for Education and Training and Minister for the Arts; and the Honourable Desley Boyle, MP, Minister for Tourism, Regional Development and Industry. I also thank Arts Queensland. I also wish to thank the Australian Government, the Department of the Environment, Water, Heritage and the Arts, and the Australia Council for the Arts for their support. I wish to acknowledge and thank our corporate and media sponsors, individual donors, and our audiences for their support.

I also wish to thank our former Chair of the Board of Trustees, Wayne Goss; our present Chair, Professor John Hay, AC; members past and present of the Board of Trustees; and the Foundation Council, for their much valued contributions over the past year. I would also like to acknowledge and thank Sir Bruce Watson, AC, who retired as President of the Foundation after 22 years, and welcome Tim Fairfax, AM, as our new President. I would also like to acknowledge the extraordinary generosity of Tim and Gina Fairfax, who have given the Gallery a major donation. This will have an enormous and enduring benefit for our Collection.

Meeting the demands and challenges of the new two-site institution depends upon the expertise and commitment of staff. On behalf of the Gallery's management and Trustees, I thank our staff for their sustained efforts and enthusiasm. I would also like to acknowledge and thank our volunteers who have generously given many hours of their time during the past year.

I look forward to continuing to build relationships between the Gallery and the community, our audiences and supporters over the coming years.



Tony Ellwood
Director

School groups gather at the Gallery of Modern Art entrance, during the 'Andy Warhol' exhibition 2008.



COLLECTION

One of the Queensland Art Gallery's key goals is to develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users. As a two-site institution, the Gallery is able to present an increased number of works and thematic displays from the Collection. The Collection consists of 13 164 works, with 545 works acquired in 2007–08.

Yvonne Koolmatrjie

Australia b.1944
Ngarrindjeri people
Yabbie trap 2008
Coil-woven sedge grass, river rushes
50 x 40 x 76cm (irreg.)
Purchased 2008. The Queensland
Government's Gallery of Modern Art
Acquisitions Fund

AUSTRALIAN ART

In the last year a number of fine acquisitions that consolidate major directions in the Collection have been made for the three principal portfolios that comprise Australian art.

The earliest is an oil painting by Eugene von Guérard entitled *A view from Daylesford towards the Pyrenees* c.1864. Austrian-born von Guérard (1811–1901) came to Australia in 1852 and stayed for almost 30 years. He was possibly the first classically trained painter to work in Victoria and is arguably Australia's most significant artist of the colonial period. His work is an essential component of any substantial collection of Australian art, but until this acquisition von Guérard had been represented in the Collection only by a group of lithographs. In this picturesque golden-toned panorama, von Guérard suggests the opportunities open to energetic settlers, and the life of wealth and ease that would reward their efforts. In this sense, the painting is a fine example of the adaptation of European landscape painting to the new continent.

The campaign to build the finest holdings of the works of Ian Fairweather continued with the acquisition of (*Snake charmer*) c.1949, an enchanting gouache, ink and watercolour on paper from a period previously unrepresented in the Collection. It was painted between 1948 and 1951 when the artist was living in Townsville and Cairns, but recalls his time in India several years earlier. (*Snake charmer*) featured in Fairweather's first retrospective exhibition, organised by the Queensland Art Gallery in 1965, and was also included in the National Gallery of Australia's 1997 exhibition 'The Drawings of Ian Fairweather'.

Two splendid acquisitions suggest the richness and breadth of contemporary Indigenous art practice. Genevieve Grieves's *Picturing the old people* 2006–07, a five-channel colour video installation, was the winner of the Xstrata Coal Emerging Indigenous Art Award 2007. Based on intensive research at Melbourne's Koori Heritage Archive and the State Library of Victoria's nineteenth-century photographic collection, the work creatively restages stereotypical representations of Kooris, the Aboriginal people of south-eastern Australia.

The second work is by leading contemporary fibre artist Yvonne Koolmatrjie, a leader in the movement by Indigenous artists to create sculptural fibre works. Her *Yabbie trap* 2008 is coil-woven, strand by strand, from local river grasses, the basic materials used by Ngarrindjeri women for many generations. In addition to its elegant presence, *Yabbie trap* has been made according to traditional design principles.

Signature paintings by leading mid-career artists that build on earlier works in the Collection have enriched holdings of contemporary Australian art. Stephen Bush is one of Australia's leading contemporary painters. *I am a mountain I can see clearly* 2008, one of a recent body of major works which depends on a broad repertoire of realist imagery combined with a pour painting, offers a new and personal account of the uncanny in Australian art.

Tony Clark's *Putto David* 2008 engages with European themes and is from a body of recent works influenced by Michelangelo's sculpted figures in Florence's Medici Chapel. Clark based *Putto David* on a sketch which Raphael made of Michelangelo's rendering of David in marble. The major work of Michelangelo becomes a minor work by Raphael, and in turn a major work of Clark's; he designates it as a *putto*, a 'little man', recalling the eighteenth-century taste for giving sophisticated and substantial works artfully dismissive titles.

Three striking paintings by Jan Nelson have also been acquired, entitled *Walking in tall grass, Rose*; *Walking in tall grass, Martin*; and *Walking in tall grass, Matt* 2007. Nelson's stunning technical virtuosity makes an original contribution to contemporary Australian art. She characteristically shows the gap between the world that we experience physically and the psychological states through which it is apprehended. The *Walking in tall grass* works are intimately detailed accounts of young people absorbed in thought or intensely focused activities, captured against brightly coloured grounds, removed from specific social locations. Super-realist in style, with precise attention to detail and finish, they open up the juncture between painting and photography as part of a broader examination of the cult of the individual and the sensation of anonymity in today's media-saturated world.

ASIAN AND PACIFIC ART

The acquisition of major sculpture and installation works, including outstanding pieces by Anish Kapoor and Michael Parekowhai, have strengthened holdings of Asian and Pacific art.

Anish Kapoor's *Untitled 2006–07* is a magnificent resin fibreglass and lacquer sculpture. The scale and saturated colour of the work, its highly reflective surface and monumental form engage the viewer both physically and psychologically. Currently living and working in the United Kingdom, Kapoor is one of the most influential artists working today.

The Horn of Africa 2006 by New Zealand artist Michael Parekowhai is a large-scale sculpture depicting a life-size seal balancing a concert grand piano on its nose. Spectacular in appearance and complex in its allusions, the work exemplifies Parekowhai's ingenious and conceptually motivated practice. This is his most ambitious work to date.

Zhu Weibing and Ji Wenyu's *People holding flowers 2007* is an early Chinese acquisition for the next Asia Pacific Triennial of Contemporary Art. It is comprised of 400 individual figures measuring roughly a metre in height, each holding a large pink flower above their head. Their colourful faces are blank and expressionless, although a sense of dynamism and movement is created by their poses and the lush, tactile fabric of the flowers. Designed as an installation, the effect of encountering this field of human figures is mesmerising.

The contemporary Chinese collection was further augmented with the addition of Wang Jin's *Ice 96 Central China 1996*, printed 2005. The seven photographs record a performance project that critically responds to the transformations of Chinese culture and society during the 1990s, particularly the emergence of a Westernised consumer society.

During the year a group of significant works by contemporary Chinese artists was gifted from the collection of Professor Nicholas Jose and Dr Claire Roberts. Marking the second round of a generous gift and acquisition package, most of the works date from the 1980s and 1990s — a significant period in the relationship between China and Australia and in the history of the Avant-garde in China.

Matthew Ngui, one of Singapore's most prominent artists, has lived and worked in Singapore and Perth during the past two decades. Moving between two cultures has formed a key reference for his work: his performances, installations, drawings and video works consistently question perception and the singular point of view. *Swimming: at least 8 points of view 2007* is one of the few stand-alone video works in Ngui's oeuvre. A dramatic four-channel video installation, it transforms an everyday action into a sublime visual experience and augments the Gallery's growing collection of major video works.

Three photographs from Malaysian artist Yee I-Lann's 2007 'Kinabalu' series represent her most recent works, drawing on her own cultural heritage. Using digitally manipulated photographs, Yee has created a narrative series which reflects on identity and land, modernisation and the power of myth. It is a substantial addition to the holdings of contemporary Asian photography.

Lisa Reihana is recognised as one of the major Maori contemporary artists in New Zealand, where she has played a pioneering role in the development of film and multimedia art. The five photographs from her 'Digital Marae' series are a continuation of a project begun in 2001 of which the Gallery owns a complete set. These new, intriguing portraits present male Maori ancestors in various guises and settings.

A significant addition to the Asian art collection was the acquisition of *Pair of six fold screens: Scenes from the Genji Monogatari (Tale of Genji)* from the late seventeenth century (Edo period), attributed to the Hasegawa School. Following traditional pictorial conventions, the artist has created a beautifully balanced composition with superbly detailed imagery, conveying the restrained emotion and graceful sentiment of the *Tale of Genji*.

INTERNATIONAL ART

The Gallery's collection of international art was significantly enhanced with the acquisition of Australian-born artist Ron Mueck's *In bed 2005*. After working as a puppet-maker for children's television and working in the United States with Jim Henson (*The Muppets*), Mueck gained recognition as a visual artist with his inclusion in the 1997 Royal Academy exhibition 'Sensation: Young British Artists from the Saatchi Collection'.

Untitled 2007 featured in Katharina Grosse's exhibition, 'Picture Park', at GoMA. This significant work by Grosse is emblematic of the artist's ongoing concern with the interactions between different disciplines, including in particular painting, architecture and history. Its spherical forms comprise what might be thought of as enlarged versions of the atomised particles of paint emitted by the spray gun.

Kota Ezawa has described his practice as a form of 'video archaeology'. Drawing on video footage from sources as diverse as the 1990s OJ Simpson trial to the 1969 moon landing, Ezawa recasts his subjects as graphically simplified animations. *Lennon Sontag Beuys 2004* is a three-channel animated video projection based on footage of well-known public speeches by John Lennon, Susan Sontag and Joseph Beuys — three ideologues of different art forms (music, literature and visual art respectively), and representatives of three nations whose entangled modern histories have shaped the contemporary Western world.

Brothers Jake and Dinos Chapman came to prominence in the mid 1990s alongside their so-called 'YBA' (Young British Artist) peers Damien Hirst, Tracey Emin and Sam Taylor-Wood. An underlying philosophy for the Chapman brothers has been their disavowal of the idea that art emerges from unique and original creative thoughts. Instead they regard their art practice as situated within an ongoing process of exchange with existing images and forms found in both contemporary and historical visual culture. *Etchasketchathon 2005* derives its title from the popular children's drawing toy of the 1980s. It 'rectifies' idyllic childhood scenes by transforming them into nightmarish visions populated by smiling children, dismembered bodies and rotting flesh.

Jan Nelson
Australia b.1955
Walking in tall grass, Martin 2007
Oil and liquin on linen
83 x 60cm
Purchased 2007. The Queensland
Government's Gallery of Modern Art
Acquisitions Fund
© Jan Nelson 2007. Licensed by
Viscopy, Sydney, 2008





The international photography collection was augmented by three extraordinary prints by Mario Giacomelli, *Lo non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini 70/71/72)* 1961–63, printed c.1980. Giacomelli looked to his own community and everyday life as subjects for his work. In 1960 he was commissioned by the Catholic Church to document the lives of young priests, whom he often photographed at leisure. His *pretini* or little priests are striking, poetic images and constitute some of his most celebrated work.

CINEMA AND THE MOVING IMAGE

During the year several moving-image works from significant international filmmakers were acquired.

To coincide with the 'Andy Warhol' exhibition, 'Visions of Warhol', a collection of short films by pioneering avant-garde filmmakers and close friends of the artist, was acquired. Each film presents an intimate and personal view of different aspects of Warhol's life and work. The anthology includes Jonas Mekas's *Scenes from the Life of Andy Warhol* 1963–90, and footage from the first public performance of the Velvet Underground at Delmonico's Hotel, New York, on 13 January 1966.

DISPLAYING THE COLLECTION (QAG)

Australian Galleries

Fairweather Room

Following the first themed display in the Gallery's dedicated space for this important Queensland-based artist, a fresh display was mounted. This drew on the Gallery's excellent holdings of works by Ian Fairweather, but also included new acquisitions of photographs of the artist by Robert Walker from the mid 1960s.

Queensland Artists' Gallery

'Art in Queensland 1850s to 1930s', on display from October 2007 to February 2008, featured a broad selection of paintings, prints, photographs and drawings from the early period of Queensland's artistic history.

'Light and Space: Colonial Art and Queensland', which opened on 28 June 2008, examined how Western visual art in Queensland began with the work of exploration artists such as William Westall, who accompanied Matthew Flinders on his circumnavigation of Australia from 1801 to 1803. The display featured Westall's prints from the voyage among a number of new acquisitions. Notable was a selection of lithographs produced in Brisbane in 1865 by Silvester Diggles (1817–80), a key figure in the early cultural life of Brisbane and a notable ornithologist.

Protest: Australian Political Posters 1972–92

This display (28 July 2007 – 24 February 2008) of posters ranged from raw calls to action to more complex images. Political activism characterised the years from the mid 1960s to the early 1990s in Australia. In an international climate of disquiet, Australia's youth took their cue from events such as the 1968 Paris riots and student protests on North American college campuses. Political posters were a visual irritant, intended to shock or outrage viewers in order to stimulate discussion about the issues they raised.

Three Ways: Contemporary Sculpture from the Collection

This display (28 July – 30 September 2007) brought together works from three diverse origins in the Collection as a way of exploring sculpture across cultures. A group of Morning Star Poles by Aboriginal artists from Elcho Island, off the coast of the Northern Territory, was displayed with installations by Indonesian artist Dadang Christanto and senior Australian artist Mike Parr. The display suggested the broad interests of contemporary sculptors, as each work was composed of multiple elements, drawing on the varied materials used in sculpture today, from bronze to feathers to bamboo.

Asian Gallery

Important works from the Collection, including the newly acquired pair of Japanese six-fold screens depicting scenes from the *Tale of Genji*, continued to be displayed alongside objects on long-term loan from prestigious international collections. Since December 2006, the Asian collections have been augmented by significant works on long-term loan from private and public collections. In 2007–08, the Long-term Loans Program incorporated the display of Persian miniatures and porcelains, ancient near-Eastern pottery and Khmer ceramics from the Smithsonian Institution's Arthur M Sackler Gallery, Washington DC; sixteenth- to eighteenth-century tea wares from the Idemitsu Museum of Arts, Japan; and Joseon dynasty porcelains from the National Museum of Korea, augmented by a display of Song dynasty ceramics, including celadons and works from four of the Five Famous Kilns, loaned by the Shanghai Museum.

International Galleries

La Belle Hollandaise 1905 by Pablo Picasso was reframed and displayed with two works on paper and a ceramic work *Large pitcher with two faces* 1951, to coincide with the exhibition 'Picasso & his collection'.

Sculptures from the international collection by Anthony Caro, Mimmo Paladino and Joan Miró formed part of an installation of sculpture in the Robin Gibson-designed entry to QAG and the adjacent Watermall.

Zhu Weilbing

China b.1971

Ji Wenyu

China b.1959

People holding flowers 2007

Acrylic paint on resin; velour, steel

wire, dacron, lodestone and cotton

400 pieces: 102 x 17 x 11cm (each)

(installed dimensions variable)

The Kenneth and Yasuko Myer

Collection of Contemporary Asian Art.

Purchased 2008 with funds from

Michael Simcha Baevski through the

Queensland Art Gallery Foundation

Image courtesy: ShangART Gallery

DISPLAYING THE COLLECTION (GoMA)

AUSTRALIAN ART

Works exhibited included Fiona Hall's 17-metre long *Words* 1990; ceramics by senior Queensland Indigenous artist Thanakupi; and major works included in cross-collection contemporary displays such as Robert MacPherson's *Scale from the tool colour group 1977–78*; Patricia Piccinini's sculptures *Passion flower* and *Heaven bound*, both 2002; and newly acquired works such as charcoal portraits by Vernon Ah Kee, Natalya Hughes's *Two sisters* 2006, and photographs by Judith Wright from the *One dances* suite of 2003.

A selection of Hermansburg pots, and later a group of works by Tracey Moffatt, Scott Redford and a new acquisition by Callum Morton, were also displayed.

Sand : Savanna : Salt

This display (5 October 2007 – 5 April 2008) included work from such diverse regions as sandy deserts, tropical grasslands and the seas and islands of the northern regions of Australia. These complex environments informed style and content, as did the creation narratives which provided a catalyst for the paintings, ceramics, digital media, fibre and wooden sculptures displayed. Works by Indigenous Australian artists from north Queensland, Torres Strait Islands, Western Australia and Northern Territory were included, largely drawn from the Gallery's Collection. Artists included Rover Thomas from the Kimberley in Western Australia, Pedro Woneeamirri from the Tiwi Islands, Allson Edrick Tabuai and James Eseli of the Torres Strait Islands, and Queensland artists Vincent Serico and Thanakupi. Important ceremonial sculptural pieces by Aurukun artists Arthur Pambegan Jr and Joe Ngalametta also featured.

ASIAN AND PACIFIC ART

A Space for Healing

This display (3 May – 6 July 2008), with the themes of healing, reconciliation and reflection, was a response to the installation by Lee Mingwei, *Gernika in sand*, in the adjacent gallery. Rummana Hussain's installation *A space for healing* 1999 strives for a personal resolution to a situation of conflict, and provided the conceptual centre for this display. Also displayed were prints by Palestinian artist Emily Jacir; paintings by Sri Lankan artist Chandraguptha Thenuwara; sculptures by Rei Naito (Japan), Montien Boonma (Thailand) and NN Rimzon (India); as well as an installation by Jose Legaspi (Philippines).

Endless dancing and the Chinese contemporary display

Presented in a circular configuration of monitors (8 October 2007 – 6 April 2008), Zhang Peili's video installation *Endless dancing* 1999 was the point of departure for a Collection rotation reflecting on issues in contemporary Chinese art. Based around ideas of performance and process, the display included a suite of recently acquired photographs by Wang Jin documenting a performance in central China; Wang Qingsong's magnificent theatrical tableaux *Night revels of Lao Li* 2000; Song Dong's reflective *Stamping the water* 1996; and a wall-based installation by Wang Zhiyuan, using symbolic objects associated with daily life and Chinese culture.

Lee Mingwei's letter-writing project

Writing the unspoken 1999 was originally created for 'Beyond the Future: The Third Asia Pacific Triennial of Contemporary Art' exhibition in 1999. It was on display from 8 October 2007 to 6 April 2008. Developed from the artist's need to communicate feelings of love and grief following his grandmother's death, the work consists of three letter-writing booths. Visitors are invited to reflect and write on feelings of gratitude and forgiveness; letters with addresses are sent while others remain on display.

Vassan Sitthiket's 'Inferno' series

The nine paintings from Vasan Sitthiket's 1991 'Inferno' series were displayed from 8 October 2007 to 6 April 2008. Sitthiket is recognised as a leading Thai artist who creates political debate through his work. These paintings directly reference a key Thai Buddhist text, *Traibhum-Phra Ruang*, which graphically describes the punishments due to those who sin.

All or Nothing: Contemporary Works by Women

This cross-collection installation (19 November 2007 – 10 March 2008) included work by female artists from Japan, the United States, Laos, Australia and New Zealand. Highlights from the Asian and Pacific collections included Yayoi Kusama's *Soul under the moon* 2002 and a recently acquired suite of six photographs by New Zealand photographer Anne Noble.

Anne Noble's *Ruby's room* is an ongoing series of works, begun in 1998, which forms an intimate record of the artist's daughter through what she has described as 'close scrutiny of a site where life happens – the mouth'. In each image, Ruby's pale, luminous cheeks, her small open mouth and the almost toxic stains of colour on her tongue and mouth are both innocent and confronting.

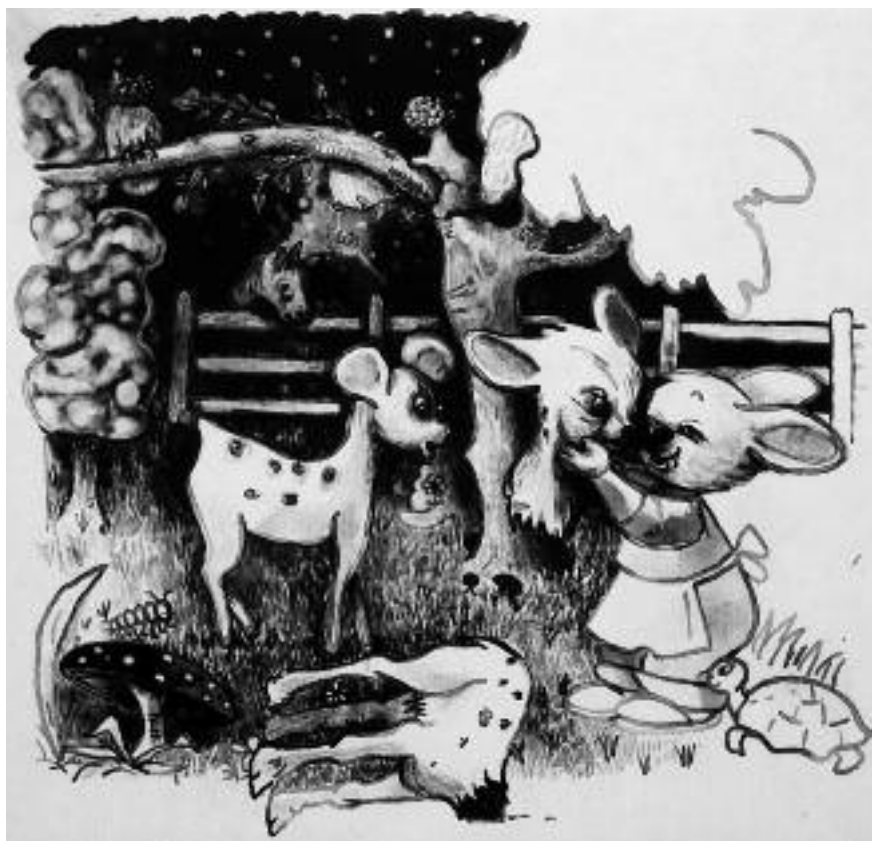
INTERNATIONAL ART

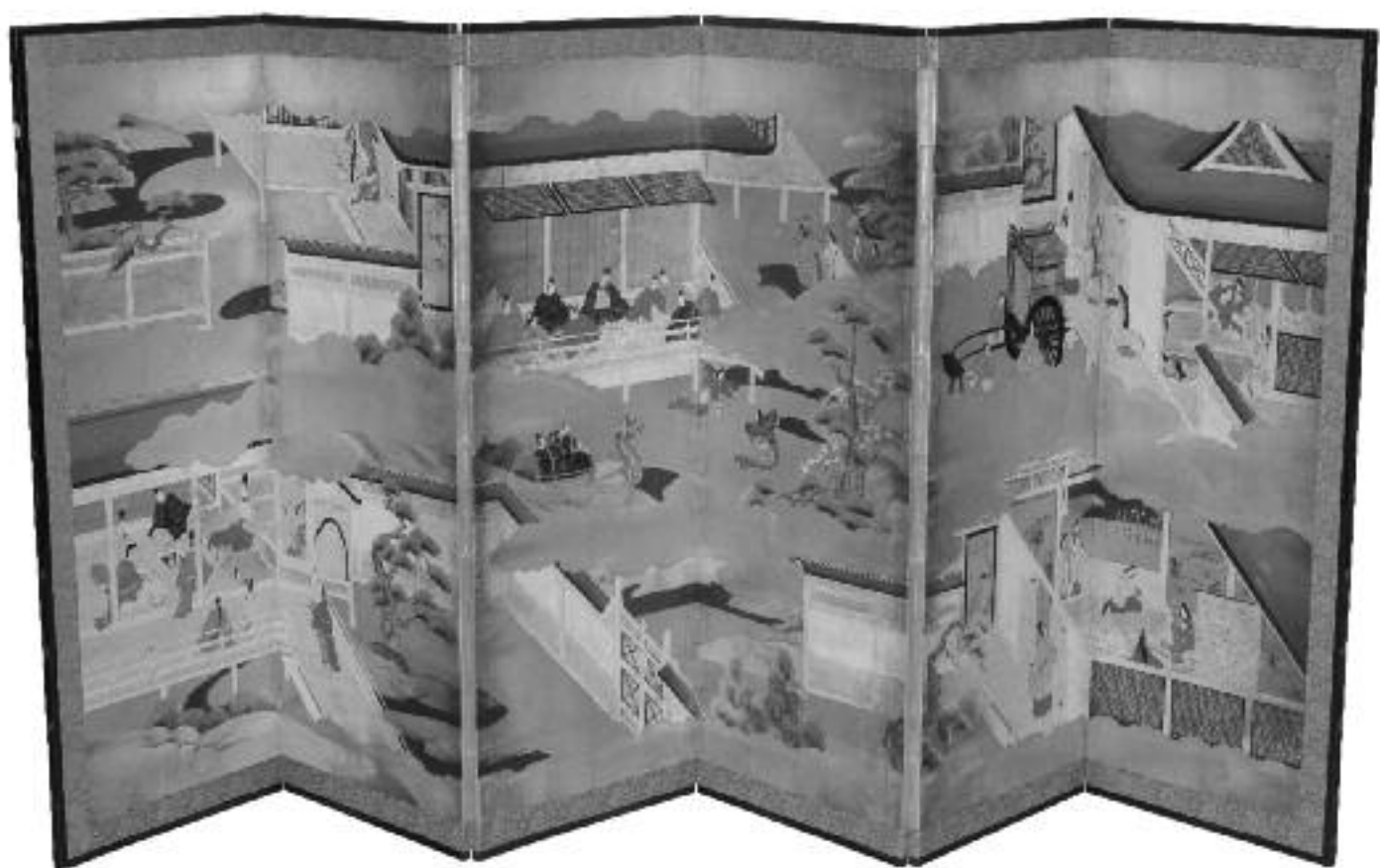
Works from the international art collection were integrated into several cross-collection displays. New acquisitions displayed included a large-scale work by Pierre Bismuth (France) and three works by Katharina Grosse (Germany) that were acquired at the time of the artist's exhibition 'Katharina Grosse: Picture Park'. 'The Leisure Class' included international collection works by Aernout Mik (The Netherlands), Pierre Bismuth (France) and Andrea Fraser (United States), which were displayed alongside loans from an international group of lenders.

Selections from the Gallery's rich holdings of Fluxus works, displayed in the Foyer cabinet, featured George Brecht (United States), Philip Corner (United States), Henri Chopin (France), Milan Knizak (Czech Republic) and Eugenio Miccini (Italy).

Jake Chapman
England b.1966
Dinos Chapman
England b. 1962
Etchasketchathon 07 2005
Etching on 300 gsm Somerset TP paper
Purchased 2008. Queensland Art Gallery Foundation Appeal
© Jake and Dinos Chapman and The Paragon Press, 2005

Etchasketchathon 26 2005
Etching on 300 gsm Somerset TP paper
Purchased 2008. Queensland Art Gallery Foundation Appeal
© Jake and Dinos Chapman and The Paragon Press, 2005





DOCUMENTING AND MANAGING THE COLLECTION

The Registration section continued to provide support in the physical and legal management of the Collection and of objects on loan to the Gallery or under consideration for acquisition.

A total of 104 objects were lent from the Collection to regional, national and international galleries for exhibition purposes, with a substantial increase in the number of works exhibited overseas. Takashi Murakami's *And then, and then and then and then and then* 1994 was loaned to the Museum of Contemporary Art, Los Angeles, for the '© Murakami' exhibition and to other international locations.

Some 12 works by Emily Kame Kngwarreye were loaned to the National Museum of Australia for the 'Utopia: The Genius of Emily Kame Kngwarreye' exhibition at the National Museum of Modern Art, Osaka (February–April 2008); the National Art Centre, Tokyo (May–July 2008); and the National Museum of Australia, Canberra (August–October 2008). Vivan Sundaram's *Four black boxes for the family* (detail from *The Sher Gil archive*) 1995–97 was lent to the International Center of Photography, New York, for 'Archive Fever: Uses of the Document in Contemporary Art' (January–May 2008).

Fiona Hall's *Words* 1990, *Medicine bundle for the non-born child* 1993–94 and *Tender* 2003–06 were lent to the Museum of Contemporary Art, Sydney, for the 'Fiona Hall: When My Boat Comes In . . .' exhibition (March–June 2008); the City Gallery Wellington (June–October 2008); and the Christchurch Art Gallery (December 2008 – March 2009) in New Zealand.

A total of 218 objects were on loan to Queensland Government offices as at 30 June 2008.

Loans for exhibitions at QAG and GoMA totalled 763 objects and included the balance of works for 'Making it Modern: The Watercolours of Kenneth Macquoen' and items for the 'Xstrata Coal Emerging Indigenous Art Award 2008'. Loans for 'Andy Warhol' were transported from collections in Australia, the United States and Japan. The first loan of 20 objects from the Shanghai Museum was returned to China and replaced by the lender with a further 20 objects for the Asian art display. Insurance coverage was maintained for the ongoing Queensland regional tour of 'Myth to Modern: Bronzes from the Queensland Art Gallery Collection'. A total of 714 objects were received for consideration for acquisition and included items from Austria, China, England, India, Japan, Malaysia, the Netherlands, New Zealand, Pakistan and the United States.

The fit-out of the Collection storage facility at GoMA continued with the installation of sliding rack storage for rolled paintings, works on paper and textiles, while the transfer of Collection objects to GoMA also continued.

CONSERVING THE COLLECTION

The Conservation section continued its key role in the preventive conservation and treatment of the Gallery's Collection, completing a number of projects in preparation for exhibition, loan and regional touring programs.

The recent treatment of Brett Whiteley's *Self portrait showing seven incarnations* 1970 has provided a new insight into the materials of the artist and, most excitingly, written documentation by the artist that was previously hidden under layers of paint. Over time the painting had become considerably warped, with one corner of the work projecting three centimetres from the wall when hung. The structure of the art work made correction of the warp challenging. The solution involved screwing a custom-made steel inner frame to the back of the painting to pull the structure back into alignment. This addition can be easily removed and no original parts of the painting have been compromised. Interestingly, the 'home-made' structure of this painting is unusual for Whiteley. He is well known for using hollow-core doors to paint on (such as those used in *Portrait of Arthur Rimbaud* 1970–71 also in the Gallery's Collection), which are structurally sound.

Conservation treatment on Lena Yarinkura's *Tree form* 2002, to prepare it for display, has involved the development of an innovative method for the safe display of fragile animals, made from woven plant fibres, on the work's thin tree structure. The animal figures were originally attached to the tree with a natural gum resin which did not have sufficient strength to hold the pieces in place. Consequently, a new method to attach and detach the animal figures was investigated, and a display technique involving the use of small, rare earth magnets has been successfully trialled. The method continues to be adjusted on mock-up figures to ensure that the locations and angles of all magnets are accurate and precise. The art work will be treated once all placements are confirmed.

In preparation for the exhibition 'Picasso & his collection', Pablo Picasso's *La Belle Hollandaise* 1905 was reframed in the silver gilt frame in which it was originally purchased in 1959. An article about the reframing was published in the June issue of *Artlines*, the Gallery's magazine.

attrib. to Hasegawa School
Japan active late 17th century
Pair of six fold screens: Scenes from the Genji Monogatari (Tale of Genji)
(detail: left hand screen)
late 17th century (Edo period)
Ink, gold and colours on paper on six-fold wooden framed screens
122 x 276cm (right hand screen);
119.8 x 275.7cm (left hand screen)
Purchased 2007 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation



EXHIBITIONS AND AUDIENCES

An intensive program of exhibitions and events was presented at both the Queensland Art Gallery (QAG) and the Gallery of Modern Art (GoMA), maximising the opportunities made possible by the expanded infrastructure. With established facilities now including the Australian Cinémathèque and the Children's Art Centre, and a creative commitment to access, education and interpretive issues, the Gallery's exhibitions and programs were enjoyed by record numbers and diverse audiences.

The Gallery also worked with partner institutions within the Cultural Centre precinct and Arts Queensland to identify and implement opportunities for collaborative programming and marketing. Outcomes included the collaborative production of two promotional guides for Cultural Centre visitors, with details of exhibitions, performances, talks and films, and activities for children and families.

Ian Fairweather
Scotland/Australia 1891–1974
(*Snake charmer*) c.1949
Gouache, ink and watercolour
21.5 x 17.5cm (sight)
Purchased 2007. Queensland Art
Gallery Foundation
© Ian Fairweather 1949. Licensed by
Viscopy, Sydney, 2008

EXHIBITIONS

The presentation of 'Andy Warhol' and 'Picasso & his collection' — both exclusive to Brisbane — were highlights of the year. Australia's first major Andy Warhol retrospective, curated by QAG in conjunction with The Andy Warhol Museum, Pittsburgh, presented more than 300 art works and attracted attendances of more than 232 000. 'Andy Warhol' included a film program presented by the Australian Cinémathèque, dedicated children's activities in the Silver Factory: Andy Warhol for Kids at the Children's Art Centre; talks and tours; and a new initiative, the Gallery's highly successful Up Late series of Friday night talks, live entertainment and films. See Focus: 'Andy Warhol', p.31.

Less than two months after the close of 'Andy Warhol', 'Picasso & his collection' organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia, opened at GoMA. The exhibition showed more than 100 works from Picasso's personal art collection and around 80 important works by Picasso himself. The Australian Cinémathèque presented an extensive curated program of films about Picasso, as well as films about artists represented in Picasso's collection. The Children's Art Centre extended its audience reach — in addition to Yo Picasso Kids, which included art-making activities for children and two works by Picasso, the Centre presented I ♥ Art History lectures for secondary school students and a Contemporary Media Lounge.

Coinciding with the Picasso exhibition, New York-based Taiwanese artist Lee Mingwei re-created *Gernika in sand*, a massive sand painting depicting Pablo Picasso's famous oil painting *Guernica* 1937. Previously shown only in London and Chicago, the work was transformed in a performance between sunrise and sunset on 9 June.

An engaging and diverse program across both Gallery sites included major solo exhibitions and retrospectives of works by Queensland, Australian and international artists. German artist Katharina Grosse presented a major installation in the Long Gallery at GoMA. Also at GoMA, the Gallery showed two National Gallery of Victoria touring exhibitions — a retrospective of works by Howard Arkley and a major survey of the work of internationally acclaimed, Queensland artist Gordon Bennett. At QAG, 'Making it Modern: The Watercolours of Kenneth Macqueen' highlighted the importance of this Queensland painter as a key Australian modernist. Curated by the Gallery, the Macqueen exhibition featured some 130 watercolours from the Gallery's Collection and from private and public collections. Also at QAG, the Gallery presented 'Sidney Nolan: A New Retrospective', an exhibition organised by the Art Gallery of New South Wales and the first major retrospective since Nolan's death in 1992. 'Mountains and Streams: Chinese Paintings from the NGV Asian Collection' was also shown at QAG. This National Gallery of Victoria Touring Exhibition focused on Chinese landscape paintings from the fourteenth to the twenty-first century. With support from Xstrata Coal, the Gallery also developed and presented the 'Xstrata Coal Emerging Indigenous Art Award 2007'.

Major exhibitions of moving-image works were curated for the GoMA Media Gallery, an exhibition space with high-end media capabilities. These included Pierre Bismuth's first exhibition in Australia and 'The Leisure Class', featuring film, video and installation by international artists whose work responds to the contemporary packaging of leisure and consumption as markers of status and identity.

A number of annual award exhibitions continued, including the 2007 'Education Minister's Awards For Excellence in Art' and the 2008 'Creative Generation Excellence Awards in Visual Art and Design', showcasing the work of state and non-state secondary school students from throughout Queensland.

AUSTRALIAN CINÉMATÈQUE

The Australian Cinémathèque presented Isabelle Huppert (13 July – 2 August), surveying the remarkable career of this French actress; Buñuel in Mexico (2–12 August), a retrospective as part of the 16th Brisbane International Film Festival; and a special event screening of Jean-Luc Godard's landmark series *Histoire(s) du Cinéma* (22–30 August).

Breathless: French New Wave Turns 50 (31 August – 2 December) was a landmark film program featuring 126 films across a range of thematic programs and director focuses. Presented with the generous support of the French Embassy in Australia, the program included films by Claude Chabrol, Jacques Demy, Jean Eustache, Jean-Luc Godard, Louis Malle, Chris Marker, Jean-Pierre Mocky, Alain Resnais, Jacques Rivette, Eric Rohmer, Jean Rouch, François Truffaut, Agnès Varda and others. Critic David Stratton described it as 'a staggering list of films, the biggest single collection of films from the Nouvelle Vague assembled outside of France' (*At the Movies*, ABC Television, 19 September 2007). New Wave Paris: Paris vu par... was an associated program that showcased the strong relationship between the French New Wave and the streets of Paris, a primary location for so many iconic films of the period. New New Wave, another associate program, featured powerful films from contemporary French filmmakers.

The Australian Cinémathèque continued to showcase silent film as a key modern art form with Buster Keaton (21 September – 7 October 2007), a survey of cinema's great comic performer with live musical accompaniment on the Gallery's 1929 Wurlitzer theatre-style organ. The cinematic genre of Visual Music was profiled with a major retrospective (28 March – 1 June 2008) featuring the largest international presentation of Walt Disney's early musical animations Silly Symphonies, retrospective programs of visual music pioneers, selections of rarely screened classics, and surveys of contemporary works. Icelandic Waves (9–30 May 2008) surveyed the extraordinary contemporary art and music culture of Iceland with programs of video clips, short films and music documentaries.

In June 2008, the Australian Cinémathèque launched the 'Picasso & his collection' film program and the associated retrospective of films with screenplays by the celebrated French poet and screenwriter Jacques Prévert.

CHILDREN'S ART CENTRE

The Children's Art Centre presented a range of high-quality interactive displays and programs in association with the major 'Andy Warhol' and 'Picasso & his collection' exhibitions. The Silver Factory: Andy Warhol for Kids (8 December 2007 – 13 April 2008) spanned both levels of the Children's Art Centre at GoMA and introduced children and their families to Andy Warhol and his work through a range of interactive materials. (See Focus: 'Andy Warhol' p.31.)

The Children's Art Centre component of 'Picasso & his collection' (9 June – 14 September 2008) provides a new direction in programming for young audiences by presenting a major component for young people aged 13–25, in addition to interactive activities for children up to 12 years. Yo Picasso Kids, developed especially for children, includes two paintings by Picasso of his son Paulo, which are complemented by the activities Make a mask and Paper sculptures. These activities introduce children to the artist, his innovative ideas and his passion for collecting. The Contemporary Media Lounge offers young people aged 13–25 access to live-streamed TV, a French music DJ interactive, videos, and examples of catalogues, journals and magazines from across Europe.

The I ♥ Art History program for secondary school groups enables students to extend their understanding of the works and ideas presented in 'Picasso & his collection' through illustrated talks by local artists, academics, arts workers and Gallery staff. During the winter school holiday period, an artist-run workshop was held with Jernin Yates-Round responding to the works in the exhibition which inspired Picasso.

Ongoing public programs for children and families included the popular Toddler Tuesday program, Sunday at the Gallery and Tours for Kids. Toddler Tuesday introduced young children to works in the Gallery's Collection and continued to attract high participation rates. The Sunday at the Gallery program of specially developed workshops presented by local artists provided opportunities for young visitors to engage with the work of contemporary artists. Tours for Kids continued to focus on special exhibitions and the Gallery's Collection, providing interactive elements such as sound clues and visual props to enhance young visitors' engagement with the works and themes presented.

From 10 to 15 June, the Gallery hosted workshops and tours as part of the 2008 Out of the Box Festival for three to eight year olds. For the first time, the festival was held across the Cultural Centre precinct, bringing together cultural institutions in addition to the Queensland Performing Arts Centre, including the Queensland Museum South Bank, the State Library of Queensland and the Queensland Art Gallery and Gallery of Modern Art. The Gallery's programs comprised the 'Different faces, one smile' workshop with artist Towfiq Alqudy, 'Tours for kids' focusing on the 'Sidney Nolan: A New Retrospective' exhibition, and screenings at the Australian Cinémathèque of Hans Christian Andersen's *The King and the Mockingbird*.

Tony Ellwood, Director, Queensland Art Gallery; Craig Porter, Manager, Business Development, Leighton Contractors; Marion Sharman and Revan Macqueen (children of Kenneth Macqueen); and artist William Robinson at the opening of 'Making it Modern: The Watercolours of Kenneth Macqueen'

Guests enjoy the official opening of 'Sidney Nolan: A New Retrospective', 5 June 2008.





EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE AND TEACHERS

The annual 'Creative Generation Excellence Awards in Visual Art and Design' exhibition, organised by the Department of Education, Training and the Arts, continued to recognise and promote the outstanding achievements of art students from Queensland secondary schools. The 2008 exhibition at GoMA (20 March – 15 June 2008) featured a selection of 50 works chosen from 500 entries from across the state, including from regional and remote communities.

The Gallery's Look Out teacher program involved Queensland teachers in an ongoing program of professional development opportunities centred on the Gallery's exhibitions and Collection. Workshops and information sessions explored curriculum links with 'Andy Warhol' and 'Picasso & his collection'. Resources, including the online Design Your Own Tour interactive, assisted teachers in touring the Gallery's Collection with their students and meeting curriculum objectives. The New Wave program assisted students to access the 'Andy Warhol' and 'Picasso & his collection' exhibitions through competitions, exhibition viewings, talks and forums. Guided tours by Gallery staff were offered for university groups.



Guests enjoy the official opening of the 'Howard Arkley' exhibition, 5 July 2007.

The Honourable Rod Welford, *MP*, Minister for Education and Training and Minister for the Arts, discussing an art work at the opening of 'Creative Generation Excellence Awards in Visual Art and Design', 27 March 2008.

Children make masks at the Children's Art Centre during 'Picasso & his collection'.

Guests enjoy the official opening of 'Katharina Grosse: Picture Park', 5 July 2007.

OPPOSITE
A visitor enjoys the Contemporary Media Lounge at the Children's Art Centre during 'Picasso & his collection'.





ANDY WARHOL

8 DEC 2007 - 30 MAR 2008

Presented by
Santitas

GOMA



FOCUS: 'ANDY WARHOL'

'Andy Warhol' was a highlight of the Gallery's year, attracting critical acclaim and record attendances for a paid exhibition at the Gallery of more than 232 000 visitors. Exclusive to Brisbane, Australia's first major Andy Warhol retrospective offered visitors more than 300 art works, talks, tours, education programs, an Up Late series, dedicated activities for children and families at the Children's Art Centre, and an extensive curated film program at the Australian Cinémathèque. This popular exhibition was extended by two weeks to 13 April.

The 'Andy Warhol' exhibition was organised by the Queensland Art Gallery (QAG) and The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Principal Partners were Santos and Queensland Events Corporation. Funding for insurance was provided through the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

Visitors queue to attend the 'Andy Warhol' exhibition.

'Andy Warhol' brought together more than 300 works spanning all areas of the artist's practice from the 1950s until his death in 1987 — paintings, drawings, prints, photographs, films, videos and installations.

The Gallery worked collaboratively with a range of media and tourism major sponsors for the exhibition's local and national marketing campaign: Adshel, Brisbane Marketing, The Courier-Mail, Clemenger Brisbane, Network Ten, Qantas, Tourism Queensland and Austereo's Triple M. The exhibition was also the first to be sponsored by the Gallery's new corporate benefactor program, the Chairman's Circle.

ATTENDANCES

- 232 389 people visited the 'Andy Warhol' exhibition, a record attendance for a paid exhibition at the Queensland Art Gallery; this represented an average daily attendance of more than 1800.
- 477 262 people visited the Gallery of Modern Art during the show, including the Silver Factory: Andy Warhol for Kids at the Children's Art Centre.
- 8243 people attended 133 screenings of the Andy Warhol film programs and 2154 attended the Summer Festival film program.
- More than 20 000 visited Up Late, the 14-week Friday night program which presented 17 local, national and international musicians and bands and 15 local and national speakers.
- More than 25 000 school students visited the exhibition.
- 200 local and regional teachers and educators attended a special exhibition viewing and briefing during the exhibition's first week.
- More than 71 000 people attended the free, 11-day Andy Warhol Summer Festival for children and families held across both QAG and GoMA.

- More than 2700 people attended the Andy Warhol Summer Festival — Queensland, a one-day event on 19 January 2008 for children and families staged at 24 regional venues: Beaudesert, Blackwater, Bundaberg, Cairns, Caloundra, Charters Towers, Childers, Crows Nest, Gatton, Gladstone, Goondiwindi, Gympie, Hervey Bay, Logan, Mackay, Miles, Noosa, Townsville, Pine Rivers, Redcliffe, Rockhampton, Stanthorpe, Toowoomba and Warwick. Mornington Island participated at a later date on 9 February.

PROGRAM AND PUBLICATIONS STATISTICS

- 48 000 copies of *Pop Mag*, the children's activity book, were distributed.
- Online visitors recorded 576 169 hits to the 'Andy Warhol' exhibition pages between December 2007 and April 2008.
- 109 198 photobooth portraits were sent from the exhibition and the Children's Art Centre, and 58 737 screen tests were filmed in the Children's Art Centre's 15 seconds of fame interactive.
- The Andy Warhol Summer Festival offered 60 workshops, 44 performances, 22 cinema screenings, 16 artist talks, 11 storytelling sessions and 12 quiz shows.
- Membership of the Friends of the Queensland Art Gallery increased by more than 400 per cent during the exhibition period.
- At the Australian Cinémathèque a total of 435 short and feature films were presented.
- 1476 people attended the 17 public programs during the exhibition.

VISITORS

- Almost half the visitors to 'Andy Warhol' were from regional Queensland, interstate and overseas.
- The average age of adult patronage was 38.7 years.
- Based on surveys conducted during the exhibition:
 - 35 per cent of people were visiting the Gallery for the first time, while 27 per cent visited two to four times per year.
 - 24 per cent of Up Late attendees were visiting the Gallery for the first time.

OPENING CELEBRATIONS

The Honourable Anna Bligh, MP, Premier of Queensland, officially opened the exhibition on Friday 7 December 2007. The Official Opening was followed by an Opening Party, which featured a special performance of Velvet Underground songs by Robert Forster and a band of well-known local musicians. During the opening weekend, more than 800 people attended public programs.

THE EXHIBITION

Warhol's early works from the 1950s and 1960s, created while he was a commercial artist in New York, were displayed in Gallery 1.1. This section of the exhibition presented some of Warhol's first experiments with Pop, such as the American dollar bill works, the iconic *Campbell's Soup Can* works and his famous *Brillo* box sculptures. Laying the groundwork for the rest of the exhibition, these early works introduced the artist's interest in advertising, fashion, glamour and beauty, and showed techniques such as blotted lines and stamped images that became defining characteristics of this period of his art practice.

The screening room in the centre of Gallery 1.1 integrated Warhol's best known films into the exhibition. Influential films from the 1960s, including *Sleep* 1963, *Empire* 1964 and a series of *Screen Tests* 1964–66, were shown.

Gallery 1.1 also displayed Warhol's first portraits of the early 1960s, portraits of icons such as Mao Zedong, Marilyn Monroe and Elvis Presley, and his celebrity portraits of the 1980s.

The Long Gallery featured multiple monitors screening episodes from Warhol's television programs from the late 1970s, flanked by a three-storey wall of famous Warhol quotes. Several episodes from the *Fashion* 1970–80 series were screened along with episodes from his later series *Andy Warhol's T.V.* 1980–83 and *Andy Warhol's Fifteen Minutes* 1985–87.

Gallery 1.3 featured a dramatic selection of Warhol's late works, including his experiments with abstraction and iconic works of the 1970s and 1980s such as *Hammer and Sickle* 1976, *Dollar Sign* 1981 and the last *Camouflage* 1987 works. This grouping addressed key subjects in Warhol's last decade of practice, focusing particularly on his return to painting.

A broad range of documentary photographs of Warhol and his milieu was also on display, including social scenes at the Factory, clubbing at Studio 54, and Warhol making art and films. Also presented was a projection of a sequence from *Andy Warhol's Factory Diaries*, *Self-Portrait* paintings, *Time Capsules*, drawings, photographs and videos.

The exhibition included images of Warhol by photographers such as Billy Name, Nat Finkelstein and Christopher Makos, providing a visual chronology from the 1960s to the 1980s. Film and video featured in this section of the exhibition, and included *The Velvet Underground and Nico* 1966.

FILM PROGRAMS

The Australian Cinémathèque presented an in-depth survey of Andy Warhol's film productions, as well as film and video programs which explored the personalities and artistic context of New York during the 1960s. Warhol's influence on later independent and experimental cinema from North America was also explored.

From 1963 to 1968 Warhol produced approximately 600 films, including nearly 500 individual *Screen Tests* and more than 60 released titles. The 51 restored films and 279 *Screen Tests* from the Museum of Modern Art, New York, was one of the largest and most complete surveys of Warhol's film work compiled internationally. The program traced the development of his experimental and underground films, expanded cinema, and scripted and improvised scenarios. It also offered visitors a unique opportunity to see — in their original 16mm-film format — rarely screened films such as *Soap Opera* 1964, *The Life of Juanita Castro* 1965 and *Screen Test #1* 1965. Warhol's best known films, such as *Kiss* 1963–64, *Blow Job* 1964 and *The Chelsea Girls* 1966, were also screened.

Warhol and his Superstars presented documentaries and feature films that examined the complex social and artistic context for Warhol's film productions, drawing attention to the many collaborators and personalities associated with Warhol's Factory studio, and New York's avant-garde community.

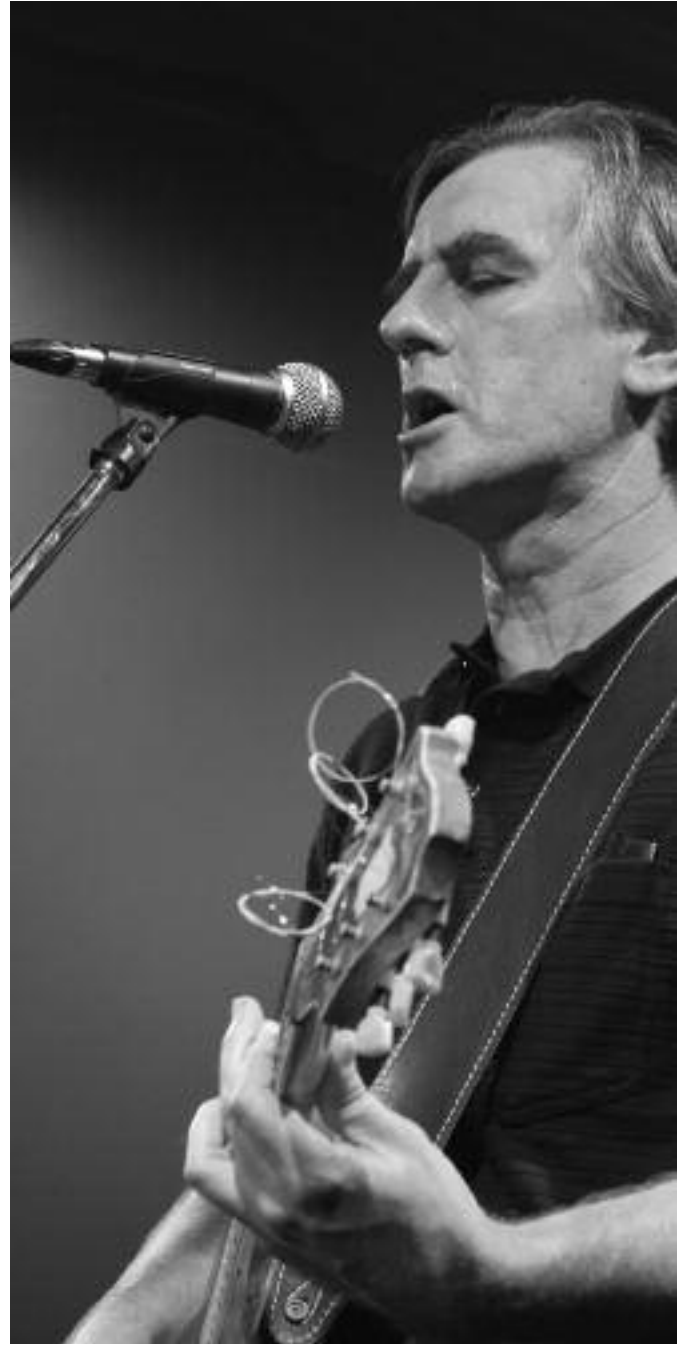
Cinema in Revolt considered Warhol's contribution to postwar queer experimental cinema from North America, and its ongoing links to contemporary independent film and video work. This landmark program, featuring 66 short and feature films by American artist-filmmakers, included screenings of restored film prints by Kenneth Anger, Gregory Markopoulos and John Waters.

As part of the Andy Warhol Summer Festival, the Australian Cinémathèque presented a selection of classic movie musicals which celebrated Warhol's fascination with 1930s Hollywood screen idols Shirley Temple and Judy Garland.

Curator of International Art David Burnett discusses works featured in the 'Andy Warhol' exhibition as part of the Look Out teacher workshops in February 2008.

School groups enjoy activities in the Silver Factory: Andy Warhol for Kids, at the Children's Art Centre.





WARHOL KIDS

As part of the exhibition, the Children's Art Centre was transformed into the Silver Factory: Andy Warhol for Kids. The Silver Factory included some of Warhol's art works with particular appeal to children — a large-scale installation of *Silver Clouds* 1966, a selection of toy paintings displayed on *Fish* wallpaper and a series of alphabet drawings including "A Was a Lady Who Went Shopping at Sacks" c.1953. The Silver Factory also included interactive activities developed to complement the works on display and to introduce children to Warhol and his world.

The Andy Warhol Summer Festival was held from 18 to 28 January 2008. The 11-day festival included workshops, performances, screenings, talks and storytelling. The Andy Warhol Summer Festival — Queensland was held simultaneously at 24 regional Queensland venues on Saturday 19 January 2008. It featured seven interactive activities drawn from the festival program. Gallery staff travelled to regional venues to talk about the festival activities and work with children and volunteers.

TALKS, TOURS AND EDUCATION

The Andy Warhol exhibition symposium on Friday 7 December was attended by 200 people, and explored major themes relating to Andy Warhol's work and the artist's ongoing influence on contemporary art. It included a welcome and exhibition overview by Tony Ellwood (Director, Queensland Art Gallery), a keynote address by Tom Sokolowski (Director, The Andy Warhol Museum, Pittsburgh), and response paper by Dr Rex Butler (University of Queensland). The symposium concluded with a panel discussion featuring Linda Jaivin (writer, Sydney) and Philip Brophy (artist and curator, Melbourne), which was co-chaired by Dr Andrew McNamara (Queensland University of Technology) and Dr Rosemary Hawker (Queensland College of Art, Griffith University).

The opening weekend programs, attended by more than 800 people, included talks, tours, panel discussions and lectures featuring local, national and international guest speakers and Gallery staff. Matt Wrbican, Archivist, The Andy Warhol Museum, delivered a guest lecture on Andy Warhol's *Time Capsules*. Talks were also presented by writers featured in the exhibition catalogue, including Linda Jaivin and Philip Brophy. Exhibition tours led by Gallery staff introduced visitors to the themes and layout of 'Andy Warhol', and panel discussions gathered academics, curators and arts professionals to explore Warhol's work in greater depth.

An ongoing public program of lectures, artist talks and floortalks was presented in conjunction with the exhibition. A major feature was a free fortnightly lecture series, Sunday afternoons. This explored major themes relating to Warhol's work including celebrity, pop music, popular culture and gender in contemporary art and theory.

The education program comprised public programs for adult audiences, Look Out teacher programs, New Wave tertiary student programs and a range of education resources. The Look Out teacher program began in the opening week with an exhibition viewing introduced by Kate Ravenswood, Head of Access, Education and Regional Services. Teacher workshops were held in February 2008, enabling teachers to develop their own exhibition-related teaching programs.

Online education resources for teachers and students included the 'Visiting Andy Warhol' teacher PowerPoint resource, for pre-visit and post-visit information, and three online tours.

The New Wave tertiary program gave Queensland university students access to a range of programs, including a forum which invited emerging artists, current university students and Gallery staff to address the continuing relevance of Warhol's work. Exhibition tours were available for booked university groups.

UP LATE

The Gallery offered its first Up Late series, a major new programming initiative of late-night openings. On Friday nights from 4 January to 11 April the Gallery presented the exhibition and film program, '15 minutes of fame' talks (short talks on aspects of the exhibition) and music by local, national and international performers. More than 20 000 people visited the Gallery during the Up Late events.

Guest speakers included Glenn A Baker, Sean Sennett (*Time Off* magazine), Richard Fidler (ABC Radio) and artist Scott Redford. The performance program included international acts such as Caribou (Canada), Trans Am (USA), Glass Candy (USA) and New Pants (China), as well as local and national performers Ed Kuepper, I Heart Hiroshima, Tyrone Noonan, Chris Abrahams (Sydney), Philip Brophy (Melbourne) and Architecture in Helsinki DJs (Melbourne). The special and final Up Late program was a major performance by ARIA-award winning band Wolfmother on Saturday 12 April.

Wolfmother perform at the Gallery of Modern Art as the closing act for 'Andy Warhol' Up Late.

Robert Forster performs during the 'Andy Warhol' opening weekend celebrations.



PUBLICATIONS AND WEBSITE

The printed and online materials developed for 'Andy Warhol' included a substantial 320-page publication produced in both softcover and hardcover editions. Featuring 14 essays and interviews and more than 200 illustrations, *Andy Warhol* approached the artist and his work from a range of perspectives. Available from the Warhol Supermarket, Gallery Store Modern, Gallery Store, and online through <australianartbooks.com.au>, the publication was also distributed nationally and internationally. The hardcover limited edition featured the popular *Campbell's Soup Can I* 1968 work on the cover.

The December issue of *Artlines*, the Gallery's magazine for members and supporters, was produced as a special issue to coincide with the exhibition. 'The Warhol Issue' featured articles on the exhibition design, Warhol's films and Warhol's patronage of the Velvet Underground.

Online audiences could browse the exhibition website which was designed to provide a comprehensive guide to the activities, events and resources available.

For the first time, a free online audio tour could be downloaded from the website onto MP3 players. Co-produced by the Gallery's education department and Donna McLachlan, a producer for ABC Radio National and freelance writer and broadcaster, the tour featured comments from David Burnett, Curator, International Art, QAG; and Matt Wrbican, Archivist, The Andy Warhol Museum, Pittsburgh.

Online 'ready-to-go' tours were also available for schools to download to assist with self-guided visits to the exhibition. Each tour targeted primary and secondary teaching levels and included teacher notes and curriculum information. A downloadable teachers' resource provided a concise overview of the 'Andy Warhol' exhibition and themes, including an introduction to Warhol's techniques, curriculum links and information on visiting the exhibition.

'Andy Warhol' activity book for kids.

OPPOSITE

Jonas Mekas
Lithuania/United States b.1922
Scenes from the Life of Andy Warhol
(still) 1963–90
Digital Betacam: 35 minutes, colour, sound
Purchased 2007. Queensland Art Gallery Foundation

Visitors enjoy an event at the Andy Warhol Summer Festival, January 2008.





REGIONAL PROGRAMS AND SERVICES

The Queensland Art Gallery is the only state gallery in Australia to provide a comprehensive program of collection-based travelling exhibitions, educational services and programs to regional areas as part of its core business.

The travelling exhibition 'Queensland Live: Contemporary Art on Tour' set a new attendance record with 47 104 people viewing the exhibition during its eight-venue tour.

OPPOSITE (CLOCKWISE)

Angela Goddard, Curator, Australian Art to 1970, presents a talk at Gladstone Regional Art Gallery and Museum on 'Myth to Modern: Bronzes from the Queensland Art Gallery Collection'.

Children at Cairns Regional Gallery get involved in activities as part of the Andy Warhol Summer Festival — Queensland.

A child enjoys an Andy Warhol Summer Festival — Queensland activity at Cairns Regional Gallery.

Visitors at Artspace Mackay, at a 'Picasso & his collection' lecture.

The program for travelling exhibitions in 2007–08 saw a substantial increase in the number of participating galleries from seven in the last financial year to 13 for this reporting period. However, this figure does not take into account the increased programming that is part of the Regional Services brief and programs such as the Andy Warhol Summer Festival — Queensland and the 'Picasso & his collection' regional lecture tour. The number of regional venues serviced by these Gallery programs was 26 for this reporting period. The Gallery continues to expand the number of regional services available and, more importantly, to diversify the range of those services, a policy which is responsive to the evolving needs of regional Queensland.

Gallery staff also travelled to regional galleries to assist with installation and dismantling of exhibitions, to brief and train regional volunteers, and to provide consultancy services for arts workers. They opened exhibitions, delivered education programs and lectures, and judged art awards.

Regional travelling exhibitions and programs presented by the Gallery during 2007–08 included:

Queensland Live: Contemporary Art on Tour

The 'Queensland Live: Contemporary Art on Tour' exhibition (22 February 2006 – 7 October 2007) travelled to the final two regional galleries of its eight-venue tour. 'Queensland Live' presented 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 and Judith Wright. It was accompanied by a 64-page catalogue and online education kit.

Myth to Modern: Bronzes from the Queensland Art Gallery Collection

'Myth to Modern: Bronzes from the Queensland Art Gallery Collection' travelled to five venues. Exploring the figure through bronze sculpture, the exhibition featured works from the Gallery's international and Australian collections, by artists such as Paul Gauguin, Jacob Epstein and Henry Moore, alongside Australian artists Harold Parker, Daphne Mayo and Bertram Mackennal.

An eight-page colour brochure is available to exhibition visitors as part of the 13-venue tour which concludes on 5 July 2009.

Olafur Eliasson's *The cubic structural evolution project* commenced its 12-venue regional tour in September 2007 at Pinnacles Gallery, Thuringowa, and travelled to six venues in the past year. This interactive art work from the Gallery's Collection is by contemporary Danish artist Olafur Eliasson and comprises 300 kilograms of white Lego blocks. Audiences are invited to participate in the construction of an ever-evolving metropolis which is limited only by the imagination of participants. A free ten-page brochure is available for visitors.

Backstage Pass: Queensland Art Gallery regional internships

Allison Bateman, Exhibition Officer, Hervey Bay Regional Gallery; and Marg Naylor, Public Programs Co-ordinator, Perc Tucker Regional Gallery, Townsville, were the recipients of a Backstage Pass: Queensland Art Gallery Regional Internship from 26 May to 8 June.

This internship included a two-week placement in the Access, Education and Regional Services section; travel to and from the Gallery; and a \$3000 stipend. During the placement, the interns were given a tailored work program incorporating identified areas of interest. The internship also provided a broad overview of the Gallery's operations.

'Picasso & his collection' lecture tour

Some 25 regional Queensland galleries will host a special illustrated lecture by a QAG staff member on 'Picasso & his collection' between 20 June and 20 August 2008. The lecture tour will offer regional audiences an insight into the range of work Picasso collected over his lifetime, including paintings, drawings, and prints by artists such as Matisse, Renoir, Cézanne, Rousseau, Miró, Modigliani and Braque, as well as a selection of Oceanic and African works. The venues include: Dogwood Crossing @ Miles, 23 June; Outback Regional Gallery, Winton, 25 June; Gladstone Regional Art Gallery and Museum, 26 June; and Cairns Regional Gallery, 28 June.



INITIATIVES AND SERVICES

Mario Giacomelli

Italy 1925–2000

Lo non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini 70) 1961–63,

printed c.1980

Gelatin silver print

Purchased 2008 with funds derived from the Blanche Louise Buttner

Bequest and the Godfrey Rivers Trust

CONSERVATION RESEARCH

The Gallery's Centre for Contemporary Art Conservation (CCAC) — in conjunction with the University of Melbourne's Centre for Cultural Materials Conservation, the University of Queensland's Centre for Microscopy and Microanalysis (CMM) and other partners — received an Australian Research Council grant for a research project on the twentieth century in paint. The focus of the project is to examine new media, pigments, dyes and additives which enabled technical innovation and change in art-making in the twentieth century in both Australia and South-East Asia. The CCAC and the CMM will specifically study Australian artists' use of house paint and implications for the stability of these works. Initial research will focus on artists with a Queensland connection, including Ian Fairweather and Charles Blackman.

The CCAC co-hosted Contemporary Collections, the Australian Institute for the Conservation of Cultural Material (AICCM) National Conference from 17 to 19 October. The conference brought together conservation colleagues from all Australian states and territories, as well as New Zealand, Hong Kong, Cuba, the United States and the United Kingdom. Conservators and conservation scientists from the Tate Gallery, London, and the Getty Conservation Centre (GCI), Los Angeles, also attended the conference and presented papers. Gallery conservation staff delivered a paper, 'Documentation of Installation Art at QAG/GoMA', and presented a poster, 'Framing the "Assembly Hall" Series', at the conference. Following the conference Tom Learner, Head of Contemporary Art Research at GCI, gave a public lecture, 'Modern Paints: Uncovering the Choices', at GoMA on 20 October.

Conservation staff continued to share their expertise with the industry. Conservators travelled to regional venues to assess the condition of Collection works on tour, and provided conservation advice to colleagues working in regional galleries. Behind-the-scenes tours and external lectures for high school, university and other groups also continued during the year.

RESEARCH AND PROFESSIONAL DEVELOPMENT

Critical research related to the development of the Collection, future exhibitions and programs was undertaken during the year, with staff travelling internationally to complete this work.

Tony Ellwood, Director, and Lynne Seear, Deputy Director, Curatorial and Collection Development, travelled Europe and North America to negotiate several major international exhibitions for the Queensland Art Gallery.

Research towards 'The 6th Asia Pacific Triennial of Contemporary Art' was also undertaken. Suhanya Raffel, Curatorial Manager, Asian and Pacific Art, travelled to China, Taiwan and Japan to meet with artists, galleries, dealers, writers, academics and staff at key art institutions. Russell Storer, Curator, Contemporary Asian Art, undertook research in Singapore, Vietnam, Cambodia, Laos, Thailand and the Philippines. Maud Page, Curator, Contemporary Pacific Art, visited New Zealand, Fiji, New Caledonia and Vanuatu to research Pacific artists and performers, and to attend the Oceanic Art Symposium in Vanuatu. Asia Pacific Triennial of Contemporary Art research travel is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

In connection with the Gallery's display of historical Asian works on loan from prestigious international institutions, Amanda Pagliarino, Acting Head of Conservation, travelled to the Shanghai Museum to condition report 20 works to be loaned to the Gallery. To ensure the safety of these valuable works, she supervised the packing in Shanghai and accompanied the shipment to Brisbane. Elizabeth Wild, Conservator (Sculpture), accompanied the works on their return to Shanghai and undertook condition reporting.

To develop the Gallery's unprecedented level of cooperative marketing with tourism sector partners, two senior staff visited New Zealand, a key market for international visitors to the Gallery. Andrew Clark, Deputy Director, Programming and Corporate Services, and Celestine Doyle, Marketing and Sponsorship Manager, travelled to New Zealand to promote the 'Andy Warhol' exhibition to potential audiences, and to further develop the New Zealand market for future major exhibitions. The visit to New Zealand was supported by Queensland Events Corporation, a Principal Partner of the 'Andy Warhol' exhibition.

Nicholas Chambers, Curator, Contemporary International Art, travelled to the United States to accompany the important Collection work by Takashi Murakami *And then, and then and then and then and then* 1994, on loan for an exhibition at the Museum of Contemporary Art, Los Angeles. David Burnett, Curator, International Art, also travelled to the United States to courier the work between Los Angeles and the Brooklyn Museum of Art, New York.

Nick Ashby, Installation Officer, attended the 2007 Venice Biennale. He was selected as an Installation Technician and Visitor Services Officer at the Biennale. Assistance towards this professional development opportunity was provided by Arts Queensland and the Australia Council for the Arts.

Robert Zilli, Conservation Framer, undertook a Pratt Foundation/International Special Skills (ISS) Institute Overseas Fellowship at the Campbell Centre for Historic Preservation Studies, Mount Carroll, Illinois.

AUSTRALIAN CENTRE OF ASIA PACIFIC ART (ACAPA)

The Australian Centre of Asia Pacific Art (ACAPA), the research arm of the Gallery's Asia Pacific activities, supports artist and curator residencies, academic research projects, public lectures, forums and publications. The Gallery's Research Library collects and maintains holdings of Asian and Pacific materials including catalogues, journals, images and research files, all of which are available to researchers and visiting ACAPA scholars.

During the year ACAPA supported the visit of artist Lee Mingwei to undertake the major project *Gernika in sand*, and an associated eight-hour performance.

The successful partnership with Griffith Asia Institute, Griffith University, to host the Perspectives: Asia lecture series continued, with eight lectures presented: 'Travellers' Tales: Australian Tourism in Asia and the Impact on the Australian Psyche', 'While We Weren't Looking: The New Asia and How it Challenges Australia', 'Is India the Next China?', 'In the Neighbourhood: The Challenges of Australia's Regional Engagement', 'Shock, Horror — Drongo Oz Journos Run Amok in Asia! How the Australian Media Assesses the Importance of Asian News', 'India and Australia — The Battle for World Cricket', 'Pakistan's Regional Security' and 'Asian Cuisine and Australian Society'.

PUBLICATIONS

Major publications, exhibition catalogues and *Artlines* magazine were produced during the year for distribution through Gallery Store outlets, the Store's online service and the book trade. A range of educational and public program materials, both printed and online, was also produced.

For the 'Andy Warhol' exhibition a substantial 320-page publication was produced in both softcover and hardcover. This publication featured 14 essays and interviews by Gallery curators and international writers and over 200 illustrations.

Young audiences received *Pop Mag*, a 32-page children's activity booklet developed especially for younger visitors to the exhibition and the Silver Factory: Andy Warhol for Kids. Free for children, the booklet was modelled on Warhol's *Interview* magazine and 48 000 copies were distributed. A fold-out *Summer Festival Program Guide* was produced with 14 150 copies handed out free to visitors.

For the 'Picasso & his collection' exhibition, organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia, a 312-page publication was released in both softcover and hardcover editions. The book featured essays by Anne Baldassari and Philippe Saunier, as well as an extract reprinted from *Picasso's Mask* (1974) by André Malraux.

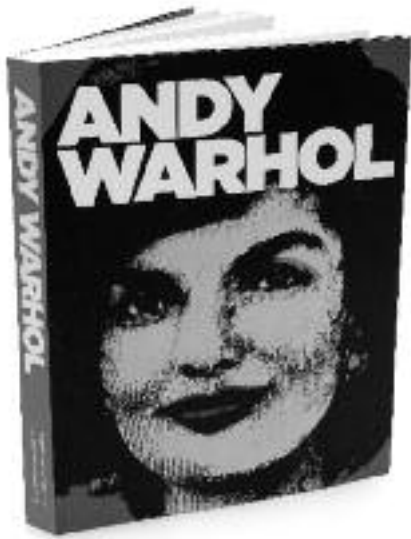
Published to coincide with a survey exhibition of the Australian modernist painter Kenneth Macqueen, the 160-page publication *Making it Modern: The Watercolours of Kenneth Macqueen* was a sell-out success. Contributors included the exhibition's curator, Samantha Littlely, other Gallery curatorial staff, and leading Australian academics and writers.

Katharina Grosse: Picture Park, the 48-page large-format publication that documented the exhibition installation at GoMA, was also produced in a special signed and numbered limited edition. Each copy has a unique canvas cover spray-painted by the artist.

A 34-page catalogue was produced for the 'Xstrata Coal Emerging Indigenous Art Award 2007' exhibition, with essays on each of the ten artists featured, including the Award winner, Genevieve Grieves.

Place Makers: Contemporary Queensland Architects, a 320-page publication with more than 350 illustrations, was also in development for release in August 2008. The book is a collection of 55 of the most arresting residential, public and institutional buildings designed by Queensland architects over the past 20 years.

Publications produced included:
Andy Warhol, *Katharina Grosse: Picture Park*, *Picasso & his collection* and *Artlines* magazine.





Gallery publications continue to be recognised for their outstanding design, with awards received for both the special edition of *The 5th Asia Pacific Triennial of Contemporary Art* catalogue and the casebound edition of *Brought to Light II: Contemporary Australian Art 1966–2006* at the 2007 Brisbane Art Directors Art and Design Awards. Two publications also won awards in the literature design category at the Design Institute of Australia (Queensland) Awards: *Katharina Grosse: Picture Park* and *The 5th Asia Pacific Triennial of Contemporary Art*.

Artlines, the Gallery's magazine, was redesigned and once again published quarterly to bring news and features about the Gallery's Collection, exhibitions and programs to members and supporters. In addition, a wide range of high-quality promotional materials were produced including *Preview*, the quarterly guide to events and exhibitions; and *Artmail*, the Gallery's regular e-bulletin. The Australian Cinémathèque Calendar was renamed *Cinefile* and produced quarterly, profiling the films and filmmakers on show at GoMA's cinemas.

COMMERCIAL SERVICES

In conjunction with the 'Andy Warhol' exhibition, the Gallery Store produced a range of Warhol-related merchandise for sale in the specialised exhibition store, the Warhol Supermarket. Products ranged from tea towels in Campbell's Soup-style cans to tote bags, T-shirts and mugs featuring Warhol quotes, through to a large range of paper-based products. The Warhol Supermarket, in the GoMA foyer, sold Warhol products sourced from licensed manufacturers all over the world.

The Gallery Store organised a number of book launches during the year including the Australian launch of two titles, *Count Me the Stars* (Murdoch Books) and *So Far: The Art of Dale Frank 1980–2005* (Black Ink Press), as well as a launch for *Heart of Everything: The Art & Artists of the Mornington & Bentinck Islands* (McCullough Books). Book signings for events were also held at the Gallery.

A successful commercial partnership was established with the Queensland Performing Arts Trust (QPAT) and their ticketing outlet QTIX for the management of online and telephone sales for paying exhibitions at the Gallery. Patrons are now able to pre-purchase exhibition entry tickets as soon as an exhibition is publicly announced.

In conjunction with Caxton Street Catering, a successful children's cooking class series was held in the River Cafe in the lead-up to Christmas 2007. The eight classes were sold out, with children aged five to ten making pizza, cupcakes and Christmas treats.

A GoMA Christmas design market was held on the plaza outside GoMA's Gallery Store Modern on 10 and 11 November 2007, featuring work from local designers and craft artists. The designers' stalls offered handmade products, jewellery, ceramics, textiles and design objects, and attracted 1000 shoppers.

Commercial Services staff also manage front-of-house activities for the 'Picasso & his collection' exhibition,

including the GoMA ticket box office, telephone and internet ticket sales through QTIX, as well as the Members Desk in the GoMA foyer for members' ticket purchases and new memberships.

The Gallery Store External Sales Coordinator made an estimated 120 sales visits to schools, libraries, and TAFEs and universities in north Queensland, south-east Queensland and northern New South Wales. Clients are now also able to visit the Gallery Store out of hours on selected evenings to purchase titles.

QAG ONLINE

Extensive exhibition websites were developed for the 'Andy Warhol' and 'Picasso & his collection' exhibitions, and the forthcoming 'Place Makers: Contemporary Queensland Architects'. Each features information on the artist or architects; an exhibition overview; a calendar; as well as detailed film, public programs, education and children's programs material.

The 'Andy Warhol' website featured a number of new initiatives, including the Gallery's first audio tour, downloadable from the website. Free audio recordings of selected public programs were also made available as downloadable MP3 files.

Online education resources such as Design Your Own Tour and exhibition education kits were produced for the exhibitions 'Making it Modern: The Watercolours of Kenneth Macqueen', 'Andy Warhol' and 'Picasso & his collection'. The Gallery also won gold in the 2008 Queensland Design on Show awards for the online children's interactive Warhol's World.

The Gallery, in association with Accor Hotels, offered Warhol Summer Leisure Escapes which could be booked directly from the Gallery's website. The Gallery also worked in partnership with QTIX to offer visitors the option of purchasing their exhibition and Up Late tickets online.

The interactive media centre continues to be developed and made available for most exhibitions.

Tony Clark
Australia b.1954
Putto David 2008
Synthetic polymer paint and
permanent marker on canvas
396 x 182.5cm
Purchased 2008 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 and the Queensland
Government's Gallery of Modern Art
Acquisitions Fund



GALLERY MEMBERSHIP

Queensland Art Gallery Foundation

The Foundation assists the Gallery by raising vital funds from individuals and the corporate sector, and through cultural gifts and bequests, to support the growth of the Collection and the presentation of exhibition programs. With the opening of the Gallery of Modern Art and the expansion of the Queensland Art Gallery to two sites, the role of the Foundation is to ensure the Gallery's standing as a world-class art museum. Many generous donations were received this year through the Foundation, and the Gallery was particularly honoured by the outstanding support of the Foundation's new President Tim Fairfax, AM, Gina Fairfax and Philip Bacon, AM.

Members of the Foundation participate in a program of special events designed to provide an enduring relationship with the Gallery. During the year, members enjoyed exclusive viewings of the exhibitions 'Howard Arkley', 'Xstrata Coal Emerging Indigenous Art Award 2007', 'Making it Modern: The Watercolours of Kenneth Macqueen', 'Andy Warhol', 'Mountains and Streams: Chinese Paintings from the NGV Asian Collection', 'Sidney Nolan: A New Retrospective' and 'Picasso & his collection'. The Foundation also launched a successful Collection appeal in October 2007, hosted a gala dinner in conjunction with the 'Andy Warhol' exhibition in December 2007 and held the Annual Foundation Dinner in May 2008, attended by more than 220 Foundation members and guests, and by the Foundation's Patron, Her Excellency the Governor of Queensland, Ms Quentin Bryce, AC.

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

Friends of the Queensland Art Gallery

The Friends of the Queensland Art Gallery provides diverse audiences with access to the Gallery's exhibitions and Collection. It seeks to actively engage with the community by extending visitors' appreciation and enjoyment of the visual arts through innovative programs developed specifically for members.

Members enjoy a range of regular programs including exhibition viewings, talks by artists and academics, special cinema screenings, and programs such as Tours for Kids for children and families. Friends Up Late, a new member program launched in June 2008 to coincide with Picasso Up Late, is proving highly popular. For this program, Gallery staff present exclusive talks to give members insights into 'Picasso & his collection'.

Significant growth within the Gallery's membership has resulted from membership drive initiatives during the 2007–08 period. The 2007 'Andy Warhol' membership drive produced a membership increase of more than 400 per cent, and was followed by a similar initiative during 'Picasso & his collection' in June 2008. This dramatic increase in Gallery membership has also led to a new focus for *Artlines* magazine, with Gallery members becoming an increasingly important audience for the magazine's articles and program profiles.

LEFT TO RIGHT

View of the 'Picasso & his collection' exhibition shop.

Philip Bacon, AM, speaking at the Queensland Art Gallery Foundation Annual Dinner, 10 May 2008.

Tony Wheeler, Co-founder, Lonely Planet Guide, at the Perspectives: Asia lecture 'Travellers' Tales: Australian Tourism in Asia and the Impact on the Australian Psyche', 1 August 2007.

OPPOSITE

Stephen Bush
Australia b.1958
I am a mountain I can see clearly 2008
Oil and enamel on linen
200 x 310 cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund
© Stephen Bush 2008. Licensed by Viscopy, Sydney, 2008





PROGRAMS OF ASSISTANCE

The Queensland Art Gallery provides assistance and encouragement to young emerging artists. It also provides professional development opportunities for museum professionals and people seeking a career in the visual arts. Two internships were offered by the Gallery in 2007–08.

Volunteer Guide Margaret Hofmeister taking visitors on a tour of Collection works, including Fang Lijun's *980810* 1998.

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

In 2008, the Melville Haysom Memorial Art Scholarship was awarded to Carly Scoufos, a recent honours graduate in Fine Art at the Queensland College of Art, Brisbane. 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 in completing a specific body of work.

HOBDAV 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. Cara-Ann Simpson, a graduate in Visual Art from the University of Southern Queensland, Toowoomba, was awarded the Hobday and Hingston Bursary for 2007. The Bursary was instigated by Florence Emily Hobday in memory of her husband, the artist Percy Stanhope Hobday, and her brother, Arthur James Hingston.

STARTER SPACE

Starter Space at the Queensland Art Gallery's Watermall Cafe showcases young Queensland artists aged 30 and under. It provides an exciting opportunity to present the new work of emerging artists. From December 2007 to March 2008 photographic work by Vivienne Kelly, a recent honours graduate in Photography at the Queensland College of Art, Brisbane, was displayed. Carly Scoufos, the Melville Haysom Memorial Art Scholarship recipient and a recent honours graduate in Fine Art at the Queensland College of Art, Brisbane, showed her sculptural installation from April to July 2008.

VOLUNTEER OPPORTUNITIES

The Gallery's many volunteers play an important role in the life of the Gallery. This year 43 new trainees joined the Volunteer Guide program. This is the first new intake since 2003 and responds to an increased demand for guide services coinciding with major international exhibitions such as 'Andy Warhol' and 'Picasso & his collection'. Trainees undertake an intensive eight months of training, which includes studies in art history, visual culture and communications theory, before they qualify as Volunteer Guides. A new initiative within this program has been the allocation of mentors as a means of offering support to trainees as they come to understand the guiding culture of the Gallery. These mentors are drawn from the existing guiding body and represent the very best in terms of dedication to the principles of guiding and service to the community.

During the year, volunteers contributed many hours presenting Collection tours and tours of special exhibitions, and assisting staff working behind the scenes, in the Research Library and with Publications and Curatorial staff.

INTERNSHIPS

The Backstage Pass: Queensland Art Gallery Regional Internship consists of a two-week placement in the Access, Education and Regional Services section of the Gallery. This year, Allison Bateman, Exhibition Officer, Hervey Bay Regional Gallery, and Marg Naylor, Public Programs Co-ordinator, Perc Tucker Regional Gallery, Townsville, were awarded the internship from 26 May to 8 June 2008.



APPENDIXES

Genevieve Grieves

Australia b. 1976

Worimi people

***Picturing the old people* 2006–07**

Five-channel video installation

(Mini DV format): 12:55 minutes,
colour, sound, ed. 1/3

Dimensions variable

The Xstrata Coal Emerging Indigenous

Art Award 2007 (winning entry).

Purchased 2007 with funds from

Xstrata Coal through the Queensland

Art Gallery Foundation

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 object of this Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The Act provides that the Board of Trustees 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 2007–08 year, the Board met on six 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.

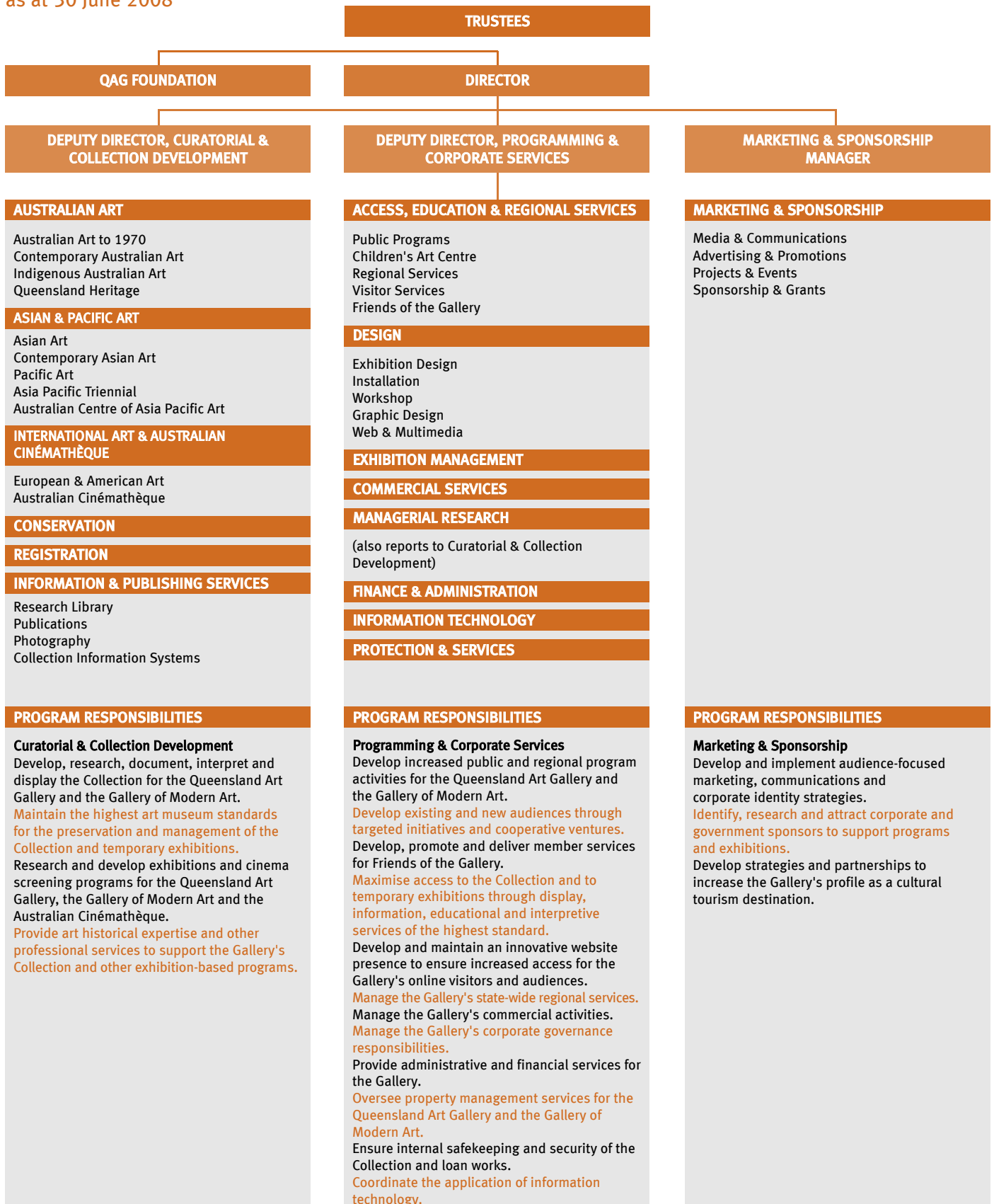
MINISTERIAL DIRECTIONS

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 2007–08
as at 30 June 2008



STRATEGIC DIRECTION

VISION	STRATEGIC DIRECTION 2008–13	STRATEGIES
<ul style="list-style-type: none"> • Increase quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts and develop Queensland's reputation as a culturally dynamic state. 	<p>The Gallery has recently reviewed its strategic direction and the following goals and strategies are effective from 1 July 2008.</p>	<p>Two sites, one vision</p> <ul style="list-style-type: none"> • Present a dynamic program of exhibitions and events across both QAG and GoMA in order to maintain the strong attendance and profile afforded by the national and international interest in the institution since the opening of the two-site Gallery in December 2006.
<p>MISSION</p>	<p>GOALS</p>	<ul style="list-style-type: none"> • Ensure this program both highlights the distinctions as well as the continuity between the historical and contemporary art and cultural focus of each building respectively. • Maximise, through programming of appropriate scale and ambition, the benefits and opportunities provided by the expanded and upgraded two-site infrastructure. • Work cooperatively, where appropriate, with Queensland Cultural Centre partner institutions to ensure that the Gallery plays an important role in animating and raising the profile of the Cultural Centre as a whole.
<p>MISSION</p>	<p>Two sites, one vision To consolidate the Gallery's profile as a two-site institution following the opening of GoMA in December 2006, while developing and promoting the strengths of each building's curatorial and programming focus to audiences.</p>	<p>Cultural tourism</p>
<p>MISSION</p>	<p>Cultural tourism To secure significant international exhibitions exclusive to Queensland and increase the profile of the Gallery as a cultural tourism destination for local, intrastate, interstate and international visitors.</p>	<p>Cultural tourism</p> <ul style="list-style-type: none"> • Present a program of major exhibitions with wide audience appeal, including those organised by the Gallery, as well as national touring exhibitions and international exhibitions exclusive to Queensland. • Provide an economic benefit to Queensland through the presentation of major exhibitions and associated tourism. • Expand and strengthen important partnerships and alliances between the Gallery and key national and international museums and arts touring organisations in relation to opportunities to co-organise or host major exhibitions. • Undertake strategic marketing and collaborate with tourism sector partners to promote the Gallery and its exhibitions and programs to key local, intrastate, interstate and international audience targets.
<p>GOALS</p>	<p>Collection development To develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users.</p>	<p>Accessibility and education To provide access to exhibitions, educational services and interpretive programs of excellence to diverse audiences, with particular attention to children and young people, Indigenous Australians, and regional Queenslanders.</p>
<p>The following goals were reflected in the Strategic Plan and the Operational Plan, current at 1 July 2007. The Gallery's focus on these goals ensured its contribution to the attainment of the Government's policy priorities in 2007–08.</p>	<p>Engagement with the Asia Pacific region To strengthen the Gallery's ties with the Asia Pacific region through initiatives such as the Asia Pacific Triennial of Contemporary Art and the Australian Centre of Asia Pacific Art, as well as the development of the Gallery's renowned contemporary Asian and Pacific collections.</p>	<p>Engagement with the Asia Pacific region To strengthen the Gallery's ties with the Asia Pacific region through initiatives such as the Asia Pacific Triennial of Contemporary Art and the Australian Centre of Asia Pacific Art, as well as the development of the Gallery's renowned contemporary Asian and Pacific collections.</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 interpretative 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. 		

Collection development

- Develop the Collection in accordance with the Gallery's Acquisitions Policy.
- Present a range of exhibitions and Collection displays.
- Increase scholarly research into the Collection and broader dissemination of research results through a variety of media, including through the Gallery's core publishing program.
- Conduct regular reviews of Collection management and conservation practices and procedures to ensure ongoing best practice.

Accessibility and education

- Continue to develop exhibition, education and interpretative programs for people of all ages, including those presented by the Australian Cinémathèque and the Children's Art Centre.
- Attract and develop new audiences through a range of innovative and diverse programs targeted to specific audience groups, including children and young people.
- Work with arts workers and galleries in regional Queensland to ensure that the Gallery's services — including exhibitions, educational services, new technologies and professional development opportunities — fulfil the needs of regional Queenslanders.
- Continue the development and delivery of educational programs and services to schools, universities and the broader education sector.
- Contribute to reconciliation with Indigenous Australians through exhibitions, programs, services and consultative processes that promote Indigenous art and culture and address related issues.

Engagement with the Asia Pacific region

- Continue to present the Asia Pacific Triennial of Contemporary Art exhibition and project every three years.
- Further the research, documentation, publication, acquisition and exhibition of Asian and Pacific art conducted under the auspices of the Australian Centre of Asia Pacific Art.
- Continue to support residencies, internships and other professional development opportunities for artists, scholars and museum professionals in the field of Asian and Pacific art.

KEY CHALLENGES

The Gallery faces a number of challenges in achieving its goals and the fullest potential of its contribution to Government objectives.

These challenges include:

- Ensuring that the Gallery is adequately resourced to respond to significant growth in audiences across two sites and the associated increased demand for its programs and services through Government and corporate support.
- Continuing to secure funds for Collection building through the support of individual donors and benefactors.
- Developing and implementing, in consultation with Arts Queensland, a refurbishment program for QAG in order for the building to be able to continue to meet the current and future needs of the Gallery, and ensuring that the world-class facilities of GoMA are maintained to the highest standards.
- Successfully developing and maintaining local, regional and national audiences in an increasingly competitive leisure market.
- Continuing to be an industry leader in developing and securing international exhibitions.

CONTRIBUTING TO GOVERNMENT OBJECTIVES

The Gallery continues to pursue policies aimed at enhancing the Queensland Government's Smart State vision — a state where 'knowledge, creativity and innovation drive economic growth to improve prosperity and quality of life for all Queenslanders'. The Gallery delivers a broad range of outputs to support Government objectives, including:

- *Fostering Healthy Individuals and Communities*
Building positive relationships among diverse cultural and religious groups

The Gallery's outputs are also guided by the key themes and strategies contained in Arts Queensland's Queensland Arts Industry Sector Development Plan 2007–09, including:

- *Promoting a diverse, dynamic, creative culture*
- *Strengthening partnerships and collaboration*
- *Capitalising on Queensland's unique strengths and characteristics*

In addition, the following guiding principles contained in the *Queensland Art Gallery Act 1987* complete the framework for the delivery of the Gallery's programs and services:

- *Children and young people should be supported in their appreciation of, and involvement in, the visual arts*
- *Content relevant to Queensland should be promoted and presented*
- *Capabilities for lifelong learning about the visual arts should be developed*
- *Respect for Aboriginal and Torres Strait Islander cultures should be affirmed*
- *There should be responsiveness to the needs of communities in regional and outer metropolitan areas*
- *Diverse audiences should be developed*
- *Leadership and excellence should be provided in the visual arts*
- *Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region*

PERFORMANCE STATEMENT 2007–08

MEASURES	NOTES	PUBLISHED TARGETS (as per MPS*)	ACTUAL ACHIEVEMENT To 30 June 2008
QUANTITY			
• Number of exhibitions presented		20	25
• Number of Collection-based exhibitions presented		8	13
• Number of exhibitions touring regional Queensland	1	4	4
• Total attendance at Queensland Art Gallery	2	650 000	1 304 440
• Number of internships / traineeships	3	N/A	N/A
• Level of satisfaction of audiences with Collection-based displays, programs and activities		90%	94%
• Increase in loan requests and requests for reproductions from the Collection from external agencies		5%	45%
• Collection stored safely and securely to international museum standards		100%	100%
• Extent of client satisfaction with exhibition program		90%	92%
• Number of trainees / apprentices completing training	3	N/A	N/A
• Travelling exhibitions through regional Queensland	1	4	4
• Number of regional locations receiving travelling exhibitions and educational, interpretative and information services		30	37

* Ministerial Portfolio Statement

NOTES:

1. This figure includes the Andy Warhol Summer Festival — Queensland, a program presented at 24 regional Queensland venues.
2. Total attendance includes 541 226 visitors to QAG and 763 214 visitors to GoMA.
3. This measure refers to a former traineeship program no longer offered by the Gallery. This measure will not be reported from 2009–10. The Gallery continues to offer a range of developmental programs including scholarships/bursaries for young artists and tertiary graduates; and the 'Backstage Pass' professional development programs for regional gallery workers.

COLLECTION ACQUISITIONS

DONORS

DONATIONS AND GIFTS THROUGH THE QUEENSLAND ART GALLERY FOUNDATION

Philip Bacon, AM
 Jill Barker
 Michael Simcha Baevski
 Henry and Amanda Bartlett Trust
 Stephen Bush
 Bequest of Margaret Cilento
 Patrick Corrigan, AM
 Jim Cousins, AO, and Libby Cousins
 Robyn Daw
 eX de Medici
 Robert and Jennifer Dickerson
 Lauraine Diggins
 Estate of Jessica Ellis
 Charles and Cornelia Goode
 Margaret Greenidge
 Katharina Grosse
 Nicholas Jose and Claire Roberts
 Dr Elaine Katte
 Estate of Lawrence F King
 Phillip and Barbara McConnell
 Cameron McTavish
 Macquarie Bank Foundation
 Naomi Milgrom
 Clive Murray-White
 Timothy North and Denise Cuthbert
 William Nuttall and Annette Reeves
 Queensland Art Gallery Foundation Appeal
 Rio Tinto Aluminium
 James C Sourris
 Estate of Vincent Stack
 Thornquest Investments
 Wilbow Pty Ltd
 Bruce Wolfe
 Xstrata Coal
 Xstrata Queensland

CULTURAL GIFTS PROGRAM

Jill Barker
 Stephen Bush
 Patrick Corrigan, AM
 Jim Cousins, AO, and Libby Cousins
 Robyn Daw
 eX de Medici
 Robert and Jennifer Dickerson
 Lauraine Diggins
 Charles Goode
 Nicholas Jose and Claire Roberts
 Cameron McTavish
 Naomi Milgrom
 Timothy North and Denise Cuthbert
 William Nuttall and Annette Reeves
 Thornquest Investments
 Wilbow Pty Ltd

GIFTS

The Equinox Chinese Art Club of Hong Kong
 Gavin Hipkins
 Michael Stevenson
 Wong Kwok Hing
 Dr Nat Yuen

PURCHASED THROUGH BEQUESTS AND FUNDS

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

**GIFTS, BEQUESTS,
PURCHASES****ADAMS, Lisa**

Australia b.1969
Rose garden 2008
Oil on canvas
70 x 53.6cm
Purchased 2008 with funds from Xstrata Queensland through the Queensland Art Gallery Foundation

AH KEE, Vernon

Australia b.1967
Kuku Yalanji/Waanyi/
Yidinyji/Guugu Yimithirr
people
Unwritten I-III 2007
Charcoal on paper
Three sheets: 76 x 56cm
(each)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

AH XIAN

China/Australia b.1960
Heavy wounds series no. 10
1991
Oil on canvas
110 x 90cm

**(Disembodied hand,
bandaged in lower register)**

Synthetic polymer paint,
ink, oil on wooden board
50 x 40.5 x 2cm
Acc. 2008.072–073
Gift of Nicholas Jose and
Claire Roberts through the
Queensland Art Gallery
Foundation 2008

AIHI, Marie Taita

Papua New Guinea
b.(c.)1953
*Untitled (Three figures,
black and white)* 1969
Screenprint, ed. 19/50
49.6 x 62.4cm (comp.)

Untitled (Two creatures)

1969
Screenprint, ed. 26/40
76.4 x 50.8cm (comp.)

Untitled (Two creatures)

1969
Screenprint, ed. 28/40
76.4 x 50.8cm (comp.)

**Untitled (Two creatures with
person on red)**

1969
Screenprint, ed. 45/53
50.6 x 69cm (comp.)

Untitled (Cat and bird)

c.1969
Screenprint, ed. 33/50
50.8 x 76.3cm (comp.)

**Untitled (Two creatures,
blue background)**

c.1969
Screenprint, ed. 46/63
50.5 x 67cm (comp.)
Gift of Cameron McTavish
through the Queensland Art
Gallery Foundation 2008

BAKER, Miranda

Australia b.1976
Yulparija people
Burlurpurr (Conical basket)
2006
Twined pandanus palm leaf,
natural dyes with bark fibre
string
24 x 12cm (diam.)
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BALEDESSARI, John

United States b.1931
Six colorful gags (male)
1991
Photogravure with colour
aquatint and spit bite
aquatint, ed. 4/25
101.5 x 122cm (comp.)
Acc. 2008.031
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BARAGURRA, Margaret

Australia b.(c.)1935
Yulparija people
Untitled 2007
Synthetic polymer paint
on linen
167 x 112cm
Acc. 2008.027
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BARKER, Jill

Australia b.1950
Faultlines 1996
Micro-pigment ink on paper
Three sheets: 459.5 x
115cm; 457 x 115cm;
460 x 115cm
Gift of the artist through
the Queensland Art Gallery
Foundation 2008

BAUL, Eddy

Vanuatu b.1981
Flying fox (from 'Bebellie'
portfolio) 2007
Screenprint on Magnani
paper, ed. 1/45
76 x 54cm (comp.)
Acc. 2008.095
Purchased 2008.
Queensland Art Gallery
Foundation

BAYPUNGALA, Judy

Australia b.1941
Wurlaki people
Mindirr (Conical basket)
2006
Twined pandanus palm leaf
with natural dyes
33 x 17cm (diam.)
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BHANANI, Hariyaben

India/Pakistan b.1958
Baghicho (garden) 2006–07
Wall hanging: hand block-
printed fabrics and appliqué
on cotton ground
120 x 165cm
Acc. 2007.259
Purchased 2007.
Queensland Art Gallery
Foundation Grant

BINNS, Vivienne

Australia b.1940
Orange flam 1967
Oil on composition board
70 x 92 x 10cm (irreg.)
Acc. 2007.303
Purchased 2007 with funds
derived from the Bequest of
Grace Davies and Nell
Davies through the
Queensland Art Gallery
Foundation

BISMUTH, Pierre

France b.1963
The Jungle Book project
2002
38 pencil drawings, carpet,
cushions and single-
channel video (DVD format):
75:06 minutes, colour,
sound, ed. 11/19
19 sheets: 29.7 x 21cm
(each)
Acc. 2008.050.001–003
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BLACKMAN, Charles

Australia b.1928
Barnes Auto, Brisbane 1952
Enamel on board
72 x 60cm
Acc. 2008.039
Purchased 2008 with funds
derived from the gifts of
Maria Therese Treweeke,
Lady Trout, SH Ervin, Sali
Herman, Sir James (Robert)
McGregor, Robert Wilson,
Captain Neil McEacharn,
Naomi and Simon
Bracegirdle and Oscar
Edwards

BOULETARI, Chantal

Vanuatu b.1968
Basket 2008
Woven and plaited
pandanus, commercial dyes
30 x 23cm (diam.)

Basket

2008
Woven and plaited
pandanus, commercial dyes
29 x 23cm (diam.)

Basket

2008
Woven and plaited
pandanus, commercial dyes
35 x 28cm (diam.)

Mat

2008
Woven and plaited
pandanus, commercial dyes
117 x 35cm
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BRASSINGTON, Pat

Australia b.1942
Pond (series) 1995
Gelatin silver photograph,
ed. of 1
12 sheets: 42 x 27.5cm
(each comp. approx., sight)
Acc. 2007.168.001–012

BRASSINGTON, Pat

Australia b.1942
Untitled (from 'Cambridge
Road' series) 2007
Pigment print on paper,
ed. 2/8
One sheet: 32.6 x 45.1cm
(comp.); five sheets:
45.1 x 23.4cm (each comp.
approx.); one sheet:
45 x 32.4cm (comp.)
Acc. 2007.169–175
Purchased 2007.
Queensland Art Gallery
Foundation

BUNNY, Rupert

Australia/France
1864–1947
*Festival revelry (Classical
scene)* c.1921–22
Monotype
34.3 x 24.2cm (comp.)
Acc. 2007.165
Purchased 2007 with the
assistance of Philip Bacon,
AM, through the Queensland
Art Gallery Foundation

BURN, Ian

Australia 1939–93
Landscape 1963
Linocut
31 x 24cm (comp.)

Seascape with figures

1963
Linocut
29.5 x 40cm (comp.)

Tug off shore

1963
Etching
23 x 27cm (comp.)

Yachts, St Kilda

1963
Etching
12.5 x 15cm (comp.)

Yachts, St Kilda

1964
Linocut
20 x 50cm (comp.)

St Kilda Beach I

1964
Linocut
23.5 x 30.5cm (comp.)

St Kilda Beach II

1964
Linocut
38 x 56cm (comp.)

On St Kilda Beach

1964
Linocut
35 x 40cm (comp.)

Off St Kilda Beach

1964
Linocut
28 x 34cm (comp.)

St Kilda Baths and sea

1964
Linocut
31 x 30cm (comp.)
Acc. 2008.003–012
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

BUSH, Stephen

Australia b.1958
*I am a mountain I can see
clearly* 2008
Oil and enamel on linen
200 x 310cm
Purchased 2008. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund

Bait

2000
Oil on MDF board
145 x 185.5 x 39.7cm

Seed

2000
Oil on MDF board
144.5 x 183.1 x 39.8cm
Gift of the artist through
the Queensland Art Gallery
Foundation 2008

BUSTARD, William

England/Australia
1894–1973
*Castle Hill, Townsville, from
the North Shore* 1945
Watercolour
37 x 51cm
Acc. 2007.190
Purchased 2007.
Queensland Art Gallery
Foundation

BUTAWILIYA WILSON, Terry

Australia b.1962
Gurrngi people
Wandurrk spirit 2006
Bark fibre with natural pigments
228 x 30cm

Wandurrk spirit 2006
Bark fibre with natural pigments
210 x 16cm

Wandurrk spirit 2007
Bark fibre with natural pigments
225 x 37cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CAMPBELL, Nola
Australia b.1946
Ngaantjatjarra people
Holden 2007
Synthetic polymer paint on metal
154 x 134 x 12cm
Acc. 2008.023
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CASEY, Karen
Australia b.1956
Ngaantjatjarra people
The record keepers (from 'Duyfken' portfolio) 2006
Photo-lithograph, ed. 12/50
40 x 54cm (comp.)
Acc. 2007.207.001
Gift of Rio Tinto Aluminium through the Queensland Art Gallery Foundation 2007

CHAPMAN, Jake & Dinos (Jake CHAPMAN b.1966 and Dinos CHAPMAN b.1962)
England
Etchasketchathon (series) 2005
Etching on 300gsm Somerset TP paper, ed. 9/35
31 sheets: various dimensions
Purchased 2008. Queensland Art Gallery Foundation Appeal

CILENTO, Margaret
Australia 1923–2006
Old boatshed, West End, Brisbane 1946
Oil on board
72.7 x 101cm (sight)

Sketchbook (animals) 1947–49
Sketchbook of 18 leaves
30.5 x 23.3 x 0.7cm

Sketchbook (figure and head studies) 1978
Sketchbook of 76 leaves
29.7 x 21.8 x 1.2cm
Acc. 2007.187, 2008.014–016
Bequest of Margaret Cilento through the Queensland Art Gallery Foundation 2008

CLARK, Tony
Australia b.1954
Putto David 2008
Synthetic polymer paint and permanent marker on canvas
396.5 x 182.5cm
Purchased 2008 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 and the Queensland Government's Gallery of Modern Art Acquisitions Fund

CONNELLY-NORTHEY, Lorraine
Australia b.1962
Wiradgerie people
Narrbong (String bag) 2008
Rusta rabbit-proof fencing wire and fencing wire
81 x 28 x 20cm

Narrbong (String bag) 2008
Rusted mesh sheeting and fencing wire
53 x 29 x 12cm

Narrbong (String bag) 2008
Rusted bed-base wire and tie wire
93 x 65 x 26cm

Narrbong (String bag) 2008
Rusted fly-wire gauze and fencing wire
63 x 88 x 3cm

Narrbong (String bag) 2007
Rusted gauze wire with white pelican down
24.5 x 10 x 10cm

Narrbong (String bag) 2007
Rusted gauze wire with black pelican down
24 x 9 x 9cm

Narrbong (String bag) 2007
Rusted gauze wire with galah feathers and pelican down
15 x 8 x 8cm

Narrbong (String bag) 2007
Rusted gauze wire with echidna quills
33.5 x 8 x 9cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

COOKE, Nigel
United Kingdom b.1973
To work is to play 2008
Oil on canvas
220 x 370.5cm
Purchased 2008 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

COTTON, Olive
Australia 1911–2003
Glasses 1937, printed 1999
Gelatin silver photograph, ed. 6/90
25.7 x 19cm

Max after surfing 1939, printed 1999
Gelatin silver photograph, ed. 4/90
25.3 x 19cm
Acc. 2007.236–237
Purchased 2007. Queensland Art Gallery Foundation

COTTON, Shane
New Zealand b.1964
Red Shift 2006–07
Synthetic polymer paint on canvas
200 x 300cm
Acc. 2007.183
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CRAIG, Anna
Germany/Australia
1864–1935
Triangular chair c.1905
Turned timber with tooled leather in a Fleur-de-Lys pattern
90 x 56 x 49cm

Triangular chair c.1905
Turned timber with tooled leather in an oak leaf and acorn pattern
81.8 x 55 x 46.5cm
Acc. 2008.013.001-002
Purchased 2008

CROTHALL, Ross
Australia b.1934
Abstract no. 1 1963
Oil and assemblage on composition board
91.8 x 119.5cm
Acc. 2007.217
Purchased 2007 with funds derived from the Lady Trout Gift

CURRIE NALINGU, Joanne
Australia b.1964
Gunggari people
Maranoa River: Life lines 2006
Synthetic polymer paint on canvas
Three panels: 210 x 160cm (overall)
Acc. 2007.247a–c
Purchased 2007. Queensland Art Gallery Foundation

DANGAR, Anne
Australia/France
1885–1951
La Vierge et l'enfant Jésus 1934
Glazed earthenware
56.8 x 35 x 1.5cm
Acc. 2007.191
Purchased 2007. Queensland Art Gallery Foundation Grant

DAVIES, Pulpurru
Australia b.1943
Ngaanyatjarra people
Toyota 2007
Synthetic polymer paint on metal
104 x 136 x 21cm
Acc. 2008.021
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

de MEDICI, eX
Australia b.1959
United spectres #3 2005–06
Etching, printed in black ink, from six plates
Three sheets: 119.6 x 121.6cm (comp. overall)
Gift of the artist through the Queensland Art Gallery Foundation 2008

DICKERSON, Robert
Australia b.1924
Coolum Beach 1974
Oil and enamel on Swedisch hardboard
183 x 244cm
Gift of Robert and Jennifer Dickerson through the Queensland Art Gallery Foundation 2008

DJANGHARA, Waigan
Australia
b.(c.)1920–unknown
Wunambal people
Wanjina and turtle c.1985
Natural pigments on bark (*Eucalyptus tetrodonta*)
134 x 64cm
Acc. 2008.025
Purchased 2007

DJOGIBA, Margaret
Australia b.1940
Kunwinjku people
Djerk (String bag) 2006
Looped sand palm leaf with natural dyes
64 x 34cm (including handle)

Djerk (String bag) 2006
Looped sand palm leaf with natural dyes
62 x 27cm

Djerk (String bag) 2007
Looped sand palm leaf with natural dyes
66 x 31cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

DULLMAN, Dorothy Bienenwangu
Australia b.1951
Kunwinjku/Dangbon people
Wollobi (Standing fish net) 2007
Knotted sand palm (*Livistona inermis*) leaf string with wooden struts
122 x 122cm
Acc. 2008.086
Purchased 2008

DUPAIN, Max
Australia 1911–92
(Solarised hands and flowers) c.1934
Gelatin silver photograph
37.5 x 27cm (comp., sight)
(Solarised lilly) c.1934
Gelatin silver photograph
37 x 30cm (comp., sight)
Acc. 2007.234–235
Purchased 2007. Queensland Art Gallery Foundation

ENGLAND, Seriya
Australia b.1989
Kunwinjku people
Kun-madj (Conical basket) 2007
Twined pandanus palm leaf with natural dyes
20 x 10cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
17 x 9cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
17 x 8cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
17 x 7cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
18 x 8cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
18 x 8cm (diam.)

Kun-madj (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
19 x 10cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

EZAWA, Kota
Germany b.1969
Lennon Sontag Beuys 2004
3-channel video installation (Digital Betacam format):
Channel 1: 0:27 minutes;
channel 2: 0:47 minutes;
channel 3: 1:53 minutes;
colour, sound, ed. 1/5
Acc. 2008.051a–c
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

FAIRWEATHER, Ian
Scotland/Australia
1891–1974
(Snake charmer) c.1949
Gouache, ink and watercolour
21.5 x 17.5cm (sight)
Acc. 2007.166
Purchased 2007.
Queensland Art Gallery Foundation

FRIEND, Donald
Australia 1915–89
A Brisbane bedroom 1944
Watercolour, pen, ink and gouache
64 x 48cm
Acc. 2007.218
Purchased 2007 with the assistance of Philip Bacon, AM, Dr Elaine Katte and Bruce Wolfe through the Queensland Art Gallery Foundation and the Queensland Art Gallery Foundation Grant

FRIEND, Ian
Australia b.1951
Metaphysics set 1, no. 3
1997
Indian ink, gouache and coloured crayons on Lana paper
Diptych: 76 x 112cm (comp. overall)

Metaphysics set 1, no. 4
1997
Indian ink, gouache and coloured crayons on Lana paper
Diptych: 76 x 112cm (comp. overall)

Metaphysics set 1, no. 5
1997
Indian ink, gouache and coloured crayons on Lana paper
Diptych: 76 x 112cm (comp. overall)
Gift of Robyn Daw through the Queensland Art Gallery Foundation 2008

FRISTRÖM, Oscar
Sweden/Australia
1856–1917
(Redcliffe Jetty and Sutton's Beach) 1899
Oil on board
24 x 63cm

(View of Scarborough)
1899
Oil on board
23.5 x 62.2cm
Acc. 2007.231–232
Purchased 2007.
Queensland Art Gallery Foundation

FULLARD, Corrie
Australia b.1931
Palawa people
Traditional Palawa shell necklace 2007
Large golden star and blue maireener shells collected from Flinders Island, threaded with synthetic thread
168 x 1.5cm

Traditional Palawa shell necklace 2006
Large golden star shells collected from Flinders Island, threaded with synthetic thread
170 x 1.5cm
Acc. 2007.203–204
Purchased 2007.
Queensland Art Gallery Foundation

GABORI, Mirdidingkathi Juwarnda Sally
Australia b.(c.)1924
Kaiaidilt people
Dibirdibi Country - Topway
2006
Synthetic polymer paint on linen
151 x 101cm

Dibirdibi Country 2007
Synthetic polymer paint on linen
192 x 101cm
Purchased 2008.
Queensland Art Gallery Foundation Grant

GANAMBARR, Mavis Warrngilna
Australia b.1966
Datiwuy people
Matchbox seed pendant
2006
Matchbox seed, shell, bark fibre string with natural dyes
46cm (length approx.) x 5cm

Pendant bag 2006
Looped kurrajong bark string with natural dyes
40 x 3cm (with handle)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GARAE, Anita
Vanuatu b.1970
Basket 2008
Woven and plaited pandanus, commercial dyes
23 x 20cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GEDEWEIR OLSEN, Kathleen
Australia b.1951
Gun-nartpa people
Burlurpurr (Conical basket)
2007
Twined pandanus palm leaf with natural dyes
36 x 17cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GHADIRIAN, Shadi
Iran b.1974
Untitled (from 'Ghajar' series) 2000, printed 2007
Silver bromide print, ed. of 10
Five sheets: 60 x 90cm (each)
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GIACOMELLI, Mario
Italy 1925–2000
Lo non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini 70) 1961–63, printed c.1980
Gelatin silver photograph
40.6 x 30.4cm
Purchased 2008 with funds derived from the Blanche Louisa Buttner Bequest and the Godfrey Rivers Trust

Lo non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini 71) 1961–63, printed c.1980
Gelatin silver photograph
40.6 x 30.4cm
Purchased 2008 with funds derived from the Estate of Margaret Hockey, OAM, and the Helen Collings Gift

Lo non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini 72) 1961–63, printed c.1980
Gelatin silver photograph
40.6 x 30.4cm
Purchased 2008 with funds derived from the bequests of Dr Ernest Singer and Rebecca Charlotte Wilkins and the gift of Sir Daryl Lindsay

GIBSON, Bessie
Australia 1868–1961
Jeune femme en rose pâle (Young woman in pale pink)
1932
Oil on canvas
100 x 80.5cm
Acc. 2007.167
Purchased 2007 with funds derived from the Captain Neil McEacharn Gift

GIBSON, Mary
Australia b.1952
Ngaanyatjarra people
Toyota HiLux 2007
Synthetic polymer paint on metal
135 x 102 x 12cm
Acc. 2008.024
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GILES, Jackie Kurtjunyintja
Australia b.1937
Pintubi/Ngaanyatjarra people
Valiant 2007
Synthetic polymer paint on metal
152 x 142 x 10cm
Acc. 2008.022
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GREENO, Lola
Australia b.1946
Palawa people
Green maireener necklace
2007
Green maireener shells, threaded with double strength quilting thread
180 x 1.5cm
Acc. 2008.087
Purchased 2008.
Queensland Art Gallery Foundation Grant

GRIEVES, Genevieve
Australia b.1976
Worimi people
Picturing the old people
2006–07
Five-channel video installation (Mini DV format): 12:55 minutes, colour, sound, ed. 1/3 dimensions variable
Acc. 2007.224a–f
The Xstrata Coal Emerging Indigenous Art Award 2007 (winning entry). Purchased 2007 with funds from Xstrata Coal through the Queensland Art Gallery Foundation

GROSSE, Katharina
Germany b.1961
Untitled 2007
Synthetic polymer paint on polyurethane and polystyrene
136 x 286 x 170cm (irreg.)

Untitled 2007

Synthetic polymer paint on wood on polystyrene and resin
150 x 150 x 70cm
Acc. 2007.185–186
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

Untitled 2007

Synthetic polymer paint on wood on polystyrene and resin
130 x 130 x 50cm
Acc. 2007.189
Gift of the artist through the Queensland Art Gallery Foundation 2007

GUAN Wei

China/Australia b.1957
Yellow fruit 1991
Synthetic polymer paint on canvas
86.5 x 46cm

Wo yu (Kneeling fish) 1986

Synthetic polymer paint on canvas
86.5 x 46cm

The last judgement 1995

Lithograph, AP 7/7
64 x 130cm (framed)

The last supper 1995

Lithograph, AP 7/7
64 x 130cm (framed)
Acc. 2008.074-077
Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2008

GURRUWIWI, Rose

Mamuniny
Australia b.1944
Galpu people
Shark and pul pul necklace 2006
Shark vertebrae, feathers with silver catch
57cm (length approx.) x 5cm

Headband 2007

Feathers, elastic and wax
50cm (length approx.) x 6cm

Feather necklace 2005

Feathers, shark vertebrae, bamboo, banyan bark fibre string with silver catch
50cm (length approx.) x 6cm

Shell and shark necklace 2005

Shells (*Neritea sp.*), shark vertebrae on monofilament
67cm (length approx.) x 5cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GYATSO, Gonkar

Tibet/United Kingdom
b.1961
Angel 2007
Stickers and pencil on treated paper
152.5 x 122cm
Acc. 2008.041
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
Purchased 2008 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

HAMIR, Kankuben

India b.1978
Rabari appliqué and embroidered quilt 2004
Quilt: hand-stitched embroidery and appliqué in silk, mashru (hand-woven satin silk fabric) and cotton on mashru ground
143 x 232cm
Acc. 2007.262
Purchased 2007. Queensland Art Gallery Foundation Grant

HAPE

Papua New Guinea
Orokolo 2 1968
Screenprint, ed. 24/47
53.5 x 82.2cm (comp.)

Orokolo 1968

Screenprint, ed. 10/35
52 x 81.3cm (comp.)
Gift of Cameron McTavish through the Queensland Art Gallery Foundation 2008

attrib. to HASEGAWA SCHOOL

Japan active late 17th century
Pair of six fold screens: Scenes from the Genji Monogatari (Tale of Genji)
late 17th century (Edo period)
Ink, gold and colours on paper on six-fold wooden framed screens
122 x 276cm (right hand screen); 119.8 x 275.7cm (left hand screen)
Acc. 2007.225a-b

Purchased 2007 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

HENSON, Bill

Australia b.1955
Untitled 2000-01 2000–01
Type C photograph, ed. 4/5
104.3 x 153.8cm (comp.)

Untitled 1998 1998

Type C photograph, ed. 4/5
104.4 x 153.3cm (comp.)
Acc. 2007.176–177
The James C Sourris Collection. Purchased 2007 with funds from James C Sourris through the Queensland Art Gallery Foundation

HIPKINS, Gavin

New Zealand b.1968
The Homely (series) 1997–2000
Type C photograph mounted on foam board, ed. 1/8
80 sheets: 40 x 60cm (each)
Acc. 2008.043.001-080
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

Empire (Beach) 2007

Type C photograph mounted on Gator board, ed. 3/3
120 x 165cm
Acc. 2008.085
Gift of the artist 2008

HOBSON, Silas

Australia b.1978
Kuuku/Wuthathi people
Crocodile 2006
Carved wood with synthetic polymer paint
25 x 20 x 195cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

HOOPER, Julian

New Zealand b.1966
Liliu 2007
Watercolour and collage on paper
38 works: various dimensions
Purchased 2008 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

INKAMALA, Clara (potter)

Australia b.1954
Arrernte (Aranda) people
HERMANNSBURG POTTERS (pottery workshop)
Australia est. 1990
Ntaria Garage 2007
Hand-built terracotta clay with incised white slip beneath clear glaze
34 x 25cm (diam.)
Acc. 2007.289
Purchased 2007. Queensland Art Gallery Foundation Grant

IYUNA, James

Australia b.1959
Kunwinjku people
Namorrigon 1992
Natural pigments on bark
240 x 94cm

Rarrk (clan design) (Burial pole) 2007

Wood (*Eucalyptus tetradonta*) with natural pigments
249 x 24cm (diam.) (irreg.)
Acc. 2007.180-181
The Xstrata Coal Indigenous Art Collection. Purchased 2007 with funds from Xstrata Coal through the Queensland Art Gallery Foundation

JAMES, Jeanette

Australia b.1952
Palawa people
Traditional Palawa shell necklace 2006
Black crow and green maireener shells collected from Flinders Island, threaded with synthetic thread
182 x 1.5cm

Traditional Palawa shell necklace 2006

Blue maireener, penguin and black crow shells collected from Flinders Island, threaded with synthetic thread
180 x 1.5cm

Trimanya 2007

Tasmanian echidna quills, hand-rolled flax fibre string with echidna claw clasp
76cm (length, approx.)
Acc. 2008.205–206, 2008.088
Purchased 2008. Queensland Art Gallery Foundation

JIN-GUBARANGUNYA, Lorna

Australia b.1952
Burrarra/Martay people
An-gujechiya (Fish trap) 2007
Twined sedge grass (*Cyperus sp.*) with wood and bark fibre string
195 x 38cm (diam.)
Mewana (Conical grass basket) 2007
Twined sedge grass (*Cyperus sp.*) with bark fibre string
25 x 14cm (diam.)

Mewana (Conical grass basket) 2007

Twined sedge grass (*Cyperus sp.*) with bark fibre string
35 x 20cm (diam.)

Mewana (Conical grass basket) 2007

Twined sedge grass (*Cyperus sp.*) with bark fibre string
32 x 22cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

JULI, Mabel

Australia b.(c.)1933
Gija people
Two brolgas and the coolamon 2007
Natural pigments on canvas
50 x 150cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

KALO, Saires

Vanuatu b.1983
Mataso kavaman Kavaman Sep sep (from 'Bebelic' portfolio) 2007
Screenprint on Magnani paper, ed. 1/45
Three sheets: 76 x 54cm (comp., each)
Acc. 2008.090–092
Purchased 2008. Queensland Art Gallery Foundation

KAPOOR, Anish

England b.1954
Untitled 2006–07
 Resin fibreglass and lacquer
 500cm (diam.) x 555cm
 (installed)
 Acc. 2007.284
 Commissioned 2006 with
 funds from the Queensland
 Art Gallery Foundation in
 recognition of the
 contribution to the Gallery
 by Doug Hall, AM (Director
 1987–2007)

KARADADA, Lily

Australia b.1935
 Tjarintjin/Woonambal
 people
Coolamon 2001
 Eucalyptus bark, natural
 pigments with bush resin
 fixative
 27 x 67 x 27cm
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

KARADADA, Rosie

Australia b.(c.)1927
 Woonambal people
Water carrier 1998
 Eucalyptus bark, natural
 pigments with bush resin
 fixative
 11.5 x 28 x 59cm
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

KAUAGE, Mathias

Papua New Guinea
 1944–2003
Barrasut man (Parachutist)
 1977
 Screenprint, ed. 42/123
 72 x 53cm (comp., sight)
 Gift of Cameron McTavish
 through the Queensland Art
 Gallery Foundation 2008

KAZIM, Ali

Pakistan b.1979
Local circus I 2007
 Pigments on wasli paper
 51 x 76cm

Local circus II 2007

Pigments on wasli paper
 76 x 51cm

Trance II 2007

Pigments and pressure
 printing on wasli paper
 76 x 51cm

Adolescence I 2007

Pigments on wasli paper
 51 x 76cm
 Acc. 2007.291–294
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

KELLY, Patsy

Australia b.1974
 Kunwingku people
Bag 2007
 Knotted pandanus palm
 leaf with natural dyes
 37 x 24cm (including
 handle)
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

KEME, Nerry

Papua New Guinea b.1975
**Obohutaigué & Dahorué
 (Tree bark and Omie
 mountains)** 2006
 Natural pigments on
 barkcloth
 167 x 134cm
 Acc. 2007.213
 Purchased 2007.
 Queensland Art Gallery
 Foundation

KEMP, Roger

Australia 1908–87
Developing sequence 1963
 Synthetic polymer paint on
 board
 105 x 91cm
 Acc. 2007.219
 Purchased 2007 with funds
 from the Estate of Vincent
 Stack through the
 Queensland Art Gallery
 Foundation

KOLIN, David

Vanuatu b.1983
Butterfly (from 'Bebellie'
 portfolio) 2007
 Screenprint on Magnani
 paper, ed. 1/45
 76 x 54cm (comp.)
 Acc. 2008.096
 Purchased 2008.
 Queensland Art Gallery
 Foundation

KOOLMATHRIE, Yvonne

Australia b.1944
 Ngarrindjeri people
Eel trap 2007
 Coil-woven sedge grass,
 river rushes
 147 x 55.5cm (diam.)
 (irreg.)

Yabbie trap 2008

Coil-woven sedge grass,
 river rushes
 50 x 40 x 76cm (irreg.)
Eel trap 2007
 Woven sedge grass, river
 rushes
 140 x 67cm (diam.) (irreg.)
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

LA TOUANNE, Edmond

Bigot de
 France active 1824–28
Sommet de la Cataracte
Bouganville, sur la route de
Sidney à Bathurst dans les
Montagnes Bleues 1825
 Lithograph, hand-coloured
 19.5 x 26.5cm

Confluent de la Nepean et
du Warangamba c.1828
 Lithograph, hand-coloured
 20 x 28cm

Vue prise sur le cours de la
rivière Nepean, au dessus
de l'habitation de Mr
Macarthur, dans le
Camdenshire 1828
 Lithograph, hand-coloured
 20 x 29cm
 Acc. 2007.192–194
 Purchased 2007.
 Queensland Art Gallery
 Foundation

LIDDY, Peter

Australia b.1958
Old soles 2005
Hidden stairwell 2005
Dust protection of
escalators 2006
Rothko 2006
 Type C photograph, ed. 1/2
 Four sheets: 80 x 80cm
 (comp., each)
 Acc. 2007.296–299
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

LIN Chunyan

China b.1962
(Two figures climbing a tree)
 1985
 Oil on linen
 82.2 x 76cm
Self portrait — Opening the
door 1985
 Oil on canvas
 88.8 x 89.8cm
 Acc. 2008.078–079
 Gift of Nicholas Jose and
 Claire Roberts through the
 Queensland Art Gallery
 Foundation 2008

LINK, O Winston

United States 1914–2001
Hawksbill Creek swimming
hole, Luray, Virginia c.1956,
 printed 1988
 Gelatin silver photograph
 18.3 x 20.8cm
 Acc. 2008.100
 Purchased 2008 with funds
 derived from the Blanche
 Louisa Buttner Bequest

LITÉ, Herveline

Vanuatu b.1980
Le pigeon de Mataso
 (from 'Bebellie' portfolio)
 2007
 Screenprint on Magnani
 paper, ed. 1/45
 76 x 54cm (comp.)
 Acc. 2008.097
 Purchased 2008.
 Queensland Art Gallery
 Foundation

LIU Xiaodong

China b.1963
Transvestite (Body no. 2)
 2001
 Oil on canvas
 151 x 136cm
 Gift of Timothy North and
 Denise Cuthbert through
 the Queensland Art Gallery
 Foundation 2008

LO Yat Ngam

China 1928–2007
Pair of hanging scrolls:
(Couplet chiselled by
Bodhidharma) c.2004
 Ink on paper mounted
 on silk
 Two scrolls: 209 x 46cm
 (each)
 Gift of The Equinox Chinese
 Art Club of Hong Kong 2008

McCONNELL, Phillip

Australia b.1947
Spherical vase 1980s
 Stoneware, wheelthrown,
 with numerous bands of
 coggle decoration picked
 out in white glaze
 37 x 29cm (diam.)

Large vase 1988

Stoneware, wheelthrown,
 with roundels at neck,
 coggle and incised
 decoration
 39 x 19cm (diam.)

Large vase 1980s
 Stoneware, wheelthrown,
 and carved with foliate
 panels at the shoulder.
 Fired on shells
 35 x 20cm (diam.)
 Acc. 2008.017–019
 Gift of Phillip and Barbara
 McConnell in memory of
 Dr Carl McConnell, OAM,
 through the Queensland Art
 Gallery Foundation 2008

McGILLICK, Tony

Australia 1941–92
Arbitrator 1968
 Synthetic polymer paint on
 canvas
 Four pieces: 287 x 406cm
 (overall)
 Acc. 2007.220a–d
 Purchased 2007 with funds
 from the Estate of Vincent
 Stack through the
 Queensland Art Gallery
 Foundation

McKENZIE, Queenie

Australia 1915–98
 Kija (Gidja)/Nakarra people
Yoonoor Country 1998
 Natural pigments on canvas
 60 x 80cm
 Acc. 2007.230
 Gift of Jim Cousins, AO, and
 Libby Cousins through the
 Queensland Art Gallery
 Foundation 2007

MAAS, Willard

United States 1906–71
Andy Warhol's Silver
Flotations (from 'Visions of
 Warhol' anthology
 1963–90) 1966
 Digital Betacam: 4 minutes,
 colour, sound
 Acc. 2007.279.001
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MALGARRICH, Shirley

Australia b.1947
 Burarra/Anbarra people
Burlurpurr (Conical basket)
 2006
 Tinned pandanus palm
 leaf with natural dyes
 30 x 20cm (diam.)
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

MANSELL, Allan

Australia b.1957
I (from 'Duyfken' portfolio)
 2006
 Etching, ed. 12/50
 60 x 45cm (comp.)
 Acc. 2007.207.003
 Gift of Rio Tinto Aluminium
 through the Queensland Art
 Gallery Foundation 2007

MARIKA, Dhuwarrwarr

Australia b.(c.)1946
 Rirratjingu people
The Macassan prahu
 (from 'Duyfken' portfolio)
 2006
 Linocut, ed. 12/50
 40 x 60cm (comp.)
 Acc. 2007.207.004
 Gift of Rio Tinto Aluminium
 through the Queensland Art
 Gallery Foundation 2007

Milngurr 2007

Natural pigments on bark
 70 x 46cm
 Acc. 2007.252
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MARIKA, Wanyubi

Australia b.1967
 Rirratjingu people
Mumutthun (Paddle splash)
 2006
 Natural pigments on bark
 (*Eucalyptus tetradonta*)
 150.9 x 60cm

**Larrakitj, Mumutthun
(Paddle splash)** 2006

Wood with natural pigments
 354 x 20cm (diam.)
 Acc. 2007.255–256
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

**MARRNGAMARRNGA,
Anniebell**

Australia b.1968
 Kuninjku people
**Yawkyawk spirit (Pregnant
 with twins)** 2007
 Wood, pandanus palm leaf
 (loop stitched and
 wrapped), with natural
 pigments
 266 x 67 x 2cm
 Acc. 2007.253
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MARUMI, Vivian

Papua New Guinea b.1980
Odunega 4 (Jungle vines 4)
 2006
 Natural pigments on
 barkcloth
 163 x 99cm

Odunega 1 (Jungle vines 1)

2006
 Natural pigments on
 barkcloth
 142 x 114cm
 Acc. 2007.209–210
 Purchased 2007.
 Queensland Art Gallery
 Foundation

**MARVADA MEGHVAL
COMMUNITY**

India
Pakko embroidery quilt
 2003
 Quilt: hand embroidered
 with cotton thread and
 mirrors on cotton ground
 148 x 226cm
 Acc. 2007.261
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

MATHIAS

Papua New Guinea
The angel and the tortoise
 1968
 Screenprint, ed. 11/50
 81.4 x 52.8cm (sight)
 Gift of Cameron McTavish
 through the Queensland Art
 Gallery Foundation 2008

MAYMURU, Galuma

Australia b.1951
 Manggalili people
Munguru VIII 2007
 Natural pigments on bark
 153 x 79cm
 Acc. 2007.257
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

MEKAS, Jonas

Lithuania/United States
 b.1922
**Award Presentation to Andy
 Warhol** (from 'Visions of
 Warhol' anthology
 1963–90) 1964
 Digital Betacam:
 12 minutes, black and
 white, sound

Scenes from the Life of

Andy Warhol (from 'Visions
 of Warhol' anthology
 1963–90) 1963–90
 Digital Betacam:
 35 minutes, colour, sound
 Acc. 2007.279.002–003
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MELLOR, Danie

Australia b.1971
 Mamu/Ngadjonji people
How the heart was won
 2004–05
 Mezzotint, AP
 Triptych: 87 x 200cm
 (overall comp.)
 Acc. 2007.208
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MENKEN, Marie

United States 1909–70
Andy Warhol (from 'Visions
 of Warhol' anthology
 1963–90) 1965
 Digital Betacam:
 18 minutes, colour, silent
 Acc. 2007.279.004
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MINYINGARLA, Shirley

Australia b.1938
 Burarra/Anbarra people
Nganiyal (Traditional skirt)
 1995
 Twined pandanus palm leaf
 66 x 130cm
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

MOFFATT, Tracey

Australia/United States
 b.1960
Beauty (in cream) 1994
Beauty (in wine) 1994
Beauty (in mulberry) 1997
 Black and white
 photograph, colour tinted in
 lab during printing process,
 ed. 19/20
 Three sheets: 99.2 x
 77.5cm (each comp.,
 approx.)
 Purchased 2008 with funds
 from Xstrata Queensland Art
 Gallery Foundation

MUECK, Ron

England b.1958
In bed 2005
 Mixed media, ed. 1/1
 161.9 x 649.9 x 395cm
 Acc. 2008.040
 Purchased 2008.
 Queensland Art Gallery
 Foundation

MURDILNGA, Marina

Australia b.1960
 Kunwinjku people
Yawkyawk spirit 2006
 Pandanus, cane, bark fibre,
 natural dyes
 236 x 49 x 6cm (irreg.)
 Acc. 2007.197
 Purchased 2007.
 Queensland Art Gallery
 Foundation

MURIATA, Abe

Australia b.1952
 Girramay people
Jawun (basket) 2006
 Twined lawyer vine
 62 x 42 x 25cm (including
 handle)

Jawun (basket) painted

2007
 Twined lawyer vine with
 natural pigments
 70 x 45 x 30cm (including
 handle)
 Acc. 2007.248–249
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

Jawun (basket) 2006

Twined lawyer vine
 (*Calamus caryotoides*)
 51 x 31cm (including
 handle)
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

MURRAY, Janice

Australia b.1966
 Tiwi people
Jilamara (from 'Duyfken'
 portfolio) 2006
 Etching, ed. 12/50
 40 x 59cm (comp.)
 Acc. 2007.207.005
 Gift of Rio Tinto Aluminium
 through the Queensland Art
 Gallery Foundation 2007

MURRAY-WHITE, Clive

Australia b.1946
Smoke sculpture 1971
 16mm film: 3:05 minutes
 (approx.), black and white,
 silent, ed. 1/1
 Acc. 2007.244
 Gift of the artist through the
 Queensland Art Gallery
 Foundation 2007

MUTAVA, Sofiya N

India b.1982
Hand-embroidered quilt
 2005
 Quilt: hand-embroidered
 cotton, mirror and metal
 thread on silk; polycotton
 commercial fabrics on
 border
 260 x 200cm
 Acc. 2007.260
 Purchased 2007.
 Queensland Art Gallery
 Foundation Grant

NAMATJIRA, Albert

Australia 1902–59
 Arrernte (Aranda) people
Palm Valley c.1945
 Watercolour over pencil on
 woomera wood; carved
 wood with stone, Spinifex
 resin
 4 x 57 x 15.5cm
 Acc. 2008.026
 Purchased 2007

NAMPONAN, Garry

Australia b.1960
 Wik-Alkan/Wik-Ngatharr
 people
Untitled (from 'Duyfken'
 portfolio) 2006
 Etching, ed. 12/50
 59 x 44cm (comp.)
 Acc. 2007.207.006
 Gift of Rio Tinto Aluminium
 through the Queensland Art
 Gallery Foundation 2007

NANNUP, Laurel

Australia b.1943
 Binjareb/Nyoongar people
Old spirit of the sea
 (from 'Duyfken' portfolio)
 2006
 Etching, hand-coloured, ed.
 12/50
 60 x 45cm (comp.)
 Acc. 2007.207.010
 Gift of Rio Tinto Aluminium
 through the Queensland Art
 Gallery Foundation 2007

NAPANANGKA, Walangkura

Australia b.(c.)1946
 Pintupi people
Untitled (Tjintjintjin) 2006
 Synthetic polymer paint on
 Belgian linen
 183 x 244cm
 Acc. 2008.001
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

NEALE, David

Australia b.1977
Brooch 2007
 Aluminium, paint
 6.5 x 9 x 1.8cm

- Brooch** 2007
Sterling silver, paint
20.1 x 7.2 x 1cm
- Brooch** 2007
Sterling silver, paint
9.1 x 20.8 x 3.2cm
Acc. 2007.240–242
Purchased 2007.
Queensland Art Gallery
Foundation Grant
- NELSON, Jan**
Australia b.1955
Walking in tall grass, Rose
2007
Oil and liquin on linen
81.5 x 61.5cm
- Walking in tall grass, Martin**
2007
Oil and liquin on linen
83 x 60cm
- Walking in tall grass, Matt**
2007
Oil and liquin on linen
81.5 x 62.5cm
Acc. 2007.221–223
Purchased 2007. The
Queensland Government's
Gallery of Modern Art
Acquisitions Fund
- NGAL, Angelina**
Australia b.(c.)1947
Anmatyerr people
Arlparra Country 2006
Synthetic polymer paint
on linen
200 x 136cm
- NGAL, Kathleen**
Australia b.1934
Anmatyerr people
Bush plum country 2006
Synthetic polymer paint
on linen
119 x 198cm
- NGAL, Poly**
Australia b.1936
Anmatyerr people
Emu seed country 2006
Synthetic polymer paint
on linen
119 x 199cm
Gift of Lauraine Diggins
through the Queensland Art
Gallery Foundation 2008
- NGAMANDARA, Terry Wilson**
Australia b.1950
Gun-nartpa people
Waterhole at Barlpamarra
2007
Natural pigments on bark
106 x 81cm
Acc. 2007.251
Purchased 2007.
Queensland Art Gallery
Foundation
- NGUI, Matthew**
Singapore b.1962
**Swimming: at least 8 points
of view** 2007
Four-channel video
installation, hard drive and
DVD formats: 10:10
minutes, colour, sound,
ed. 1/3
The Kenneth and Yasuko
Myer Collection of
Contemporary Asian Art.
Purchased 2008 with funds
from Michael Simcha
Baevski through the
Queensland Art Gallery
Foundation
- NONA, Dennis** (artist)
Australia b.1973
Kala Lagaw Ya people
TREMBLAY, Theodore
(printer)
Australia b.1952
Yarwarr 2007
Linocut on Hahnemuhle
paper, ed. 2/20
119.5 x 599.5cm (comp.)
Purchased 2008 with funds
from Macquarie Bank
Foundation through the
Queensland Art Gallery
Foundation
- NONA, George**
Australia b.1971
Kala Lagaw Ya people
War headdress 2007–08
Cane, turtle shell, mollusc
shells, beeswax and string
with natural pigments and
cassowary, eagle, heron
and pheasant feathers
70 x 70 x 5cm
Acc. 2008.089
- Kukui Mabaigaw Dhari**
2008
Cane and string with natural
pigment, bees wax and
cassowary, eagle, heron
and pheasant feathers
74 x 74 x 13cm
Purchased 2008.
The Queensland
Government's Gallery of
Modern Art Acquisitions
Fund
- OMEENYO, Fiona**
Australia b.1981
Umpila people
Searching for tracks 2007
Synthetic polymer paint
on canvas
174 x 104cm
Purchased 2008.
Queensland Art Gallery
Foundation Grant
- ORSTO, Maria Josette**
Australia b.1962
Tiwi people
Ngirringani jilamara 2007
Natural pigments on canvas
120 x 100cm
Acc. 2007.254
Purchased 2007.
Queensland Art Gallery
Foundation
- PAMBEGAN Jr, Arthur
Koo-ekka**
Australia b.1936
Wik-Mungkan people
**Untitled IV [Walken-Aw
(Bonefish Story Place) and
Kalben (Sacred place in
the Flying Fox Story Place)
Design]** 2007
Natural pigments with
acrylic binder on linen
108 x 175cm
- Untitled XIV [Walken-Aw
(Bonefish Story Place) and
Kalben (Sacred place in
the Flying Fox Story Place)
Design]** 2007
Natural pigments with
acrylic binder on linen
61 x 46cm
Purchased 2008.
Queensland Art Gallery
Foundation Grant
- PAREKOWHAI, Michael**
New Zealand b.1968
The Horn of Africa 2006
Automotive paint, wood,
fibreglass, steel, brass
395 x 200 x 260cm
Acc. 2008.044a–k
Purchased 2008 with funds
from the Queensland
Government's Gallery of
Modern Art Acquisitions
Fund in recognition of the
contribution to the Gallery
by Wayne Goss (Chair of
Trustees 1999–2008)
- PEASE, Christopher**
Australia b.1969
Minang/Nyoongar people
Thoughts on first contact
(from 'Duyfken' portfolio)
2006
Lithograph, ed. 12/50
40 x 60cm (comp.)
Acc. 2007.207.007
Gift of Rio Tinto Aluminium
through the Queensland Art
Gallery Foundation 2007
- Minang Boodjar - Surveying
King George Sound (after
Louis de Sainson's 'Le
Hâvre aux Huîtres dans le
Port du Roi Georges' 1833)**
2008
Oil, natural pigments and
balga (*Xanthorrhoea
preissei*) resin on hessian
on board
152 x 230cm
The Xstrata Coal Indigenous
Art Collection. Purchased
2008 with funds from
Xstrata Coal through the
Queensland Art Gallery
Foundation
- PLATT, Doris**
Australia b.1950
(Lama-Lama people)
Goanna skin 2008
Synthetic polymer paint
on canvas
195 x 133cm
Purchased 2008.
Queensland Art Gallery
Foundation Grant
- POLINESS, Kerrie**
Australia b.1962
Blue wall drawing #1 2007
Hand-made installation
book (177 pages, boxed)
for blue felt-tipped marker
wall drawing; and oval
mirror (hand-cut mirror
glass), ed. of 4
Wall drawing: dimensions
variable; instruction book:
30 x 22 x 3cm; mirror:
50 x 35 x 0.5cm
Acc. 2007.243a–b
Purchased 2007.
Queensland Art Gallery
Foundation
- POOTCHEMUNKA, Leonie**
Australia b.1962
Wik-Mungkan/Wik-Ngathan
people
Moon Sisters Story
(from 'Duyfken' portfolio)
2006
Linocut, ed. 12/50
40 x 60cm (comp.)
Acc. 2007.207.008
Gift of Rio Tinto Aluminium
through the Queensland Art
Gallery Foundation 2007
- QUINN, Marc**
England b.1964
Portraits of landscapes
(series) 2007
Pigment print on 330gsm
Somerset Velvet Enhanced
paper, ed. 25/59
Eight sheets: 100 x 75cm
(each comp.)
Purchased 2008.
Queensland Art Gallery
Foundation Appeal
- RABARI ARTISANS**
India
Dowry bag c.1960s
Cotton, mirrors, silk, beads
66 x 41cm
- Dowry bag** c.1960s
Cotton, mirrors, silk,
commercial braid
65.5 x 40cm
- Dowry bag** c.1960s
Cotton, silk, mirrors, beads
66 x 41cm
- Dowry bag** c.1960s
Cotton, silk, mirrors
42 x 56cm
- Dowry bag** c.1960s
Cotton, mirrors, silk,
button, beads
50 x 70cm
- Dowry bag with appliqué**
c.1960s
Cotton with cotton appliqué,
silk, mashru (hand-woven
satin silk fabric) and
commercial braid
60 x 75cm
- Large dowry bag** c.1960s
Cotton, mirrors, silk, beads
85 x 85.5cm
- Large dowry bag** c.1960s
Cotton, mirrors, silk,
metal and shells
85.5 x 65cm
- Large dowry bag** c.1960s
Cotton, silk, mirrors, shells
85 x 85cm
Acc. 2007.263–271
Purchased 2007.
Queensland Art Gallery
Foundation Grant

REDFORD, Scott

Australia b.1962
Reinhardt's instant painting #9 2008
 Synthetic polymer paint, seawater and spraycan enamel with aluminium and stickers
 104 x 224cm
 Purchased 2008 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

REIHANA, Lisa

New Zealand b.1964
Dandy Urban warrior Maui Ranginui Diva (from 'Digital Marae') 2007
 Digital colour print on crystal flex paper on aluminium, ed. 2/5
 Five sheets: 200 x 120cm (each comp.)
 Acc. 2008.045–049
 Purchased 2008 with funds from the Estate of Vincent Stack through the Queensland Art Gallery Foundation

RIFAI, Bassam

Palestine/Lebanon/
 Australia b.1945
Al Shahadeh II 2006
 Synthetic polymer paint on paper
 50.3 x 50cm

Al Mulku Lellah (The dominion that of God) 2006
 Synthetic polymer paint on paper
 63.2 x 50.1cm

Kullu Men Alayha Fan 2006
 Synthetic polymer paint and gold powder on paper
 74.5 x 58.2cm

Al Shahadeh I 2007

Synthetic polymer paint and gouache on paper
 63.2 x 40.1cm
 Acc. 2007.280–283
 Purchased 2007.
 Queensland Art Gallery Foundation Grant

RONTI, Lindy (potter)

Australia b.1962
 Arrernte (Aranda) people
HERMANNSBURG POTTERS (pottery workshop)
 Australia est. 1990
Sand dunes at Papunya 2007
 Hand-built terracotta clay with incised white slip beneath clear glaze
 25 x 21cm (diam.)
 Acc. 2007.290
 Purchased 2007.
 Queensland Art Gallery Foundation Grant

RUBUNTJA, Rona (potter)

Australia b.1970
 Arrernte (Aranda) people
HERMANNSBURG POTTERS (pottery workshop)
 Australia est. 1990
Koprillia Day at Hermansburg 2007
 Earthenware, hand-built terracotta clay with underglaze colours and applied decoration
 38 x 30cm (diam.) (complete)
 Acc. 2007.288a–b
 Purchased 2007.
 Queensland Art Gallery Foundation Grant

RUSCHA, Edward

United States b.1937
City space 2006
 Colour aquatint with sugar lift flat bite and hard ground etching, ed. 2/30
 60.3 x 50.2cm (comp.)

Desert gravure 2006
 Photogravure, ed. 9/30
 39.4 x 50.2cm (comp.)

Public market 2006
 Sugar lift flat bite and hard ground etching on Gampi paper chine collé, ed. 19/30
 50.2 x 60.3cm (comp.)

Your space #1 2006

Sugar lift flat bite and hard ground etching, ed. 15/30
 57.8 x 40cm (comp.)

Your space #2 2006

Colour aquatint with sugar lift flat bite and hard ground etching, ed. 9/30
 61 x 50.8cm (comp.)

Your space gravure 2006

Photogravure with colour aquatint and hard ground etching on Gampi paper chine collé, ed. 2/30
 57.8 x 40cm (comp.)

Your space on building

2006
 Colour aquatint with sugar lift flat bite and hard ground etching, ed. of 30
 61 x 50.8cm (comp.)
 Acc. 2008.032–038
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SAINSON, Louis Auguste de

France 1800–unknown
Vue prise au Port Western dans la crique des mangliers 1833
 Lithograph with later hand-colouring
 26.2 x 32.2cm

Habitation de pêcheurs de phoques au port Western (Nouvelle Hollande) 1833

Lithograph with later hand-colouring
 26.2 x 32.2cm
 Acc. 2007.195–196
 Purchased 2007.
 Queensland Art Gallery Foundation

SENBERGS, Jan

Australia b.1939
Going O/S 1990
 Synthetic polymer paint on paper
 163 x 136cm
 Gift of Charles and Cornelia Goode through the Queensland Art Gallery Foundation 2008

SERICO, Vincent

Australia 1949–2008
 Wakka Wakka and Kabi Kabi people
Carnarvon collision (Big map) 2006
 Synthetic polymer paint on linen
 203 x 310cm

Cooktown gold miners I-IV

2007
 Synthetic polymer paint on linen
 Four panels: 80 x 80cm (each)
 Acc. 2007.245–246
 Purchased 2007.
 Queensland Art Gallery Foundation

SEULE, Sepa

Vanuatu b.1983
Popo from 'Bebellic' portfolio) 2007
 Screenprint on Magnani paper, ed. 1/45
 54 x 76cm (comp.)
 Acc. 2008.098
 Purchased 2008.
 Queensland Art Gallery Foundation

SHEAD, Garry

Australia b.1942
Wahroonga lady in her naked lunch 1965
 Oil and collage on canvas
 107 x 183cm
 Acc. 2007.216
 Purchased 2007 with funds derived from the Estate of Mrs P Colishaw

SHEN Shaomin

China b.1956
Red storm (from 'Sunflower' series) 1986
 Woodblock print, AP 3/10
 48.8 x 48.4cm (comp.)

Against the wind

(from 'Sunflower' series)
 1986
 Woodblock print, AP 3/10
 49 x 48.2cm (comp.)

(Chimneys in northern China) 1986

Woodblock print, AP 3/10
 49 x 48.2cm (comp.)
 Acc. 2008.080-082
 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2008

SHIBA, Helen Valolo

Vanuatu b.1938
Basket 2008
 Woven and plaited pandanus
 25 x 15cm (diam.)
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SIMIX, Simeon

Vanuatu b.1981
Paw paw/coconut Paw paw/breadfruit (from 'Bebellic' portfolio) 2007
 Screenprint on Magnani paper, ed. 1/45
 Two sheets: 76 x 54cm (comp., each)
 Acc. 2008.093–094
 Purchased 2008.
 Queensland Art Gallery Foundation

SMITH, Martin

Australia b.1971
Hell's bells 2007
 Giclee print, ed. of 1
 130 x 90cm

Yellow and very spacey

2007
 Giclee print, ed. of 1
 130 x 90cm
 Acc. 2007.238–239
 Purchased 2007.
 Queensland Art Gallery Foundation Grant

STEVENSON, Michael

New Zealand b.1964
The gift (from 'Argonauts of the Timor Sea') 2004–06
 Aluminium, wood, rope, bamboo, synthetic polymer paint, World War Two parachute and National Geographic magazines
 400 x 600 x 300cm
 Acc. 2007.184a–
 Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

Personal archive 2004–06
 Six books, one Indonesian children's game, four postcards, two photocopies, one map, two newspaper clippings, one magazine page
 Dimensions variable
 Acc. 2007.188a–

Making for Sheppey 2004
 Mini DV: 23 minutes, colour, sound, ed. of 6
 Gift of the artist 2007

STRIZIC, Mark

Australia b.1928
BHP Whyalla shipbuilding staunchers, 1958 (from 'Industrial forms and faces' series) 1958
 Gelatin silver photograph
 26.2 x 34.7cm (comp.)
 Acc. 2008.052

A view through my window

(from 'Views from my windows' series) 1959
 Gelatin silver photograph, ed. 1/1
 28.1 x 41.9cm (comp.)

View of my opposite neighbours in Francis Street, Richmond, 1959

(from 'Views from my windows' series) 1959, printed 1972
 Gelatin silver photograph
 23.2 x 34.5cm (comp.)

View of my opposite neighbours in Dorcas Street, South Melbourne, 1972 (from 'Views from my windows' series) 1972
Gelatin silver photograph
34 x 22.8cm (comp., irreg.)

Builder's fence - 2, c.1960 (from 'Melbourne mid century' series) c.1960, printed 1987
Gelatin silver photograph
36 x 54cm (comp.)

Off Francis Street, Richmond, 1962 (from 'Melbourne mid century' series) 1962
Gelatin silver photograph
23.4 x 34.9cm (comp.)

Asher Bilu, 1969 (from 'Portrait' series) 1969
Gelatin silver photograph
34.4 x 25.7cm (comp.)

Barry Humphries, 1968 (from 'Portrait' series) 1968, printed 1999
Gelatin silver photograph
35.8 x 24.4cm (comp.)

George Mora, 1968 (from 'Portrait' series) 1968, printed 1999
Gelatin silver photograph
35.9 x 24.8cm (comp.)

John Perceval in his studio - 3, 1967 (from 'Portrait' series) 1967, printed 1994
Gelatin silver photograph
40.6 x 40.6cm (comp.)

Wesley Stacey in Mark's studio, South Melbourne, 1972 (from 'Portrait' series) 1972
Colour photograph
36.1 x 54.1cm (comp.)

Charles Blackman, 1968 (from 'Involvement' and 'Portrait' series) 1968
Gelatin silver photograph
38.3 x 25.8cm (comp.)

A whirlwind axe, 1971 (from 'Children of the streets and their environment' series) 1971, printed 1994
Cibachrome photograph, ed. 1/1
28.1 x 42.1cm (comp.)

Pride of possession — 1, 1971 (from 'Children of the streets and their environment' series) 1971, printed 1974
Gelatin silver photograph
34 x 23.2cm (comp.)

Three Graces of South Melbourne, 1971 (from 'Children of the streets and their environment' series) 1971, printed 1974
Gelatin silver photograph
23 x 34.2cm (comp.)

Confined playground, 1974 (from 'Children of the streets and their environment' series) 1974
Gelatin silver photograph
34.2 x 23.3cm (comp.)

Hopscotch under crenellation — 2, 1971 (from 'Children of the streets and their environment' series) 1971, printed 1974
Gelatin silver photograph
34.1 x 23.2cm (comp.)

Unlikely union in Union Street, South Melbourne, 1971 (from 'Children of the streets and their environment' series) 1971, printed 1974
Gelatin silver photograph
23.2 x 34.1cm (comp.)

At Kalkalo, off Hume Highway, 1983 (from 'Swatches of the Australian landscape' series) 1983
Cibachrome photograph, ed. 1/1
36 x 54cm (comp.)
Acc. 2008.052–070
Gift of Wilbow Pty Ltd through the Queensland Art Gallery Foundation 2008

SUNFLY, Pauline Nangala Australia b.1957
Kukatja people
Wilkinson 2006
Synthetic polymer paint on linen
120 x 60cm
Acc. 2008.028
Purchased 2008.
Queensland Art Gallery Foundation

TABACCO, Wilma Australia b.1953
Hellza poppin 2004
Oil on linen
183 x 244cm
Gift of William Nuttall and Annette Reeves through the Queensland Art Gallery Foundation 2008

TABI, Alice Vanuatu b.1976
Basket 2008
Oil on linen
183 x 244cm
Gift of William Nuttall and Annette Reeves through the Queensland Art Gallery Foundation 2008

TABI, Alice Vanuatu b.1976
Basket 2008
Woven and plaited pandanus, commercial dyes
37 x 23cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TABI, Helen Vanuatu b.1962
Basket 2008
Woven and plaited pandanus, commercial dyes
29 x 23cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TABI, Nanette Vanuatu b.1958
Basket 2008
Woven and plaited pandanus, commercial dyes
29 x 21cm (diam.)
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

THOMPSON, Christian Australia b.1978
Bidjarra/Kunja people
Black Gum 1–3 (from 'Australian Graffiti' series) 2008
Type C photograph, ed. 7/10
Three sheets: 100 x 100cm (each comp.)
Purchased 2008.
Queensland Art Gallery Foundation Grant

TIABE Papua New Guinea
Accident 1968
Screenprint, ed. 7/50
53.5 x 82.8cm (comp.)

Moto bagarap (Motor crash) 1968
Screenprint, ed. 7/50
53.5 x 83cm (comp.)

Helicopter 1968
Screenprint, ed. 7/50
82.5 x 53.5cm (comp.)
Gift of Cameron McTavish through the Queensland Art Gallery Foundation 2008

TILSON, Joe England b.1928
A-Z box, fragments of oneiric alphabet (portfolio) 1969
26 screenprints, including index and title page, some with collage, some printed on both sides, some on double-sized folded sheets, ed. 6/25
77.8 x 53.9cm (overall)
Purchased 2008 with funds derived from the Bequest of Mr E McConnell and gifts from Lawrence King and the Contemporary Art Society, London

TIMOTHY, Marie Vanuatu b.1962
Salusalu (Necklace) 2008
Buao tree fibre, commercial dyes
29 x 5cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TIPOTI, Alick Australia b.1975
Kala Lagaw Ya people
Kuyku Garpathamai Mabaig 2007
Linocut, ed. 4/45
200.2 x 119cm (comp.)

Gabau Aimai Mabigul 2006
Linocut, ed. 6/35
80.5 x 300.3cm (comp.)
Purchased 2008.
Queensland Art Gallery Foundation Grant

TJUNGURRAYI, George Australia b.c.1943
Pintupi people
Untitled (Mamultjulkulnga) 2007
Synthetic polymer paint on Belgian linen
183 x 244cm
Acc. 2008.002
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TYNDALL, Peter Australia b.1951
Fosterville (Sun) 1972
Synthetic polymer paint on canvas
129 x 75cm
Acc. 2008.071
Gift of Naomi Milgrom through the Queensland Art Gallery Foundation 2008

UNGWANAKA, Rahel (potter) Australia b.1946
Arrernte (Aranda)/Luritja people
HERMANNBURG POTTERS (pottery workshop) Australia est. 1990
Owl 2005
Earthenware, hand-built terracotta clay with underglaze colours and applied decoration
32 x 47cm (diam.) (complete)
Acc. 2007.250a–b
Purchased 2007.
Queensland Art Gallery Foundation Grant

UNKNOWN Australia
A view of the new Post Office & School of Arts, Bourbong St. Bundaberg from Barolin St., Augt. 1st 1891, Queensland 1891
Watercolour, pencil and wash
48 x 61cm
Acc. 2007.233
Purchased 2007.
Queensland Art Gallery Foundation Grant

UPIA, Stella Papua New Guinea b.1950
Sihab 1 (Sahote clan design of fruit from the tree 1) 2006
Natural pigments on barkcloth
138 x 105cm

Dahorué & Nionihanoé
(Omie mountains and jungle) 2006

Natural pigments on barkcloth
161 x 136cm
Acc. 2007.211–212
Purchased 2007.
Queensland Art Gallery
Foundation

VON GUÉRARD, Eugene

Austria/Australia
1811–1901

A view from Daylesford towards the Pyrenees

c.1864
Oil on canvas
35.5 x 63.8cm
Purchased 2008 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation

WANG Jin

China b.1962
Ice 96 Central China 1996, printed 2005
Black and white photograph, ed. 3/5
Four sheets: 165.1 x 109.2cm (each comp., approx.); three sheets: 109.2 x 165.1cm (each comp., approx.)
Acc. 2007.182a–g
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

WANG Youshen

China b.1964
Portrait series – Frame 1990
Collage on paper, mounted in a commercially produced silk brocade covered concertina folding Chinese style album (ceye)
30 pages: 34 x 26.5cm (each)

Yu Gong and his later generations (Yu Gong he tade zizi sunsun) 1986

Oil on masonite
94 x 79cm
Acc. 2008.083–084
Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2008

WARD, Ngipi

Australia b.1949
Ngaantjatjarra people
Nissan 2007
Synthetic polymer paint on metal
145 x 122 x 13cm
Acc. 2008.020
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

WATSON, Jenny

Australia b.1951
Dingo 2001
Synthetic polymer paint on canvas; synthetic polymer paint on rabbit glue on Italian organza over Indian silk; tin toy with ledge
Silk panel: 150 x 95cm; text panel: 30 x 25cm; tin toy: 4.5 x 10 x 5cm; ledge: 1.8 x 14 x 4cm
Acc. 2007.226a–d
Gift of Thornquest Investments through the Queensland Art Gallery Foundation 2007

WATSON, Judy

Australia b.1959
Waanyi people
grandmother's song 2007
Pigment and pastel on canvas
196 x 107cm
Acc. 2007.179
Purchased 2007 with funds from Margaret Greenidge through the Queensland Art Gallery Foundation and the Queensland Art Gallery Foundation Grant

WEEGEE

United States 1899–1968
The critic (Mrs Leonora Warner & her mother, Mrs George Washington Cavanaugh, attending opening night at the Metropolitan Opera) 1943
Gelatin silver photograph
18.3 x 20.8cm
Acc. 2008.099
Purchased 2008 with funds derived from the Blanche Louisa Buttner Bequest

WEIGHT, Greg

Australia b.1946
(Brett Whiteley painting) 1972
Gelatin silver photograph, ed. 3/5
48.5 x 71.3cm (comp.)

(Portrait of Brett Whiteley)

1971
Gelatin silver photograph, ed. 4/15
70 x 47cm (comp.)
Acc. 2007.228–229
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2007

WHITELEY, Brett

Australia 1939–92
(Portrait of Francis Bacon) c.1970
Pencil
33.3 x 25.2cm
Acc. 2007.227
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2007

WIRRPANDA, Dhukal

Australia b.1955
Dhudi-Djapu people
Wukidi ga Yingapungapu I 2005
Natural pigments on bark
145 x 61cm
Acc. 2007.258
Purchased 2007.
Queensland Art Gallery Foundation Grant

WOLSELEY, John

England/Australia b.1938
Birdsongs of Central Australia 2005
Carbonised wood, watercolour and pencil on paper
12 sheets: 56.5 x 76cm (each comp.)
Acc. 2007.178a–l
Purchased 2007. The Queensland Government's Gallery of Modern Art Acquisitions Fund

WONAEAMIRRI, Pedro

Australia b.1974
Tiwi people
Yirrinkiri Jilamara (from 'Duyfken' portfolio) 2006
Lithograph, ed. 12/50
60 x 45cm (comp.)
Acc. 2007.207.009
Gift of Rio Tinto Aluminium through the Queensland Art Gallery Foundation 2007

WONG Kwok Hing

China b.1956
The thousand character classic 2004
Ink on paper mounted on silk
Two scrolls: 194.5 x 133cm (overall)
Gift of the artist 2008

WURRKIDJ, Josephine

Australia b.1983
Kuninjku people
Snail shell rattle 2006
Land snail shells, threaded on bark fibre string
85 x 16cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YAM, Clara

Australia
Olkola/Egng ochow people
Abmin (String bag) 2007
Double loop weave polypropolene with two handles
36 x 25cm

Abmin (String bag) 2007

Open-netted cabbage palm leaf and polypropolene
42 x 25cm

Abmin (String bag) 2007

Open-knotted cabbage palm leaf
33 x 32cm

Abmin (String bag) 2007

Open-netted natural fibres
56 x 43cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YAM, Doreen

Australia
Olkola/Egng ochow people
Abmin (String bag) 2007
Open-knotted polypropolene
40 x 38cm

Abmin (String bag) 2007

Open-netted polypropolene
56 x 36cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YAM, Mynor

Australia
Olkola/Egng ochow people
Abmin (String bag) 2007
Loop-woven cabbage palm leaf
40 x 32cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YAM, Margaret

Australia
Olkola/Egng ochow people
Abmin (String bag) 2007
Open-knotted polypropolene
34 x 31cm

Abmin (String bag) 2007

Fine-netted natural fibre and polypropolene
33 x 44cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YEE I-Lann

Malaysia b.1971
Huminodun Anak Negeri Kopivosian (from 'Kinabalu' series) 2007
Digital print on Kodak Endura paper, ed. 2/8
Three sheets: 106.5 x 204.3cm (each)
Acc. 2008.029.001-003
Purchased 2007. John Darnell Bequest

YUEN, Nat

China b.1937
Tower of many views c.2004
Ink on paper mounted on silk
280 x 111.5cm
Gift of the artist 2008

YUMBULUL, Terry Dhurritjini

Australia b.(c.)1950
Djangu people
Nguluwadu totem 2006
Wood (cypress pine) with synthetic polymer paint
100 x 9cm (diam.) (excluding base)
Gift of Lauraine Diggins through the Queensland Art Gallery Foundation 2008

YUNUPINGU, Djalinda

Australia b.1954
Gumatj people
Gawarrk (Woman turned into rock) (from 'Duyfken' portfolio) 2006
Linocut, ed. 12/50
40 x 60cm (comp.)
Acc. 2007.207.002
Gift of Rio Tinto Aluminium through the Queensland Art Gallery Foundation 2007

YUNUPINGU, Gulumbu

Australia b.1945
 Gumatj people
Ganyu (Stars) 2007
 Natural pigments on bark
 192 x 74cm
 Purchased 2008 with funds
 from the Estate of Jessica
 Ellis through the
 Queensland Art Gallery
 Foundation

ZHANG Song

China b.1985
Seven character quatrain
 2007
 Video installation,
 Digital Betacam (PAL):
 2:31 minutes, colour,
 sound, ed. 1/3
 Acc. 2008.030a–c
 Purchased 2008. The
 Queensland Government's
 Gallery of Modern Art
 Acquisitions Fund

ZHU Weibing

China b.1971

Ji Wenyu

China b.1959
People holding flowers
 2007
 Acrylic paint on resin;
 velour, steel wire, dacron,
 lodestone and cotton
 400 pieces: 102 x 17 x
 11cm (each)
 Acc. 2008.042.001–400
 The Kenneth and Yasuko
 Myer Collection of
 Contemporary Asian Art.
 Purchased 2008 with funds
 from Michael Simcha
 Baevski through the
 Queensland Art Gallery
 Foundation

ZUBERI, Mahreen Asif

Pakistan b.1981
Doing Krishna 2006
Doing Krishna 2006
Doing Krishna 2006
Doing Krishna 2006
Doing Krishna 2006
Doing Krishna 2006
 Gouache and watercolour
 on wasli paper
 Seven sheets: 25.4 x 33cm
 (each)
 Acc. 2007.272–278
 Purchased 2007.
 Queensland Art Gallery
 Foundation

EXHIBITIONS SCHEDULE AND SPONSORS

EXHIBITIONS PRESENTED AT THE GALLERY

EDUCATION MINISTER'S AWARDS FOR EXCELLENCE IN ART (2007)

23 June – 23 September 2007 (GoMA)
 Organised by Education Queensland and supported by the
 Queensland Government

BRITISH PRINTS: POP TO THE '90s

30 June 2007 – 10 February 2008 (QAG)

HOWARD ARKLEY

6 July – 16 September 2007 (GoMA)
 A National Gallery of Victoria Touring Exhibition
 Queensland Sponsor
 Ernst & Young

THREE WAYS: CONTEMPORARY SCULPTURE FROM THE COLLECTION

28 July – 30 September 2007 (QAG)

KATHARINA GROSSE: PICTURE PARK

15 July – 28 October 2007 (GoMA)
 Sponsor
 Jaguar

PROTEST: AUSTRALIAN POLITICAL POSTERS 1972–92

28 July 2007 – 24 February 2008 (QAG)

XSTRATA COAL EMERGING INDIGENOUS ART AWARD (2007)

4 August – 11 November 2007 (GoMA)
 Sponsor
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THE LEISURE CLASS

13 October 2007 – 2 March 2008 (GoMA)

MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN

10 November 2007 – 5 May 2008 (QAG)
 Sponsor
 Leighton Contractors

ANDY WARHOL**8 December 2007 – 13 April 2008 (GoMA)**

Organised by the Queensland Art Gallery and The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Funding for insurance was provided through the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

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MOUNTAINS AND STREAMS: CHINESE PAINTINGS FROM THE NGV ASIAN COLLECTION**19 March – 9 June 2008 (QAG)**

A National Gallery of Victoria Touring Exhibition

CREATIVE GENERATION EXCELLENCE AWARDS IN VISUAL ART AND DESIGN (2008)**20 March – 15 June 2008 (GoMA)**

Organised by Education Queensland and supported by the Queensland Government

PIERRE BISMUTH**20 March – 22 June 2008 (GoMA)****LEE MINGWEI'S GERNIKA IN SAND****3 May – 6 July 2008 (GoMA)**

Project supported by
National Culture and Arts Foundation
JUT Foundation for Arts & Architecture
Lin Ming-nang, Lin Chun-hsiang and Yang Hon-pon

GORDON BENNETT**10 May – 3 August 2008 (GoMA)**

A National Gallery of Victoria Touring Exhibition

This exhibition was supported by the Contemporary Touring Initiative through Visions of Australia, an Australian Government program, and the Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments.

QUEENSLAND DESIGN ON SHOW 2008**31 May – 27 June 2008 (GoMA)**

Presented by the Design Institute of Australia (Queensland Branch) and QUT Faculty of Built Environment and Engineering

SIDNEY NOLAN: A NEW RETROSPECTIVE**6 June – 28 September 2008 (QAG)**

An exhibition organised by the Art Gallery of New South Wales
Principal Sponsor
Ernst & Young

PICASSO & HIS COLLECTION**9 June – 14 September 2008 (GoMA)**

An exhibition organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia.

Presented by

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Indemnified by the Australian Government through Art Indemnity Australia, in partnership with the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

FOCUS/THEMATIC DISPLAYS PRESENTED AT THE GALLERY
ALL OR NOTHING: CONTEMPORARY WORKS BY WOMEN
 (GOMA)

ANISH KAPOOR *UNTITLED* 2006–07
 (GOMA)

ART IN QUEENSLAND 1850s TO 1930s
 (QAG)

***ENDLESS DANCING* AND THE CHINESE CONTEMPORARY
 DISPLAY**
 (GOMA)

FAIRWEATHER ROOM
 (QAG)

(IM)PERFECT: THE INFLUENCE OF JAPANESE CERAMICS
 (QAG)

IN THE SPIRIT OF FLUXUS
 (GOMA)

LEE MINGWEI'S LETTER WRITING PROJECT
 (GOMA)

LIGHT AND SPACE: COLONIAL ART AND QUEENSLAND
 (QAG)

**MONUMENTS AND MOVEMENTS: PINTUPI PAINTINGS
 FROM THE COLLECTION**
 (QAG)

NARCISSUS GARDEN
 (QAG)

SAND : SAVANNA : SALT
 (GOMA)

A SPACE FOR HEALING
 (GOMA)

SCULPTURE FROM THE COLLECTION
 (QAG)

VASSAN SITHTHIKET'S 'INFERNO' SERIES
 (GOMA)

EXHIBITIONS PRESENTED IN REGIONAL QUEENSLAND
QUEENSLAND LIVE: CONTEMPORARY ART ON TOUR

22 February 2006 – 7 October 2007
 A Queensland Art Gallery Travelling Exhibition
 Final 2 venues of 8 venues

- 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
 Venues 2–6 of 13 venues

- Mount Isa Civic Centre
17 July – 18 August 2007
- Dalby Regional Gallery
24 August – 7 October 2007
- Gladstone Regional Art Gallery and Museum
18 December 2007 – 23 February 2008
- Rockhampton Art Gallery
29 February – 4 May 2008
- Bundaberg Arts Centre
16 May – 29 June 2008

**OLAFUR ELIASSON'S *THE CUBIC STRUCTURAL
 EVOLUTION PROJECT***

7 September 2007 – 30 May 2009
 A Queensland Art Gallery Travelling Exhibition
 Venues 1–6 of 12 venues

- Pinnacles Gallery, Thuringowa
7–30 September 2007
- Warwick Art Gallery
9 October – 18 November 2007
- Ipswich Art Gallery
26 November 2007 – 3 February 2008
- Gold Coast City Art Gallery
16 February – 30 March 2008
- Gladstone Regional Art Gallery and Museum
9 April – 24 May 2008
- Dogwood Crossing @ Miles
4 June – 27 July 2008

**FILM PROGRAMS PRESENTED AT THE AUSTRALIAN
 CINÉMATHÈQUE**

ISABELLE HUPPERT

13 July – 2 August 2007 (Cinema A)
 19 features
 Sponsors: Embassy of France in Australia, the Ministère des
 Affaires Étrangères (Paris) and Alliance Française

**16TH BRISBANE INTERNATIONAL FILM FESTIVAL – BUÑUEL
 IN MEXICO RETROSPECTIVE**

2–12 August 2007 (Cinema A and B)
 12 features
 Sponsor: Embassy of Mexico in Australia

MESSAGE STICKS INDIGENOUS FILM FESTIVAL

1–26 August 2007 (Cinema A and B)
 5 features; 21 shorts
 Sponsor: Australian Film Commission

JEAN-LUC GODARD'S HISTOIRE(S) DU CINÉMA

22–30 August 2007 (Cinema A)
 3 features

BREATHLESS: FRENCH NEW WAVE TURNS 50**31 August – 2 December 2007 (Cinema A and B)**

98 features; 28 shorts

Sponsors: Embassy of France in Australia and the Ministère des Affaires Étrangères (Paris)

BUSTER KEATON**21 September – 7 October 2007 (Cinema A)**

2 features; 5 shorts

ALIENS!!!!**31 October – 4 November 2007 (Cinema A)**

3 features

DAFT PUNK**12–19 December 2007 (Cinema A)**

2 features

ANDY WARHOL**8 December 2007 – 30 March 2008 (Cinema A and B)**

83 features; 352 shorts

SILLY SYMPHONIES**28 March – 27 April 2008 (Cinema A)**

35 shorts

PUDOVKIN'S MOTHER**1–4 May 2008 (Cinema A)**

1 feature

VISUAL MUSIC**28 March – 1 June 2008 (Cinema A and B)**

7 features; 148 shorts

ICELANDIC WAVES**9–30 May 2008 (Cinema A and B)**

5 features; 35 shorts

JACQUES PRÉVERT**6–27 June 2008 (Cinema A and B)**

11 features

Sponsors: Embassy of France in Australia and the Ministère des Affaires Étrangères (Paris)

PICASSO & HIS COLLECTION**13 June – 14 September 2008 (Cinema A and B)**

24 features; 13 shorts

Sponsors: Embassy of France in Australia and the Ministère des Affaires Étrangères (Paris)

THE SILENT CLOWN: MAX LINDER AND CHARLIE CHAPLIN**28 June – 13 July 2008 (Cinema A)**

5 features; 6 shorts

PUBLICATIONS

PUBLISHED BY THE GALLERY**ANDY WARHOL**

(2007, softcover and limited edition numbered hardcover, 320pp., illus: col., b/w).

Staff contributions:

- Burnett, David. 'Mirrorworld: Warhol and photography'. (pp.30–9)
- Chambers, Nicholas. 'Making it bad'. (pp.78–83)
- Clark, Andrew. 'Transience, fear and beauty'. (pp.18–21)
- Ewington, Julie. 'Andy down under'. (pp.52–9)
- Raffel, Suhanya. 'Pop as attitude'. (pp.22–9)

ANDY WARHOL EXHIBITION BROCHURE

(2007, 10pp., brochure, illus: col., b/w).

ANDY WARHOL EXHIBITION GUIDE

(2007, brochure).

ANDY WARHOL POP MAG: CHILDREN'S ACTIVITY BOOK

(2007, 30pp., children's activity book, illus: col.).

ANDY WARHOL SUMMER FESTIVAL PROGRAM GUIDE

(2007, 8pp., brochure).

APT5 IN REVIEW

(2007, 54pp., illus: col., b/w).

ARTLINES

[magazine published for the members of the Queensland Art Gallery]

Issue 2–2007 – issue 2–2008.

(48–64pp., quarterly from Jan 2008, illus: col., b/w).

Staff contributions:

- Albert, Tony. 'Review: *Paddy Bedford*'. (2–2007, p.57)
- Albert, Tony. 'Where we belong: Moses Gibson interviewed'. (2–2007, pp.48–9)
- Beiers, Peter. 'Review: *The Mirror and the Mask*'. (2–2008, p.52)
- Burnett, David. 'The Bodhi Project'. (1–2008, pp.26–7)
- Burnett, David. 'Fear and loathing on the Murakami trail'. (2–2008, pp.38–9)
- Burnett, David. 'Review: *Andy Warhol: "Giant" Size*'. (3–2007, p.44)
- Burnett, David. 'Review: *Grindhouse*'. (2–2007, p.59)
- Buttrose, Ellie and Tiffin, Sarah. 'Pair of six fold screens'. (1–2008, pp.32–3)
- Chabrowska, Izabella. 'Review: *Matisse and Picasso: A Friendship in Art*'. (2–2008, p.51)
- Chambers, Nicholas. 'Jake and Dinos Chapman: *Etchasketchathon*'. (2–2008, pp.42–3)
- Chambers, Nicholas. 'Review: 10th International Istanbul Biennial'. (3–2007, p.43)
- Cooke, Glenn R. 'Blackman's Brisbane vision'. (1–2008, pp.30–1)
- Cooke, Glenn R. 'Pride of place: Eugene von Guérard'. (2–2008, pp.46–7)
- Da Silva, Jose. 'Review: *Andy Warhol: A Documentary Film*'. (3–2007, p.47)
- Da Silva, Jose. 'Review: *Flesh, Trash and Heat*: Paul Morrissey's trilogy'. (1–2008, p.40–1)

- Da Silva, Jose. 'Review: Michel Auder's *Keeping Busy*'. (1–2008, p.39)
- Da Silva, Jose. 'Review: *Opera Jawa*'. (2–2007, p.59)
- Da Silva, Jose. 'Review: *Seven Easy Pieces*'. (2–2008, p.54)
- Dezuanni, Rebecca. 'Review: *Factory Girl*'. (3–2007, p.47)
- Dezuanni, Rebecca. 'Review: *My Winnipeg*, "What's a city without its ghosts?"'. (2–2008, p.53)
- Doyle, Celestine. 'Patron profile: In conversation with Paul Tan, Singapore Airlines'. (2–2008, pp.40–1)
- Ewington, Julie and Were, Ian. 'Patrons and travellers: An interview with Roz MacAllan and John Potter'. (3–2007, pp.38–41)
- Fisher, Andrea. 'Review: Our Way, Contemporary Aboriginal Art from Lockhart River'. (2–2007, p.55)
- Fisher, Andrea. 'Review: Woodford Folk Festival's Murri stage'. (1–2008, p.34)
- Gunning, Judy. 'Patron profile: Dr Morris Low in conversation'. (1–2008, pp.28–9)
- Hays, Rosie. 'Review: Laugh with Max Linder'. (2–2008, p.55)
- Littley, Samantha. 'Kenneth Macqueen: The rhythm of the land'. (3–2007, pp.12–15)
- McLean, Bruce. 'Grandmother's song'. (3–2007, pp.36–7)
- McLean, Bruce. 'Review: Venice Biennale 2007'. (2–2007, p.54)
- McLean, Bruce. 'Vernon Ah Kee: Family portraits'. (2–2007, pp.12–15)
- Moon, Diane. 'Michael Gadjarwala'. (2–2007, pp.46–7)
- Moon, Diane. 'Yvonne Koolmatrie's country'. (2–2007, pp.16–19)
- Mühlberger, Emma. 'Review: *The Philosophy of Andy Warhol (From A to B and Back Again)*'. (3–2007, p.45)
- Mühlberger, Emma. 'Review: *The Ultimate Picasso*'. (2–2008, p.52)
- Page, Maud. 'Michael Parekowhai: *The Horn of Africa*'. (2–2008, pp.44–5)
- Parker, Francis E. 'Colour and movement: Rupert Bunny's monotypes'. (3–2007, pp.34–5)
- Parker, Francis E. 'Review: Australian Impressionism'. (2–2007, pp.52–3)
- Parker, Francis E. 'Review: Robert MacPherson'. (1–2008, p.36)
- Seear, Lynne. 'Heart of a city: An interview with Tony Ellwood'. (2–2007, pp.50–1)
- Seear, Lynne. 'Sidney Nolan in Queensland'. (2–2008, pp.32–5)
- Seear, Lynne. 'Turning the world inside out: A new work by Anish Kapoor'. (1–2008, pp.18–25)
- Storer, Russell. 'Lee Mingwei: *Gernika in sand*'. (2–2008, pp.8–9)
- Timmins, Kylie. 'Review: *Andy Warhol: Drawings and Illustrations of the 1950s*'. (3–2007, p.45)
- Wallace, Miranda. 'Place Makers: Contemporary Queensland Architects'. (2–2008, pp.10–12)
- Wallace, Miranda. 'Review: Remembering Goodna'. (1–2008, p.35)
- Wallace, Miranda. 'Review: *Reveries: Photography and Mortality*'. (3–2007, p.42)
- Were, Ian. 'Reviews: Anish Kapoor: *Marsyas; Gordon Bennett; 600 Black Spots*'. (1–2008, pp.37–8)
- Were, Ian. 'Review: *Hairspray 2007*'. (3–2007, p.46)
- Were, Ian. 'Review: *Rarrk John Mawurndjul: Journey through Time in Northern Australia*'. (2–2007, p.56)
- Zilli, Robert. 'Framing Picasso'. (2–2008, pp.28–31)

ARTMAIL

(e-bulletins) No.176–183, 2007–08.

AUSTRALIAN CINÉMATHÈQUE CALENDAR

Sep–Nov 2007 – Jun–Aug 2008, brochure, illus: col., b/w)

HELP TO BUILD OUR COLLECTION: QUEENSLAND ART GALLERY FOUNDATION COLLECTION APPEAL

(2007, 10pp., brochure, illus: col.).

KATHARINA GROSSE: PICTURE PARK

(2007, softcover and special numbered/signed edition, 48pp., illus: col., b/w).

Staff contributions:

- Chambers, Nicholas. 'Picturesque park'. (pp.33–6)

MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN

(2007, 160pp., illus: col., b/w).

Staff contributions:

- Cooke, Glenn R. Exhibitions list. (pp.149–54)
- Cooke, Glenn R. 'Labouring on the land'. (pp.70–5)
- Littley, Samantha. 'Macqueen's Modernism'. (pp.8–25)
- Parker, Francis E. 'The mechanical sketchbook: Macqueen's photography'. (pp.62–9)

OLAFUR ELIASSON'S *THE CUBIC STRUCTURAL EVOLUTION PROJECT*

(2007, 10pp., brochure, illus: col.).

PICASSO & HIS COLLECTION

(2008, softcover and limited edition numbered hardcover, 312pp., illus: col., b/w).

PREVIEW

(Jun–Aug 2007 – Jun–Aug 2008; quarterly; brochure; illus: col., b/w).

QUEENSLAND ART GALLERY ANNUAL REPORT 2006–07

(2007, 88pp., illus: b/w).

QUEENSLAND ART GALLERY FOUNDATION YEAR IN REVIEW 2006–07 AND 2008 CALENDAR

(2007, 58pp., illus: col.).

XSTRATA COAL EMERGING INDIGENOUS ART AWARD 2007

(2007, 34pp., illus: col., b/w).

Staff contributions:

- Fisher, Andrea. 'Yhonnice Scarce'. (pp.20–1)
- McLean, Bruce. 'Adam Hill'. (pp.8–9)
- McLean, Bruce. 'Netta Loogatha'. (pp.10–11)
- McLean, Bruce. 'Phyllis Ningarmara'. (pp.18–19)
- Moon, Diane. 'Abe Muriata'. (pp.14–15)
- O'Reilly, Rachel. 'Genevieve Grieves'. (pp.6–7)

AUDIO TOURS PRODUCED BY THE GALLERY**ANDY WARHOL AUDIO TOUR**

MP3 tour, 27:48 mins, 2007.

VIDEOS AND DVDS PRODUCED BY THE GALLERY**KATHARINA GROSSE 'PICTURE PARK'**

Installation time lapse video, 3.08 mins, 2007.

CHILDREN'S ART CENTRE

'I ♥ Art History' video interviews

Tony Albert, 3.50 mins, 2008.

Alfredo & Isabel Aquilinan, 5.06 mins, 2008.

Rex Butler, 4.13 mins, 2008.

Josh Milani, 4.54 mins, 2008.

Jemima Wyman, 3.11 mins, 2008.

WEBSITES PRODUCED BY THE GALLERY**ANDY WARHOL**

<www.qag.qld.gov.au/warhol>

PICASSO & HIS COLLECTION

<www.qag.qld.gov.au/picasso>

PLACE MAKERS: CONTEMPORARY QUEENSLAND ARCHITECTS

<www.qag.qld.gov.au/placemakers>

CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

- Cooke, Glenn R. [Biographical entries on]: Florence Bland, Alice Bott, Marjory Clark, Edward Colclough, Laurence Collinson, G Wilson Cooper, Mary Darling, Maryke Degeus, Caroline Barker, Mrs WP Devereux, Mona Elliott, Gladys Fell, Percy Eagles, LJ Harvey, Stanhope Hobday, Mervyn Jones, Charles Lancaster, Vera Leichney, Gloria Lovelock, Phillip McConnell, Muriel MacDiarmid, Mary McDonald, Ida Martin, Olive Moase, Jon Molvig, Elizabeth Monz, Marian Munday, Maud O'Reilly, Wal Potts, HC Simpson, Henriette Sinclair, David Smith, Ben Wickham, Noel Wood, Rick Wood, Jessie Woodroffe, in *Dictionary of Australian Art Online*, 2008, <http://www.daa.org.au/>.
- Cooke, Glenn R. 'Fact or fancy? CGS Hirst's view of Erin's Home, Boggo'. *Australian Garden History*, Feb.–Apr. 2008, p.16.
- Cooke, Glenn R. 'Looking for Kitty: Brisbane's Kitty Art Pottery'. *Australiana*, Aug. 2007, pp.8–12.
- Cooke, Glenn R. 'Queensland's visual arts heritage'. *World of Antiques and Art*, Feb.–Aug. 2008, p.136–41.
- Cooke, Glenn R. 'Donald Friend: A Brisbane bedroom, 1944'. *World of Antiques and Art*, Feb.–Aug. 2008, p.166.
- Cooke, Glenn R. 'Chip carving: Once a popular pastime and easy to collect'. *Collectables*, May–June 2008, pp.36–9.
- Cooke, Glenn R. 'Rowley Gallery screen'. *Modern Britain 1900–1960* [exhibition catalogue]. National Gallery of Victoria, Melbourne, 2007, pp.96–7.
- Dudley, Andrew. 'In the spotlight — Five registrars reveal their thoughts on the profession'. *Australasian Registrars Committee Journal*, issue 55, December 2007, pp.14–19.
- Ellwood, Tony. 'Looking at Emily: A reflection' in Margo Neale (ed.), *Utopia: the Genius of Emily Kame Kngwarreye* [exhibition catalogue]. The Yomiuri Shimbun, Tokyo, 2008, pp.51–60.
- Goddard, Angela. 'Lyon Biennial 2007 [review]'. *Eyeline*, no.65, 2007–08, p.60.
- Gourley, Belinda and Shellard, Samantha. 'Framing of the "Assembly hall" series'. *Contemporary Collections, AICCM National Conference Brisbane 2007 Preprints*, AICCM, Canberra, October 2007, pp.237–40.
- McColm, Donna. 'Reapproaching the medium: Morris Louis, opticality and disembodiment in American painting during the 1950s and 1960s'. *Australian and New Zealand Journal of Art*, vol.8, no.1, 2007, pp.61–78.
- Storer, Russell. 'Home truths'. *Elmgreen and Dragset, Home is the Place You Left* [exhibition catalogue]. Trondheim Kunstmuseum, Norway, 2008.
- Storer, Russell. 'Spin' in *2008 Biennale of Sydney: Revolutions — Forms That Turn* [exhibition catalogue]. Biennale of Sydney in association with Thames & Hudson Australia, Fishermans Bend, Vic., 2008.
- Storer, Russell. 'Revolutions — Forms that turn: Carolyn Christov-Bakargiev in conversation with Russell Storer'. *Art and Australia*, vol.45, no.4, Winter 2008, pp.601–8.
- Storer, Russell. 'Stephen Birch'. *Column*, Artspace, Sydney, issue 1, 2008.
- Wild, Liz and Pagliarino, Amanda. 'Documentation of installation artworks at QAG/GoMA'. *Contemporary Collections, AICCM National Conference Brisbane 2007 Preprints*, AICCM, Canberra, October 2007, pp.12–24.

PAPERS PRESENTED (UNPUBLISHED)

- Chambers, Nicholas. 'Quality Public Programs: Beyond Visitor Numbers', Keynote respondent, Museums and Galleries Services Queensland, University of Queensland Art Museum, 19 November 2007.
- Dudley, Andrew. 'But I thought we had an agreement?' Graduate Courses in Museum Studies, University of Queensland, Brisbane, 1 October 2007.
- Dudley, Andrew. 'What information do I keep and why?' Graduate Courses in Museum Studies, University of Queensland, Brisbane, 10 March 2008.
- Ellwood, Tony. 'Asia and the Queensland Art Gallery', Australia–Asia Arts Forum, Brisbane Powerhouse, 19 July 2007.
- Ellwood, Tony. 'QAG & GoMA and Directions for Contemporary Collecting'. Plenary Panel Session: Issues for Contemporary Collecting, Legends Hotel, Surfers Paradise, 16 September 2007.
- Ellwood, Tony. Opening Speech, Melbourne International Festival Arts Program, 9 October 2007.
- Ellwood, Tony. ARC Biennial 2007 Panel, Queensland University of Technology, 12 October 2007.
- Ellwood, Tony. The Australian Institute for the Conservation of Cultural Materials Inc. (AICCM) Welcome Reception, GoMA Rooftop Terrace, 17 October 2007.
- Ellwood, Tony. 'What's special about Brisbane?' The Courier-Mail/Channel 9 Forum, 31 October 2007.
- Ellwood, Tony. 'What's Love Got To Do With It?' Brisbane Institute Seminar, 1 April 2008.
- Ellwood, Tony. 'Picasso & his collection', CEOs' Forum Members' Evening, 22 May 2008.
- Ellwood, Tony. 'Subtropical Thinking', Keynote Speaker, Public Galleries Association of Victoria (PGAV) Annual General Meeting, 27 May 2008.
- Ellwood, Tony. 'Picasso & his collection', Brisbane Club Fine Arts Society, 26 June 2008.
- Heron, Don. 'Spatial Dialectics: Art Museums and Design — Case Study presentation', Sites of Communication Symposium 2007, National Gallery of Victoria, Melbourne, 7 & 8 September 2007.
- Mallos, Melina. 'What enables meaningful engagement with kids in the gallery?' Creating Child Friendly Cultural Spaces Seminar, Tony Gould Gallery, Queensland Performing Arts Centre, South Bank, 12 June 2008.
- Page, Maud and Raffel, Suhanya. 'Role of art galleries and libraries'. International Council of Museums (ICOM) Pacific Partnerships Workshop, National Museum of Australia, Canberra, 22 November 2007.
- Tiffin, Sarah. 'False Nature: British Meditations on the Poison Tree of Java'. Art in Context lecture series, Yale Center for British Art, Yale University, New Haven, 22 January 2008.
- Wallace, Miranda. 'Extraordinary images of ordinary people: the photographs of August Sander'. Exhibition floor talk, Art Gallery of New South Wales, Sydney, 23 January 2008.
- Wallace, Miranda. 'Single file: the August Sander Archive'. Public lecture, Art Gallery of New South Wales, Sydney, 24 January 2008.
- Walsh, Julie. 'Contemporary artists' projects'. Children and the Arts Seminar, Art Gallery of Western Australia, Perth, 24 October 2007.
- Walsh, Julie. 'Engaging children in innovative visual art programs'. Pulse: Regional WA State Arts Conference, Denmark, 27 & 28 October 2007.
- Zilli, Robert. 'Conservation framing at the Queensland Art Gallery'. Australian Society of Archivists: Queensland School Archivists Special Interest Group, Calvary Christian College, Carbrook, 15 May 2008.

BOARD OF TRUSTEES, EXECUTIVE MANAGEMENT TEAM AND STAFF PROFILE

BOARD OF TRUSTEES	TERM OF APPOINTMENT	
CHAIR		
Mr Wayne Goss	24/06/05 – 02/02/08	
Professor John Hay, AC		03/02/08 – 02/02/11
DEPUTY CHAIR		
Ms Ann Gamble Myer	24/06/05 – 02/02/08	
Mr Tim Fairfax, AM		14/02/08 – 13/02/11
MEMBERS		
Mr Tim Fairfax, AM	24/06/05 – 02/02/08	
Mr Mark Gray	24/06/05 – 02/02/08	04/04/08 – 13/02/11
Ms Maureen Hansen	12/06/06 – 02/02/08	
Mr Craig Koomeeta	03/02/05 – 02/02/08	
Ms Katrina McGill	24/06/05 – 02/02/08	
Ms Sue Purdon-Sully	03/02/05 – 02/02/08	
Mr Brian Robinson	24/06/05 – 02/02/08	
Professor Michael Wesley	23/06/05 – 02/02/08	
Ms Amanda Bell		14/02/08 – 13/02/11
Mr John Lobban		04/04/08 – 13/02/11
Mr David Millhouse		04/04/08 – 13/02/11
Ms Avril Quail		04/04/08 – 13/02/11
Mr David Williams		04/04/08 – 13/02/11

(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 Tony Ellwood (from 04/07/07)

DEPUTY DIRECTOR, PROGRAMMING & CORPORATE SERVICES

Mr Andrew Clark

DEPUTY DIRECTOR, CURATORIAL & COLLECTION DEVELOPMENT

Ms Lynne Seear

MARKETING & SPONSORSHIP MANAGER

Ms Celestine Doyle

Staff Profile as at 30 June 2008	Permanent	Temporary	Casual
DIRECTORATE			
Executive Assistance	0	1	0
Foundation	1	1	0
CURATORIAL AND COLLECTION DEVELOPMENT			
Executive Management	1	0	0
Australian Art	4	7	0
Asian and Pacific Art	3	5	0
International Art and Australian Cinémathèque	3	5	0
Curatorial Support	0	2	0
Conservation	8	4	0
Registration	5	2	0
Information and Publishing Services	12	2	0
PROGRAMMING AND CORPORATE SERVICES			
Executive Management	1	0	0
Access, Education and Regional Services	4	7	15
Design	9	18	1
Exhibition Management	1	2	0
Commercial Services	5	2	30
Managerial Research	3	4	0
Finance and Administration	5	1	0
Information Technology	5	1	0
Protection and Services	57	2	10
MARKETING AND SPONSORSHIP			
Executive Management		1	
Marketing and Sponsorship	2	8	0
TOTAL	129	75	56

STATISTICAL SUMMARY

Statistical Summary	
NUMBER OF BOARD OF TRUSTEES MEETINGS	6
ATTENDANCE	
Total Gallery attendance*	1 304 440
Total attendance at exhibitions in regional Queensland	60 026
AUSTRALIAN CINÉMATÈQUE	
Total attendances	26 686
EXHIBITIONS AND SERVICES – REGIONAL QUEENSLAND	
Total travelling exhibitions	3
Exhibition venues	13
Total exhibition attendances	60 026
Total visits by Gallery staff to regional Queensland	71
QUEENSLAND LIVE: CONTEMPORARY ART ON TOUR	
Final 2 venues of 8	
Artspace Mackay	6228
Toowoomba Regional Art Gallery	6707
Total attendances venues 7–8	12 935
MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION	
Mount Isa Civic Centre	2595
Dalby Regional Gallery	2800
Gladstone Regional Art Gallery and Museum	1230
Rockhampton Art Gallery	1333
Bundaberg Arts Centre	2197
Total attendances venues 2–6 of 13 venues	10 155
OLAFUR ELIASSON'S THE CUBIC STRUCTURAL EVOLUTION PROJECT	
Pinnacles Gallery, Thuringowa	4214
Warwick Art Gallery	1162
Ipswich Art Gallery	18 526
Gold Coast City Art Gallery	5317
Gladstone Regional Art Gallery and Museum	3901
Dogwood Crossing @ Miles	3816
Total attendances venues 1–6 of 12 venues	36 936
NB opened Miles 4 June	
ACQUISITIONS	
Asian art	1
Australian art	50
Contemporary Asian and Pacific art	225
Contemporary Australian art	71
Indigenous Australian art	133
International art	65
+ Total	545
Acquired through Foundation	287
EDUCATION – ACCESS	
Students participating in booked and unbooked tours	54 930
Education clients receiving educational material	6745
Attendance at:	
+ Andy Warhol Summer Festival	71 451
+ Andy Warhol Summer Festival – Queensland Children's activities, workshops and tours	2799
+ Total attendance	6911
Public programs total attendance (young people, tertiary and adult)	4254
PHOTOGRAPHIC REPRODUCTIONS AND COPYRIGHT CLEARANCES	
External reproduction requests (268 works)	118
Internal reproduction requests (174 works)	47
Internal copyright clearances sought (88 works)	37
PUBLICATIONS	
Published by the Gallery	18
Staff contributions to external publications	17
Papers presented (unpublished)	22
Websites	3
Videos	6
WEBSITE USAGE	
Queensland Art Gallery < www.qag.qld.gov.au >	
+ Total hits	31 185 600
+ Page views	8 532 150
+ User sessions	1 724 387
VOLUNTEERS	
Curatorial volunteers	3
Library volunteers	8
Publications volunteer	1
Volunteer Guides	69
* Total attendance includes 541 226 visitors to QAG and 763 214 visitors to GoMA.	

OVERSEAS TRAVEL

Overseas travel in the 2007–08 year focused on research towards exhibitions and programs at the Queensland Art Gallery and Gallery of Modern Art and travel associated with international loans.

Name of Officer and Position	Destination	Reason for Travel	Agency Cost \$	\$*
Tony Ellwood Director	Europe, USA, Singapore	To negotiate several major international exhibitions for the Queensland Art Gallery.	\$17 014	\$10 492
Andrew Clark Deputy Director, Programming and Corporate Services Celestine Doyle Marketing and Sponsorship Manager	New Zealand	To promote the 'Andy Warhol' exhibition to potential audiences by achieving high profile media coverage and to develop the New Zealand market for the exhibition and for future major exhibitions.	NIL	\$6284
Lynne Seear Deputy Director, Curatorial and Collection Development	Europe, USA, Singapore	To negotiate, with the Director, several major international exhibitions for the Queensland Art Gallery.	\$10 845	\$10 492
Amanda Pagliarino Acting Head of Conservation	China	To condition report 20 historical Asian art works to be loaned to the Gallery from the Shanghai Museum; to oversee the packing in Shanghai; to accompany the shipment during the transit to Brisbane, in line with international museum 'best practice' guidelines.	\$8878	NIL
David Burnett Curator, International Art	USA	To courier a Collection work from the Museum of Contemporary Art, Los Angeles, to the Brooklyn Museum, New York, for exhibition (travel and related expenses were covered by the borrowing institution).	\$614	\$6747
Elizabeth Wild Conservator (Sculpture)	China	To accompany 20 historical Asian art works lent to QAG back to the lending institution, the Shanghai Museum; to oversee the shipment continuously from its departure from QAG to its arrival in Shanghai; to perform condition checks on all objects once unpacked.	\$8258	NIL
Maud Page Curator, Contemporary Pacific Art	New Zealand, Fiji, New Caledonia, Vanuatu	To research Pacific artists and performers for 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) in 2009; to attend the Oceanic Art Symposium in Vanuatu with arts professionals from throughout the Pacific.	\$800	\$8714

Name of Officer and Position	Destination	Reason for Travel	Agency Cost \$	\$*
Nicholas Chambers Curator, Contemporary International Art	USA	To courier an art work lent to the Museum of Contemporary Art, Los Angeles for exhibition (travel and related expenses were covered by borrowing institution); to view exhibitions and meet curators and commercial dealers in Los Angeles and San Francisco.	\$1739	\$9469
Nick Ashby Installation Officer	Italy	To participate as the only Queensland selected Installation Technician/Visitor Services Officer at the 2007 Venice Biennale.	\$4694	\$5000
Robert Zilli Conservation Framer	USA	To undertake a Pratt Foundation/ISS Institute Overseas Fellowship at the Campbell Centre for Historic Preservation Studies, Mount Carroll, Illinois, USA, including attendance at a two-week gilding conservation masterclass and workshop; to visit the conservation and restoration departments of the Art Institute of Chicago and the Chicago Conservation Centre.	\$4520	\$8000
Russell Storer Curator, Contemporary Asian Art	Singapore, Vietnam, Cambodia, Laos, Thailand, Philippines	To conduct research towards 'The 6th Asia Pacific Triennial of Contemporary Art' opening in 2009.	\$1112	\$8888
Suhanya Raffel Curatorial Manager, Asian and Pacific Art	Japan	To conduct research towards 'The 6th Asia Pacific Triennial of Contemporary Art'; to identify artists, art works and trends which will contribute to development and display of the Gallery's internationally recognised Asian art collections.	\$690	\$6088
Suhanya Raffel Curatorial Manager, Asian and Pacific Art	United Arab Emirates	To attend Art Dubai, the major contemporary art fair in West Asia.	\$294	\$3574
Suhanya Raffel Curatorial Manager, Asian and Pacific Art	China, Taiwan, Hong Kong	To conduct research towards 'The 6th Asia Pacific Triennial of Contemporary Art'.	\$9542	NIL

* 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.

Induction sessions for new staff included reference to the code.

EQUAL EMPLOYMENT OPPORTUNITY

The Gallery's Equal Employment Opportunity (EEO) Management Plan 2007–09 was developed. Strategies to achieve the objectives contained in the plan were implemented and monitored against target dates during the year.

Key strategies achieved included:

- providing harassment/anti-discrimination training for front-of-house staff
- training a QAG Referral Officer
- undertaking the QPASS staff survey. A report on the survey's findings, which will include analysis of how EEO target groups experience the work environment, is due in July 2008.
- providing for two staff members to commence the Springboard Women's Development Program
- continuing online anti-discrimination training and certification for new supervisors and managers
- ensuring access to human resource policies through the intranet and providing printed copies in the Gallery's Research Library.

HUMAN RESOURCE ISSUES

The Gallery:

- commenced a review of its Human Resources policies
- committed to establishing its permanent staffing profile following the Gallery's transition to a two-site organisation
- delivered various policy-based training programs, including induction training for new staff and Outside Employment Policy briefings
- continued online anti-discrimination training for supervisors
- provided a range of staff training and professional development opportunities
- conducted workshops for new supervisory staff.

AUDIT & RISK MANAGEMENT COMMITTEE

The Audit & Risk Management Committee was established to take on the responsibilities of the previous Audit Committee as well as other Gallery risk management processes. A *Charter* and *Terms of Reference* were developed and were ratified by the Board of Trustees.

The committee consists of John Lobban (Trustee and Committee Chair), Professor John Hay, AC, Tim Fairfax, AM, Amanda Bell (Trustees) and Tony Ellwood (Director). Observers include David Adams (Audit Manager, Queensland Audit Office), Jackie Branch (Executive Director, Arts Infrastructure & Services, Arts Queensland), Wayne Leaver (Executive Manager, Financial Services, CAA), Martin Linnane (Manager, Organisational Review, CAA), Andrew Clark (Deputy Director, Programming and Corporate Services, QAG) and Alison Lee (Head of Managerial Research, QAG).

The new committee's first meeting took place on 7 April 2008.

RECORDKEEPING

The Compliance Checklist for Queensland Public Authorities was completed. The State Archivist recognised the Gallery's efforts towards achieving compliance with the *Public Records Act 2002* and *Information Standard 40* (IS40) and granted an extension on compliance until December 2008.

WORKPLACE HEALTH AND SAFETY

The Gallery has a Workplace Health and Safety Committee consisting of workplace health and safety representatives elected by staff, nine Workplace Health and Safety Officers and the Design Manager. 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 2007–08, the Gallery used the services of consultants to carry out specific tasks where their expertise was required:

CATEGORY	AMOUNT (\$)
Management	NIL
Professional – Technical	\$34 865
TOTAL	\$34 865

BOARD OF TRUSTEES COSTS

In 2007–08, meeting fees and travel costs of Board members totalled \$23 889.

VOLUNTARY EARLY RETIREMENT (VER)

During 2007–08, two staff accepted VER packages totalling \$375 320.

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 www.qag.qld.gov.au.

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2008

	Notes	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Income					
<i>Revenue</i>					
Government contributions		25 297	24 087	25 047	24 087
Gallery Store revenue		2786	1130	2786	1130
Other revenue	2	13 656	14 246	10 204	13 890
<i>Gains</i>					
Gain on sale of property, plant and equipment	3	12	12	12	12
Total Income		41 751	39 475	38 049	39 119
Expenses					
Employee expenses	4	16 242	14 844	16 242	14 844
Supplies and services	5	14 561	12 366	14 310	12 232
Gallery Store expenses	6	1655	951	1655	951
Grants and subsidies		-	1183	250	1683
Depreciation		527	317	526	316
Borrowing costs	7	-	1	-	1
Other expenses	8	2186	4841	76	4774
Total Expenses		35 171	34 503	33 059	34 801
Operating Surplus/(Deficit)		6580	4972	4990	4318

The accompanying notes form part of these statements.

BALANCE SHEET AS AT 30 JUNE 2008

	Notes	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Current Assets					
Cash and cash equivalents	9	9042	3861	4214	3333
Receivables	10	1039	849	830	437
Other financial assets	11	1957	2023	1500	2000
Inventories	12	1124	992	1124	992
Prepayments		798	201	798	201
		13 960	7926	8466	6963
Non-current assets classified as held for sale	13	53	53	53	53
Total Current Assets		14 013	7979	8519	7016
Non Current Assets					
Other financial assets	11	11 650	15 291	-	-
Property, plant and equipment	14	254 248	233 710	254 241	233 702
Total Non Current Assets		265 898	249 001	254 241	233 702
Total Assets		279 911	256 980	262 760	240 718
Current Liabilities					
Payables	15	1061	1873	691	802
Accrued employee benefits	16	1257	1092	1257	1092
Total Current Liabilities		2318	2965	1948	1894
Non Current Liabilities					
Accrued employee benefits	16	758	834	758	834
Total Non Current Liabilities		758	834	758	834
Total Liabilities		3076	3799	2706	2728
Net Assets		276 835	253 181	260 054	237 990
Equity					
Contributed equity		721	710	721	710
Retained surpluses		142 269	135 689	125 488	120 498
Asset revaluation reserve	17	133 845	116 782	133 845	116 782
Total Equity		276 835	253 181	260 054	237 990

The accompanying notes form part of these statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2008

	Retained Surpluses				Contributed Equity				Asset Revaluation Reserve (Note 17)			
	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Balance 1 July	135 689	130 717	120 498	116 180	710	710	710	710	116 782	102 694	116 782	102 694
Operating Surplus/(Deficit)	6580	4972	4990	4318								
<i>Non-Owner changes in equity:</i>												
- Increase/(Decrease) in Asset Revaluation Reserve									17 063	14 088	17 063	14 088
<i>Transactions with Owners as Owners:</i>												
- Net leave liabilities transferred to (from) other entities					11		11					
Balance 30 June	142 269	135 689	125 488	120 498	721	710	721	710	133 845	116 782	133 845	116 782

The accompanying notes form part of these statements.

CASH FLOW STATEMENT FOR THE YEAR ENDED 30 JUNE 2008

Notes	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Cash flows from operating activities				
<i>Inflows</i>				
Government contributions	27 329	25 498	27 079	25 498
Gallery Store operations	2753	1120	2753	1120
GST input tax credits from ATO	1266	1308	1172	1229
GST collected from customers	550	321	398	258
Donations	4709	935	-	-
Interest receipts	1849	1774	525	672
Dividends	7	6	-	-
Other	5280	46	5166	986
<i>Outflows</i>				
Employee expenses	(16 082)	(14 601)	(16 082)	(14 601)
Supplies and services	(14 795)	(12 392)	(14 544)	(12 270)
Gallery Store operations	(1774)	(1007)	(1774)	(1007)
Grants and subsidies	-	(1183)	(250)	(1683)
Borrowing costs	-	(1)	-	(1)
GST paid to suppliers	(1443)	(1288)	(1334)	(1223)
GST remitted to ATO	(423)	(375)	(341)	(296)
Other	(112)	(133)	(77)	(80)
Net cash from operating activities	18 (A)	9114	28	2691 (1398)

Notes	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Cash flows from investing activities				
<i>Inflows</i>				
Proceeds from sale of investments	2474	-	-	-
Sales of property, plant and equipment	48	90	48	90
<i>Outflows</i>				
Payments for property, plant and equipment	(5221)	(3600)	(2358)	(1836)
Payment for investments	(1300)	-	-	-
Net cash provided by (used in) investing activities	(3999)	(3510)	(2310)	(1746)
Cash flows from financing activities				
<i>Outflows</i>				
Borrowing redemptions	-	(34)	-	(34)
Net cash provided by (used in) financing activities	-	(34)	-	(34)
Net increase (decrease) in cash held	5115	(3516)	381	(3178)
Cash at beginning of financial year	5884	9400	5333	8511
Cash at end of financial year	18 (B)	10 999	5714	5333

The accompanying notes form part of these statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2007–08

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*. These activities supported the following of the Government's Outcomes and Priorities for Queensland:

Strengthening Queensland Communities

- Safe and secure communities
- **Healthy, active individuals and communities**
- A fair, socially cohesive and culturally vibrant society

Building Queensland's Economy

- A strong diversified economy
- **A community of well skilled and knowledgeable people**
- Improved standard of living for all Queenslanders

The Gallery's outputs were also guided by the key themes and strategies contained in Arts Queensland's *Queensland Arts Industry Sector Development Plan 2007–2009*, including:

- Promoting a diverse, dynamic, creative culture
- **Strengthening partnerships and collaboration**
- Capitalising on Queensland's unique strengths and characteristics

In addition, the following guiding principles contained in the *Queensland Art Gallery Act 1987* completed the framework for the delivery of the Gallery's programs and services:

- Children and young people should be supported in their appreciation of, and involvement in, the visual arts
- **Content relevant to Queensland should be promoted and presented**
- Capabilities for lifelong learning about the visual arts should be developed
- **Respect for Aboriginal and Torres Strait Islander cultures should be affirmed**
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas
- **Diverse audiences should be developed**
- Leadership and excellence should be provided in the visual arts
- **Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region**

1.

(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 2008, 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 (where material).

(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, cash assets include all cash and cheques receipted 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 impairment.

(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 twelve 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 non-current physical and intangible 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 \$5,000 are recognised for financial reporting purposes.

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

An amount of \$12.975M of furniture, fitting and equipment (FFE) was capitalized by Arts Queensland in 2006–07 in order to commission the Millennium Arts Project, being the Millennium Library and the Gallery of Modern Art. In 2007–08 a review of FFE was undertaken for Arts Queensland by consultants, in order to transfer this FFE to the statutory agencies tenancing the buildings (Queensland Art Gallery and State Library of Queensland).

After discussions with Queensland Treasury, the policy determined was for the transfer to occur in 2006–07, with some of the previously capitalized expenditure to be expensed by the tenants. The total transfer amount for the Queensland Art Gallery was \$7.85M.

The Gallery expensed \$4.651M of the transferred FFE, and capitalized \$3.198M. Depreciation of \$0.185M was posted for 2006–07, for the FFE recognised as non-current assets. The revised opening balances as at 2006–07 then flowed to 1 July 2007.

(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 international 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 asset 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, air-conditioning 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 \$7.8M. 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) Financial Instruments

Recognition

Financial assets and financial liabilities are recognised in the Balance Sheet when the Gallery becomes party to the contractual provisions of the financial instrument.

Classification

Financial instruments are classified and measured as follows:

- Cash and cash equivalents – held at fair value through profit and loss
- **Managed funds and shares – held at fair value through profit and loss**
- Receivables – held at amortised cost
- **Payables – held at amortised cost**

The Gallery does not enter into derivative transactions for speculative purposes.

All disclosures relating to the measurement basis and financial risk management of other financial instruments held by the Gallery are included in Note 22.

(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) 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.

(t) 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, air-conditioning and telephone rental.

The cost of these services to the Queensland Art Gallery for the 2007–08 year was \$2,047,730 (2006-07: \$1,789,740).

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

(u) 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 2007–08 year was \$251,011 (2006–07: \$283,079).

(v) 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.

(w) 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.

(x) 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 \$1,000 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

No Australian accounting standards and interpretations issued or amended and applicable for the first time in the 2007–08 financial year have an effect on the Gallery. Also the Gallery has not voluntarily changed any of its accounting policies.

The Gallery is not permitted to early adopt a new accounting standard ahead of the specified commencement date unless approval is obtained from Treasury. Consequently, the Gallery has not applied the Australian Accounting Standards and interpretations that have been issued but are not yet effective. The Gallery will apply these standards and interpretations in accordance with their respective commencement dates.

At the date of authorisation of the financial report, a number of new or amended Australian accounting standards with future commencement dates will have an impact on the Gallery. Details of such impacts are set out below.

AASB 1004 *Contributions* has been revised, and will affect the Gallery as from 2008–09. One implication arising from this revised standard will be that to the extent that no cash consideration is provided/received, transfers of accrued employee benefits between the Gallery and other Queensland Government agencies will need to be recognised as either income or expense in the Gallery's Income Statement, instead of being adjusted directly against Consolidated Equity (refer to the Statement of Changes in Equity).

AASB 101 *Presentation of Financial Statements* has been revised, such revisions will not impact on the Gallery until 2009–10. This revised standard does not have measurement or recognition implications. Instead, there will be significant changes to the presentation of the Gallery's overall financial performance and position, particularly the content of the Statement of Changes in Equity, and preparation of a new Statement of Comprehensive Income (which will include certain items currently disclosed in the Statement of Changes in Equity, in line with the definition of 'comprehensive income' in the revised AASB 101).

A revised version of AASB 123 *Borrowings Costs* has been released, but such revisions will not impact on the Gallery until 2009–10 and will not have any material effect on the Gallery's position.

All other Australian accounting standards and interpretations with future commencement dates are either not applicable to the Gallery, or have no material impact on the Gallery.

2. Other Revenue	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Donations and bequests	7117	1496	300	300
Donations - assets	-	-	2176	2811
Exhibition income and scholarships	1775	295	3819	295
Goods received at below fair value	-	12	-	12
Grants	2082	129	2082	1399
Investment income	697	955	-	-
Interest	619	655	525	653
Unrealised gain on investments at fair value through profit and loss	-	2186	-	-
Transfer of furniture and fittings from Arts Queensland	-	7850	-	7850
Other	1366	668	1302	570
Total	13 656	14 246	10 204	13 890

3. Gains

Gains on Sale of Property, Plant and Equipment				
Plant and equipment	12	12	12	12
Total	12	12	12	12

4. Employee Expenses

Employee Benefits				
Salaries and wages	10 684	9845	10 684	9845
Employer superannuation contributions *	1483	1303	1483	1303
Recreation leave expenses	1040	1021	1040	1021
Overtime and allowances	1325	1002	1325	1002
Redundancy payments	300	348	300	348
Long service leave levy *	243	214	243	214
Employee Related Expenses				
Payroll and fringe benefits tax *	851	740	851	740
Staff recruitment and training	149	246	149	246
Workers' compensation premium *	50	37	50	37
Other employee related expenses	117	88	117	88
Total	16 242	14 844	16 242	14 844

* 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	240	194	240	194
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Executive Remuneration	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
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The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:

\$120,000 to \$139,999	1	-	1	-
\$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 \$259,999	-	2	-	2
\$280,000 to \$299,999	1	-	1	-
Total	4	5	4	5

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

	812	1053	812	1053
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** 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:

	165	319	165	319
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5. Supplies and Services	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Advertising, promotion and public relations	2504	815	2499	814
Consultants and service providers	760	806	760	806
Exhibition related expenses	3114	3561	3114	3561
Other supplies and services	2415	1506	2169	1374
Postage, freight and storage	1699	996	1699	996
Property, equipment and maintenance costs	2721	3135	2721	3135
Stationery, printing books and publications	771	979	771	978
Telecommunications and access fees	168	100	168	100
Travel expenses	409	468	409	468
Total	14 561	12 366	14 310	12 232

6. Gallery Store Expenses

Operating expenses	1655	951	1655	951
Total	1655	951	1655	951

Gallery Store employee expenses for the year 2007–08 totalling \$543 101 (2006–07: \$454 497) are not contained within this amount. They are included under Note 4.

7. Borrowing Costs

Interest	-	1	-	1
Total	-	1	-	1

The Gallery does not capitalise borrowing costs.

8. Other Expenses

External audit fees	36	2	36	2
Losses from disposal of property, plant and equipment	-	43	-	43
Net unrealised loss and realised gain on investments at fair value through profit and loss	2054	-	-	-
Transfer of furniture and fittings from Arts Queensland	-	4651	-	4651
Other	96	145	40	78
Total	2186	4841	76	4774

Total external audit fees relating to the 2007–08 financial year are estimated to be \$38 100 (2006–07: \$30 800). There are no non-audit services included in this amount.

9. Cash and Cash Equivalents	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Imprest accounts	35	3	35	3
Cash at bank and on hand	3045	871	1084	816
Deposits at call	5962	2987	3095	2514
Total	* 9042	3861	4214	3333

* Included in the above balance is \$183 527 (2006–07: \$183 527) of donor funds with restrictions on their use. Deposits at call earned interest at rates between 0% and 7.05% (2006–07: 0% to 6.67%).

10. Receivables

Trade debtors	368	291	368	291
GST receivable	268	87	243	79
GST payable	(148)	(23)	(74)	(18)
	120	64	169	61
Investment Income	258	409	-	-
Interest	16	9	16	9
Other	277	76	277	76
Total	1039	849	830	437

11. Other Financial Assets

Current				
Deposit Notes	457	23	-	-
Fixed interest bearing bonds/deposits	1500	2000	1500	2000
Total	1957	2023	1500	2000
Non-Current				
Investments in managed funds/ shares at fair value through profit and loss	11 650	15 291	-	-
Total	11650	15 291	-	-

12. Inventories

Gallery Store stock - at cost	625	506	625	506
Publications - at cost	499	486	499	486
Total	1124	992	1124	992

13. Non-Current Assets Classified as Held for Sale

Deaccessioned Art works - to be sold by public auction during 2008–09	53	53	53	53
Total	53	53	53	53

14. Property, Plant and Equipment	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Art works				
At management valuation	250 878	230 011	250 878	230 011
Library heritage collection				
At management valuation	46	45	46	45
Plant and equipment				
At cost	4305	4149	4296	4140
Less: Accumulated depreciation	(981)	(495)	(979)	(494)
	3324	3654	3317	3646
Total	254 248	233 710	254 241	233 702

Valuations of cultural assets (Art works and Library heritage collection) were performed as at 30 June 2008 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 2008 \$'000	Library Heritage Collection 2008 \$'000	Plant and Equipment 2008 \$'000	Total 2008 \$'000
Carrying amount at 1 July	230 011	45	3654	233 710
Acquisitions	1629	-	232	1861
Donations received	2176	-	-	2176
Disposals	-	-	(36)	(36)
Assets reclassified as held for sale (Note 13)	-	-	-	-
Revaluation increments	17 062	1	-	17 063
Revaluation decrements	-	-	-	-
Depreciation	-	-	(526)	(526)
Carrying amount at 30 June 2008	250 878	46	3324	254 248

15. Payables	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Trade creditors	414	1610	44	539
Other	647	263	647	263
Total	1061	1873	691	802

16. Accrued Employee Benefits	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
Current				
Employer superannuation contributions payable	35	25	35	25
Long service leave levy payable	62	51	62	51
Recreation leave	922	842	922	842
Wages outstanding	238	174	238	174
Total	1257	1092	1257	1092
Non-current				
Recreation leave	758	834	758	834
Total	758	834	758	834

17. Asset Revaluation Reserve by Class	Art Works 2008 \$'000	Library Heritage Collection 2008 \$'000	Total 2008 \$'000
Balance 1 July	116 779	3	116 782
Revaluation increments	17 062	1	17 063
Balance 30 June	133 841	4	133 845

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

18. Cash Flow Statement - Disclosures	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000	Parent Entity 2008 \$'000	Parent Entity 2007 \$'000
(A) Reconciliation of Operating Surplus to Net Cash Provided by (Used in) Operating Activities				
Operating Surplus	6580	4972	4990	4318
Depreciation expense	527	317	526	316
Loss/(Gain) on sale of property, plant and equipment	(12)	32	(12)	32
Donated assets received	757	(1056)	(2176)	(2811)
Assets transferred from Arts Queensland	-	(3199)	-	(3199)
Assets transferred from Common Use Collection	-	(4)	-	(4)
Loss/(Gain) on investments at fair value through profit and loss	2467	(1863)	-	-
Change in assets and liabilities				
(Increase)/decrease in trade receivables	(139)	72	(139)	72
(Increase)/decrease in GST input tax credits receivables	(180)	16	(163)	6
(Increase)/decrease in other receivables	6	(210)	(145)	(33)
(Increase)/decrease in inventories	(132)	(311)	(132)	(311)
(Increase)/decrease in prepayments	(596)	(113)	(596)	(113)
Increase/(decrease) in accounts payable	(389)	1134	382	73
Increase/(decrease) in accrued employee benefits	89	294	89	294
Increase/(decrease) in GST payable	125	(53)	56	(38)
Net leave liabilities transferred to (from) other entities	11	-	11	-
Net cash provided by (used in) operating activities	9114	28	2691	(1398)
(B) Cash at the end of the year, as shown in the Cash Flow Statement				
Imprest amounts	35	3	35	3
Cash at bank and on hand	3045	871	1084	816
Deposits at Call	5962	2987	3095	2514
Deposit Notes	457	23	-	-
Fixed interest bearing bonds/deposits	1500	2000	1500	2000
	10 999	5884	5714	5333

19. 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	2008 \$	2007 \$	
Bell, A	843	-	*
Fairfax, T (Deputy Chair)	1667	1834	*
Gamble Myer, A (Previous Deputy Chair)	-	786	#
Goss, W (Previous Chair)	956	1866	#
Gray, M	1386	1310	*
Hansen, M	1086	1572	#
Hay, J (Chair)	1002	-	*
Koomeeta, C	12 165	22 731	#
Lobban, J	562	-	*
McGill, K	824	2096	#
Millhouse, D	562	-	*
Purdon-Sully, S	816	1572	#
Robinson, B	692	7044	#
Wesley, M	-	786	#
Williams, D	281	-	*
Total Remuneration paid to all Board Members	22 842	41 597	
Board meetings' miscellaneous expenses	1047	1284	
Total	23 889	42 881	
Remuneration includes fees and other benefits received by Board Members.			
* Indicates current Board Member.			
# Indicates ceased as Board Member on 2 February 2008.			
20. Commitments for Expenditure		2008 \$'000	2007 \$'000
(a) Open Purchase Order Commitments			
Commitments at reporting date are inclusive of anticipated GST		1569	2906
Total		1569	2906

The majority of these purchase orders relate to supplies and services for the recently opened Gallery of Modern Art.

21. Contingent Liabilities

There are no known significant contingent liabilities at 30 June 2008.

22. Financial Instruments

(a) Categorisation of Financial Instruments

The Gallery's activities expose it to a variety of financial risks as noted below. These are managed by the Foundation's Investment sub-committee in accordance with the Fund Management Objectives and Strategies Policy approved by the Board of the Queensland Art Gallery.

The Gallery has the following categories of financial assets and financial liabilities:

Category	Note	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000
Financial Assets			
Cash, cash equivalents and deposit notes	9, 11	10 999	5884
Managed funds and shares	11	11 650	15 291
Receivables	10	1039	849
Total		23 688	22024
Financial Liabilities			
Payables	15	1061	1873
Total		1061	1873

(b) Credit Risk Exposure

Credit risk exposure refers to the situation where the Gallery may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.

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.

The following table represents the Gallery's maximum exposure to credit risk based on contractual amounts net of any allowances:

Maximum Exposure to Credit Risk Category	Note	Economic Entity 2008 \$'000	Economic Entity 2007 \$'000
Financial Assets			
Cash and cash equivalents	9, 11	10 999	5884
Managed funds and shares	11	11 650	15 291
Receivables	10	1039	849
Total		23 688	22 024

(c) Liquidity Risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. This risk is controlled through the Gallery's investment in financial instruments, which under normal market conditions are readily convertible to cash.

The Gallery is exposed to liquidity risk in respect of its payables.

The Gallery also manages exposure to liquidity risk by ensuring that sufficient funds are held to meet supplier obligations as they fall due. 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 supplier liabilities.

The following table sets out the liquidity risk of financial liabilities held by the Gallery. It represents the contractual maturity of financial liabilities, calculated based on cash flows relating to the repayment of the principal amount outstanding at balance date.

	Note	2008 Payable in			Total \$'000
		< 1 year \$'000	1 - 5 years \$'000	> 5 years \$'000	
Financial Liabilities					
Payables	15	1061	-	-	1061
Total		1061	-	-	1061

	Note	2007 Payable in			Total \$'000
		< 1 year \$'000	1 - 5 years \$'000	> 5 years \$'000	
Financial Liabilities					
Payables	15	1873	-	-	1873
Total		1873	-	-	1873

(d) Market Risk

Market risk is the risk that changes in market prices, such as foreign exchange rates, interest rates and equity prices will affect the Gallery's income or the value of its holdings of financial instruments. The Foundation's Investment sub-committee actively monitor investments to ensure overall exposure of the portfolio is within acceptable levels.

In respect of the managed funds and shares, the Gallery is subject to domestic and international equities market fluctuations. While the Gallery does not trade in foreign currency, it is indirectly exposed to movements in foreign exchange rates through its funds held in the international market.

The Gallery is exposed to interest rate risk through its cash deposited in interest bearing accounts and managed fund investments. The Gallery does not undertake any hedging in relation to interest rate risk.

Other Market Sensitivity Analysis

The following other market risk sensitivity analysis is based on a report similar to that which would be provided to management, depicting the outcome to profit and loss if the market changed by +/- 10% from the year-end rates applicable to the Gallery's financial assets.

With all other variables held constant, the Gallery would have a surplus and equity increase/(decrease) of \$1 211 000 (2007: \$1 531 000). This is mainly attributable to the Gallery's exposure to other market risks on its managed funds and shares.

The disclosures are prepared on the basis of direct investment and not on a look through basis.

Consequently, interest rate risk and foreign currency rate risk of funds are not separately disclosed however are reflected in the price risk.

	2008 Other Market price risk		
	Carrying amount \$'000	-10% Profit \$'000	+10% Profit \$'000
Financial Instruments			
Managed funds and shares	12 107	(1211)	1211
Overall effect on profit		(1211)	1211

	2007 Other Market price risk		
	Carrying amount \$'000	-10% Profit \$'000	+10% Profit \$'000
Financial Instruments			
Managed funds and shares	15 314	(1531)	1531
Overall effect on profit		(1531)	1531

Interest Rate Sensitivity Analysis

The following interest rate sensitivity analysis is based on a report similar to that which would be provided to management, depicting the outcome to profit and loss if interest rates would change by +/- 1% from the year-end rates applicable to the Gallery's financial assets and liabilities. With all other variables held constant, the Gallery would have a surplus and equity increase/(decrease) of \$226,000 (2007: \$212,000). This is mainly attributable to the Gallery's exposure to variable interest rates on its managed funds and shares.

	2008 Interest rate risk				
	Carrying amount \$'000	-1% Profit \$'000	-1% Equity \$'000	+1% Profit \$'000	+1% Equity \$'000
Financial Instruments					
Cash	10 999	(109)	(109)	109	109
Managed funds and shares	11 650	(117)	(117)	117	117
Overall effect on profit and equity		(226)	(226)	226	226

	2007 Interest rate risk				
	Carrying amount \$'000	-1% Profit \$'000	-1% Equity \$'000	+1% Profit \$'000	+1% Equity \$'000
Financial Instruments					
Cash	5884	(59)	(59)	59	59
Managed funds and shares	15 291	(153)	(153)	153	153
Overall effect on profit and equity		(212)	(212)	212	212

Fair Value

The fair value of financial assets and liabilities is determined as follows:

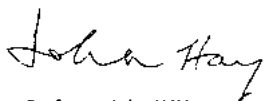
- The carrying amount of cash, cash equivalents, receivables, payables approximate their fair value and are not disclosed separately below.

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

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 2007 to 30 June 2008 and of the financial position as at 30 June 2008.



Professor John HAY, AC
Chair
for and on behalf of
the Board of Trustees

29 August 2008



AD ELLWOOD
Director
Queensland Art Gallery

29 August 2008

INDEPENDENT AUDITOR'S 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 2008 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 the certificate given by the Chairman and the Director.

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 internal control relevant to 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 2007 to 30 June 2008 and of the financial position as at the end of that year.



D ADAMS CPA
as Delegate of the Auditor-General of Queensland



Queensland Audit Office
Brisbane

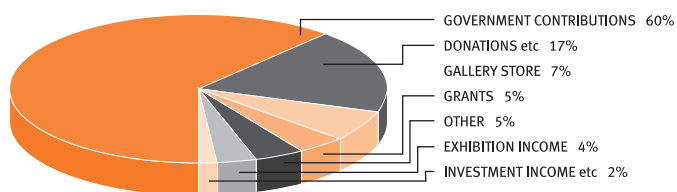
FINANCIAL SUMMARY

The Queensland Art Gallery has completed the 2007-08 financial year in a fiscally good position with an increase in Equity of \$23M.

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 2007-08



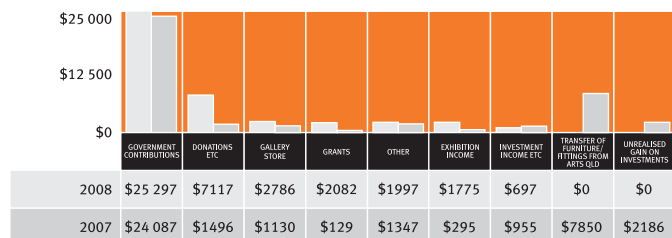
BALANCE SHEET

The Balance Sheet measures the value of assets, liabilities and equity of the Gallery as at 30 June 2008.

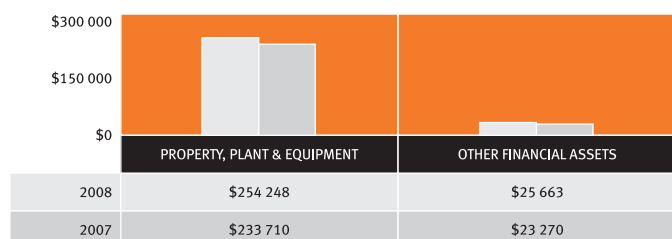
The revaluation of non-current physical assets was undertaken in the financial year, resulting in an increase in the value of the Art Collection by \$17M.

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

REVENUE \$'000



ASSETS \$'000



INCOME STATEMENT

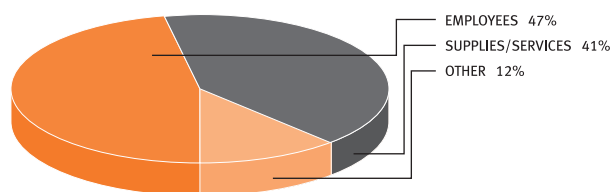
The Income Statement is used to compare revenue to expenses over the financial year.

Revenues of the Gallery are sourced primarily from the Queensland Government appropriation (\$25M), also known as Government Contributions.

The other major sources of funds in 2007-08 include self generated funds from the operation of commercial activities eg 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 2007-08



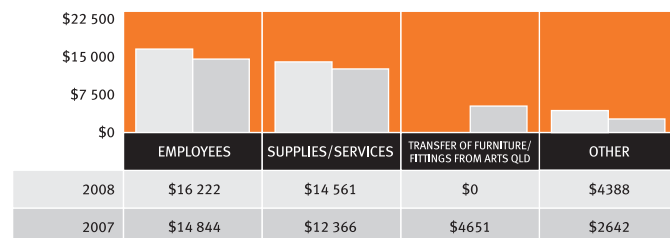
CASH FLOW STATEMENT

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

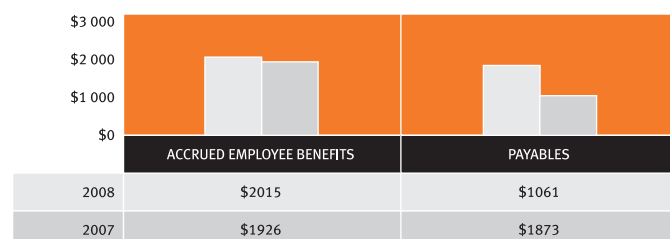
Cash flow in the Gallery is generated primarily from operating activities, where the significant in-flows include revenue from Government Contribution and self generated funds and donations to the Foundation.

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

EXPENSES \$'000



LIABILITIES \$'000



FEEDBACK FORM

The Queensland Art Gallery 2007–08 Annual Report documents the Gallery's activities, initiatives and achievements, and demonstrates how the Gallery met its objectives, and addressed government policy priorities during 2007–08.

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 2007–08 Annual Report?

2 In your opinion, what is the overall effectiveness of our 2007–08 Annual Report in communicating our activities? (please tick)

excellent good satisfactory poor

3 How would you rate the following aspects of the 2007–08 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 2007–08 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
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.

