

2008—09

QUEENSLAND ART GALLERY ANNUAL REPORT





Queensland
Government

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

16 September 2009

The Honourable Anna Bligh, MP
Premier of Queensland and Minister for the Arts
PO Box 15185
City East Qld 4002

Dear Premier

I am pleased to present the Annual Report 2008–09
for the Queensland Art Gallery.

I certify that this Annual Report complies with:

- the prescribed requirements of the *Financial Accountability and Audit Act 1977* and the *Financial Management Standard 1997*, and
- the detailed requirements set out in the *Annual Reporting Guidelines* for Queensland Government Agencies.

A checklist outlining the annual reporting requirements can be
accessed at www.qag.qld.gov.au.

Yours sincerely



Professor John Hay, AC
Chair, Board of Trustees



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GALLERY PROFILE

OPPOSITE

Visitors outside GoMA and the River Cafe during the opening of the exhibition 'Contemporary Australia: Optimism', November 2008
Photograph: Joanne Bell

Originally established in 1895, the Queensland Art Gallery opened in its present South Bank premises in June 1982. In late 2006, the Gallery became a two-site institution, with the opening of the Gallery of Modern Art (GoMA). Situated at Kurilpa Point only 150 metres from the Queensland Art Gallery building, the Gallery of Modern Art focuses on the art of the twentieth and twenty-first centuries. This year, a major refurbishment of selected gallery spaces was completed at the Queensland Art Gallery. Funded by the Queensland Government, the refurbishment represents the first significant upgrade since the building opened 27 years ago. The Gallery's driving philosophy is to connect art and people. Since 1982, more than 13 million people have visited, and this year attendances for the Queensland Art Gallery and Gallery of Modern Art totalled 1 153 326.

With the opportunities presented by the expanded and upgraded facilities of a two-site institution, the Gallery's Collection, exhibitions, audiences and programs have grown in scale, complexity and diversity. The Gallery presents a dynamic program of exhibitions and events, complemented by interpretive public programs and publishing. Working closely with key corporate and tourism sector partners, the Gallery continues to build a profile as a significant cultural tourism destination in the region.

The Gallery's Collection, including the internationally recognised contemporary Asian and Pacific collection, now includes 13 743 works, with 579 works acquired in 2008–09. Works from the Collection, including major new acquisitions, feature strongly in the exhibitions program.

The Gallery's engagement with the Asia Pacific region continues with the ongoing activities of the Australian Centre of Asia Pacific Art (ACAPA), and the Asia Pacific Triennial series of exhibitions. The Gallery also profiles the artistic practice and cultural life of Indigenous Australia through its Collection, exhibitions and programs.

The Queensland Art Gallery Foundation provides vital support to the Gallery, supporting the development of the Collection and the presentation of exhibition programs. This year was particularly significant for the Foundation, with the celebration during 2009 of its 30th anniversary.

The Children's Art Centre develops and presents programs for children, young people and families, and the Gallery is recognised as an international leader in presenting innovative museum-based learning programs for children. The Gallery also presents a comprehensive educational program, serving schools, universities and the broader education sector.

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.

The Australian Cinémathèque is integral to 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.

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.

STRATEGIC PLAN 2008–13

The Gallery's Strategic Plan 2008–13 is based on the following five goals.

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.

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.

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.

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.

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.

HIGHLIGHTS AND ACHIEVEMENTS

The Queensland Art Gallery (QAG) and Gallery of Modern Art (GoMA) attracted 1 153 326 visitors during the year. Audience surveys reflected 94 per cent satisfaction with this year's exhibitions.



EXHIBITIONS

'Picasso & his collection' ended its exclusive-to-Brisbane season in September 2008. With a total attendance of 206 580, critical acclaim and strong support from visitors to the city, the exhibition continued to define the Gallery's strength as a cultural tourism destination. In partnership with The Metropolitan Museum of Art, New York, and Art Exhibitions Australia, the Gallery presented a second exclusive international exhibition this year — 'American Impressionism and Realism: A Landmark Exhibition from the Met' (30 May – 20 September 2009). In its first month, the exhibition attracted daily average attendances of 1000 and audience satisfaction of 95 per cent.

'The China Project' (28 March – 28 June 2009) was a three-part exhibition project. 'Three Decades: The Contemporary Chinese Collection' brought together works from the Gallery's internationally significant collection of contemporary Chinese art. In focusing on the contemporary art of just one country in the region, the exhibition gave key works a fresh context. 'The China Project' also presented the first solo exhibition in Australia of work by Zhang Xiaogang, and a site-specific commission by respected photographer and performer William Yang.

The Gallery launched the first in a new triennial series of contemporary Australian art exhibitions. 'Contemporary Australia: Optimism' showed at GoMA (15 November 2008 – 22 February 2009) and, through a Queensland Art Gallery Foundation Appeal, the Gallery acquired 17 works from important mid-career and emerging Australian artists included in the exhibition.

The Queensland Government funded a \$2 million refurbishment program at the Queensland Art Gallery. The refurbished galleries, with new lighting infrastructure and flooring, reopened for 'American Impressionism and Realism: A Landmark Exhibition from the Met'.

The Premier of Queensland's National New Media Art Award and New Media Scholarship was launched on 31 October 2008. Queensland artist Peter Alwast won the inaugural award, and emerging Queensland new media artist Leah Barclay was awarded the first scholarship. The award exhibition (1 November 2008 – 8 February 2009) gave audiences access to some of the most innovative and technically sophisticated art being made in Australia today. The award is the most significant for new media in Australia.

COLLECTIONS

The programming opportunities provided by two sites supported a substantial program of exhibitions based on the Gallery's own Collection, including many new acquisitions.

The Gallery's internationally significant collection of contemporary Chinese art was recognised and celebrated in 'The China Project' and documented with a 312-page exhibition catalogue.

Important international contemporary acquisitions, including works by Candice Breitz, William Eggleston, Tobias Putrih, Beat Streuli and Yvonne Todd, were acquired with the exceptional support of Queensland Art Gallery Deputy Chair of Trustees and Foundation President Tim Fairfax, AM, and Gina Fairfax. In recognition of their generosity, Gallery 1.1 at GoMA was this year named The Fairfax Gallery.

An important work by Matthew Smith, one of the great British colourists, was generously gifted to the international collection by longstanding supporter Philip Bacon, AM. Galleries 7, 8 and 9 at the Queensland Art Gallery were this year named the Philip Bacon Galleries, in recognition of support provided to the Gallery over recent years.

The complete list of acquisitions is published in the Appendixes, pages 46–58.



ABOVE LEFT

Professor John Hay, AC, Chair of the Queensland Art Gallery Board of Trustees, and artist William Yang at the opening of 'The China Project', March 2009

Background:

Wang Qingsong
China Red 2008–09
Ink and synthetic polymer paint on paper
Site-specific work commissioned for 'The China Project'
Collection: The artist

ABOVE CENTRE

Queensland Art Gallery Deputy Director, Curatorial and Collection Development, Lynne Seear speaks about key works during the media preview for 'American Impressionism and Realism: A Landmark Exhibition from the Met', May 2009

BELOW

The Honourable Anna Bligh, MP, Premier of Queensland, and Peter Alwast, winner of the Premier of Queensland's National New Media Art Award, October 2008

**ABOVE LEFT**

Queensland Art Gallery Director, Tony Ellwood leads a tour of 'Contemporary Australia: Optimism' for sponsors, November 2009

ABOVE RIGHT

Xstrata Coal Chief Executive Peter Freyberg and winner of the 2008 Xstrata Coal Emerging Indigenous Art Award, Gunybi Ganambarr, with his work *Burrut'iji at Baraltja* 2008. This year's Award was the final in the successful three-year award program.

Gunybi Ganambarr

Ngaymil people
Burrut'iji at Baraltja 2008
Natural pigments on incised bark
218 x 91cm
The Xstrata Coal Emerging Indigenous Art Award 2008 (winning entry). Purchased 2008 with funds from Xstrata Coal through the Queensland Art Gallery Foundation

**CHILDREN'S ART CENTRE**

A two-day conference celebrated the Gallery's decade of programming for young audiences. Art is for Everyone: Programming for Children and Families in the Art Museum, on 16 and 17 January 2009, was attended by local, regional, interstate and international delegates.

REGIONAL SERVICES

Regional Queensland communities enjoyed a record level of travelling exhibitions and public programs from the Gallery. Five diverse exhibitions were on the road during the year, and four different public programs were presented in regional venues. For the first time, regional programs included a lecture tour associated with one of the Gallery's major international exhibitions — in this case, 'Picasso & his collection'. 79 363 people visited this year's exhibitions in regional Queensland. Regional exhibitions and programs made a total of 85 venue visits.

Travelling exhibitions toured a range of works from the Gallery's Collection: watercolours by Australian modernist painter Kenneth Macquenn, figurative bronze sculptures, works by Indigenous artists of the Hermannsburg School, and works from the contemporary Asian and Pacific collections. Concluding a popular 12-venue tour this year was the white lego interactive art work *The cubic structural evolution project* 2004, by acclaimed contemporary Danish artist Olafur Eliasson.

In January, 3908 people took part in Kids: Contemporary Australia on Tour, a day of free activities for children and families at 30 participating venues around Queensland.

PUBLIC PROGRAMS

In addition to innovative and engaging public programs presented across both sites, a new program — My Gen — was introduced for people over 50.

Up Late programs — with a Friday night mix of talks, live music, films and art — attracted 23 500 visitors during 'Picasso & his collection' and 'Contemporary Australia: Optimism'.

This year, the Gallery's volunteer guides provided a total of 2189 guided tours for 21 375 people.

**PUBLISHING**

The Gallery's publishing program makes available research and scholarship about the Collection and exhibitions to a wide audience, and this year 14 titles were produced. In addition to *The China Project*, major publications included *Place Makers: Contemporary Queensland Architects*, about the state's architectural culture; *Tim Johnson: Painting Ideas* (with the Art Gallery of New South Wales); and *American Impressionism and Realism: A Landmark Exhibition from the Met*, produced in partnership with The Metropolitan Museum of Art, New York, and Art Exhibitions Australia.

AUSTRALIAN CINÉMATHÈQUE

The Australian Cinémathèque is the only facility of its kind in an Australian art museum. Highlights of the year's program included a major international survey of expressionist German film, *Out of the Shadows*; the exhibition and screening program *Modern Ruin*; and curated programs complementing major exhibitions at the Gallery. A popular highpoint for audiences was *Be Afraid: Fear in North American Cinema* (27 February – 22 March 2009). The Cinémathèque presented 438 short and feature films in 651 sessions, and attracted an attendance of 31 660 visitors.

MEMBERS

An expanded and revitalised Members program made new connections between the community and the Gallery. A dedicated program of Members events included special viewings of new acquisitions and previews of major exhibitions.

FOUNDATION

The Queensland Art Gallery Foundation celebrated its 30th anniversary in 2009. The special anniversary appeal raised funds towards the acquisition of a sterling silver Hunt and Roskell *Presentation vase* 1864, an important addition to the Gallery's colonial art holdings. The Gallery also acquired significant works through the 'Contemporary Australia: Optimism' exhibition appeal.



CHAIR'S OVERVIEW



TOP RIGHT

Members of the Queensland Art Gallery Board of Trustees and Leigh Tabrett, Deputy Director-General, Arts Queensland

From left to right:

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

OPPOSITE

Julian Opie

People walking. Coloured 2008
Light-emitting-diode (LED) (Barco), wall mounted, ed. of 1
323.2 x 148.4 x 25.8cm
Purchased 2009 with funds from the Tim Fairfax Family Foundation through the Queensland Art Gallery Foundation
Image courtesy: The artist and Lisson Gallery, London

The Queensland Art Gallery and Gallery of Modern Art have presented the people of Queensland, and audiences from further afield, with an outstanding range of exhibitions, services, public programs and publications this year. The achievements and outcomes for the year have been guided by the five key goals of the Gallery's Strategic Plan 2008–13, underpinned by our philosophy of bringing together art and people.

The Gallery's program included two significant international exhibitions. With the strong local and national interest in the redeveloped cultural precinct, these events play a measurable and valuable role, not just in their cultural impact, but in profiling the Gallery and the city of Brisbane as a contemporary, cultural tourism destination. 'Picasso & his collection', already underway at the commencement of this financial year, closed in September with a final attendance of 206 580 visitors, a strong critical reception and an outstanding audience satisfaction level. The Tourism and Economic Evaluation report, commissioned by the Gallery, estimated that the event attracted new spending in Queensland of \$10.64 million. The second international exhibition, 'American Impressionism and Realism: A Landmark Exhibition from the Met', opened this year on 30 May at the Queensland Art Gallery. We are committed to continuing to present these exciting international projects.

Other key achievements were 'The China Project', a three-part exhibition project which included the Gallery's landmark collection of contemporary Chinese art; and 'Contemporary Australia: Optimism', the first in a new triennial series of contemporary Australian art exhibitions. Together with the balance of the year's programming, the scale and scope of these projects reflects the opportunities provided by our expanded infrastructure. The number of exhibitions increased this year, and a substantial level of programming was based on our own Collection. The program included, across both sites, exhibitions and displays exploring Indigenous Australian art, programs at the Australian Cinémathèque, national award programs such as the final Xstrata Coal Emerging Indigenous Art Award and the inaugural Premier of Queensland's National New Media Art Award, and important travelling exhibitions. The Gallery also contributed to a series of exhibitions in 2009 to celebrate Queensland's sesquicentenary.

Now in our third year as a two-site institution, this was an important period in which to maintain strong attendances and a high public profile. We know from national and international examples that after the initial response to new or expanded facilities, the challenge for art museums is to achieve sustainable levels of attendance and engagement. This year, the Gallery has again produced an exceptional attendance result, with visitor numbers totalling 1 153 326. Record attendances were achieved in regional Queensland, with the highest ever level of service delivery, and a travelling exhibition program attended by 79 363 visitors. The Children's Art Centre and the Australian Cinémathèque, both the only facilities of their kind in Australia, continued to make important contributions to attendances.

The Gallery's exhibitions were complemented by a range of high-quality publications and, for the first time this year, we profiled the year's programming and achievements in the new calendar year publication *Review*.

The year's achievements owe much to the continued and significant support provided by the Queensland Government and the Honourable Anna Bligh, MP, Premier of Queensland and Minister for the Arts. The Queensland Government has been a great supporter of the Gallery's commitment to bringing major international exhibitions to Queensland and Australian audiences, and visitors to our state. In addition, the Government also funded significant refurbishments at the Queensland Art Gallery this year. The refurbished galleries, presently showing 'American Impressionism and Realism: A Landmark Exhibition from the Met', will later this year present works from our own Australian collection to their best ever advantage. My thanks also go to Ken Smith, Director-General, Department of the Premier and Cabinet; Leigh Tabrett, Deputy Director-General, Arts Queensland; and the staff of Arts Queensland. I also thank the Honourable Rod Welford, former Minister for Education and Training and Minister for the Arts; and Rachel Hunter, former Director-General, Department of Education, Training and the Arts. Thanks must also be extended this year to the Australian Government; the Department of the Environment, Water, Heritage and the Arts; the Australia Council for the Arts; and Visions of Australia.



OPPOSITE

Hunt and Roskell
Presentation vase 1864
 Sterling silver
 Purchased 2009 with funds
 through the Queensland Art
 Gallery Foundation 30th
 Anniversary Appeal

There are many partners and sponsors to thank for their valuable support during the year. I thank Art Exhibitions Australia for working with the Gallery on the major international exhibitions, and also Mazda Australia and Singapore Airlines, who supported both those projects as Principal Sponsor and Principal Donor respectively. On these projects, the Gallery has also enjoyed continued support from an important group of media and tourism partners. Major sponsors for these international exhibitions were Tourism Queensland, Brisbane Marketing, the Seven Network, News Limited (The Courier-Mail, The Australian and the Herald Sun), Austereo's Triple M and Adshel, with supporting sponsor ourbrisbane.com. Two creative agencies also worked with us — George Patterson Y&R for 'Picasso & his collection' and Clemenger BBDO for 'American Impressionism and Realism: A Landmark Exhibition from the Met'. For the latter, we were also joined by Rydges Hotels and Resorts. Many of the media and tourism sponsors also joined the Gallery for 'Contemporary Australia: Optimism'. On that occasion, Network Ten and Foster's Australia were among the Major Sponsors and Quest Community Newspapers was one of the supporting sponsors. Our Principal Sponsor for 'Contemporary Australia: Optimism' was the Australian Government through the Australia Council for the Arts. We are extremely grateful to all our sponsors, and for the audience reach our media and tourism partnerships assist us to achieve. I also thank Xstrata Coal, who this year supported the final 'Xstrata Coal Emerging Indigenous Art Award', and committed to a series of exhibitions and a lecture tour program focused on Queensland art.

I also wish to acknowledge the support provided to the Gallery by the Queensland Art Gallery Foundation, which celebrated its 30th anniversary this year. The Foundation continued to provide crucial support towards Collection development and programming. For their support towards contemporary exhibitions at GoMA, I also thank the group of companies which makes up the Chairman's Circle. Membership of the Chairman's Circle grew to 13 companies this year. One of our members, Ausenco, extended their commitment to sponsor 'The China Project', and another member, Gadens Lawyers, has committed to sponsor 'Floating Life: Contemporary Aboriginal Fibre Art', which opens on 1 August 2009.

At the close of another successful year. I commend our Director Tony Ellwood for his oversight of the Gallery's achievements and his assured leadership. I also acknowledge the members of the Gallery's Executive Management Team for their contributions, and thank the Gallery's staff for their commitment and efforts towards another demanding and successful program. I also thank the Gallery's Foundation, and Foundation President Tim Fairfax, AM, for their outstanding achievements this year towards building our permanent collection. Finally, I thank my fellow Trustees for their efforts and expertise — Tim Fairfax, AM; Mark Gray; Dr Amanda Bell; John Lobban; David Millhouse; Avril Quail and David Williams.

I trust you will enjoy reading about the Gallery's achievements in 2008–09.



Professor John Hay, AC
 Chair, Board of Trustees



DIRECTOR'S OVERVIEW

OPPOSITE

Young visitors to a Toddler Tuesday event talk about Wang Wenhai's *Mao Zedong and Mao Zedong* 2003 during the exhibition 'The China Project'

Wang Wenhai

Mao Zedong and Mao Zedong 2003
Fibreglass, ed. of 3/2
Figures: 320 x 130 x 130cm (each)
Purchased 2007. Queensland Art Gallery Foundation Grant

This year the Collection — the Gallery's principal resource — has been central to our achievements. Collection development continued with great strength, reflecting the Gallery's commitment to collecting across a broad range of strategic areas. The year's achievements also reflected an increased emphasis on showing Collection works — making them accessible and meaningful for audiences. These outcomes follow on from the opening of the Gallery of Modern Art, and the capacity we now have to program exhibitions and Collection displays across two magnificent exhibition venues.

In one of the year's most exciting endeavours, the Gallery's internationally significant collection of contemporary Chinese art was presented and contextualised in 'The China Project'. As part of the project, the exhibition 'Three Decades: The Contemporary Chinese Collection' brought together works dating from the early 1980s to the present. Major works collected by the Gallery since the early 1990s — such as Xu Bing's *A book from the sky* 1987–91, Fang Lijun's *981018* 1998 and Cai Guo-Qiang's 1996 gunpowder drawing — were shown along with works acquired through the Asia Pacific Triennial exhibitions. These included key pieces by Ai Weiwei, Zhang Peili and Song Dong, and significant gifts, such as a group of works from the 1980s donated by Dr Claire Roberts and Professor Nicholas Jose. Highlights included the site-specific commission *China Red* 2008–09 by Wang Qingsong and — on loan to the Gallery — a series of 36 bronze busts by Ah Xian, which were on show for the first time. With the generosity of Tim Fairfax, AM, a suite of these was acquired for the Collection. The Queensland Art Gallery began building its contemporary Chinese collection in the early 1990s, and 'The China Project' represented a significant milestone in the institution's history.

A highlight of other Collection displays during the year was an installation of recent contemporary international acquisitions at GoMA. Acquired with the wonderful support of Tim and Gina Fairfax, these included works by William Eggleston, Thomas Demand, Beat Streuli, Tobias Putrih, Candice Breitz and Yvonne Todd. The Tim Fairfax Family Foundation also supported this year's acquisition of Julian Opie's *People walking. Coloured* 2008, the first major work by this British artist to enter an Australian collection. Longstanding supporter Philip Bacon, AM, donated an important work by the British colourist Matthew Smith, and this has been displayed in a new hang of the international collection at the Queensland Art Gallery.

The holdings of contemporary Australian art were also further developed this year. A Queensland Art Gallery Foundation Appeal enabled the purchase of 17 works from 'Contemporary Australia: Optimism', the first in a new triennial series of exhibitions of contemporary Australian art. A second appeal, celebrating the 30th anniversary of the Queensland Art Gallery Foundation, supported the acquisition of an extraordinary sterling silver Hunt and Roskell *Presentation vase* 1864.

Significant additions to the Collection were made in other key areas throughout the year. We acknowledge and thank all those Foundation members, artists, donors and supporters of the Gallery who have assisted with building the Collection. Our Chair of Trustees, Professor John Hay, AC; and Barbara Hay; James C Sourris; Patrick Corrigan, AM; Henry Bartlett, CMG, OBE; Win Schubert; Professor Lawrence Hirst and Dr Geoffrey Hirst are among those who have generously supported this work.

Our Indigenous Australian holdings were also strongly profiled this year in Collection-based exhibitions, ranging from 'Namatjira to Now' (18 October 2008 – 15 February 2009) at the Queensland Art Gallery, to 'Breaking Boundaries: Contemporary Indigenous Australian Art from the Collection' (13 December 2008 – 26 July 2009) at GoMA, and smaller focused displays.

Our audiences also enjoyed a remarkably wide-ranging program of other exhibitions. We were delighted to bring Queensland and Australian audiences two major international exclusives, 'Picasso & his collection' and 'American Impressionism and Realism: A Landmark Exhibition from the Met', both supported by the Queensland Government and Queensland Events Corporation. The high profile and broad appeal of these exhibitions made significant contributions to our attendances for the year, totalling 1 153 326.

We were pleased to host the inaugural exhibition for the Premier of Queensland's National New Media Art Award (1 November 2008 – 8 February 2009), and we also hosted the final Xstrata Coal Emerging Indigenous Art Award exhibition (11 July – 12 October 2008). Following the success of the three-year Award program, Xstrata Coal has generously committed to a new three-year program, to present ongoing exhibitions and a lecture tour program focused on Queensland art.



OPPOSITE

Guests explore Kathy Temin's
My monument: White forest 2008
 during 'Contemporary Australia:
 Optimism', November 2009

Kathy Temin

My monument: White forest 2008
 Steel, acrylic, fabric, wood,
 MDF board

400 x 1373 x 860cm

(overall installed, variable)

Purchased 2009. The Queensland
 Government's Gallery of Modern Art
 Acquisitions Fund

Queensland's visual culture has been explored in this year's program. Highlights included a survey of Queensland artist Eugene Carchesio's practice, featuring more than 300 works, and a major architectural design exhibition, 'Place Makers: Contemporary Queensland Architects'.

With the facilities of the Australian Cinémathèque and the Media Gallery at GoMA, the Gallery has the capacity to present combined screening programs and exhibitions of cinema and moving-image works. 'Modern Ruin' (12 July – 12 October 2008) featured artists and filmmakers whose work critically engages with modern art, architecture and design, and 'The view from elsewhere' features contemporary video art and cinema practice across Asia and the Middle East. The latter was produced in partnership with Sherman Contemporary Art Foundation, Sydney.

As always, the exhibition program was supported by quality interpretive programs, including artist talks and discussions, as well as tours with curators, collectors and artists. The Gallery's Collection and its exhibitions were also documented and interpreted by a comprehensive publishing program. Each year, the Gallery also presents a program of Collection-based exhibitions in regional Queensland. This year, a record attendance of 79 363 visitors was achieved for these travelling exhibitions, and four public programs were also presented in regional Queensland.

Innovative audience development continued to frame the Gallery's character for different audiences, from the youthful energy of successful Up Late events, to specialist programming for children, a revitalised Members program, and a new public program — My Gen, for people over 50. Guided tours continued to provide access and information; this year, 2189 tours and groups, consisting of 21 375 visitors, toured exhibitions and collections with the Gallery's volunteer guides. We acknowledge the wonderful commitment of our 92 volunteer guides in supporting this work.

A program of the intensity, rigour and scale that has been presented over the past year depends on many important relationships and partnerships. The international exhibitions would not have been possible without our partnership with Art Exhibitions Australia and, of course, the musée national Picasso, Paris, and The Metropolitan Museum of Art, New York. We thank Principal Donor Singapore Airlines and Principal Sponsor Mazda Australia for their support of these exhibitions, along with an

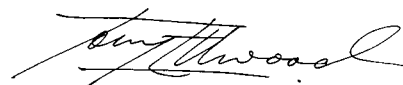
important group of major media and tourism sponsors and partners who have made enormously important contributions to the success of these ambitious projects. I also thank Ausenco, who were exhibition sponsor for 'The China Project'.

Our partnerships with other galleries and art organisations around Australia are also important, and we have been delighted to work with the National Gallery of Australia, the Art Gallery of New South Wales, and the National Gallery of Victoria as a venue for travelling exhibitions this year. We also partnered with the Art Gallery of New South Wales to develop and present the travelling exhibition, 'Tim Johnson: Painting Ideas', and with Sherman Contemporary Art Foundation, Sydney, to present the exhibition and film program, 'The view from elsewhere'.

The achievements of the past year would, of course, not be possible without the ongoing support of the Queensland Government, the personal interest and support of the Honourable Anna Bligh, MP, Premier of Queensland and Minister for the Arts, and the assistance of Arts Queensland. I also thank the Australian Government; the Department of the Environment, Water, Heritage and the Arts; the Australia Council for the Arts; and Visions of Australia for their support.

For their commitment to the Gallery and their investment of time and expertise, I thank Professor John Hay, AC, Chair of Trustees, and the Board of Trustees. I also thank the Foundation Council and President Tim Fairfax, AM, for their important and generous support. For their ongoing dedication and much-valued contributions, I thank the Gallery's Executive Management Team members, Lynne Seear, Andrew Clark and Celestine Doyle; staff and volunteers.

I look forward to the continued task of building and maintaining the relationships that sustain our art museum and our work — building the state's collection and presenting engaging programs that bring together art and people.



Tony Ellwood
 Director



2008–09 — CONNECTING ART AND PEOPLE

The following pages report on the programming and achievements of the year, guided by the goals and strategies of the Strategic Plan 2008–13. This section provides key information about exhibitions, the Collection, programming and services for the 2008–09 year.

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.

OPPOSITE

Visitors view an Henri Matisse painting in 'Picasso & his collection' at GoMA.

Henri Matisse
Marguerite 1906–07
Oil on canvas
65 x 54 cm
Collection: musée national
Picasso, Paris

The program for 2008–09 has sustained strong and broad interest in the Gallery and successfully embraced both the Gallery's sites. Underpinning the Gallery's planning, programming and communications is its commitment to a singular vision across both sites.

The broader audience and media interest in the institution and the redeveloped cultural precinct has also been successfully maintained, evidenced by strong attendances for the year and a consistent presence of the Gallery's programming in local, regional and national media.

Challenges identified in the Gallery's Strategic Plan included being an industry leader in developing and securing international exhibitions, and developing and maintaining audiences in an increasingly competitive leisure market.

In 2008–09, the Gallery successfully presented two major international exhibitions — one in each of the two sites.

'Picasso & his collection' closed in September 2008 with a final attendance of 206 580 visitors and a strong critical reception. The Tourism and Economic Evaluation report, commissioned by the Gallery, estimated that the event attracted new spending in Queensland of \$10.64 million, with an associated economic impact estimated at \$6.71 million.

The second international exhibition, 'American Impressionism and Realism: A Landmark Exhibition from the Met', opened this year on 30 May at the Queensland Art Gallery; audience surveys conducted prior to the end of the financial year reflected a satisfaction level of 95 per cent.

The Gallery produced an outstanding annual attendance result, with visitor numbers to both sites totalling 1 153 326. Record attendances were achieved in regional Queensland, with a travelling exhibition program attended by 79 363 visitors. Numbers also increased at the Australian Cinémathèque, with 31 660 visitors.

One of the Gallery's goals is to maximise the benefits and opportunities provided by the expanded and upgraded infrastructure. This year's program achieved this, presenting an increased number of exhibitions, balancing scholarly achievement and broad appeal. In addition to presenting the two major international shows, the program included:

- 'The China Project', a major milestone for the Gallery, which brought together its internationally important collection of contemporary Chinese art (see 'In focus' on page 28)
- 'Contemporary Australia: Optimism', the first in the Gallery's new national triennial series of contemporary Australian art exhibitions (see 'In focus' on page 19)
- The inaugural Premier of Queensland's National New Media Art Award, and the final Xstrata Coal Emerging Indigenous Art Award
- 'Place Makers: Contemporary Queensland Architects'
- exhibitions which profiled individual artists, including Eugene Carchesio, Tim Johnson, William Yang, and international artists Spencer Finch and Zhang Xiaogang
- important travelling exhibitions — a retrospective of Sidney Nolan, a survey of Gordon Bennett, an exhibition of prints by Otto Dix, and 'Culture Warriors: National Indigenous Art Triennial' (see Exhibitions Schedule and Sponsors for details and acknowledgements, pages 59–62)
- a series of exhibitions celebrating Queensland's sesquicentary, including 'LJ Harvey and His Times' (21 February – 14 June 2009, Xstrata Coal Queensland Artists' Gallery, QAG). The exhibition marked the return to Queensland of an important collection of material related to Harvey's career. Harvey was the most important practitioner and teacher in the Arts and Crafts Movement in Queensland and a figure of national significance. The exhibition was sponsored by Xstrata Coal.
- an increased number of exhibitions and displays, drawn from the Gallery's own Collection and profiling recent acquisitions (see page 29 for more detail)

- an Australian Cinémathèque program including a major international retrospective; film programs accompanying major exhibitions; and combined screening programs and exhibitions, using the facilities of the Cinémathèque and GoMA's Media Gallery
- a consistent program of high-quality and accessible public programs, including floor talks, lectures, tours, discussions
- the largest regional program to date, with five travelling exhibitions and four public programs offered
- programs of events and resources for all levels of the education sector
- successful audience development initiatives — including the continuing Up Late events; My Gen, a new public program for people over 50; and a revitalised Members' program
- specially created high-quality programs at the Children's Art Centre, including the annual summer festival for families and children.

Included in the program were many examples of synergies and counterpoints between concurrent exhibitions, expanding on how exhibition content, and our own Collection, is interpreted and enjoyed.

Working with partner institutions within the Cultural Centre and Arts Queensland, the Gallery participated in the production of two promotional guides for Cultural Centre visitors.

AUSTRALIAN CINÉMATHÈQUE

The Australian Cinémathèque at GoMA remains the only facility of its kind in an Australian art museum.

This year *Out of the Shadows: German Expressionism and Beyond* (4 September – 30 November 2008), curated for the Australian Cinémathèque by Russell Merritt PhD, Adjunct Professor of Film Studies at University of California, Berkeley (USA), was the Cinémathèque's major international retrospective season.

The Cinémathèque continued to present combined film programs and exhibitions addressing trends in film and contemporary video art. These included 'Modern Ruin' (12 July – 12 October 2008) and, in partnership with Sherman Contemporary Art Foundation, Sydney, 'The view from elsewhere' (19 March – 13 June 2009, Sydney). The latter was first presented in Sydney and will be presented at GoMA from July 2009.

The year's program also included *Be Afraid: Fear in North American Cinema* (27 February – 22 March 2009).

The Cinémathèque presented film programs in association with major Gallery exhibitions including 'Picasso & his collection', 'Place Makers: Contemporary Queensland Architects', 'Contemporary Australia: Optimism' and 'The China Project'.

The Cinémathèque also presented major retrospectives on key filmmakers: *Pere Portabella* (15–31 August 2008), curated by Dr Mark Nash, curator, writer and Head of Department for Curating Contemporary Art at the Royal College of Art, London; and *Your Hidden Smile: The Films of Pedro Costa* (6–14 December 2008), presented in partnership with Melbourne Cinémathèque.



Sally Gabori
Kaiaditbi people
Dibirdibi Country 2008
Synthetic polymer paint on linen
200 x 600cm
Purchased 2008 with funds from
Margaret Mittelheuser, AM,
and Cathryn Mittelheuser, AM,
through the Queensland
Art Gallery Foundation
© Sally Gabori 2008.
Licensed by Viscopy, Sydney 2009

IN FOCUS:

'CONTEMPORARY AUSTRALIA: OPTIMISM'

15 NOVEMBER 2008 – 22 FEBRUARY 2009, GoMA

The exhibition was the first in a new triennial series of thematic contemporary Australian art exhibitions. It presented more than 250 works by 67 emerging, mid-career and senior artists from every state and territory. 'Contemporary Australia: Optimism' presented recent works by artists including Vernon Ah Kee, Sean Cordeiro and Claire Healy, Natasha Johns-Messenger, Emily Floyd, Thomas Meadowcroft, Patricia Piccinini, Scott Redford, Darren Sylvester, Kathy Temin and Arlene TextaQueen.

ATTENDANCE

186 028 people visited GoMA during a 14-week season.

PUBLIC PROGRAMS

Highlights included curator and artist floor talks during the opening weekend, and the lecture series Talking About Contemporary Australian Art. Guided tours and programs for teachers and educators were included in the educational and interpretive programs.

CHILDREN'S ART CENTRE

Kids: Contemporary Australia presented 11 activities developed by exhibiting artists. The Gallery also presented its annual Summer Festival for children and families, from 16 to 26 January 2009, which offered artist workshops, performances, cinema programs and special events. The festival attracted 50 110 visitors, and was sponsored by Quest Community Newspapers and Q150.

REGIONAL PROGRAM

3908 people participated in Kids: Contemporary Australia on Tour at 30 regional Queensland venues.

OPENING

The exhibition was officially opened on Friday 14 November by the Honourable Rod Welford, MP, then Minister for Education and Training and Minister for the Arts. Guest speaker was Australian comedian Judith Lucy.

AUSTRALIA UP LATE

8086 visitors attended the Up Late program from 2 January to 20 February 2009. The program included talks, films and performances by Australian musicians and comedians.

AUSTRALIAN CINÉMATHÈQUE

The Cinémathèque presented retrospectives of three key Australian filmmakers: Rolf de Heer, Clara Law and Ivan Sen. It also presented two programs for the Kids: Contemporary Australia Summer Festival — From the Outback to the Islands: Animation by Kids; and films from A Portrait of Nicole Kidman. A total of 40 short and feature films and 16 television episodes were presented, with 4015 people attending 114 screenings.

PUBLISHING

A 280-page catalogue featured essays on each of the artists; an introduction by lead curator Julie Ewington, Curatorial Manager, Australian Art; and responses to the subject of 'optimism' from contributors including author John Birmingham.

SPONSORS AND ACKNOWLEDGMENT

The Founding Supporter was the Queensland Government. Principal Sponsor was the Australian Government, through the Australia Council for the Arts. Major Sponsors were Adshel, Austereo's Triple M, Brisbane Marketing, Chairman's Circle, Clemenger, The Courier-Mail, Foster's Australia, Network Ten and Tourism Queensland; and Supporting Sponsors were ourbrisbane.com and Quest Community Newspapers. *The High/Perpetual Xmas, No Abstractions* 2008 by Scott Redford received financial assistance through Arts Queensland from art+place, the Queensland Government's Public Art Fund.



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.

OPPOSITE

Visitors view a John Singer Sargeant portrait in 'American Impressionism and Realism: A Landmark Exhibition from the Met', May 2009

John Singer Sargent
Mr and Mrs IN Phelps Stokes 1897
Oil on canvas
Bequest of Edith Minturn Phelps Stokes (Mrs IN), 1938
38.104
Collection: The Metropolitan Museum of Art, New York
Image © The Metropolitan Museum of Art

The Gallery's profile as a cultural tourism destination has continued to strengthen, with a program of wide audience appeal including significant international and national exhibitions. Relationships with national and international museums and arts organisations, and with key media and tourism sector partners, have assisted the Gallery to achieve its cultural tourism goals.

A specific cultural tourism goal became part of the Gallery's Strategic Plan for the first time in 2008–09.

Gallery consultation with tourism agencies and businesses, sponsors and partners has supported the programming of exclusive exhibitions that can be packaged and marketed with other tourism products and experiences intrastate, interstate and internationally.

These exhibitions, and the opening of the Gallery of Modern Art, have contributed significantly to the increasing recognition of Brisbane as an important cultural tourism destination.

As well as the cultural, educational and social benefits of these events for audiences, there are significant tourism and economic benefits for Queensland, including new spending and the attraction of visitors who support other cultural and tourism attractions during their stay.

ATTRACTING VISITORS TO THE CITY

'Picasso & his collection' provided an opportunity to market the exhibition and Brisbane as a cultural destination regionally, nationally and internationally. For this exhibition, 54 per cent of patrons were visitors to Brisbane: 31 per cent from regional Queensland, 16 per cent from interstate and 7 per cent from overseas. The Tourism and Economic Evaluation, commissioned by the Gallery, estimated that the event attracted new spending in Queensland of \$10.64 million, with an associated economic impact estimated at \$6.71 million.

'The China Project', a significant milestone for the Gallery, attracted audiences which comprised 20 per cent interstate visitors, 15 per cent from regional Queensland, and 11 per cent from overseas, a total of 46 per cent being visitors to Brisbane.

The first in a new triennial series of exhibitions of contemporary Australian art, 'Contemporary Australia: Optimism' also contributed to attracting visitors to Brisbane; 34 per cent of patrons were visitors to the city, 11 per cent were from regional Queensland, 12 per cent from interstate and 11 per cent from overseas.

PROFILING THE GALLERY

The Gallery has worked closely with a group of media and tourism partners throughout the year. Their support, for specific exhibitions, has assisted the Gallery to deliver strategic and high-profile marketing. The Gallery's media campaigns have included briefings, previews, an online media centre and familiarisations organised with Tourism Queensland and Brisbane Marketing. The Gallery's exhibitions and programs have been profiled consistently in metropolitan, regional and national media. The Gallery's own key corporate marketing materials include *Preview*, *Artlines* magazine, the Gallery's e-bulletin *Artmail*, *Cinefile*, and the Gallery's website.

INTERNATIONAL AND NATIONAL RELATIONSHIPS

The Gallery's relationship and partnership with Art Exhibitions Australia was critical to securing and presenting 'Picasso & his collection' and 'American Impressionism and Realism: A Landmark Exhibition from the Met'. The relationships with the musée national Picasso, Paris, and The Metropolitan Museum of Art, New York, were also vital to presenting these exhibitions.

Partnerships and relationships with Australian galleries and funding agencies have also provided a foundation for important projects this year. 'Tim Johnson: Painting Ideas' was organised with the Art Gallery of New South Wales. The exhibition was supported by the Contemporary Touring Initiative through Visions of Australia, an Australian Government program; and the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments.

The Gallery undertook its first project in partnership with Sherman Contemporary Art Foundation (SCAF), Sydney. 'The view from elsewhere', an exhibition and screening program reflecting contemporary video art and cinema practice across Asia and the Middle East, was presented at SCAF from 19 March to 13 June 2009.

The Gallery was also a venue for significant travelling exhibitions: 'War: The Prints of Otto Dix', a National Gallery of Australia Travelling Exhibition; 'Culture Warriors: National Indigenous Art Triennial', also a National Gallery of Australia Travelling Exhibition; 'Sidney Nolan: A New Retrospective', organised by the Art Gallery of New South Wales; and 'Gordon Bennett', a National Gallery of Victoria Touring Exhibition.

COMMERCIAL SERVICES

The Gallery Store produced merchandise and set up dedicated retail spaces for some of the year's major exhibitions. In conjunction with 'Picasso & his collection', the Gallery Store produced a range of merchandise for a shop in the GoMA Foyer, and sold Picasso products sourced from licensed manufacturers all over the world. To coincide with 'Contemporary Australia: Optimism', the Gallery Store also produced a range of 'multiples' by selected exhibiting artists, including Patricia Piccinini, Gemma Smith, Emily Floyd and Scott Redford. Limited-edition prints by Vernon Ah Kee and Michael Leunig were also available. An extensive range of merchandise was also produced for 'American Impressionism and Realism: A Landmark Exhibition from the Met'. Products were also sourced from The Metropolitan Museum of Art, New York, for sale exclusively in the Gallery's exhibition store.

The successful commercial partnership with Queensland Performing Arts Trust (QPAT) and their ticketing outlet QTIIX continued during the year, for the management of internet and telephone sales for the major international exhibitions.

The Gallery Store hosted a range of events during the year, including its Christmas Design Market and book launches. The Christmas Design Market was held on the plaza outside the Gallery of Modern Art Store on 6 December 2008, featuring local designers and craft artists and attracting almost 1000 patrons.

Book launches hosted during the year included: *proppaNow* on 9 May 2009, *Art of Australia: Volume 1: Exploration to Federation* by John McDonald on 23 January 2009, and *New Beginnings: Classic Paintings from the Corrigan Collection of 21st Century Aboriginal Art* by Emily McCulloch Childs on 12 November 2008.

A visitor to 'Picasso & his collection' views material in the exhibition resource area. This area included a timeline of Picasso's life and career, as well as biographies and photographs of the artists in Picasso's collection.



IN FOCUS: 'PICASSO & HIS COLLECTION'

9 JUNE – 14 SEPTEMBER 2008, GoMA

Curated by Anne Baldassari, Director of the musée national Picasso, Paris, the exhibition presented more than 100 works from Picasso's own personal collection and around 80 important works by the artist himself. The collection was presented for the first time outside Europe and exclusively in Brisbane. It included paintings, drawings and prints by Matisse, Renoir, Cézanne, Rousseau, Modigliani, Braque and others, as well as a selection of Oceanic and African works.

ATTENDANCE

The exhibition attracted 206 580 visitors.

PUBLIC PROGRAMS

Guided tours, talks, New Wave programs for tertiary students, and programs for teachers were included in the educational and interpretive programs. A highlight was Talking About Modern Art, a talks series exploring major developments in art history of the late nineteenth and early twentieth century.

Kozan, a Torres Strait Islander community day, was held on 31 August 2008, marking the significance of the Mabuiag Island mask included in the exhibition. The program included dance, workshops and art-making activities.

REGIONAL PROGRAM

A regional Queensland lecture tour visited 25 venues, with a total audience of 1130.

OPENING

The Honourable Anna Bligh, MP, Premier of Queensland, officially opened the exhibition on Sunday 8 June 2008.

UP LATE

15 414 attended Up Late, the 14-week Friday night program which included 16 local, national and international musicians and 14 local speakers.

AUSTRALIAN CINÉMATHEQUE

The Cinémathèque curated a film program exploring Picasso's relationship to cinema; it also presented a program celebrating French poet and screenwriter Jacques Prévert, whose collages featured in the exhibition. A total of 48 short and feature films were presented, with 3398 people attending 69 screenings.

CHILDREN'S ART CENTRE

The Children's Art Centre offered art-making activities, a contemporary media lounge for young people, and a lecture program, I ♥ Art History, for secondary students. 2426 students, including 702 regional students, participated in I ♥ Art History.

PUBLISHING

A 312-page catalogue (in softcover and limited-edition hardcover) included contributions from Anne Baldassari, Director, musée national Picasso, Paris; and Philippe Saunier, former Curator, musée national Picasso.

SPONSORS AND ACKNOWLEDGMENT

Presented by 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. The Principal Sponsor was Mazda Australia and the Principal Donor was Singapore Airlines. The Major Sponsors were the Seven Network, News Limited (The Courier-Mail, The Australian and Herald Sun), Austereo's Triple M, Adshel, George Patterson Y&R, Tourism Queensland and Brisbane Marketing; Supporting Sponsor was ourbrisbane.com. The exhibition was indemnified by the Australian Government through Art Indemnity Australia, in partnership with the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland. This exhibition opened in the previous financial year, and closed in 2008–09; final outcomes have been reported in this financial year.



COLLECTION DEVELOPMENT

OPPOSITE

Patricia Piccinini

The stags 2008

ABS plastic, automotive paint, plastic, stainless steel, leather, rubber tyres ed. 1/3

196 x 224 x 167 cm (installed, variable)

Purchased 2009 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

ACQUISITION HIGHLIGHTS

The Gallery's Collection consists of 13 743 works, with 579 works acquired in 2008–09.

CONTEMPORARY AUSTRALIAN ART

Collection development of contemporary Australian art was predominantly sourced in the last year by acquisitions from 'Contemporary Australia: Optimism'. A survey of senior, mid-career and emerging artists, the exhibition provided the opportunity to address two major Collection emphases outlined in the Acquisitions 2005–08 development plan: to acquire the work of mid-career artists across all media, and to identify emerging artists and secure outstanding examples of their work.

In the former category, acquisitions were made of works by Emily Floyd, Tony Schwensen, Kathy Temin and Patricia Piccinini. In the latter category, the artists included Christian de Vietri, Tarryn Gill and Pilar Mata Dupont, Petrina Hicks, Arlo Mountford and Gemma Smith.

Emily Floyd's sculptural installation *Permaculture crossed with feminist science fiction* 2008 is a major achievement and a signature piece for future displays in GoMA. Its acquisition addresses the policy emphases on 'contemporary developments in installation' and 'all forms of art influenced by the relations between mass media, popular culture, politics and art'. This work reflects a sophisticated consideration of discourses in environmental management and popular science fiction texts.

Kathy Temin's *My monument: White forest* 2008 is the largest and one of the most important works made by this significant Australian artist. It forms the centrepiece of the Gallery's holdings of her work.

Patricia Piccinini is represented in the Collection across a range of media, including photography, video and sculpture. The acquisition of *The stags* 2008 has secured a major work for the Australian art collection.

Christian de Vietri's *Tim* 2006 recognises the Gallery's commitment to securing outstanding works by emerging artists. This visually appealing and conceptually complex work effectively uses transitional spaces in the Gallery, where the context allows it to be mistaken for a 'living' person.

To develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users.

Tarryn Gill and Pilar Mata Dupont have recently emerged as a highly creative collaborative duo, working in both performance and photography. The acquisition of all five works from the 'Heart of Gold Project 5: The All Australian Surf Lifesaver' series builds on the Gallery's holdings of contemporary Australian photography. The works also make an addition to narratives around national identity that can be drawn from the Australian art collection.

Gemma Smith's growing reputation is based on her experimentation with materials and extensive research into colour theory. She demonstrates a playful and intelligent approach to the legacy of twentieth-century geometric abstraction, a strong thematic thread running through the Gallery's contemporary Australian art holdings.

AUSTRALIAN ART TO 1970

Acquisitions in Australian art to 1970 have encompassed diverse periods and media, from modernist painting to colonial metalwork. A focus on works on paper reflected the Acquisitions 2005–08 development plan intention — to selectively acquire works on paper before 1970.

The important watercolour (*Barrier reef*) c.1938, a gift from Kenneth Macqueen's daughter Marion Sharman, and Tom Sharman, added significantly to existing holdings of Macqueen's work. This acquisition was part of a program to augment the Gallery's holdings of works by Macqueen since the major 2007–08 Queensland Art Gallery exhibition 'Making it Modern: The Watercolours of Kenneth Macqueen'.

The English–Australian artist Charles Conder was known for his fine draughtsmanship; the acquisition of *Siesta (Swanage)* 1900 has expanded the Collection's significant holdings of his work. This drawing was one of twelve works donated to the Gallery's Collection by Professor Lawrence Hirst and Dr Geoffrey Hirst through the Queensland Art Gallery Foundation. Also included in the gifted works was the gouache *Cellist* 1957, a fine example of Fred Williams's early figurative work. *Cellist* complements the Gallery's excellent holdings of etchings from Williams's 'Music hall' series.

The Gallery has actively collected modernist prints in the recent past, especially works by female printmakers; these include a small group of works by seminal painter and printmaker Dorrit Black. Curatorial staff had actively searched for a fine example of Black's painting to add to the Gallery's small but significant holdings of Australian modernist art of the early twentieth century; the acquisition of *In the foothills* 1942 considerably strengthens the Gallery's Collection.



TOP

Matthew Smith
Tulips c.1925
 Oil on canvas board
 72 x 50cm
 Gift of Philip Bacon, AM,
 through the Queensland
 Art Gallery Foundation 2009.
 Donated through the Australian
 Government's Cultural Gifts Program

BOTTOM

Dorrit Black
In the foothills 1942
 Oil on canvas board
 45.6 x 61.5 (sight)
 Purchased 2009 with funds from
 the bequest of Grace Davies and
 Nell Davies through the Queensland
 Art Gallery Foundation

A renewed emphasis on decorative arts resulted in the acquisition of the magnificent Hunt and Roskell *Presentation vase* 1864, acquired through the Queensland Art Gallery Foundation 30th Anniversary Appeal. The Gallery holds a modest collection of colonial metalwork with Australian associations, but nothing as elaborate as this work. The vase's highly ornate decoration is unlike anything ever produced in the Australian colonies, though the presence of the beautifully cast pair of kangaroos, an emu and a camel around the base suggest that it was commissioned with an Australian connection in mind.

The Gallery's Research Library received an important gift of Australian art exhibition catalogues from Patrick Corrigan, AM, donated through the Australian Government's Cultural Gifts Program.

INTERNATIONAL ART

The Gallery's international collection has been greatly enhanced by major new acquisitions, with generous support from donors including Tim Fairfax, AM, Gina Fairfax and the Tim Fairfax Family Foundation; Philip Bacon, AM; and Professor Lawrence Hirst and Dr Geoffrey Hirst. Tobias Putrih's *Connection* 2004 and Martin Creed's *Work no. 189* 1998 are unique and strategic additions to the Gallery's substantial collection of sculpture which also includes works by Ron Mueck, Gabriel Orozco and Rachel Whiteread. Putrih's *Connection* 2004 refers to a great modernist project of the twentieth century, by the Finnish–American architect Eero Saarinen, known as the Gateway Arch in St Louis, Missouri; it also playfully invokes the paradox of a monumental and stable architectural form built from ephemeral, impermanent cardboard. Play and irony is also at the heart of Martin Creed's *Work no. 189*, which deploys a contingent of 39 metronomes beating simultaneously in a cacophony of random tempo.

The addition of works by Beat Streuli, Rivane Neuenschwander and Julian Opie expanded the Gallery's growing collection of screen-based and electronic media art. Streuli's practice in photography and video engages with the individual in urban settings. *Broadway/Prince Street 04-01 I* 2001–02 has been edited by the artist from hours of footage shot on the corner of Prince Street and Broadway in New York City's SoHo; it can be seen in relation to the longstanding tradition of artists who engage with urban life — its energy, speed and crowds.

Rivane Neuenschwander is a leading figure of the generation of Brazilian artists who emerged on the international scene during the 1990s. In his video work *Contingent* 2008, swarms of ants traverse a map of the world rendered in honey. The piece poetically captures the transience of the organic world and its finite resources. Neuenschwander is the first contemporary Brazilian artist to be represented in the Collection.

Julian Opie is regarded as one of the leading British artists of his generation and his work is characterised by a highly simplified visual language, resembling the pictograms associated with public signage. The human figure is the pre-eminent subject of his work, and the recently acquired *People walking. Coloured* 2008 is a major work.

Further additions have been made to the Gallery's collection of works on paper. Among them is Damien Hirst's *For the love of God, laugh* 2007. In this work, Hirst symbolically adds value to the idea of the 'print' as the reproduction of an original by applying diamond dust to the work's surface. A portfolio of ten woodcuts by New York-based Swiss artist Ugo Rondinone utilises text as image; these works can be considered in relation to the tradition of concrete poetry that emerged in the 1950s, embraced by a wide range of avant-garde artists associated with movements such as Lettrism and Fluxus.

The gifted works of important British painters Walter Richard Sickert and Matthew Smith have strengthened the artists' existing representation in the Collection. Two small studies by Sickert, *Mr Sheepshanks's house* c.1918 and *The bridle path (Pulteney Bridge)* c.1918, painted in Bath, England, are welcome additions to the profile of this important English artist in the Collection. Matthew Smith's *Tulips* c.1925 exemplifies the fertile and successful period of the artist's career — a period which established Smith as an outstanding colourist among British painters. Joe Tilson is another important British artist; his portfolio of 26 screenprints *A–Z BOX, FRAGMENTS OF ONEIRIC ALPHABET* 1969 is a substantial addition to current holdings of prints by British artists from the 1960s to the 1990s.

For details of development of the Asian and Pacific Collections, see Engagement with the Asia Pacific region on page 39.



Visitors view the exhibition 'Zhang Xiaogang: Shadows in the Soul', one of the three exhibitions which comprised 'The China Project'.

Foreground:
Zhang Xiaogang
Three comrades (from 'Bloodline: The big family' series) 1994
 Oil on canvas
 150 x 180cm
 Purchased 1996.
 Queensland Art Gallery Foundation

Background:
Zhang Xiaogang
Amnesia and memory: Boy with closed eyes 2006
 Oil on canvas
 200 x 260cm
 Collection: The artist

IN FOCUS: 'THE CHINA PROJECT'

28 MARCH – 28 JUNE 2009, GoMA

'The China Project' was a significant event in the Gallery's history. The project comprised three discrete yet interconnected exhibitions: 'Three Decades: The Contemporary Chinese Collection'; 'Zhang Xiaogang: Shadows in the Soul'; and 'William Yang: Life Lines'. Together, the exhibitions demonstrated the richness and complexity of the contemporary art of China and its diaspora since the early 1980s. The 'Three Decades' exhibition brought together for the first time the Gallery's exemplary collection of contemporary Chinese art, recognised as one of the finest collections of its kind internationally, and a legacy of the collection development that has occurred through the Asia Pacific Triennial exhibition series.

'The China Project' presented the first solo exhibition in Australia by renowned painter Zhang Xiaogang, and a site-specific commission by one of this country's most respected photographers and performers, William Yang. The three exhibitions featured more than 220 art works, and were accompanied by talks, tours, education programs, two dedicated activities in the Children's Art Centre, and a major Cinémathèque screening program surveying three prominent Chinese directors.

'The China Project' was organised by the Queensland Art Gallery, with the Zhang Xiaogang exhibition co-curated by Leng Lin, a distinguished Beijing-based curator.

ATTENDANCE

117 948 people visited GoMA during the 13-week exhibition season.

PUBLIC PROGRAMS

A highlight of the educational and interpretive programs were talks and tours presented by artists, collectors, scholars and curators from China and Australia during the opening weekend.

OPENING

The exhibition was officially opened by the Honourable Anna Bligh, MP, Premier of Queensland and Minister for the Arts, and artist William Yang was guest speaker.

AUSTRALIAN CINÉMATHÈQUE

The screening program profiled three celebrated Chinese directors, whose works define the key transitions in the emergence of a vibrant contemporary Chinese cinema: Xie Jin, Zhang Yimou and Jia Zhang-ke.

CHILDREN'S ART CENTRE

The Children's Art Centre offered two activities — Song Dong's popular *Writing with water*, first developed for APT 2002, and William Yang's *Australia now*, which invited children to draw a self-portrait and tell a story about themselves.

PUBLISHING

The China Project catalogue is the first substantial publication to document the Gallery's collection of contemporary Chinese art. The catalogue features essays by Chinese art historian and curator Feng Boyi and scholars Dr Claire Roberts, Professor Nicholas Jose and Thomas Berghuis; an overview by Suhanya Raffel; and an essay by Gallery conservators Anne Carter and Gillian Osmond. Co-curator of the Zhang Xiaogang exhibition, Leng Lin, contributed a major essay, and a substantial interview with William Yang is also included.

SPONSORS AND SUPPORT

The exhibition was sponsored by Ausenco. Funding was provided through the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

EXHIBITIONS FROM THE COLLECTION — HIGHLIGHTS

This year audiences were presented with a significant group of exhibitions, which explored and interpreted the Gallery's collections.

A highlight was 'Three Decades: The Contemporary Chinese Collection', one of three exhibitions in 'The China Project'. (See In focus: 'The China Project', facing page.)

'Recent Acquisitions: Australian, International and Asian and Pacific Collections' profiled significant new acquisitions of contemporary international art (6 September 2008 – 18 January 2009, GoMA). New photography was a feature of the display, and included large-scale works by Beat Streuli (Switzerland), Thomas Demand (Germany), and three works by influential American photographer William Eggleston. Two newly acquired sculptures were also featured: the monumental cardboard arch by Tobius Putrih (Slovenia), *Connection* 2004; and *Work no. 189* 1998 by Martin Creed (England).

New acquisitions were also profiled in 'Peopled: Contemporary Art from the Collection' (13 June – 25 October 2009, GoMA), a display reflecting how artists and audiences continue to be fascinated by the human form. Paintings, sculptures, videos and installations were featured, including Ron Mueck's monumental sculpture *In bed* 2005; a major work, *People walking. Coloured* 2008, by Julian Opie, one of the leading British artists of his generation; and a new work by Australian artist David Griggs, *Frog boy's dissertation into a new karaoke cult* 2008.

A selection from the Gallery's important Fluxus collection, including works by Robert Watts, George Brecht, Joe Jones and Philip Corner, was shown in the GoMA Foyer cabinets. Italian collector and publisher Francesco Conz gifted more than 180 works to the Gallery in 1995 and 1997, forming the most comprehensive collection of Fluxus art in Australia.

'Namatjira to Now' (18 October 2008 – 15 February 2009, QAG) celebrated what is possibly Aboriginal Australia's longest continuing contemporary art movement — the Hermannsburg School. This exhibition examined the school's continuing legacy, from early work by Albert Namatjira to large acrylic paintings by contemporary artists created in the spirit of the original movement. The exhibition showed more than 100 works from the Collection, with an additional loan from the National Gallery of Australia and ten watercolours by Otto Pareroultja from a local collection. Photographs and books from the Research Library's Wallent Collection were also shown. A selection of the exhibited works began touring regional Queensland venues.

Another important display of Indigenous Australian art was 'Breaking Boundaries: Contemporary Indigenous Art from the Collection' (13 December 2008 – 26 July 2009, GoMA). The exhibition included new and proposed acquisitions and featured many works by Indigenous Queensland artists, recognising their achievements in the year of Queensland's 150th anniversary.

One of the exhibitions to celebrate Queensland's sesquicentenary was '150 Years: Photography in Queensland from the Gallery Collection' (20 June – 4 October 2009, Xstrata Coal Queensland Artists' Gallery, QAG), which explored the Gallery's holdings of photographs made since the state was formed in 1859. The exhibition reflected various approaches and styles, and included well-known photographers such as nineteenth-century pioneer photographer Richard Daintree and modernist Max Dupain, and a snapshot of contemporary photography in Queensland today.

Another aspect of Queensland's history was explored in 'Light and Space: Colonial Art in Queensland' (28 June – 19 October 2008, Xstrata Coal Queensland Artists' Gallery, QAG). This display examined how European 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 also included JA Clarke's *Panorama of Brisbane* 1880, on loan from the Queensland Museum.



LEFT
Tim Fairfax, AM, President, Queensland Art Gallery Foundation, speaks about the 'Contemporary Australia: Optimism' Appeal



RIGHT
Philip Bacon, AM, and artist Margaret Olley, AC, at the Foundation Dinner, which marked the Foundation's 30th anniversary

QUEENSLAND ART GALLERY FOUNDATION

In its 30th anniversary year, the Queensland Art Gallery Foundation continued to support the development of the Gallery's Collection and the presentation of the exhibition program. Over the past 30 years, more than 4000 art works have been acquired through donations, gifts and bequests.

Many generous donations were received this year, including exceptional support from Foundation President Tim Fairfax, AM, and Gina Fairfax, and from Philip Bacon, AM. In recognition of this generosity, Anna Bligh, MP, Premier of Queensland, announced in March 2009 that Gallery 1.1 at GoMA would be named The Fairfax Gallery. Later in the year, the Premier also announced that Galleries 7, 8 and 9 at QAG would be named Philip Bacon Galleries. Significant contributions through the Foundation were also made this year by Professor John Hay, AC, and Barbara Hay, James C Sourris; Valmai Pidgeon, AM, Win Schubert, Henry Bartlett, CMG, OBE, the Tim Fairfax Family Foundation, Professor Lawrence Hirst, Dr Geoffrey Hirst, David Baker, Dr Jann Marshall, Scott Redford, Dr Robert Piaggio, Patrick Corrigan, AM, and Barbara Corrigan, Lawrence Daws, Dr Morris Low, Greg Woolley, Margaret Mittelheuser, AM, Cathryn Mittelheuser, AM, and Marion and Tom Sharman.

A dinner to mark the Foundation's 30th anniversary was held on Thursday 28 May 2009; 120 members and guests previewed 'American Impressionism and Realism: A Landmark Exhibition from the Met'. Guest speakers at the dinner included the Foundation's Patron, Her Excellency, Ms Penelope Wensley, AO, Governor of Queensland; Philip Bacon, AM; and Dr H Barbara Weinberg, curator of 'American Impressionism and Realism' and the Alice Pratt Brown Curator of American Paintings and Sculpture at The Metropolitan Museum of Art, New York.

The Queensland Art Gallery Foundation 30th Anniversary Appeal was launched at the anniversary dinner, and as at 30 June \$155 200 had been raised. The appeal funds enabled the acquisition of the sterling silver *Presentation vase* 1864 by the London silversmiths Hunt and Roskell. Additional funds raised through the appeal will assist the Gallery with the ongoing work of developing the Collection. The *Presentation vase* will be a major focus of a new display of colonial art at the Queensland Art Gallery.

The Gallery also acquired a number of significant works through the 'Contemporary Australia: Optimism' exhibition appeal, which raised \$66 982.

This year, 77 new members joined the Foundation.

For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the Foundation *Year In Review*.

COLLECTION CONSERVATION AND MANAGEMENT

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.

Complex conservation treatments were undertaken on several Chinese paintings in the Gallery's Collection in preparation for 'Three Decades: The Contemporary Chinese Collection': Gu Wenda and Guo Zhonglian's *Night ambush* c.1985, Gu Wenda's *Lay down your arms (Jiao qiang bus ha)* 1985, Ah Xian's *Heavy wounds series no.10* 1991, and Guan Wei's *Wo yu (Kneeling fish)* 1986.

Conservators and conservation technicians worked on the preparation of more than 300 art works for the exhibition 'Floating Life: Contemporary Aboriginal Fibre Art', opening in August 2009. This involved the design and fitting of 200 custom mounts constructed by the Gallery's workshop team. Mounts for Yvonne Koolmatrie's *Hot-air balloon* 2006 and *Biplane* 2006 were specially designed to act as hidden internal structures that would provide long-term support to the woven fibre sculptures.

Several John Russell paintings from the Gallery's Australian art collection were conserved and reframed in preparation for 'American Impressionism and Realism: A Landmark Exhibition from the Met'. The treatment to remove varnish layers and clean the surface of *Amandiers et ruines, Sicile* 1887 revealed a petal imbedded in the paint layer. The petal is thought to be that of an almond flower, and is evidence that the painting may well have been painted *en plein air*.

CENTRE FOR CONTEMPORARY ART CONSERVATION (CCAC)

The Gallery has continued its commitment as a partner in the Australian Research Council's funded research project 'The twentieth century in paint'. As part of the project, the Gallery, in conjunction with the University of Queensland, has secured the PhD placement of Gillian Osmond, Paintings Conservator. Her research topic will be 'Deterioration processes of modern artists: Oil paints and implications for the conservation of twentieth-century paintings'.

The CCAC hosted two intensive workshops on New Methods for Cleaning Painted Surfaces, instructed by Associate Professor Richard Wolbers from the Art Conservation Department of the University of Delaware/Winterthur Museum. These workshops were attended by local, interstate and international conservators.

CCAC conservation internships were undertaken by Helen Gill, University of Melbourne paintings conservation student; Sangouansinh Phrasavat, Ecoles de Condé paper conservation student, Paris, France; and Marie Stewart, University of Delaware/Winterthur Museum objects conservation student, Delaware, United States.

DOCUMENTING AND MANAGING THE COLLECTION

Some 154 objects were lent from the Collection to regional, national and international galleries for exhibition purposes. Selected loans included:

- Bharti Kher's *The skin speaks a language not its own* 2006 to the Mori Art Museum, Tokyo, for the 'Chalo! India: A New Era of Indian Art' exhibition at that venue (22 November 2008 – 15 March 2009) and the National Museum of Contemporary Art, Seoul (17 April – 7 June 2009)
- Dinh Q Le's *The farmers and the helicopters* 2006 to the Freer Gallery of Art and Arthur M Sackler Gallery for the 'Moving Perspectives: Lida Abdul and Dinh Q Le' exhibition (6 December 2008 – 1 March 2009)
- Edgar Degas's *La danseuse (The dancer)* c.1882–95, cast c.1919–21 and *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90 to the National Gallery of Australia for the 'Degas: Master of French Art' exhibition (12 December 2008 – 22 March 2009)
- Lee Ufan's *From point* 1979, *With Winds* 1990 and *Correspondance* 2001 to the Art Gallery of New South Wales for the 'Korean Dreams: paintings and screens from the Joseon Dynasty' exhibition (5 March – 8 June 2009)
- Willem De Kooning's *Two trees on Mary Street ... Amen!* 1975 to the Art Gallery of New South Wales for the 'Intensely Dutch' exhibition (5 June – 18 August 2009).

A total of 227 objects were on loan to Queensland Government offices as at 30 June 2009.

Incoming loans totalled 1104 objects and included works from:

- The Metropolitan Museum of Art, New York, for 'American Impressionism and Realism: A Landmark Exhibition from the Met'
- collections in Australia, the United States and China for 'The China Project'
- The Shanghai Museum, with the final group of 20 objects for the historical Asian art display

A total of 401 objects, for consideration for acquisition, were received from American Samoa, Australia, Belgium, Cambodia, China, Denmark, England, France, India, Italy, Germany, Japan, Malaysia, New Zealand, Slovenia, Switzerland, Thailand and the United States.



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.

OPPOSITE

Visitors at an Up Late event at the Gallery, February 2009

EDUCATION AND PUBLIC PROGRAMS

Developed by the Access, Education and Regional Services department, the Gallery's regular public programs included lectures, tours and talks, in-conversation programs, seminars and performances, all directly linked to the Gallery exhibitions and Collection displays. The New Wave program offered events specifically for tertiary students and young people. Up Late programs were offered during selected major exhibitions.

NEW INITIATIVE — MY GEN

My Gen, a new public program initiative for people over 50, was launched in June 2009. The programs include talks with curators, film club sessions, and specially designed programs providing insights into different areas of the Gallery.

EXHIBITIONS AND AUDIENCES — PUBLIC PROGRAMS FOR CHILDREN AND FAMILIES

A range of ongoing public programs for children and families included the popular and continuing programs — Toddler Tuesday, Sunday at the Gallery and Tours for Kids. Toddler Tuesday introduces young children to works in the Gallery's Collection and it continued to attract high participation rates. The Sunday at the Gallery program — workshops presented by local artists — provided opportunities for young visitors to engage with contemporary art. Tours for Kids continued to focus on special exhibitions and the Gallery's Collection; interactive elements, such as sound clues and visual props, are used to enhance young visitors' engagement with art works and themes.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE AND TEACHERS

CREATIVE GENERATION AWARDS

The 2009 'Creative Generation Excellence Awards in Visual Art and Design' exhibition, organised by the Department of Education, Training and the Arts, was presented at GoMA (13 March – 17 May 2009) and featured 40 works chosen from 500 entries. 4310 students from 131 groups visited the exhibition. An online education resource was produced by Gallery education staff to support student engagement.

As an initiative to celebrate National Youth Week (5–13 April 2008) and engage members of the public with young artists, five of the artists in the exhibition were invited to present floor talks. School groups and members of the public attended.

LOOK OUT TEACHER PROGRAM

The Gallery's Look Out teacher program offered Queensland teachers an ongoing program of professional development opportunities focused on the Gallery's exhibitions and Collection. Artist workshops and information sessions explored curriculum links with 'Contemporary Australia: Optimism', 'Tim Johnson: Painting Ideas', 'The China Project' and 'American Impressionism and Realism: A Landmark Exhibition from the Met'.

PROGRAMS OF ASSISTANCE

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

The 2009 Melville Haysom Memorial Art Scholarship was awarded to Alice Lang, a Visual Arts graduate from the Queensland University of Technology. The 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, assisting the recipient to complete a specific body of work.

HOBDAV AND HINGSTON BURSARY

Danielle Clej, an Honours graduate in Visual Arts from the Queensland University of Technology, was awarded the Hobday and Hingston Bursary for 2008. Clej is currently undertaking her PhD. The Hobday and Hingston Bursary is awarded annually to the most promising undergraduate from a Queensland tertiary art course. Each recipient receives financial support towards their continued development as an artist.

GALLERY MEMBERS

In September 2008, the Friends of the Queensland Art Gallery was renamed Gallery Members, offering a range of new programs and benefits. As at 30 June 2009, there were 5159 members. New membership initiatives included exhibition previews, special access to advance ticket sales for events such as My Gen public programs and Up Late, and exclusive access to the Insights talks program during Up Late.

New programs that reflect the diversity of the membership include First Look — New to the Collection (monthly talks focusing on the Gallery's new acquisitions); Art in the Afternoon (tours and workshops for young members); Movies for Members, a free Australian Cinémathèque program; and a book club program, the first of which focused on novels reflecting some of the themes in 'American Impressionism and Realism: A Landmark Exhibition from the Met'.



REGIONAL PROGRAMS AND SERVICES

The Regional Services 2008–09 program was the largest to date, with five travelling exhibitions and four public programs reflecting the Gallery's commitment to servicing regional Queensland as part of its core business. See the Statistical Summary, page 67, for attendance details.

Regional travelling exhibitions and programs presented by the Gallery during 2008–09 included:

'MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN'

After the major retrospective at the Queensland Art Gallery, 'Making it Modern', an exhibition of Kenneth Macqueen's (1897–1960) watercolours, travelled to Artspace Mackay and Toowoomba Regional Art Gallery. The exhibition catalogue was also available to regional gallery visitors.

Exhibition sponsor Leighton Contractors Pty Ltd also sponsored the regional tour of 'Making it Modern: The Watercolours of Kenneth Macqueen'.

'OLAFUR ELIASSON'S THE CUBIC STRUCTURAL EVOLUTION PROJECT'

The cubic structural evolution project travelled to the final seven of twelve venues on its popular tour of regional Queensland. The work, which comprises 300 kilograms of white Lego blocks, invited audiences to participate in the construction of an ever-evolving metropolis. The interactive art work from the Gallery's Collection is by internationally acclaimed contemporary Danish artist Olafur Eliasson. Venues were provided with a free ten-page brochure for visitors.

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

'Myth to Modern: Bronzes from the Queensland Art Gallery Collection' toured to six regional galleries. The exhibition features works from the Gallery's international and Australian collections, including artists such as Paul Gauguin, Henry Moore and Daphne Mayo. The 13-venue travelling exhibition began its tour in 2007, and concludes in July 2009.

'FRAME BY FRAME: ASIA PACIFIC ARTISTS ON TOUR'

'Frame by Frame: Asia Pacific Artists on Tour' travelled to four galleries, visiting Mackay, Hervey Bay, Townsville and the Gold Coast. 'Frame by Frame' showcases a broad cross-section of works by artists working in the mediums of photography and moving image from across the Gallery's contemporary Asian, Pacific and Australian collections. It includes many acquisitions from APT5 (2006). A colour brochure is available to exhibition visitors. The tour concludes in January 2010.

'Frame by Frame: Asia Pacific Artists on Tour' is a regional program of the Queensland Art Gallery's Asia Pacific Triennial of Contemporary Art, which is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments, administered by Arts Queensland.

'NAMATJIRA TO NOW'

After showing at the Queensland Art Gallery (18 October 2008 – 15 February 2009), a selection of works from 'Namatjira to Now' began a regional Queensland tour. The travelling exhibition opened at the Stanthorpe Regional Art Gallery, the first of ten venues, on 29 May 2009. The exhibition highlights work by Indigenous Australian artists from the Hermannsburg School and includes watercolours (from the original and subsequent generations), ceramics and acrylic paintings on canvas.

'PICASSO & HIS COLLECTION' LECTURE TOUR

A lecture tour relating to the exhibition 'Picasso & his collection' was completed during 2008–09, visiting 21 of 25 venues. This was the first lecture tour associated with one of the Gallery's major international exhibitions to visit regional Queensland venues.

'THE PREMIER OF QUEENSLAND'S NATIONAL NEW MEDIA ART AWARD': SEVENTEEN UNSUNG SONGS

As part of 'The Premier of Queensland's National New Media Art Award', an online event was held at three regional Queensland galleries on 7 February 2009. Galleries explored the new media work *Seventeen unsung songs* 2007 by Melbourne-based artist Adam Nash. Located on an island within the popular MUVE (multi-user visual environment) known as 'Second Life', the work comprises 17 inter-related interactive sound sculptures. Participating venues included Dogwood Crossing @ Miles, KickArts Cairns and the Gympie Regional Art Gallery.

THE MET REGIONAL LECTURE TOUR

A lecture program relating to the exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met' travelled to 15 of 21 venues during 2008–09. Regional Queensland audiences had a special introduction to the exhibition, showing at the Queensland Art Gallery from 30 May to 20 September 2009. The illustrated lectures offered regional audiences the opportunity to learn more about the world-exclusive exhibition from The Metropolitan Museum of Art, New York.

KIDS: CONTEMPORARY AUSTRALIA ON TOUR

As part of the annual Summer Festival for children and families, free activities were held at 30 participating regional Queensland venues on 17 January 2009. Kids: Contemporary Australia on Tour featured eight activities, developed by artists from the 'Contemporary Australia: Optimism' exhibition, and 3908 people participated.

BACKSTAGE PASS: QUEENSLAND ART GALLERY REGIONAL INTERNSHIPS

Samantha Creyton, Curator at KickArts contemporary art space in Cairns, was awarded a Backstage Pass: Queensland Art Gallery regional internship from 16 to 28 March 2009. During the placement, Samantha worked closely with the exhibitions and installation team, on preparations for 'The China Project' at GoMA.

OPPOSITE

Children at Hervey Bay
Regional Gallery immersed
in the interactive art work
The cubic structural evolution project
2004 by Olafur Eliasson
Photograph: Allison Bateman



OPPOSITE

Young visitors enjoy 'Release the bats', a large-scale installation created by Queensland artist Anne Wallace at the Children's Art Centre, April 2009

CHILDREN'S ART CENTRE

The Children's Art Centre developed and presented a diverse range of high-quality programming, artist projects and interactive displays. The Children's Art Centre is sponsored by Santos.

PICASSO & HIS COLLECTION
(9 JUNE – 14 SEPTEMBER 2008, GoMA)

For this exhibition, the Children's Art Centre programming targeted young audiences aged 13–25. A Contemporary Media Lounge introduced young people to contemporary European culture via live-streamed television, a French DJ interactive, videos, and a range of print media from art journals to daily newspapers. In addition, the I ♥ Art History program was developed to engage secondary school students with key exhibition themes, through illustrated talks by artists, academics and Gallery curators. For younger audiences aged up to 12 years, Yo Picasso Kids presented hands-on activities developed to engage children in Picasso's innovative ideas and his passion for collecting.

KIDS: CONTEMPORARY AUSTRALIA
(15 NOVEMBER – 22 FEBRUARY 2009, GoMA)

Kids: Contemporary Australia was presented during the exhibition 'Contemporary Australia: Optimism'. Eleven interactives were developed by exhibiting artists, including Emily Floyd, Gemma Smith, Michael Zavros, Tony Albert, Gabrielle de Vietri, Thomas Meadowcroft, Sean Cordeiro and Claire Healy, Kathy Temin, Michael Leunig, Robert MacPherson and Arlene TextaQueen. The Gallery also presented its annual Summer Festival for children and families, from 16 to 26 January 2009, in conjunction with the exhibition. The 11-day festival featured artist workshops, performances, cinema programs and special events at QAG and GoMA. It was attended by 50 110 visitors.

THE CHINA PROJECT (28 MARCH – 19 JULY 2009, GoMA)

Two artist projects for children were developed for 'The China Project'. *Australia now*, by artist William Yang, invited children to draw their self-portraits, tell their stories and discover their animal sign on the Chinese zodiac. In Song Dong's *Writing with water* interactive, children took part in a version of the artist's water diary practice by writing or drawing on large rocks, with water and traditional Chinese calligraphy brushes.

RELEASE THE BATS (11 APRIL – 11 OCTOBER 2009, GoMA)

Release the bats was a large-scale installation created for children by Queensland artist Anne Wallace. Occupying the Park Level of the Children's Art Centre, the installation featured films and murals created by the artist especially for the exhibition, as well as a range of art-making activities, giving children ways of seeing Queensland, the 'sunshine state', in a different light. *Release the bats* was part of the Gallery's contribution to a series of exhibitions in 2009 to celebrate Queensland's sesquicentenary.

THE MET FOR KIDS (30 MAY – 20 SEPTEMBER 2009, QAG)

For the exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met', the Children's Art Centre developed interpretative materials for children: a downloadable audio guide tour highlighting key works in the exhibition, an art activity trail and children's labels.

The Met for Kids interactive space highlighted the exhibition themes of leisure and entertainment. Featuring graphics of New York's Coney Island amusement park, children explored and learnt through a range of interactions. The Met for Kids included drawing activities; screenings of popular animations from the era; and the opportunity to read about the artists, inventions and historical facts of the era in the wall-to-wall illustrated timeline.

CHILDREN'S ART CENTRE CONFERENCE

To celebrate a decade of programming for young audiences, the Gallery presented the two-day conference Art is for Everyone: Programming for Children and Families in the Art Museum on 16 and 17 January 2009. Eighty-nine delegates and speakers attended the conference, including staff from local, regional, interstate and international art museums; government departments; and educational institutions.

The conference featured the keynote presentations 'Contemporary Art for Contemporary Kids' by Andrew Clark (Deputy Director, Programming and Corporate Services) and 'The Art of the Story: Writing for Kids' by Lynne Seear (Deputy Director, Curatorial and Collection Development).

Parallel workshop presentations by Gallery staff focused on the Gallery's ongoing programs for children and families, such as Toddler Tuesday, Sunday at the Gallery, Tours for Kids, and the Summer Festival on Tour regional program; curriculum programs for students and teachers; and designing exhibitions for children and families. Focus sessions considered APT5 (2006) children's projects and included a discussion with artists who created projects for Kids: Contemporary Australia.



ENGAGEMENT WITH THE ASIA PACIFIC REGION

OPPOSITE

Xu Zhen
ShanghART Supermarket (Australia) (detail)
 2007–08
 Mixed media installation (cash register, counter, shelves, refrigerator and multiple consumer product packages), ed. of 7
 210 x 610 x 835cm (installed, variable)
 Purchased 2008.
 Queensland Art Gallery Foundation

COLLECTION DEVELOPMENT — ASIAN AND PACIFIC ART ACQUISITION HIGHLIGHTS

The Gallery's holdings of Asian and Pacific art were strengthened by the acquisition of important contemporary and historical works across the mediums of sculpture, installation and works on paper.

CONTEMPORARY ASIAN ART

The Contemporary Asian Art department directed its collection strategy towards two major exhibition projects — 'The China Project' and 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6). Both exhibitions have enabled the Collection to strengthen holdings in key areas and to fulfil the commitment outlined in the Acquisitions 2005–08 development plan, to collect contemporary Asian art post 1970 from South Asia, South-East Asia, East Asia and the diasporas with a special emphasis on outstanding art works produced post 1990.

For 'The China Project', a group of major works was acquired, in particular to strengthen the Collection's narrative of the development of the Chinese Avant-garde. A portfolio of nine photographs by photojournalist Li Zhensheng, taken during the Cultural Revolution (1966–76), forms a historical background for the artistic movements that were to follow. *Lotus with birds* 1984, an elegant ink-and-wash painting by the renowned artist Huang Yongyu, references the Cultural Revolution's impact on traditional Chinese arts and artists. Gifted by the late Professor Hugh Dunn, AO, and Marney Dunn, the work features a winking bird, a reference to Huang's famous *Winking owl* 1978, denounced during this tumultuous period. A selection of video works documenting seminal 1990s performances by Zhang Huan and He Yunchang strengthens the representation of performance-based video and photography. Guo Jian's painting *The day before I went away* 2008 extends the Gallery's holdings of the cynical realism movement, augmenting works by artists such as Fang Lijun.

A group of six stunning busts from Ah Xian's 'Metaphysica' series 2007, which premiered in 'The China Project', was also acquired through the generous benefaction of Tim Fairfax, AM. These works demonstrate a significant direction in Ah Xian's practice, extending his work in porcelain, lacquer and cloisonné to bronze.

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.

Each bust features on its crown a found object drawn from Chinese mythology and religion, a playful meditation on individual beliefs, hopes and desires. This acquisition expands what is already the most extensive collection of Ah Xian's work in Australia.

Xu Zhen's *ShanghART Supermarket (Australia)* 2007–08 was also acquired. This installation, a meticulously reconstructed Chinese supermarket, was presented in 'The China Project'. It makes an incisive and humorous comment on the growth of an increasingly consumerist society, both within and outside China.

APT6 has enabled a number of significant works to enter the Collection. The largest Triennial to date, APT6 will feature artists from a wider geographical region than ever before, an expansiveness that is reflected in key acquisitions.

A major suite of paintings by Cambodia's most respected senior artist, Svay Ken (1933–2008), was acquired — the first works by a Cambodian artist in the Collection. Self taught, Svay Ken was unique in his unadorned representations of everyday Cambodian life. Six paintings from the artist's final series, 'Sharing knowledge', were selected, featuring images and Buddhist texts written in Khmer that offer advice and guidance for younger generations of Cambodians.

Building upon the Gallery's strong holdings of Thai contemporary art, a key photographic series by Thailand's leading photographer, Manit Sriwanichpoom, has been acquired for APT6. Comprising 14 black-and-white photographs, *Waiting for the King* 2006 depicts a Bangkok crowd awaiting the King of Thailand's cavalcade during the celebrations for his 60 years on the throne.

The Gallery also acquired a set of 15 Chinese ink paintings by Singaporean artist Tang Da Wu. The works are from the 'Bumiputra' series (Malay for 'son of the soil' or original inhabitant). Their acquisition substantially extends the small selection of works in the contemporary Asian collection by artists from Singapore. 'Bumiputra' encapsulates the artist's concerns which, over the past three decades, have consistently addressed social and environmental issues, including deforestation and urban transformation.

CONTEMPORARY PACIFIC ART

A number of works, across various mediums, were acquired for the Contemporary Pacific Art collection in the lead-up to the touring exhibition 'Unnerved: Contemporary New Zealand Art', to be held in 2010. These ranged from emerging New Zealand artists whose works have never been collected by public institutions, like Campbell Patterson's videos and Lorene Taurerewa's drawings, to the cut-out aluminium work by senior artist Richard Killeen. The collection was also augmented by acquisitions from the 10th Pacific Arts Festival held in American Samoa, including a selection of stunning Papua New Guinean baskets and jewellery.

The Gallery acquired a magnificent collection of sculptures from the island of Ambrym in Vanuatu, which included a significant gift by David Baker. These represent one of the most important art forms in Vanuatu and include Mague rite figures and Tamar sculptures. Powerful, bold and expressive of a rich artistic tradition, the sculptures play an important role in the contemporary articulation of *kastom* (customary government, law and religion) in Vanuatu. This important group of works is an early acquisition for APT6, and demonstrates the Gallery's innovative collecting and curatorial practice.

ASIAN ART PRE 1970

The development of this Collection area has gathered momentum due to a long-term loans program coming to an end in December 2009. As part of the opening celebrations for GoMA in late 2006, the Gallery committed to a three-year program of loans and exchanges with key institutions including the Idemitsu Museum of Arts in Japan, the Shanghai Museum in China, the National Museum of Korea, and the Smithsonian Institution's Arthur M Sackler Gallery in Washington DC. With this three-year program soon to finish, the Gallery has begun to develop a strategic acquisitions program in pre modern Asian art to ensure cohesion and depth for future rotations. The first major group of additions are of Japanese and Chinese art. The acquisitions build on existing collection strengths and give due consideration to aspects of the contemporary Asian art collection.

JAPANESE ART

Acquisitions in this area included screens, a scroll painting, calligraphy and early Jōmon and Yayoi vessels. These holdings have begun establish an important basis for the continued development of Japanese art in the Collection. The acquisitions include three screens, which will be a focus for future displays of Japanese art around themes including *bijin-ga* (beauties), Japanese literature, the four seasons, and *kazari* (decoration). One of the screens was Kano Yasunobu's *Pair of six fold screens: Birds and flowers of the four seasons* 17th century (Edo period). The Kano school was the most powerful and influential of Japan's painting schools; its dominance over artistic production and aesthetic tastes in Japan lasted for more than 300 years, an unprecedented accomplishment in world art history.

Four superb vessels were acquired, representing early Japanese period wares; two are from the Jōmon period and two from Yayoi cultures. Also added to the Asian art collection was a rare Japanese lacquer *Ewer (yuto)* from the Muromachi period (15th–16th century). This work builds a developing focus on vessels — as both functional and ceremonial objects — within the historical Asian collection.

Calligraphy is a new and important collection focus being developed, with the first acquisitions focusing on early twentieth century Japanese *zenga* (Zen calligraphy). These include four hanging scrolls and a ceramic bowl. Calligraphy is considered the most important and sophisticated aesthetic expression in East Asian arts.

CHINESE NEOLITHIC WARES

An earlier gift of two Chinese Neolithic jars offered the Gallery the opportunity to develop a new collection direction. This year five painted and unpainted wares were acquired in a variety of shapes and pattern types, and from a range of phases. China's Neolithic period lasted from approximately 10 000 to 2000 BCE. To date, more than 7000 Neolithic sites have been discovered and the archaeological evidence suggests that China's Neolithic period was characterised by cultural diversity across a number of regions.

AUSTRALIAN CENTRE OF ASIA PACIFIC ART (ACAPA)

This year, ACAPA partnered with the Australia Council for the Arts and Dr Caroline Turner, AM, to support the visit to Australia of London-based independent curator and writer Rose Issa. Issa's residency in Brisbane provided an important platform for critical engagement in the contemporary art and film of Iran and the Arab world, in the lead-up to the inclusion of work from this region in APT6. While in Brisbane, Issa delivered a public lecture as part of the Perspectives: Asia lecture series.

Five lectures were presented in the Perspectives: Asia lecture series, developed and presented by ACAPA and Griffith University's Griffith Asia Institute:

- 'Swamped by Asians — Asian Immigrants, Cuisine and Culture in Post-multicultural Australia', presented by Pauline Nguyen, author and restaurateur
- 'China: The Next Chapter — Assessing the Options as China Moves on from its Olympic Gold Rush to Reflect on the 30th Anniversary of Deng Xiaoping's Kai Fang Era — Opening and Reform', presented by Rowan Callick, China correspondent, *The Australian*
- 'The Fabric of Life and Art: Contemporary Representations from Iran and the Arab World', presented by Rose Issa, independent curator, writer and producer on visual arts and films from the Middle East and North Africa
- 'The Opening Door: Contemporary Chinese Art Since 1978', presented by Dr Claire Roberts, Senior Curator, Asian Arts and Design, Powerhouse Museum
- 'If China Grows: Australia's Options in Beijing's Century', presented by Professor Hugh White from Strategic Studies at the Australian National University, and Visiting Fellow at the Lowy Institute.

Works from the Gallery's Asian and Pacific collections were made accessible online, with a database available on the Gallery's website. The Asia Pacific Collection Online project was completed with support from the Gordon Darling Foundation, and is part of a longer term project to publish the Gallery's Collection online.

A partnership with the Brisbane branch of The Asian Art Society of Australia (TAASA) also resulted in the presentation of a lecture and seminar series including, 'A Newly Revealed Cache of Antique Pictorial Silk Textiles from the Collection of the National Museum of Cambodia, Phnom Penh' and an afternoon seminar on 'Ancient Chinese Ceramics'.

In publishing this year, ACAPA supported the exhibition catalogue 'The China Project'. (See In focus: 'The China Project' on page 28.)

A curatorial internship of three months, in the Gallery's Asian and Pacific Art area, was undertaken by Yvonne Low from May to July 2009.

'THE 6TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART' (APT6)

Research and development continued this year towards APT6, which opens in December 2009. APT6 will feature more than 100 artists from over 25 countries, including some who have never exhibited in Australia and, for the first time, artists from Tibet, Iran, Turkey, North Korea (DPRK) and countries of the Mekong region such as Cambodia and Myanmar (Burma).

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 2008–09 year, the Board met on seven occasions.

FUNCTIONS OF THE BOARD

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

MINISTERIAL DIRECTIONS

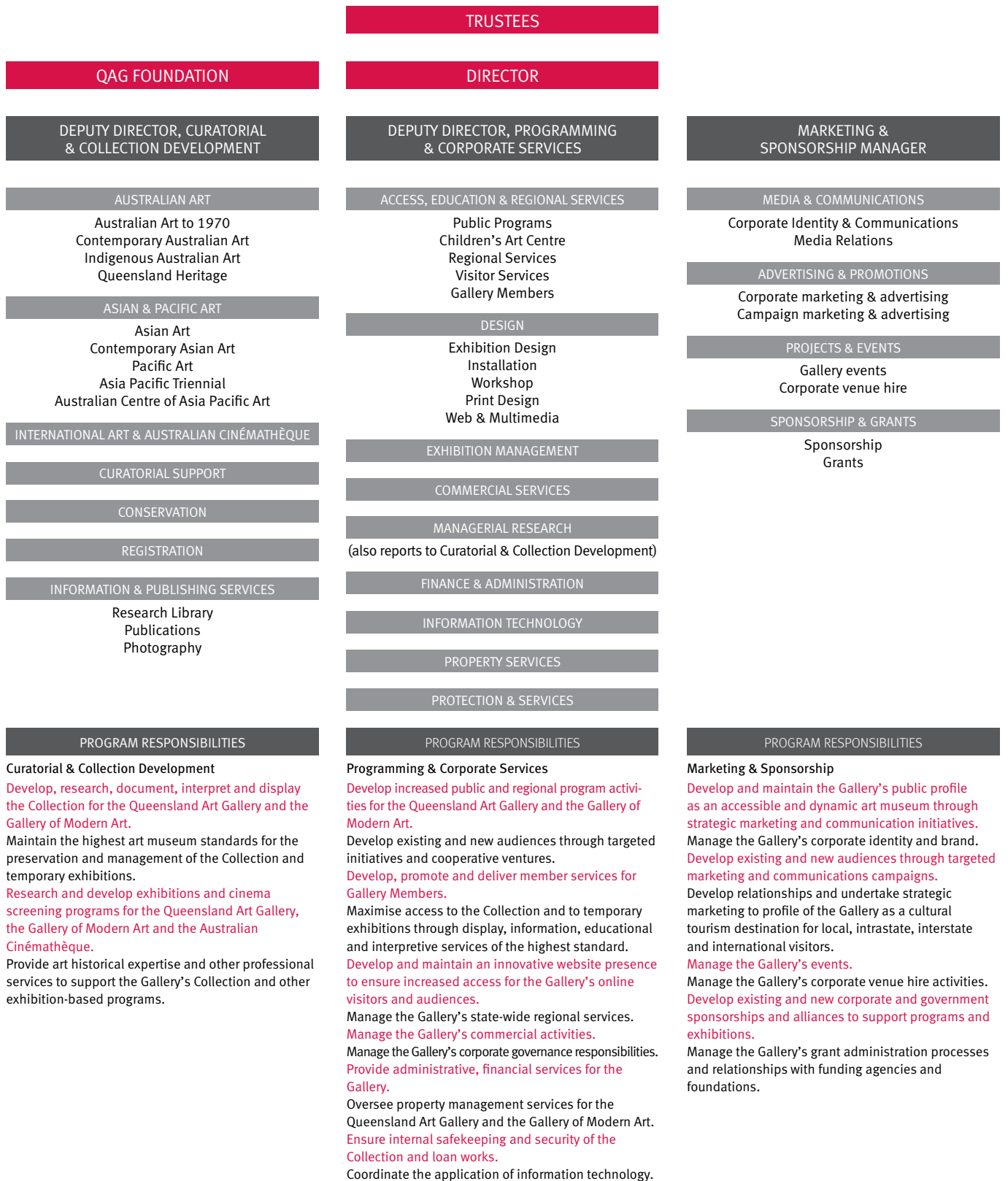
The Minister for the Arts gave no directions to the Board of Trustees during the year.

POWERS OF THE BOARD

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

PROGRAM STRUCTURE 2008–09

as at 30 June 2009



STRATEGIC DIRECTION

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.

STRATEGIC DIRECTION

The following goals and strategies reflect the Gallery's strategic direction for 2008–13.

GOALS

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.

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.

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.

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.

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.

STRATEGIES

Two sites, one vision

- 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.
- Ensure this program both highlights the distinctions as well as the continuity between historical and contemporary art and the 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.

Cultural tourism

- 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.

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 the 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 interpretive 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 and challenging economic environment.
- 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 Toward Q2 vision, in particular building a strong economy and fair, safe and caring communities.

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

MEASURES	PUBLISHED TARGETS (as per ASDS)*	ACTUAL ACHIEVEMENT to 30 June 2009
QUANTITY		
Number of exhibitions presented	20	33
Number of Collection-based exhibitions presented	8	13
Number of exhibitions touring regional Queensland	4	5
Total attendance at Queensland Art Gallery	900 000	1 153 326
Level of satisfaction of audiences with Collection-based displays, programs and activities	90%	96%
Increase in loan requests and requests for reproductions from the Collection from external agencies	5%	19%
Collection stored safely and securely to international museum standards	100%	100%
Extent of client satisfaction with exhibition program	90%	94%
Travelling exhibitions through regional Queensland	4	5
Number of regional locations receiving travelling exhibitions and educational, interpretive and information services	30	36

*Agency Service Delivery Statement

Note: Total attendance at Queensland Art Gallery reflects combined attendance at Queensland Art Gallery and Gallery of Modern Art.

COLLECTION ACQUISITIONS

DONORS

Donations and gifts through the Queensland Art Gallery Foundation

Anonymous donors
 Philip Bacon, AM
 Michael Simcha Baevski
 David Baker
 Henry and Amanda Bartlett Trust
 Dr Amanda Bell
 Dr Anne Best
 Peter Burns
 Christopher Chapman
 Bequest of Margaret Cilento
 Andrew Clark and Dr Sarah Tiffin
 Glenn R Cooke
 Patrick Corrigan, AM, and Barbara Corrigan
 Dr Jim Cousins, AO, and Libby Cousins
 Bequest of Grace Davies and Nell Davies
 Lawrence Daws
 Iris L Dean
 Professor Hugh Dunn, AO, (dec'd)
 and Marney Dunn
 Estate of Jessica Ellis
 Gina Fairfax
 Tim Fairfax, AM
 Dr Bruce Fraser and Rosemary Fraser
 Paul Greenaway, OAM
 Robin Greer
 Professor John Hay, AC, and Barbara Hay
 Cherrell Hirst
 Dr Geoffrey Hirst
 Professor Lawrence Hirst
 Elizabeth M Jameson
 Estate of Lawrence F King
 Dr Morris Low
 Robert MacPherson
 Dr Jann Marshall
 Cathryn Mittelheuser, AM
 Margaret Mittelheuser, AM
 Tom Moore
 Margaret Olley, AC
 Perpetual Foundation Beryl Graham Family
 Memorial Gift Fund
 Dr Robert Piaggio
 Valmai Pidgeon, AM
 Sally Pitkin
 Contemporary Australia: Optimism Appeal
 Queensland Art Gallery Foundation 30th
 Anniversary Appeal
 Scott Redford
 Dr Peter Rothlisberg and Dr Michele Burford
 Tony Schwensen
 Win Schubert
 Marion and Tom Sharman
 James C Sourris
 Estate of Vincent Stack
 Warren Tapp
 Tim Fairfax Family Foundation
 Carl Warner
 Lady Watson
 Greg Woolley
 Xstrata Coal Pty Ltd
 Xstrata Community Partnership Program

CULTURAL GIFTS PROGRAM

Philip Bacon, AM
 David Baker
 Christopher Chapman
 Patrick Corrigan, AM, and Barbara Corrigan
 Dr Jim Cousins, AO, and Libby Cousins
 Lawrence Daws
 Paul Greenaway, OAM
 Robin Greer
 Dr Geoffrey Hirst
 Professor Lawrence Hirst
 Dr Morris Low
 Dr Jann Marshall
 Tom Moore
 Dr Robert Piaggio
 Scott Redford
 Tony Schwensen
 Win Schubert
 Marion and Tom Sharman
 James C Sourris
 Carl Warner
 Greg Woolley

DONATIONS AND GIFTS

Haines Gallery, San Francisco, United States
 The Premier of Queensland's
 National New Media Art Award

PURCHASED THROUGH BEQUESTS,
TRUSTS, FUNDS AND FOUNDATIONS

Tim Fairfax Family Foundation
 The Queensland Government's Gallery
 of Modern Art Acquisitions Fund
 Margaret Olley Art Trust
 Perpetual Foundation Beryl Graham Family
 Memorial Gift Fund

COMMISSIONED

Gina Fairfax
 Tim Fairfax, AM

GIFTS, BEQUESTS,
PURCHASES

ABBOTT, Douglas Kwarlple

Australia b.1955
 Southern Arrente people
Standley Chasm 2008
 Watercolour
 32 x 51cm

Boggy Hole, Finke River 2008

Watercolour
 30 x 30cm
 Acc. 2008.408–409
 Purchased 2008. Queensland
 Art Gallery Foundation

AH XIAN

China/Australia b.1960
 Six sculptures from
Metaphysica (suite) 2007
 Bronze and mixed media
 Six busts: 60 x 44 x 23cm
 (each, approx.)
 Purchased 2009 with
 funds from Tim Fairfax, AM,
 through the Queensland
 Art Gallery Foundation

AKEE, William

Australia
 (Mer Island, Torres Strait
 Islands)
Beizam Tirig 2008
 Wongai wood, bamboo,
 coconut husk, white heron
 feathers, twined bark,
 mackerel teeth
 25 x 12 x 15cm
 Purchased 2009. Queensland
 Art Gallery Foundation Grant

AKINSON, Alfred

Australia 1867–1950
*Atherton tablelands
 rainforest people – the
 Yidinji* c.1890
 Vintage photographic print
 9 x 13.8cm
 Purchased 2009. Queensland
 Art Gallery Foundation Appeal

ALBERT, Tony

Australia b.1981
 Girramay people
Sorry 2008
 Found kitsch objects applied
 to vinyl letters
 99 objects: 200 x 510 x 10cm
 (installed)
 Acc. 2008.384a–uuuu
 The James C Sourris Collection.
 Purchased 2008 with funds
 from James C Sourris through
 the Queensland Art Gallery
 Foundation

ALWAST, Peter

Australia b.1975
Everything 2008
 3-D digital animation, 1080
 QuickTime file, three-channel
 projection exhibited from
 hard drive, 16:9, colour,
 stereo, 5 minutes. Sound
 production in collaboration
 with David Johnston, ed. 1/3
 166.5 x 626cm (installed,
 variable)
 Acc. 2009.012
 The Premier of Queensland's
 National New Media Art
 Award 2008 (winning
 entry). Purchased 2008 with
 funds from the Queensland
 Government

ANDREW, Brook

Australia b.1970
 Wiradjuri people
The Island V 2008
 Mixed media on Belgian linen,
 ed. 1/3
 250 x 300 x 5cm
 Acc. 2009.004
 Purchased 2009 with funds
 from the Bequest of Grace
 Davies and Nell Davies
 through the Queensland Art
 Gallery Foundation

(Untitled) from
 'Reconstructing more
 whiteman's kitsch: 1788–?'
 series 1994
 Screenprint on cotton,
 ed. 148/200 (year 1935)
 47 x 72cm
 Acc. 2009.042

Gift of Christopher Chapman
 through the Queensland
 Art Gallery Foundation
 2009. Donated through the
 Australian Government's
 Cultural Gifts Program

ANNAND, Douglas

Australia 1903–76
*Beach scene, Thursday
 Island* 1944
 Watercolour
 26.5 x 39cm
 Acc. 2008.366
 Purchased 2008. Queensland
 Art Gallery Foundation Appeal

ARMSTRONG, Benjamin

Australia b.1975
The shape of things to come 1 2006–07
 Linocuts printed in black ink on hand-dyed BFK Rives 250gsm paper with iridescent pigment, etched glass, ed. 2/7
 Nine pieces: 77 x 57cm (each)
 Acc. 2008.369a–i
 Purchased 2008. Queensland Art Gallery Foundation Grant

BELLETTTE, Jean

Australia 1909–91
Reclining nude c.1955
 Charcoal
 34 x 52cm (sight)
 Acc. 2009.022
 Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

BENN PERRURLE, Billy

Australia b.(c.)1943
 Alyawarre people
Artyetyerre – Harts Range 2008
 Synthetic polymer paint on canvas
 150 x 300cm
 Acc. 2008.314
 Purchased 2008. Queensland Art Gallery Foundation

BENNETT, Gordon

Australia b.1955
Notes to Basquiat: Aboriginality 1998
 Synthetic polymer paint on canvas
 137 x 98.5cm
 Gift of Scott Redford through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

Home décor (after Margaret Preston) no.1 1996

Synthetic polymer paint on canvas
 103.5 x 103 x 2.5cm
 Gift of the Department of Justice and Attorney-General, Queensland Government, through the Queensland Art Gallery Foundation 2009

BLACK, Dorrit

Australia 1891–1951
In the foothills 1942
 Oil on canvas board
 45.6 x 61.5cm (sight)
 Acc. 2009.001
 Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

BLYFIELD, Julie

Australia b.1957
Saltbush (from 'Paris collection' series) 2007
 Oxidised sterling silver, enamel paint, wax
 7.5 x 8.5 x 2cm

No. 4 Punkupunku (from 'Pressed desert plant' series) 2005

Oxidised sterling silver, enamel paint, wax
 14.5 x 7 x 2cm
 Acc. 2008.370–371
 Purchased 2008 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

BOMBAY PIONEER WORKSHOPS OF THE 92ND (PRINCE OF WALES' OWN) PUNJABIS

India active 1920s
Three-fold screen 1922
 Carved teak
 193 x 208cm
 Gift of Jim Cousins, AO, and Libby Cousins through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

BREITZ, Candice

South Africa b.1972
King (a portrait of Michael Jackson) 2005
 16-channel video installation: 42:20 minutes, colour, sound, ed. 3/6
 500 x 1200cm (installed, variable)
 Acc. 2008.239a–b
 Purchased 2008 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

BÙI Công Khánh

Vietnam b.1972
A contemporary story 1 2008
 Porcelain, handpainted
 58 x 20 x 20cm

A contemporary story 2 2008

Porcelain, handpainted
 58 x 20 x 20cm

Keep dry! 2008

Porcelain, handpainted
 52 x 15 x 15cm

No silly drawing! 2008

Porcelain, handpainted
 52 x 15 x 15cm

The culture quarter 2008

Porcelain, handpainted
 44 x 20 x 20cm

The harmless crowd 2008

Porcelain, handpainted
 58 x 20 x 20cm

The orchestra 2008

Porcelain, handpainted
 41.5 x 15 x 15cm
 Purchased 2009. Queensland Art Gallery Foundation Grant

BUKULATJPI, Barbara Rruwayi

Australia b.1934
 Waramirri people
Ceremonial armbands 1994
 Blue wing kookaburra feathers, pandanus with bark fibre string
 Four pieces: 4 x 21cm (diam.); 4.5 x 25cm (diam.); 4 x 16cm (diam.); 4 x 17.2cm (diam.)
 Acc. 2008.276.001–004
 Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

BUKULATJPI, Tracey Galanini

Australia b.1945
 Waramirri people
Ceremonial headband 1996
 Bark fibre string with feathers
 4 x 22cm (diam.)
 Acc. 2008.275
 Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

BULE, Freddy

Vanuatu b.1967
Atingting rom (slit drum) 2005
 Carved breadfruit tree with synthetic polymer paint
 256 x 24 x 26cm

Atingting (slit drum) 2005

Carved breadfruit tree with synthetic polymer paint
 230 x 35 x 31cm
 Acc. 2008.364–365
 Gift of David Baker through the Queensland Art Gallery Foundation 2008

BURARRWANGA, attrib. to Peter Datjin

Australia b.1953
 Gumatj people
Sacred armbands (yiritija) 1993
 Bark fibre string, cane, feathers; bark fibre string, commercial yarn, cane, feathers
 Two pieces: 6 x 12 x 74cm; 4.5 x 13 x 79.5cm
 Acc. 2008.285.001–002
 Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

BURNS, Peter

Australia b.1924
An iron frame and hands 1956
 Pen, ink and watercolour
 77 x 55cm

You are the iron frame 1956

Pen, ink and watercolour
 77 x 55cm
 Gift of the artist through the Queensland Art Gallery Foundation 2009

CAMPBELL, Cressida

Australia b.1960
The lithographic studio (Griffith University) 1986
 Watercolour pigment paint on carved woodblock
 68.5 x 98 x 5cm (framed)
 Acc. 2009.032
 Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2009

CARCHESIO, Eugene

Australia b.1960
Mysteries of the self 2008
 Watercolour and pencil
 13 sheets, ranging from 4 x 6cm to 20.5 x 14.7cm
 Acc. 2008.257a–m
 Purchased 2008. Queensland Art Gallery Foundation

The birth of saints 2007

Watercolour
 Seven sheets: 29.5 x 21cm (each)

Untitled 2005

Mixed media on board
 Seven panels: 104 x 72.5cm (each)
 Acc. 2009.033–034
 The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

10 thoughts 2002

Mixed media
 Ten elements, ranging from 3.5 x 3 x 2.5cm to 5 x 11 x 4cm
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

CASSIDY, Carol (designer)

United States/Laos b.1956
PHIMMALAY, Champa (weaver)
 Laos b.1945
Climbing monkey 2007
 Silk, commercial dyes
 63 x 168cm
 Acc. 2008.299
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CHEREL, Kumanjayi

Australia (c.)1920–2009
 Kija/Gooniyandi people
Girndi (Bush plum) 2007
 Acrylic gouache on cotton rag paper
 56 x 76cm

Untitled (Ngawayá – Mud mussel) 2007

Acrylic gouache on cotton rag paper
56 x 76cm
Acc. 2008.392–393
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CHIKANOBU Matsuno

Japan active 1716–35
Hanging scroll: Standing beauty 18th century
Ink
121.1 x 53.2cm
Purchased 2009 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

CILENTO, Margaret

Australia 1923–2006
Reclining nude 1970s
Pencil on page from a spiral-bound notebook
22 x 28cm
Acc. 2008.258
Bequest of Margaret Cilento through the Queensland Art Gallery Foundation 2008

CITIZEN, John

Australia b.1955
Interior (Two paintings) 10 Nov. 2004 2004
Synthetic polymer paint on canvas
Diptych: 152.1 x 152.2cm (each)
Acc. 2008.357a-b
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2008

CONDER, Charles

England/Australia 1868–1909
Siesta (Swanage) 1900
Pencil and white gouache
20.5 x 28cm (sight)
Acc. 2009.023
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

COYLE, Matt

Australia b.1971
Worry doll (series) 2007, printed 2008
Pure pigment print on 100% cotton archival paper, ed. 10/20
33 sheets, ranging from 27.4 x 44.9cm to 38.2 x 62.1cm (comp.)
Acc. 2008.219.001–033
Purchased 2008. Queensland Art Gallery Foundation Appeal

CREED, Martin

United Kingdom b.1968
Work no. 189 1998
39 metronomes beating time, one at every speed, ed. 2/3
9 x 288 x 4cm
Acc. 2008.221a-mm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

CULLEN, Adam

Australia b.1965
The publican's son 1996
Synthetic polymer paint and enamel on board
118 x 60 x 2cm

Untitled 1996

Enamel and ink
67 x 100cm
Acc. 2009.035–036
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

DAWS, Lawrence

Australia b.1927
Cain and the Promised Land II 1983
Oil and collage on canvas
Diptych: 170 x 148.5cm (each)
Acc. 2009.005a-b
Gift of the artist through the Queensland Art Gallery Foundation 2009

DE VIETRI, Christian

Australia b.1981
Tim 2006
Aluminium, ed. of 1
225 x 60 x 60cm
Acc. 2008.238
Purchased 2008. Queensland Art Gallery Foundation Grant

DEACON, Destiny

Australia b.1957
Ku'a Ku'a & Erub/Mer people
Melancholy (from 'Sad and bad' series) 2000
Lambda print from Polaroid original, ed. 7/15
117 x 119.6cm (comp.)
Acc. 2009.010
Gift of Greg Woolley through the Queensland Art Gallery Foundation 2009

**DEACON, Destiny (artist)
FRASER, Virginia
(collaborating artist)**

Australia
Matinee 2003
Digital Betacam and DVD formats: 7:30 minutes, colour, silent, ed. 3/15
Acc. 2009.051
Purchased 2009. Queensland Art Gallery Foundation Grant

DEIRYŪ (SŌJUN Kanshū)

Japan 1895–1954
Hanging scroll: 'Cleaning eighty-four thousand residences' early-mid 20th century
Ink
32.7 x 33.2cm (comp.)
Acc. 2009.063
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

DEMAND, Thomas

Germany b.1964
Landing 2006
Chromogenic colour print with Diasec (acrylic sheet), ed. 1/6
180 x 286cm
Acc. 2008.240
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

DRIVER, Ada

Australia active 1890s–1910s
(Johanna on the verandah) c.1890s
Albumen photograph mounted on card
14.5 x 9.8cm
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

EGGLESTON, William

United States b.1939
Untitled 1974, printed 2007
Pigment print on archival paper, ed. 5/10
76.2 x 61cm

Untitled 1974, printed 2007
Pigment print on archival paper, ed. 4/10
76.2 x 61cm

Untitled 1974, printed 2007
Pigment print on archival paper, ed. 6/10
76.2 x 61cm
Acc. 2008.241–243
Purchased 2008 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

EMIN, Tracey

England b.1963
(Temporary tattoos) 2007
Dye transfer on plastic on paper
Two sheets: 10.1 x 7.6cm (each)

Always wanting you 2007
Cotton hat: embroidery on cotton
13.5 x 29 x 22cm

Not a happy kitten. In fact I'd say it was a dog

Tea towel: screenprint on linen
49.5 x 68.5cm

This way mice 2007

Carry bag: screenprint on cotton
65.5 x 44 x 0.2cm

The stain 2007

Artist's book in envelope
10.5 x 7.7 x 0.1cm
Acc. 2008.413–417
Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

EZAWA, Kota

Germany b.1969
Earth from moon 2006
Colour aquatint, ed. 27/35
29 x 37cm (comp.)

Kota 2006

Colour aquatint, ed. 27/35
25 x 37cm (comp.)

Polaroid land camera 2006
Colour aquatint, ed. 27/35
28.7 x 34.4cm (comp.)
Purchased 2008. Queensland Art Gallery Foundation Appeal

Riefenstahl 2006

Colour aquatint, ed. 27/35
25.3 x 37.5cm (comp.)

Schleyer 2006

Colour aquatint, ed. 27/35
34.7 x 29cm (comp.)

Wanda 2006

Colour aquatint, ed. 27/35
28.7 x 34.4cm (comp.)
Acc. 2008.308–313
Gift of Haines Gallery, San Francisco, United States 2008

FLOYD, Emily

Australia b.1972
Permaculture crossed with feminist science fiction 2008
Laminated timber, timber, vinyl, polyurethane varnish
207 pieces: 244 x 580 x 1790cm (installed, variable)
Acc. 2009.002.001–207
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

FOLEY, Fiona

Australia b.1964
Badtjala people, Wondunna clan, Fraser Island
Venus #7 2007
Giclée print using Ultrachrome ink on Ilford white film, ed. 2/15
100 x 100cm (comp.)

Sea of love #7 2007

Giclée print using Ultrachrome ink on Ilford white film, ed. 2/15
130 x 100cm (comp.)
Acc. 2009.052–053
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

FRAGAR, Julie

Australia b.1977
Husband at tipping point (get up) 2008
Oil on board
60 x 40cm

Knocked off her feet (get up)
2008
Oil on board
60 x 40cm

Master and dog in heavy black coats (get up) 2008
Oil on board
60 x 40cm
Purchased 2009 with funds from the Perpetual Foundation Beryl Graham Family Memorial Gift Fund through the Queensland Art Gallery Foundation

FRANK, Dale
Australia b.1959
Untitled 1993
Screenprint, printed in colour, from multiple stencils, ed. of 1
93 x 92cm (comp.)

Untitled 1994
Colour photograph, ed. 1/3
74 x 48.7cm (comp., sight)
Acc. 2009.037–038
Gift of Christopher Chapman through the Queensland Art Gallery Foundation
2009. Donated through the Australian Government's Cultural Gifts Program

FREDERICK, Bongnaim
Vanuatu b.(c.)1957
Mague sagan kon (ranking black palm) grade 4 (second time around) c.1985
Carved black palm
239 x 38 x 45cm
Acc. 2008.324
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

FRIEND, Donald
Australia 1915–89
Titien 1941
Pen and ink and wash
33.5 x 25cm
Acc. 2008.246
Purchased 2008. Queensland Art Gallery Foundation Appeal

GABORI, Sally
Australia b.(c.)1924
Kaiadilt people
Dibirdibi Country 2008
Synthetic polymer paint on linen
200 x 600cm
Acc. 2008.220
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GANAMBARR, Gunybi
Australia b.1973
Ngaymil people
Burrut'tji at Baraltja 2008
Natural pigments on incised bark
218 x 91cm
Acc. 2008.265
The Xstrata Coal Emerging Indigenous Art Award 2008 (winning entry). Purchased 2008 with funds from Xstrata Coal through the Queensland Art Gallery Foundation

Burrut'tji at Baraltja 2008
Natural pigments on incised bark
193 x 94cm

Ganytjurr at Baraltja 2008
Natural pigments on incised bark
345 x 12cm (diam.)
Acc. 2009.054–055
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GANAMBARR, Mavis Warrngilna
Australia b.1966
Datiwuy people
Ceremonial armbands 2000
Bark fibre string with feathers
Two pieces: 1.5 x 12.4cm (diam.); 1.5 x 13cm (diam.)
Acc. 2008.282.001–002
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GANAMBARR, Peter Wadaymu
Australia b.1930
Ngayamil people
Circumcision armbands 1993
Bark fibre string with feathers
Two pieces: 1.3 x 8.2cm (diam.); 1.5 x 8.3cm (diam.)
Acc. 2008.283.001–002
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GANDANGU, Joyce Gumburrawuy
Australia b.1955
Golpa people
Ceremonial string bag 1997
Bark fibre string with feathers
75 x 24 x 3cm (including handle)
Acc. 2008.278
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GARRAWURRA, Anna Bulkunu
Australia b.1928
Liyagawumirr people
Shuttle with feathered bush string 1993
Wood, red-winged parrot and red-collared lorikeet feathers with bark fibre string
4.2 x 27 x 7cm
Acc. 2008.270
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GEMPŌ Yamamoto
Japan 1866–1961
Hanging scroll: 'White clouds embrace the hazy rock' c.1955
Ink
109.5 x 30.4cm (comp.)
Acc. 2009.066
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GEORGETTI, Diena
Australia b.1966
Untitled 1990
Gouache
34.5 x 22cm (comp., sight)
Gift of Christopher Chapman through the Queensland Art Gallery Foundation
2009. Donated through the Australian Government's Cultural Gifts Program

GIBSON, Bessie
Australia 1868–1961
Church scene c.1920s
Watercolour
28 x 28cm (sight)
Acc. 2009.024
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

GILL, Tarryn
Australia b.1981
MATA DUPONT, Pilar
Australia b.1981
Heart of Gold Project 5: The All Australian Surf Lifesaver (series) 2008
Giclée prints, ed. 1/3
comprising:

As Certain As The Sun Would Rise Our Flags Would Fly
75 x 50cm
Purchased 2008 with funds from Amanda Bell through the Queensland Art Gallery Foundation

An Excellent Drill!
50 x 75cm
Purchased 2008 with funds from Cherrell Hirst through the Queensland Art Gallery Foundation

A Gladiator Class, Envied By All The Men, Adored By All The Women
75 x 50cm
Purchased 2008 with funds from Elizabeth Jameson through the Queensland Art Gallery Foundation

Paying Out The Line
50 x 75cm
Purchased 2008 with funds from Sally Pitkin through the Queensland Art Gallery Foundation

She Kept An Eye Out For Sharks
50 x 75cm
Acc. 2008.387–391
Purchased 2008 with funds from Andrew Clark and Sarah Tiffin through the Queensland Art Gallery Foundation

GUO Jian
China b.1963
The day before I went away (from 'The day before I went away' series) 2008
Oil on canvas
151.8 x 212.3cm
Acc. 2008.339
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

GURRAWURRA, Richard Ghanduwuy
Australia b.1940
Liyagawumirr people
Ceremonial armbands 1997
Bark fibre string with red-winged parrot and red-collared lorikeet feathers
Two pieces: 3.5 x 13cm (diam.); 3.5 x 17cm (diam.)
Acc. 2008.284.001–002
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GURRUWIWI, David Lakariny
Australia b.1956
Galpu people
Ceremonial armband 1996
Torres Strait pigeon feathers, cane with bark fibre string
1.5 x 16cm (diam.)
Acc. 2008.281
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GURRUWIWI, David Wurrbula

Australia b.1940
Galpu people
Armband tassels 1993
Red-collared lorikeet and cockatoo feathers, wool, bark fibre string with native bees wax
Six pieces: 70 x 4cm (with string); 67 x 4cm (with string); 60 x 4cm; 72.5 x 4cm (with string); 59 x 4cm; 64.5 x 4cm (with string)

Ceremonial waist belt c.1993
Woven bark fibre string, commercial string, natural pigments with feathers and native bees wax
8 x 76 x 21cm
Acc. 2008.266–267
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GURRUWIWI, Elizabeth Djakminy

Australia b.1938
Galpu people
Ceremonial headband 1993
Bark fibre string with feathers
3.5 x 24 x 83cm

Ceremonial armbands (yirritja) 1992

Human hair, cane with natural pigments
Four pieces: 10.4 x 11cm (diam.); 11 x 11cm (diam.); 9.5 x 11cm (diam.); 10.8 x 11cm (diam.)
Acc. 2008.279–280
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GURRUWIWI, Gali

Australia b.1942
Galpu people
Banumbirr (Morning star string) 2000
Bush string with feathers
10 x 14 x 610cm

Ceremonial headband 1997

Red-winged parrot feathers, bark fibre string, native bees wax with white clay
4 x 25.5cm (diam.)
Acc. 2008.271–272
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GURRUWIWI, John Mandjuwi

Australia (c.)1935–99
Galpu people
Feather fly whisk
Natural pigments on wood with emu feathers and native bees wax
6 x 75 x 22cm
Acc. 2008.268
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

GUYULA, Ruby Gubiyarawuy

Australia b.1932
Djambarrpuyngu people
Ceremonial dilly bag 1980
Twined pandanus palm leaf, natural pigments, feathers with bark fibre string
45.5 x 9cm (diam.) (with handle); 24 x 9cm (diam.) (excluding handle)

Ceremonial headband 1995

Kurrajong bark fibre, brolga feathers with natural dyes
3.5 x 20.4 x 60cm
Acc. 2008.273–274
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

HAI Bo

China b.1962
Three sisters (from 'They' series) 2000
Black and white photographs, ed. 14/18
Two sheets: 40 x 60cm (each)
Acc. 2008.294a-b
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

HALL, Fiona

Australia b.1953
Home for incurables 1995
Transfer, clear glaze on ceramic, ed. 65/150
2.6 x 34.5cm (diam.)
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

HARPER, Melinda

Australia b.1965
Untitled 2003
Oil on canvas
183.5 x 152cm
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

HE Yunchang

China b.1967
Dialogue with water 1999
Digital Betacam and DVD formats: 15:00 minutes, colour, stereo, ed. 1/10
Acc. 2008.348
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

HEARMAN, Louise

Australia b.1963
Untitled 1990
Charcoal
34.5 x 22cm
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

HENSON, Bill

Australia b.1955
Untitled 1995–96
Left panel: Type C photograph, stainless steel pins, adhesive tape and glassine on board; right panel: Type C photograph, stainless steel pins, adhesive tape and tyvek on board, ed. of 1
Left panel: 187 x 127cm; right panel: 193 x 205.3cm
Acc. 2009.006a–b
Gift of Dr Robert Piaggio in memory of his mother Dr Jean Leworthy, OAM, through the Queensland Art Gallery Foundation 2009

HICKS, Petrina

Australia b.1972
From The descendants series 2008
Lightjet prints, ed. 1/8
Three sheets: 120cm (diam., each, comp.)

Eye candy

Purchased 2008. Queensland Art Gallery Foundation Grant

Red roses

Purchased 2008 with funds from Warren Tapp through the Queensland Art Gallery Foundation

Rosemary's baby

Acc. 2008.372–374
Purchased 2008 with funds from an anonymous donor through the Queensland Art Gallery Foundation

HIRST, Damien

United Kingdom b.1965
For the love of God, laugh 2007
Silkscreen print with glazes and diamond dust, ed. 105/250
100 x 75cm
Acc. 2008.332
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

HOBSON, Dottie

Australia b.1960
Kuuku Y'au people
Puunya 2008
Twined grass (*Lomandra longifolia*), seeds, shells
50 x 27 x 27cm
Purchased 2009. Queensland Art Gallery Foundation Grant

HOOD, Cherry

Australia b.1958
Callum 2003
Watercolour
152 x 101 (irreg.)
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

HOPE, Laurence

Australia b.1927
Man's head c.1945–52
Watercolour
26 x 22.5cm (sight)

The lovers 1969

Oil on board
56.5 x 47cm (sight)
Acc. 2009.025–026
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

HUANG Yongyu

China b.1924
Lotus with birds 1984
Synthetic polymer paint and ink on laid paper
94.2 x 87.2cm (sight)
Acc. 2008.298
Gift of (Mrs) Marney Dunn and Hugh Alexander Dunn, AO, through the Queensland Art Gallery Foundation 2008

HUGHES, Natalya

Australia b.1977
Kicking (pin pricks) (from 'For and from my father' series) 2008
Pin pricks on paper
77 x 57cm
Acc. 2008.248
Purchased 2008. Queensland Art Gallery Foundation Grant

Eisen 3 2004

Oil on canvas
160 x 120cm
Acc. 2008.358
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2008. Donated through the Australian Government's Cultural Gifts Program

HUNT AND ROSKELL

England 1843–97
Presentation vase 1864
Sterling silver, cast and chased
53 x 42cm (diam.); weight: 10.1kg
Purchased 2009 with funds through the Queensland Art Gallery Foundation 30th Anniversary Appeal

HUTCHINSON, Lonnie

New Zealand b.1963
Fish eyes 2007
Three-channel video installation (Digital Betacam format): 6 minutes, colour, stereo, ed. 1/2
Acc. 2008.353
Purchased 2008. Queensland Art Gallery Foundation Grant

ISHAK, Raafat

Egypt/Australia b.1967
Variations and corrections 2004
Synthetic polymer paint with pencil on MDF board
Five panels: 97 x 70cm (each, approx.)
Acc. 2008.359a-e
Gift of Robin Greer through the Queensland Art Gallery Foundation 2008

JŌMON CULTURE

Japan
Deep pot 2500–1500BCE (Middle–Late Jōmon period)
Earthenware, hand-built with pierced and decorated protrusions at mouth, impressed with cord pattern, incised with scroll design and linear bands at neck
36cm (height)

Deep pot 2500–1500BCE (Middle–Late Jōmon period)
Earthenware, hand-built and impressed with cord pattern
28.5cm (height)
Acc. 2008.317–318
Purchased 2008. Queensland Art Gallery Foundation Grant

KANO Yasunobu

Japan 1613–85
Pair of six fold screens: Birds and flowers of the four seasons 17th century (Edo period)
Ink, gold and colours on paper on six-fold wooden framed screens
131.2 x 245.7cm (each)
Acc. 2008.315a–b
Purchased 2008 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

KARADADA, Lily Mindindil

Australia b.(c.)1937
Tjarintjin/Woonambal people
Wandjina figure 1990
Natural pigments with bush gum on canvas
100 x 70cm
Acc. 2008.264
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

KAWAMATA Tsunemasa

Japan active 1716–48
Six fold screen: Cherry blossom at Yasaka-Jinja, Kyoto
18th century
Ink, colours and gold on paper on six-fold wooden framed screen
158 x 356cm
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

KILFAN, Chief Joachim

Vanuatu b.(c.)1963
Magwe ne wurwur (ranking black palm) grade 7 (lizard) c.1990
Carved black palm with synthetic polymer paint
355 x 48 x 54cm
Acc. 2008.325
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

KILLEEN, Richard

New Zealand b.1946
Man in a canoe with land 2001
Synthetic polymer paint on powder-coated aluminium
52 pieces: 140 x 220cm (installed, approx.)
Acc. 2008.322a-zz
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

KLEIN, Yves

France 1928–62
Yves Klein Shirt 1948/2001
Screenprint on linen
70 x 82cm (irreg.)
Acc. 2008.418
Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

KORDA, Kathleen

Australia b.1959
Marathiel/Ngangikurrungurr people
Walipun (Fish net) 2008
Looped Sand palm (merrepen) fibre, bamboo, natural dye
62 x 132 x 105cm
Purchased 2009. Queensland Art Gallery Foundation Grant

KUSA, Kende

Papua New Guinea
Kina shell necklace 1980s
Kina shell, woven natural fibres and dyes
36cm (long); pendant: 18 x 18 x 2.5cm
Acc. 2009.071
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

KUTSCHBACH, Michael

Australia b.1975
go, you little dynamo, go! 2008
ABS plastic, plastic, chromed steel, computer-cut mild steel, paint, flocking, ed. 8/10
145 x 173 x 85cm
Acc. 2009.039
Gift of Paul Greenaway, OAM, through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

LARTER, Richard

Australia b.1929
Fog light special 1974
Ink and synthetic polymer paint
46 x 60cm
The rejected suite 1993
Colour laser prints, ed. 9/10
12 sheets: 42 x 30cm (each)

Untitled (Lovers) 1974

Ink and synthetic polymer paint
42.5 x 57cm

Untitled (Pat posing) 1976

Ink and synthetic polymer paint
95 x 110cm
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

LEVY, Col

Australia b.1933
Spherical pot 1989
Porcelain, wheelthrown with oil spot Tenmoku glaze
15.5 x 20cm (diam.)
Acc. 2009.040
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

LI Zhensheng

China b.1940
From Red-colour news soldier portfolio
Digital prints on Hahnemühle Digital Fine Art 100% cotton rag acid-free paper, ed. of 25
Early dawn in Heilongjiang province countryside, 21 December 1964 1964, printed 2008
30.3 x 30.5cm (comp.)

'Militia Women', Heilongjiang Song and Dance Company, Harbin, 25 April 1966 1966, printed 2008
30.5 x 30.5cm (comp.)

Top party denunciation Harbin, 29 August 1966 1966, printed 2008
30.4 x 45.5cm (comp.)

Self-portrait, Harbin, Heilongjiang province, 17 July 1967 1967, printed 2008
30.2 x 30.5cm (comp.)

Execution in the outskirts of Harbin, 5 April 1968 1968, printed 2008
30.4 x 45.5cm (comp.)

Reciting Chairman Mao's instructions, Harbin, Songhua River, 16 July 1968 1968, printed 2008
30.4 x 30.4cm (comp.)

Writers and artists march through Wuchang County in Heilongjiang province, 18 August 1968 1968, printed 2008
30.4 x 30.5cm (comp.)

Reading of 'A letter to peasants from the Central Committee of the Communist Party', Harbin, 11 October 1968 1968, printed 2008
30.5 x 30.5cm (comp.)

'Denouncing the crimes of Deng Xiaoping', Harbin 9 April 1976 1976, printed 2008
Diptych: 30.6 x 30.5cm (each, comp.)
Acc. 2008.320.001–009
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2008 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

LOMER, Albert

Australia active 1874–1905
Elsie Medora Sara Guertz 1874
Albumen photograph mounted on card
9 x 6cm

(Two women dressed in Salvation Army attire) c.1880
Albumen photograph mounted on card
10.5 x 6.5cm
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

LUNDAGER, Jens Hansen

Denmark/Australia
1853–1930
Studio portrait of an unknown child c.1880s
Cabinet photo
9.5 x 14.5cm
Purchased 2009. Queensland Art Gallery Foundation Appeal

MCHAFFIE, Rob

Australia b.1979
A little apple and a big grub 2008
Green jacket 2008
I want to be a winner 2008
It's me or the TV! 2008
I've got Warwick to bounce the ideas off 2008
Nick Cave, yoga and NYC 2008
The boy from Ipanema 2008
You and me 2008
35° C 2008
A lot of stress 2008
Note to self 2008
Untitled (How you goin' little buddy?) 2007
Watercolour and pencil
12 sheets: 28.5 x 19cm (each)
Acc. 2008.249–256, 2008.375–378
Purchased 2008. Queensland Art Gallery Foundation Grant

MACQUEEN, Kenneth

Australia 1897–1960
(Barrier Reef) c.1938
Watercolour over pencil
37.4 x 45.1cm (sight)
Acc. 2008.222
Gift of Marion and Tom Sharman through the Queensland Art Gallery Foundation 2008

MALO, Yawi

Papua New Guinea b.1974
Basket 2008
Coil-woven Kusapa fibre and natural dyes
39 x 51 x 42cm (diam.)
Acc. 2009.069
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

MANSAK'S FAMILY

Vanuatu
Temar ne ari (ancestor spirit) c.1995
Natural fibres, clay, synthetic polymer paint, pig's tusks, coconut shells, bamboo and sticks
94 x 45 x 50cm

Temar ne ari (ancestor spirit)

c.1995
Natural fibres, clay, synthetic polymer paint, ochres, coconut shells, bamboo and sticks
145 x 50 x 25cm

Temar ne ari (ancestor spirit)

c.1995
Natural fibres, clay, synthetic polymer paint, ochres, pig's tusks, bamboo and sticks
130 x 36 x 15cm

Temar ne ari (ancestor spirit)

c.1995
Natural fibres, clay, synthetic polymer paint, ochres, pig's tusks, coconut shells, bamboo and sticks
94 x 34 x 13cm

Temar ne ari (ancestor spirit)

c.1995
Natural fibres, clay, synthetic polymer paint, coconut shells, bamboo and sticks
120 x 48 x 24cm
Acc. 2008.327–331
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

MARAKON, Chief Michel

Vanuatu b.(c.)1950
Mague ne hiwir (ranking black palm) grade 9 c.1980
Carved black palm with synthetic polymer paint
257 x 44 x 50cm
Acc. 2008.323
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

MARCLAY, Christian

United States b.1955
Guitar drag 2006
Vinyl record in cardboard sleeve
31.2 x 31.2cm
Acc. 2008.419a-c
Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

MATHEWSON, Thomas

Australia active 1868–1940
Ruby E.T. Guertz 1878
Albumen photograph mounted on card
8.8 x 5cm
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

MEADMORE, Clement

Australia/United States
1929–2005
Cord chair yellow c.1953
Enamelled iron frame with ball terminals, strung with yellow flag line
80cm (height)

Sling chair designed 1963, produced 1981
Black leather and steel
73cm (height)

MEADMORE, attrib. to Clement

Australia/United States
1929–2005
Glass and iron book shelf c.1950s
Glass and iron
90cm (height)

Glass and iron side table

c.1950s
Glass and iron 49 x 61cm
Purchased 2009. Queensland Art Gallery Foundation 30th Anniversary Appeal

MERCIER, Mathieu

France b.1970
Drum 'n' bass Lafayette 2005
Shelving system, blue plastic, red towels, yellow plastic sheeting, rolled, ed. 35/75
100 x 100 x 20cm
Acc. 2008.307a-bb
Purchased 2008. Queensland Art Gallery Foundation

MISSI, Billy

Australia b.1970
Kala Lagaw Ya people
Kulba yadail (Old lyrics) 2006
Linocut, ed. 16/90
84.7 x 47.8cm (comp.)

Mawan Sagulal (Mawan Ceremony)

2007
Linocut, printed in coloured ink, hand-coloured, ed. 3/35
99.4 x 199.2cm (comp.)

Urapun kai buai (One big kin)

2007
Linocut, ed. 2/35
99.6 x 249.8cm (comp.)
Purchased 2009 with funds from Xstrata Community Partnership Program through the Queensland Art Gallery Foundation

MOFFATT, Tracey

Australia/United States
b.1960
(Untitled) (nos 7 and 9 from 'Adventure' series) 2004
Digital photo-prints on Fujiflex paper, ed. 15/25
Two sheets: 132 x 114.6cm (each, comp.)
Acc. 2009.007–008
Gift of Greg Woolley through the Queensland Art Gallery Foundation 2009

(Untitled) (no. 6 from 'Pet thang' series) 1991
Type C photograph, ed. 14/30
117 x 90cm (comp.)
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

MOFFATT, Tracey (artist)

HILLBERG, Gary (collaborating artist)
Australia b.1952
Lip 1999
DVD transferred to Digital Betacam: 10 minutes, colour, sound, not editioned

Artist 2000

DVD transferred to Digital Betacam: 10 minutes, colour, sound, not editioned

Love 2003

DVD transferred to Digital Betacam: 21 minutes, colour, sound, not editioned

Doomed 2007

DVD transferred to Digital Betacam: 10 minutes, colour, sound, ed. 189/499

Revolution 2008

DVD transferred to Digital Betacam: 14 minutes, colour, sound, ed. 8/250
Acc. 2008.379–383
Purchased 2008 with funds from Xstrata Community Partnership Program through the Queensland Art Gallery Foundation

MOLVIG, Jon

Australia 1923–70
Burnt landscape no. 1 (After the fire) 1953
Oil on cardboard
59.5 x 76cm
Acc. 2008.367
Purchased 2008. Queensland Art Gallery Foundation Appeal

MOORE, Archie

Australia b.1970
Sacred sights (The first intervention) 2008
 Folded book
 14 x 48 x 27cm
 Acc. 2008.394
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

MOORE, Tom

Australia b.1971
Autogonic, everything explodes 2008
 Animation: 6:21 minutes, colour, sound. Glass and mixed media: Tom Moore; digital photographs: Grant Hancock; digital animation and stereo soundtrack: Nigel Koop, ed. 5/9

Gift of the artist through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

Carrot cadillac

Hot joined, blown and solid glass

20 x 27 x 15cm
 Purchased 2009 with funds from the Perpetual Foundation Beryl Graham Family Memorial Gift Fund through the Queensland Art Gallery Foundation

Getting the truck out of there

2007
 Hot joined, blown and solid glass with steel and silicon
 10 x 49 x 14cm
 Purchased 2009 with funds from Lady Watson through the Queensland Art Gallery Foundation

Herald of bad burgers II

2008
 Hot joined, blown and solid glass
 31 x 17 x 12cm
 Purchased 2009 with funds from Dr Peter Rothlisberg and Dr Michele Burford through the Queensland Art Gallery Foundation

Massive hooligan

2007
 Hot joined, blown and solid glass
 34 x 26 x 15cm
 Purchased 2009 with funds from the Perpetual Foundation Beryl Graham Family Memorial Gift Fund and Robert MacPherson through the Queensland Art Gallery Foundation

Slug spud

2008
 Hot joined, blown and solid glass
 14 x 25 x 14cm
 Purchased 2009 with funds from Gabrielle, Persephone, Freya, Xavier, Fin and Marcus Fraser through the Queensland Art Gallery Foundation

MORTON, Callum

Australia b.1965
New Canaan, Connecticut 2003
 Digital colour print, ed. 2/30
 76 x 150cm (comp.)
 Acc. 2009.009
 Gift of Greg Woolley through the Queensland Art Gallery Foundation 2009

MOUNTFORD, Arlo

United Kingdom/Australia b.1978
Stand up 2007
 Digital Betacam and DVD formats: 3:15 minutes, colour, sound, ed. 2/3

Stand up: Art shall bridge the divide between comedy and intellectualism 2007
 Digital colour print, ed. of 1
 44.6 x 71.4cm (comp.)
 Acc. 2009.045.001–002
 Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

MURAKAMI, Takashi

Japan b.1962
Takashi Murakami mini Museum set 2005
 Ten plastic figurines in pink cardboard boxes

Takashi Murakami mini Museum set 2005
 Ten plastic figurines in pink cardboard boxes

Takashi Murakami mini Museum set

Six plastic figurines in white cardboard boxes

Takashi Murakami mini Museum set

Three plastic figurines in white cardboard boxes

Takashi Murakami mini Museum set

Ten plastic figurines in black cardboard boxes
 Acc. 2008.420–424
 Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

MYE, Jenny

Australia b.1925
 (Erub Island, Torres Strait Islands)

Basket

2008
 Check-woven red polypropylene tape
 53 x 17 x 29cm

Basket

2008
 Check-woven black and yellow polypropylene tape
 53 x 17 x 29cm

Basket

2008
 Check-woven brown polypropylene tape
 53 x 17 x 29cm
 Purchased 2009. Queensland Art Gallery Foundation Grant

NANONG, Rassanikone

Laos b.1953
Lao women's tube skirt 1998/c.2008
 Silk, cotton, natural dyes
 93 x 173cm

Lao loom tube skirt

1995/c.2008
 Silk, natural dyes
 91 x 93cm (irreg.)

Silk hand-woven scarf

1999/c.2008
 Silk, natural dyes
 30 x 181cm

Silk hand-woven scarf

1999/c.2008
 Silk, natural dyes 29 x 181cm
 Acc. 2008.302–305
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

NANTHAVONGDOUANGSY, Kongthong (designer)

Laos b.1963
Shadow 2006
 Silk, vegetable dyes
 50 x 167.5cm
 Acc. 2008.301
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

NANTHAVONGDOUANGSY, Viengkham (designer)

Laos b.1965
Rattan 2006–07
 Silk, vegetable dyes
 50 x 183cm
 Acc. 2008.300
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

NEUENSCHWANDER, Rivane

Brazil b.1967
Contingent 2008
 Digital Betacam, DVD and Quicktime file on media player: 10:30 minutes, colour, silent, ed. 2/8
 Acc. 2008.354
 Purchased 2008. Queensland Art Gallery Foundation

Mapa-mundi BR (postal)

2007
 Postcards and wooden shelves, ed. 4/6
 90 x 250 x 5cm (installed)
 Acc. 2008.356
 Purchased 2008 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

NOLAN, Sidney

Australia/England 1917–92
Central Australia c.1967
 Mixed media
 74 x 50cm (sight)
 Acc. 2009.027
 Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritz Hirst through the Queensland Art Gallery Foundation 2009

NONA, George

Australia b.1971
 Kala Lagaw Ya people
Ceremonial Dhoeri 2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle and heron feathers
 73 x 65 x 10cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, cassowary and heron feathers
 76 x 76 x 10cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, cassowary and pheasant feathers
 70 x 69 x 5cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, cassowary and heron feathers
 74 x 69 x 11cm

Dancing headdress

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle and cassowary feathers
 70 x 60 x 10cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, heron and pheasant feathers
 58 x 69 x 9cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, eagle, cassowary and heron feathers
 70 x 71 x 12cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, cassowary and pheasant feathers
 101 x 70 x 8cm

Ceremonial Dhoeri

2008
 Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle, cassowary and heron feathers
 59 x 67 x 7cm

Ceremonial Dhoeri 2008
Cane, bamboo, string with natural pigments, beeswax, shell, seed, eagle and heron feathers
60 x 71 x 7cm

Dancing headdress 2008
Cane, bamboo, string with natural pigments, beeswax, seed, eagle and heron feathers
72 x 75 x 7cm
Acc. 2008.395–405
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

Koewbuw Dhoeri 2008
Cane, bamboo, string with natural pigments, beeswax, shell, seed and eagle and heron feathers
73 x 65 x 10cm
Acc. 2009.056
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

NORTHAGE, FC
active 1910
Yidinji men making fire with firesticks c.1910
Commercial photo postcard
8.7 x 13.5cm
Purchased 2009. Queensland Art Gallery Foundation Appeal

O'BRIEN, Justin
Australia/Italy 1917–96
Boy c.1965
Sepia pen and ink
37 x 27cm (sight)
Acc. 2009.028
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritz Hirst through the Queensland Art Gallery Foundation 2009

OPIE, Julian
United Kingdom b.1958
People walking. Coloured 2008
Light-emitting-diode (LED) (Barco), wall mounted, ed. of 1
323.2 x 148.4 x 25.8cm
Acc. 2009.019
Purchased 2009 with funds from the Tim Fairfax Family Foundation through the Queensland Art Gallery Foundation

ORAM, James
New Zealand b.1980
Feeling the burn 2006
Digital Betacam: 19:27 minutes, colour, sound, ed. 1/2
Acc. 2008.333
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

ORIA, Aseda
Papua New Guinea b.1958
Kina shell necklace 2008
Kina shell, bamboo and string
42cm (long); pendant: 14.5 x 16 x 1cm
Acc. 2009.072
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

ORSTO, Maria Josette
Australia b.1962
Tiwi people
Jilamara 1990
Gouache
56 x 76cm
Acc. 2009.043
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

PAM, Max
Australia b.1949
Indian Ocean Journals 1972–96
Gelatin silver photographs
48 sheets: 45 x 31cm (each, comp.); four sheets: 31 x 45cm (each, comp.)
Gift of Dr Jann Marshall through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

PAMBONO, Anton
Papua New Guinea b.1968
Basket 2008
Coil-woven Kusapa fibre and natural dyes
41 x 36 x 35cm (diam.)
Acc. 2009.068
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

PANGE, Melinda
Papua New Guinea b.1983
Basket 2008
Coil-woven Kusapa fibre and natural dyes
36 x 48.5 x 48cm (diam.)
Acc. 2009.070
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

PANNKA, Gloria
Australia b.1953
Western Arrernte/Luritja people
West MacDonnell Ranges 2008
Watercolour
36 x 54cm
Acc. 2008.410
Purchased 2008. Queensland Art Gallery Foundation

PARDINGTON, Fiona
New Zealand b.1961
Sweet Kiwi, from the collection 'Whanganui Museum' 2008
Gelatin silver photograph, gold-toned on fibre-based archival paper, ed. 3/5

Wiriwiri/Tremble, from the collection 'Whanganui Museum' 2008
Gelatin silver photograph, gold-toned on fibre-based archival paper, ed. 2/5

Maranga/Arise Tui, from the collection 'Whanganui Museum' 2008
Gelatin silver photograph, gold-toned on fibre-based archival paper, ed. 5/5

Uncanny Tui/Kakahu, from the collection 'Whanganui Museum' 2008
Gelatin silver photograph, gold-toned on fibre-based archival paper, ed. 1/5
Four sheets: 61 x 50.8cm (each)
Acc. 2008.349–352
Purchased 2008 with funds from Gina Fairfax through the Queensland Art Gallery Foundation

PATTERSON, Campbell
England/New Zealand b.1983
Soda diary 2007
Digital Betacam (transferred from Digital Video): 3:28 minutes, colour, sound, ed. 1/3

Lifting my mother for as long as I can 2007
Digital Betacam (transferred from Digital Video): 3:03 minutes, colour, sound, ed. 2/3

Chewing brothers 2005
Digital Betacam (transferred from Digital Video): 2:59 minutes, colour, sound, ed. 2/3

Tickle 2005
Digital Betacam (transferred from Digital Video): 2:47 minutes, colour, sound, ed. 1/3

Glue balls 2004
Digital Betacam (transferred from Digital Video): 56:14 minutes, colour, sound, ed. 3/3
Acc. 2008.340–344
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

PETERO, Frank
Australia
(Hammond Island, Torres Strait Islands)
Ghost nets gear 2008
Knotted-netted polypropylene fibre, shells
73 x 39 x 5cm

Ghost nets gear 2008
Knotted-netted polypropylene fibre
50 x 30 x 5cm
Purchased 2009. Queensland Art Gallery Foundation Grant

PICCININI, Patricia
Australia b.1965
The stags 2008
ABS plastic, automotive paint, plastic, stainless steel, leather, rubber tyres, ed. 1/3
196 x 224 x 167cm (installed, variable)
Acc. 2009.020.001–002
Purchased 2009 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

The gathering 2007
Digital Betacam and DVD formats: 16:9 PAL, 3 minutes, sound, colour; case: epoxy resin, automotive paint and leather
Acc. 2009.046.001–002
Purchased 2009. Queensland Art Gallery Foundation Grant

PIERSON, Jack
United States b.1960
Beauty
Ceramic plate, ed. 269/500
2.4 x 26.5cm (diam.)
Acc. 2008.425
Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

POHIO, Nathan
New Zealand b.1970
Landfall of a spectre 2007
Digital (AVI) file: 55 minutes, black and white, silent, ed. 1/5
Acc. 2008.345
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

POULSEN, Poul C
Australia 1857–1925
Victoria Bridge c.1890s
Albumen photograph
14.5 x 20.5cm
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

PUTRIH, Tobias

Slovenia b.1972
Connection 2004
 Cardboard on plywood, ed. of 1
 740cm (height) (variable to a maximum height of 800cm)
 Acc. 2008.245a-
 Purchased 2008 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

QUIJA CULTURE

China
Jar 2000–1500BCE
 Earthenware
 52.3 x 38.5cm
 Acc. 2008.293
 Purchased 2008 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

RANGIE, Michel (painter)

Vanuatu b.c.1950
Mague ne hiwir (ranking black palm) grade 9 painted c.2005
 Carved black palm with synthetic polymer paint
 255 x 35 x 45cm

Mague ne sagan (ranking black palm) grade 4 painted c.2005

Carved black palm with synthetic polymer paint
 195 x 38 x 48cm

Mague ne sagan (ranking black palm) grade 4 painted c.2005

Carved black palm with synthetic polymer paint
 235 x 36 x 45cm

Mague ne sagan (ranking black palm) grade 4 painted c.2005

Carved black palm with synthetic polymer paint
 250 x 38 x 50cm
 Acc. 2008.360–363
 Gift of David Baker through the Queensland Art Gallery Foundation 2008

RAUSCHENBERG, Robert

United States 1925–2008
Speaking In Tongues 1983
 Vinyl record in plastic case
 33 x 33cm (irreg.)
 Acc. 2008.426
 Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

REDFORD, Scott

Australia b.1962
Perpetual abstraction (7066 A.D.) 1997
 Fibreglass, polyester resin and acrylic lacquer
 185 x 47 x 7.3cm
 Acc. 2009.041
 Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

Reinhardt's instant painting #12

2008
 Synthetic polymer paint, seawater, spray can enamel and stickers on canvas with aluminium rail fixture; applied stencilled text
 105 x 225 x 8cm
 Gift of the artist through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

REDFORD, Scott (artist)

LITTLER, Michael (collaborating artist)
 Australia b.1964
My beautiful pink polar bears 2005
 Ceramic
 Ten bears: 26 x 25 x 50cm (each)
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

REDFORD, Scott

SEALY, Ritchey
 Australia b.1962
A painting by Ritchey Sealy #7 2007
 Oil on board
 45.8 x 61.2cm
 Acc. 2008.385
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

A painting by Ritchey Sealy #8

2007
 Oil on canvas mounted on board
 39.8 x 50.1cm (irreg.)
 Gift of Scott Redford through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

REICHEL, Victoria

Australia b.1979
Snowdomes 2007
 Oil on canvas
 70.5 x 143.5cm
 Acc. 2008.386
 Purchased 2008 with funds from Anne Best through the Queensland Art Gallery Foundation

REID NAKAMARRA, Doreen

Australia b.c.1955
 Pintupi/Ngaatjatjarra people
Untitled (Marrapinti) 2008
 Synthetic polymer paint on canvas
 213 x 275cm
 Acc. 2009.021
 Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

REYNOLDS, Bruce

Australia b.1955
Untitled 1988
 Linoleum, carpet and mixed media on board
 214 x 122.5 x 12cm
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

RIVERS, R Godfrey

England/Australia 1859–1925
Norman Creek c.1895
 Pen and ink
 26 x 31cm
 Acc. 2008.368
 Purchased 2008. Queensland Art Gallery Foundation

RODIUS, Charles

Australia 1802–60
Biddy Salamander, Broken Bay Tribe. Bulkabra, Chief of Botany. Gooseberry, Queen of Bungaree, NSW c.1834
 Hand-coloured lithograph
 22.5 x 28.5cm (comp.)
 Purchased 2009. Queensland Art Gallery Foundation Appeal

ROGGENKAMP, Joy

Australia 1928–99
Study for landscape 1963
 Chinese ink
 60 x 47.5cm (sight)
 Acc. 2009.029
 Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

RONDINONE, Ugo

Switzerland b.1964
Poems (portfolio) 2006
 Woodcuts on Velin D'Arches paper, ed. 10/33
 Nine sheets: 68.5 x 49.5cm (each, comp.); one sheet: 49.5 x 68.5cm (comp.)
 Acc. 2009.073.001–010
 Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

ROSA, Francesca

Australia b.1971
Interior disaster 2–5 (from 'Interior disaster' series) 2007
 Lambda prints, ed. 2/7
 Four sheets: 50 x 50cm (each, comp.)
 Acc. 2009.013–016
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

RUBUNTJA, Mervyn

Australia b.1959
 Western Arrernte people
The Pipes – Glen Helen 2007
 Watercolour
 36 x 54cm
 Acc. 2008.407
 Purchased 2008. Queensland Art Gallery Foundation

RUSCHA, Edward

United States b.1937
Hell 1/2 way Heaven 1988
 Lithograph, ed. 66/100
 75 x 19.5cm (comp., sight)
 Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

SANDFORD, WH

Australia
Mr F.W. Overbeck c.1878–80
 Albumen photograph mounted on card
 10.5 x 6.5cm
 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

SCHWENSEN, Tony

Australia/United States b.1970
Hamburger boygroup 2000
 VHS-C transferred to DVD:
 25 minutes, colour, sound, ed. 4/4

Prime beef export quality

1999
 VHS-C transferred to DVD:
 45 minutes (approx.), colour, sound, ed. 4/4
 Gift of the artist through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

Relaxed and comfortable – lamentation (after Mantegna) 2008

DV transferred to DVD: 62 minutes, colour, silent, ed. 1/4
Purchased 2009 with funds derived from the Bequest of Miss Edris Marks, the Godfrey Rivers Trust and the gifts of Oscar Edwards, Helen Collings, Lawrence F King, Sir Daryl Lindsay, Mrs M Ponsford, J Somerset Butler, Ann Gruen and Mrs Margaret Henty

Rocking in the free world – Neil Young's passport 2008

DV transferred to DVD: 62 minutes, colour, sound, ed. 1/4
Purchased 2009. Queensland Art Gallery Foundation

SEKI Seisetsu

Japan 1877–1945
Hanging scroll c.1930
Ink
132.7 x 32.1cm (comp.)
Acc. 2009.065
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SHANXI-LONGSHAN CULTURE

China
Jar 2300–2000BCE
Earthenware
59.5 x 27cm

Li (tripod jar) 2300–2000BCE

Earthenware
41 x 35.5cm
Acc. 2008.291–292
Purchased 2008 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

SHŌUN (GEMPŌ Sōhan)

Japan 1848–1922
Sweets container early 20th century
Stoneware with green glaze and brushed underglaze inscription
8.7 x 18.1cm (diam.)
Acc. 2009.062
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SICKERT, Walter Richard

England 1860–1942
Mr Sheepshanks's house c.1918
Oil on board
35 x 25cm

The bridle path (Pulteney Bridge) c.1918

Oil on board
35 x 25cm
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

SINGLETON, Ethel

Australia b.1951
Umpila people
Puunya 2008
Twined grass (*Lomandra longifolia*), natural and synthetic dyes
62 x 30 x 30cm
Purchased 2009. Queensland Art Gallery Foundation Grant

SIWA CULTURE

China
Jar 1400–1100BCE
Earthenware
39.5 x 33cm (diam.)
Acc. 2008.289
Purchased 2008 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

SMART, Sally

Australia b.1960
The theory of telepathy – red in blue 2006–07
Mixed media on canvas
183 x 167.5cm
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

SMITH, Gemma

Australia b.1978
Adaptable (red/blue) 2008
Synthetic polymer paint on aircraft plywood
65 x 50cm (dimensions variable)

Chessboard painting #8

2008
Synthetic polymer paint on inlaid wooden chessboard
50 x 50cm
Purchased 2009. Queensland Art Gallery Foundation Appeal

SMITH, Matthew

England 1879–1959
Tulips c.1925
Oil on canvas
72 x 50cm
Gift of Philip Bacon, AM, through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

SŌEN Nakagawa

Japan 1907–84
Hanging scroll: 'Dance' 20th century
Ink
26.4 x 23.4cm (comp.)
Acc. 2009.064
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SOFO, Charlie

Australia b.1983
Lint from 16 items of clothing 2008
Clothes lint with glue on cardboard
62.3 x 66.2cm

Needle eyes 2008

Synthetic polymer paint with glue on cardboard
49 x 60.5cm

Unknown particles 2008

Found particles with glue on cardboard
62.3 x 66.2cm

Library hairs 2008

Hairs found in library books with glue on cardboard
67 x 66cm
Acc. 2009.047–050
Purchased 2009. Queensland Art Gallery Foundation

SPONG, Sriwhana

New Zealand b.1979
Candlestick Park 2006
Digital file (Quicktime uncompressed file on a mini hard drive, transferred from Super 8): 6:33 minutes, black and white, sound, ed. 1/3
Acc. 2008.347
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

SRIWANICHPOOM, Manit

Thailand b.1961
Waiting for the King (standing) (series) 2006
Gelatin silver prints, ed. 1/9
14 sheets: 49 x 49cm (each, comp.)
Purchased 2008 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

STEVENSON, Michael

New Zealand b.1964
Curatorial protocols: Who gets in exhibitions 1996
Photocopy inserted into found VHS video cover

Sex, lies & Minimalism 1996
Photocopy inserted into found VHS video cover

Too artistic to drive 1996
Photocopy and collage inserted into found VHS video cover

The weeds of Post-Modernism 1996
Photocopy inserted into found VHS video cover

Scurrilous liaisons: Artists, curators & exhibitions 1996
Photocopy inserted into found VHS video cover

I was a conceptual artist/The park is mine 1996
Photocopy inserted into found VHS video cover
Six pieces: 22 x 14 x 3cm (each)

Acc. 2009.044.001–006
Gift of Christopher Chapman through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

STREETON, Arthur

Australia 1867–1943
Early light Windsor Castle 1903
Watercolour
35 x 52.5cm (sight)
Acc. 2009.030
Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritzi Hirst through the Queensland Art Gallery Foundation 2009

STREULI, Beat

Switzerland b.1957
Bruxelles 05/06 2006
Chromogenic colour print with Diasec (acrylic sheet), ed. 1/3
200 x 280cm
Acc. 2008.244
Purchased 2008 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

Broadway/Prince Street 04-01 I 2001–02

Single channel video (DVD): 18:33 minutes, colour and black and white, sound, ed. 8/10
Acc. 2009.074
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

SVAY Ken

Cambodia 1933–2008
From 'Sharing knowledge' series 2008
One who feeds and looks after one's parents so well that they do not have any problems will be prosperous in this world and the next world
One who is rich and has abundant food but hides delicious food for himself is subject to ruin
Leaving the meat and chewing the bone leads one to ruin
One who is rich but neither feeds nor looks after one's parents is subject to ruin
One who is proud of his social status, who does not care for his relatives and friends and even looks down on them is subject to ruin

Advice of a father

Oil on canvas
Six: 80 x 100cm (each)

The people on 18 April, 1975

Oil on canvas
53 x 63.5cm

Vietnamese planes and Pol Pot soldiers in battle, 1979

Oil on canvas
67.5 x 72.5cm

Old rice flour mill 2007–2008

Oil on canvas
59.8 x 79.6cm

Tandem bicycle 2008

Oil on canvas
50.5 x 80cm
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TANG Da Wu

Singapore b.1943
Bumiputra (series) 2003–06
Chinese ink and charcoal on cotton acid-free handmade paper
15 sheets, ranging from 101.9 x 68.3cm to 105.4 x 69.7cm (irreg.)
Acc. 2008.321.001–015
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2008 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

TAUREREWA, Lorene

New Zealand b.1961
Psychopompe (from 'Psychopompe' series) 2008
Pen and ink on mylar
20 sheets: 30.5 x 23cm (each)
Acc. 2008.346.001–020
Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

TAYLOR, Peter Tjutjatja

Australia b.1940
Western Arnhem people
Ormiston Gorge 2007
Watercolour
56 x 37cm
Acc. 2008.406
Purchased 2008. Queensland Art Gallery Foundation

TEMIN, Kathy

Australia b.1968
My monument: White forest 2008
Steel, acrylic, fabric, wood, MDF board
400 x 1373 x 860cm (overall installed, variable)
Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

Untitled 1992

Pencil, synthetic polymer paint on board
20 x 15cm
Gift of Christopher Chapman through the Queensland Art Gallery Foundation
2009. Donated through the Australian Government's Cultural Gifts Program

THIEL, Frank

Germany b.1966
Stadt 10/03 (Berlin) 1999, printed 2001
Chromogenic colour print with Diasec (acrylic sheet), ed. 2/3
144.5 x 236.5cm (comp.)
Acc. 2009.011
Gift of Greg Woolley through the Queensland Art Gallery Foundation 2009

TILSON, Joe

England b.1928
A-Z BOX, FRAGMENTS OF ONEIRIC ALPHABET (portfolio) 1969
26 screenprints, some with collage, some printed on both sides, some on double-sized folded sheets, ed. 6/25
26 sheets: 77.8 x 53.9cm (overall)
Acc. 2008.237.001–026
Purchased 2008 with funds derived from the Bequest of Mr E McConnell and gifts from Lawrence F King and the Contemporary Art Society, London

TODD, Yvonne (designer)

New Zealand b.1973
VICTORIAN TAPESTRY WORKSHOP (workshop) Australia est. 1976
BATTEN, Sue (weaver) Australia b.1958
CORNALL, Amy (weaver) Australia b.1982
Alice Bayke 2008
Cotton warp with wool and cotton weft
299 x 241cm
Acc. 2008.306
Commissioned 2006 with funds from Tim Fairfax, AM, and Gina Fairfax through the Queensland Art Gallery Foundation

TORENBEEK, Angela

Australia b.1942
Neon Western people
Necklace 2008
Crochet cotton with selal (pipi) shells
28 x 25 x 1cm
Purchased 2009. Queensland Art Gallery Foundation Grant

TOSA Mitsuatsu

Japan fl. 1734–64
Pair of six fold screens: Scenes from the Genji Monogatari (Tale of Genji) mid 18th century (Edo period)
Gold and colours on paper on six-fold wooden framed screens
172.3 x 368.2cm (each)
Acc. 2008.316a-b
Purchased 2008 with funds from the Estate of Vincent Stack through the Queensland Art Gallery Foundation

TUCKSON, Tony

Egypt/England/Australia 1921–73
(Nude) late 1950s
Oil on canvas
57 x 24cm
(Untitled) late 1950s
Mixed media
50 x 76cm
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

Portrait of Daniel Bula, first Christian convert, Vella Lavella, Solomon Isl. c.1916
Commercial photo postcard
13.5 x 8.7cm
Purchased 2009. Queensland Art Gallery Foundation Appeal

UNKNOWN

Australia
(The Archer brothers with Lionel Knight Rice) c.1867
Albumen photograph
14.3 x 10cm (oval)
Acc. 2008.247
Purchased 2008. Queensland Art Gallery Foundation

Brisbane River c.1880

Albumen photograph mounted on card
14.9 x 21cm

(Government House and Botanic Gardens) c.1890s

Albumen photograph mounted on card
13 x 20cm
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2009

Ceremonial armbands 1996

Bark fibre string, cotton with commercially-sourced feathers
Six pieces: 2.7 x 15.5cm (diam.); 2.7 x 14.5cm (diam.); 2.7 x 16.7cm (diam.); 2.7 x 17.5cm (diam.); 2.7 x 15.5cm (diam.); 2.7 x 16.2cm (diam.)

Ceremonial armbands (dhuwa) 1996

Bark fibre string with red-winged parrot and red-collared lorikeet feathers
Two pieces: 2 x 16cm (diam.); 1.5 x 15cm (diam.)

Ceremonial armbands

Bark fibre string, cane, feathers
Two pieces: 10 x 15cm (diam.); 8.1 x 15.5cm (diam.)
Acc. 2008.286–288
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

UNKNOWN

Japan
Ewer (yutō) 15th–16th century (Muromachi period)
Negoro lacquer, black and red lacquer on wood
34 x 19.1cm (diam.)
Acc. 2008.319a-b
Purchased 2008. Queensland Art Gallery Foundation

UNKNOWN

China
Brush washer 19th century
Porcelain, *clair de lune*
3 x 8.5cm (diam.)

Lidded box 19th century

Porcelain
7 x 15.5cm (diam.)

Bowl 19th century

Porcelain with timber stand
Bowl: 9.2 x 18cm (diam.); stand: 4.5 x 13.5cm (diam.)

Pair of cats 19th century

Porcelain
13.5 x 12.3 x 9cm (each)

Teapot and goblet 19th century

Porcelain
Teapot: 12 x 16cm (diam.) (complete); goblet: 11.5 h x 8cm (diam.)
Acc. 2008.334–338
Gift of (Mrs) Marney Dunn and Hugh Alexander Dunn, AO, through the Queensland Art Gallery Foundation 2008

WAPULKUMA, Mary

Australia b.1934
Galpu people
Ceremonial string bag 1997
Whistler duck feathers with bark fibre string
51 x 21 x 3.5cm (including handle)
Acc. 2008.277
Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

WARNER, Carl

Australia b.1965
Under 302, 303, 307, 402, 405, 407, 501, 502, 601, 701, 702, 705, 706, 707 (from 'Under' series) 2003
 Lambda prints, A.P.
 14 sheets: 110 x 110cm (each, comp., approx.)
 Gift of the artist in memory of Michael Milburn through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

WEGMAN, William

United States b.1943
Triangle, square, circle 1995
 Artist's book comprising 14 pages
 20.2 x 20.2 x 0.9cm
 Acc. 2008.427
 Gift of Scott Redford through the Queensland Art Gallery Foundation 2008

WHISSON, Ken

Australia b.1927
Landscape lines no. 4 1988
 Oil on canvas
 89 x 119cm
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

WILLIAMS, Fred

Australia 1927–82
Cellist 1957
 Gouache on card
 33 x 25.5cm (sight)
 Acc. 2009.031
 Gift of Geoffrey and Lawrence Hirst in memory of their parents Dr Paul Hirst and Mrs Fritz Hirst through the Queensland Art Gallery Foundation 2009

WIRRI Jnr, Elton

Australia b.1990
 Western Arrernte people
Glen Helen Gorge 2008
 Watercolour
 26 x 36cm

Ormiston Gorge in the West MacDonnell Ranges 2008

Watercolour
 30 x 50cm
 Acc. 2008.411–412
 Purchased 2008. Queensland Art Gallery Foundation

WUNBAE, Chief Louis

Vanuatu b.c.1951
Mague ne wurwur (ranking black palm) grade 7 (lizard) c.1985
 Black palm with synthetic polymer paint
 280 x 46 x 55cm
 Acc. 2008.326
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

WUNUNGUMURRA, Nawurapu

Australia b.1952
 Dhalwangu people
Munguru (Ocean water) Dhalwangu clan memorial poles 2008
 Wood with natural pigments
 Five poles: 323 x 19cm (diam.); 282 x 12cm (diam.); 331 x 14cm (diam.); 275 x 14cm (diam.); 286 x 19cm (diam.)
 Acc. 2008.259–263
 Purchased 2008. Queensland Art Gallery Foundation

Mokuy lukthun (Spirit gathering) 2008

Wood, carved, and with natural pigments
 Five sculptures: 212cm (height); 246cm (height); 214cm (height); 232cm (height); 212cm (height)
 Acc. 2009.057–061
 Purchased 2009. Queensland Art Gallery Foundation

WURUWUL, Ian

Australia b.1950
 Ganapuyngu people
Human hair headband 1996
 Human hair, red-winged parrot and red-collared lorikeet feathers, with bark fibre string
 2.5 x 23.5cm (diam.)
 Acc. 2008.269
 Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

XU Zhen

China b.1977
ShanghART Supermarket (Australia) 2007–08
 Mixed media installation (cash register, counter, shelves, refrigerator and multiple consumer product packages), ed. of 7
 210 x 610 x 835cm (installed, variable)
 Acc. 2008.355a–
 Purchased 2008. Queensland Art Gallery Foundation

YANGSHAO CULTURE, BANPO PHASE

China
Amphora 4800–4300BCE
 Earthenware
 59.5 x 27cm (complete)
 Acc. 2008.290a-b
 Purchased 2008 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

YASIWA, Havosa

Papua New Guinea b.1975
Basket 2008
 Coil-woven Kusapa fibre and natural dyes
 36 x 42 x 45cm (diam.)
 Acc. 2009.067
 Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YAYOI CULTURE

Japan
Jar 400BCE–300CE (Yayoi period)
 Earthenware, hand-built spherical form with flaring lip and applied rope motif around the body
 27 x 22cm (diam.)

Jar 100–300CE (late Yayoi period)
 Earthenware, hand-built spherical form with net design incised at shoulder and on flaring lip
 Acc. 2009.017–018
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

YOUNGER, Jay

Australia b.1960
Ulterior VIII 2002
 Cibachrome photograph
 99 x 96cm (comp.)
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

ZAVROS, Michael

Australia b.1974
Unicorn in the anticamera 2008
 Oil on board
 24.8 x 20cm
 Acc. 2009.003
 Purchased 2009. The Queensland Government's Gallery of Modern Art Acquisitions Fund

ZHANG Huan

China/United States b.1965
12 square metres 1994
 DVD: 3:02 minutes, colour, stereo, open edition

To add one meter to an anonymous mountain 1995
 DVD: 6 minutes, colour, stereo, open edition

To raise the water level in a fishpond 1997
 DVD: 6:19 minutes, colour, stereo, open edition
 Acc. 2008.295–297
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

DEACCESSIONS**BISMUTH, Pierre**

France b.1963
The Jungle Book project 2002
 Set of 19 pencil drawings
 19 sheets: 29.7 x 21cm (each)
 Acc. 2008.050.003a-s
 Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund

EXHIBITIONS SCHEDULE AND SPONSORS

EXHIBITIONS PRESENTED AT THE GALLERY

STARTER SPACE: CARLY SCOUFOS
5 April – 21 July 2008 (QAG)

SCULPTURE FROM THE COLLECTION
Until 8 November 2009 (QAG)

PAPUNYA: MONUMENTS AND MOVEMENTS
3 May – 15 October 2008 (QAG)

LEE MINGWEI'S *GERNIKA IN SAND*
3 May – 6 July 2008 (GoMA)

This project was supported by the Australian Centre of Asia Pacific Art (ACAPA), the research arm of the Queensland Art Gallery's Asian and Pacific activities.

Gernika in sand project realised at the Queensland Art Gallery / Gallery of Modern Art

Project supported by
National Culture and Arts Foundation
JUT Foundation for Arts & Architecture
Lin Ming-nang, Lin Chung-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.

ANISH KAPOOR *UNTITLED 2006–07*
Until 24 May 2009 (GoMA)

SIDNEY NOLAN: A NEW RETROSPECTIVE
6 June – 28 September 2008 (QAG)
Organised by the Art Gallery of New South Wales

Principal Sponsor
Ernst & Young

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

Organised by the musée national Picasso, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia

Presented by
Queensland Events Corporation

Principal Sponsor
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Singapore Airlines

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Brisbane Marketing

Supporting Sponsor
ourbrisbane.com

The exhibition was indemnified by the Australian Government through Art Indemnity Australia, in partnership with the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

LIGHT AND SPACE: COLONIAL ART AND QUEENSLAND
28 June – 19 October 2008 (QAG)

XSTRATA COAL EMERGING INDIGENOUS ART AWARD (2008)
11 July – 12 October 2008 (GoMA)

Sponsor
Xstrata Coal

MODERN RUIN
12 July – 12 October 2008 (GoMA)

PLACE MAKERS: CONTEMPORARY QUEENSLAND ARCHITECTS
2 August – 23 November 2008 (GoMA)

Principal Partner: Queensland Government

The Queensland Government was the Principal Partner of the exhibition, through the Department of Tourism, Regional Development and Industry.

RECENT ACQUISITIONS: AUSTRALIAN, INTERNATIONAL AND ASIAN AND PACIFIC COLLECTIONS
6 September 2008 – 18 January 2009 (GoMA)

IN THE SPIRIT OF FLUXUS
Until 26 October 2008 (GoMA)

EASTSIDE/WESTSIDE: PAINTINGS FROM CENTRAL AUSTRALIA
20 September – 19 October 2008 (GoMA)

NAMATJIRA TO NOW
18 October 2008 – 15 February 2009 (QAG)

SOMEONE'S UNIVERSE: THE ART OF EUGENE CARCHESIO
25 October 2008 – 1 February 2009 (QAG)

SHORELINE
25 October 2008 – 15 February 2009 (GoMA)

THE PREMIER OF QUEENSLAND'S NATIONAL NEW MEDIA ART AWARD
1 November 2008 – 8 February 2009 (GoMA)

Supported by the Queensland Government

WAR: THE PRINTS OF OTTO DIX
7 November 2008 – 1 February 2009 (QAG)

A National Gallery of Australia Travelling Exhibition
The National Gallery of Australia is an Australian Government Agency
The National Gallery of Australia's Travelling Exhibitions Program is supported by Australian Air Express.

CONTEMPORARY AUSTRALIA: OPTIMISM

15 November 2008 – 22 February 2009 (GoMA)

Founding Supporter

Queensland Government

Principal Sponsor

This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Major Sponsors

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Foster's Australia

Network Ten

Tourism Queensland

Austereo's Triple M

Supporting Sponsors

ourbrisbane.com

Quest Community Newspapers

Scott Redford Project Acknowledgment

The High/Perpetual Xmas, No Abstractions 2008 by Scott Redford received financial assistance through Arts Queensland from art+place, the Queensland Government's Public Art Fund. Collection: Art Works Queensland

Summer Festival**Sponsored by**

Quest Community Newspapers

Q150

BREAKING BOUNDARIES: CONTEMPORARY INDIGENOUS AUSTRALIAN ART FROM THE COLLECTION

13 December 2008 – 26 July (with extension until 25 October in Gallery 3.5) 2009 (GoMA)

CULTURE WARRIORS: NATIONAL INDIGENOUS ART TRIENNIAL

14 February – 10 May 2009 (GoMA)

A National Gallery of Australia Travelling Exhibition

The National Gallery of Australia is an Australian Government Agency

Proudly supported by BHP Billiton, the Australia Council for the Arts through its Aboriginal and Torres Strait Islander Art Board, Visual Art Board, and Community Partnerships and Market Development (International) Board, the Contemporary Touring Initiative through Visions of Australia, an Australian Government program, and the Visual Arts and Crafts Strategy, an initiative of the Australian Government and state and territory governments, the Queensland Government through the Queensland Indigenous Arts Marketing and Export Agency and Australian Air Express.

LJ HARVEY AND HIS TIMES

21 February – 14 June 2009 (QAG)

Sponsored by

Xstrata Coal

A Q150 exhibition

SPENCER FINCH: AS IF THE SEA SHOULD PART AND SHOW A FURTHER SEA

28 February – 5 July 2009 (GoMA)

CREATIVE GENERATION EXCELLENCE AWARDS IN VISUAL ART AND DESIGN

13 March – 17 May 2009 (GoMA)

An initiative of the Department of Education, Training and the Arts

Organised by Education Queensland and supported by the Queensland Government

Supported by Museum and Gallery Services Queensland

A Q150 exhibition

THE CHINA PROJECT

28 March – 28 June 2009 (GoMA)

Three Decades: The Contemporary Chinese Collection

28 March – 28 June 2009

Zhang Xiaogang: Shadows in the Soul

28 March – 19 July 2009

William Yang: Life Lines

14 March – 9 August 2009

Sponsored by

Ausenco

Funding was provided through the Queensland Government Exhibition Indemnity Scheme, administered by Arts Queensland.

AMERICAN IMPRESSIONISM AND REALISM: A LANDMARK EXHIBITION FROM THE MET, THE METROPOLITAN MUSEUM OF ART, NEW YORK

30 May – 20 September 2009 (QAG)

The exhibition was organised by The Metropolitan Museum of Art, New York, in collaboration with the Queensland Art Gallery and Art Exhibitions Australia.

Presented by

Queensland Government

Principal Sponsor

Mazda Australia

Principal Donor

Singapore Airlines

Major Sponsors

Austereo's Triple M

News Limited (The Courier-Mail, The Australian and Herald Sun)

Seven Network

Adshel

Clemenger BBDO

Tourism Queensland

Brisbane Marketing

Rydges Hotels and Resorts

Supporting Sponsor

ourbrisbane.com

The exhibition was indemnified by the Australian Government through Art Indemnity Australia.

PEOPLED: CONTEMPORARY ART FROM THE COLLECTION

13 June – 25 October 2009 (GoMA)

TIM JOHNSON: PAINTING IDEAS

13 June – 11 October 2009 (GoMA)

Organised by the Art Gallery of New South Wales and the Queensland Art Gallery

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, State and Territory Governments.

The exhibition first showed at the Art Gallery of New South Wales, 13 March – 17 May, 2009. It will also show at The Ian Potter Museum of Art (The University of Melbourne), 11 November 2009 – 14 February 2010.

150 YEARS: PHOTOGRAPHY IN QUEENSLAND FROM THE GALLERY'S COLLECTION**20 June – 4 October 2009 (QAG)****Sponsored by**

Xstrata Coal

A Q150 exhibition

FOCUS/THEMATIC DISPLAYS**International Art from the Collection (QAG)****Australian Art from the Collection (QAG)****Asian Art from the Collection (QAG)****Kerrie Poliness (GoMA)****Emily Kngwarreye (GoMA)****Colour Field: Paintings from the 1960s (QAG)****CHILDREN'S ART CENTRE EXHIBITION**

The Children's Art Centre is sponsored by Santos.

RELEASE THE BATS**11 April – 11 October 2009 GoMA**

A Q150 exhibition

EXHIBITIONS PRESENTED IN REGIONAL QUEENSLAND**MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION****24 May 2007 – 5 July 2009**

A Queensland Art Gallery Travelling Exhibition

Venues 7–12 of 13 venues:**Caloundra Regional Art Gallery**

9 July – 17 August 2008

Gympie Regional Gallery

21 August – 4 October 2008

Cairns Regional Gallery

11 October – 30 November 2008

Artspace Mackay

5 December 2008 – 1 February 2009

Outback Regional Gallery, Winton

7 February – 27 March 2009

Roma on Bungil Gallery

17 April – 17 May 2009

OLAFUR ELIASSON'S *THE CUBIC STRUCTURAL EVOLUTION PROJECT***7 September 2007 – 30 May 2009**

A Queensland Art Gallery Travelling Exhibition

Venues 6–12 of 12 venues:**Dogwood Crossing @ Miles**

4 June – 27 July 2008

Gympie Regional Gallery

2 August – 6 September 2008

Bundaberg Regional Art Gallery

17 September – 26 October 2008

Artspace Mackay

5 November – 14 December 2008

Toowoomba Regional Art Gallery

23 December 2008 – 8 February 2009

Hervey Bay Regional Gallery

5 March – 4 April 2009

Caloundra Regional Art Gallery

15 April – 30 May 2009

FRAME BY FRAME: ASIA PACIFIC ARTISTS ON TOUR**24 October 2008 – 17 January 2010**

A Queensland Art Gallery Travelling Exhibition

Venues 1–4 of 7 venues:**Artspace Mackay**

24 October – 30 November 2008

Hervey Bay Regional Gallery

12 December 2008 – 24 January 2009

Perc Tucker Regional Gallery, Townsville

20 February – 19 April 2009

Gold Coast City Art Gallery

16 May – 28 June 2009

'Frame by Frame: Asia Pacific Artists on Tour' is a regional program of the Queensland Art Gallery's Asia Pacific Triennial of Contemporary Art, which is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments, administered by Arts Queensland.

MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN**5 December 2008 – 29 March 2009**

A Queensland Art Gallery Travelling Exhibition

Venues 1–2 of 2 venues:**Artspace Mackay**

5 December 2008 – 1 February 2009

Toowoomba Regional Art Gallery

17 February – 29 March 2009

Sponsor

Leighton Contractors Pty Ltd

NAMATJIRA TO NOW

Venue 1 of 10 venues opened on 29 May 2009; attendance to be reported in 2009–10.

EXHIBITIONS AND FILM PROGRAMS PRESENTED AT THE AUSTRALIAN CINÉMATHEQUE**PICASSO ON FILM****6 June – 13 September 2008 (Cinema A)****Sponsor**

Embassy of France in Australia and Ministère des affaires étrangères (Paris)

JACQUES PRÉVERT

6–27 June 2009 (Cinema A)

THE SILENT CLOWN: MAX LINDER AND CHARLIE CHAPLIN

28 June – 13 July 2008 (Cinema A)

MESSAGE STICKS INDIGENOUS FILM FESTIVAL 2009

17–23 July 2008 (Cinema A & B)

MODERN RUIN

12 July – 12 October 2008 (Cinema A & B and Media Gallery)

BRISBANE INTERNATIONAL FILM FESTIVAL 2009

31 July – 10 August 2008 (Cinema A & B)

GREEN SCREEN

3–7 August 2008 (Cinema A & B)

Presented in partnership with Riverfestival

MY ARCHITECT

13 August – 9 November 2008 (Cinema A & B)

PERE PORTABELLA

15–31 August 2008 (Cinema A)

OUT OF THE SHADOWS: GERMAN EXPRESSIONISM AND BEYOND

4 September – 30 November 2008 (Cinema A & B)

Sponsor: Goethe-Institut Australien

GEORGE A ROMERO'S DEAD SERIES

31 October – 1 November 2008 (Cinema A)

YOUR HIDDEN SMILE: THE FILMS OF PEDRO COSTA

6–14 December 2008 (Cinema A)

Presented in partnership with Melbourne Cinémathèque and Embassy of Portugal in Australia

CONTEMPORARY AUSTRALIA: OPTIMISM

15 November 2008 – 22 February 2009 (Cinema A & B)

ALL TOMORROW'S PARTIES

14–18 January 2009 (Cinema A)

Presented in partnership with All Tomorrow's Parties

BE AFRAID: FEAR IN NORTH AMERICAN CINEMA

27 February – 22 March 2009 (Cinema A & B)

THREE CHINESE DIRECTORS: XIE JIN, ZHANG YIMOU, JIA ZHANG-KE

28 March – 28 June 2009 (Cinema A)

FIRST AUSTRALIANS

22–24 May 2009 (Cinema A)

THE AGE OF INNOCENCE

31 May – 20 September 2009 (Cinema A)

HOLLYWOOD ON THE HUDSON

30 May – 20 September 2009 (Cinema A)

THE VIEW FROM ELSEWHERE**THE VIEW FROM ELSEWHERE: SMALL ACTS**

Presented in partnership with Sherman Contemporary Art Foundation (SCAF)

19 March – 13 June 2009, SCAF, Sydney

To be presented at the Australian Cinémathèque and Media Gallery, GoMA, in 2009–10.

PUBLICATIONS**PUBLISHED BY THE GALLERY****JULY****MODERN RUIN**

(2008, 32pp., softcover, illus: col.)

Author: Weir, Kathryn.

XSTRATA COAL EMERGING INDIGENOUS ART AWARD 2008

(2008, 32pp, softcover, illus: col.).

Staff contributions:

- Fisher, Andrea. 'Gunybi Ganambarr'. (pp.6–7); 'Archie Moore'. (pp.18–9)
- McLean, Bruce. 'Milly Kelly'. (pp.8–9); 'Josie Kunothe Petyarre and Dinni Kunothe Kemarre'. (pp.10–1); 'Loongkoonan'. (pp.14–5)

AUGUST**PLACE MAKERS: CONTEMPORARY QUEENSLAND ARCHITECTS**

(2008, 320pp., softcover and limited edition hardcover, illus:col.)

Editors: Miranda Wallace and Sarah Stutchbury

Staff contributions:

- Wallace, Miranda. 'Sense and sensibility in Queensland architecture'. (pp.13–9)

OCTOBER**SOMEONE'S UNIVERSE: THE ART OF EUGENE CARCHESIO**

(2008, 136pp., softcover, illus: col.).

Staff contributions:

- Hawker, Michael. 'Biography'. (pp.114–21)

NOVEMBER**PREMIER OF QUEENSLAND'S NATIONAL NEW MEDIA ART AWARD**

(2008, 64pp., softcover, illus: col.)

Staff contributions:

- Chambers, Nicholas. 'David Haines and Joyce Hinterding'. (pp.20–3); 'Adam Nash'. (pp.28–31)
- Da Silva, Jose. 'Natalie Jeremijenko'. (pp.24–7); 'Sam Smith'. (pp.32–5)
- Evans, Naomi. 'Peter Alwast'. (pp.8–11); 'Anita Fontaine'. (pp.16–9)
- McLean, Bruce. 'Julie Dowling'. (pp.12–5)
- Slack-Smith, Amanda. 'John Tonkin'. (pp.36–9); 'Mari Velonaki'. (pp.40–3)

DECEMBER**CONTEMPORARY AUSTRALIA: OPTIMISM**

(2008, 280pp., softcover, illus: col., b/w).

Staff contributions:

- Burnett, David. 'Stephen Bush: Phantasmagorical vistas and chemical skies'. (pp.54–7); 'James Dodd: Culture crime'. (pp.82–5)
- Buttrose, Ellie. 'Jamin: Songs of sprays'. (pp.114–7); 'Gemma Smith: One step ahead'. (pp.208–11)
- Cain, Emma. 'Christian de Vietri: How many statues does it take to change an archetype?'. (pp.70–3)
- Chambers, Nicholas. 'Matthew Bradley: Monster bike'. (pp.50–3)
- Da Silva, Jose. 'Clara Law: Strangers to ourselves'. (pp.126–29); 'Arlene TextaQueen: Undressed up'. (pp.224–7)
- Ellwood, Tony. 'Jan Nelson: Painting and the aesthetics of redemption'. (pp.162–5)
- Evans, Naomi. 'Scott Redford: Maximising returns'. (pp.186–9)

- Ewington, Julie. 'Introducing "Optimism"'. (pp.18–25); 'Emily Floyd: The seed, the egg and the spaceship'. (pp.86–9); 'Arlo Mountford: Standing up for art'. (pp.154–7); 'Regan Tamanui: The last laugh's on you'. (pp.216–9)
- Fitzgibbons, Abigail. 'Natasha Johns-Messenger: Adventures in perception'. (pp.118–21)
- Goddard, Angela. 'Robert Owen: How the light gets in'. (pp.174–7); 'Darren Sylvester: Close to you'. (pp.212–5)
- Hays, Rosie. 'Rolf de Heer: Giving voice'. (pp.66–9); 'Jane Turner: Doing funny' [with Ewington, Julie]. (pp.228–31)
- Hawker, Michael. 'Tom Moore: Theatre of glass'. (pp.150–3); 'Debra Phillips: Walking through the world'. (pp.178–81)
- Kavenagh, Mellissa. 'Raquel Ormella: A shift in perspective'. (pp.170–3)
- McColm, Donna. 'Dale Frank: What is seen and what is'. (pp.90–3)
- McDougall, Ruth. 'Tim Maguire: An uncertain place'. (pp.142–5)
- McLean, Bruce. 'Vernon Ah Kee: Keeping them in line'. (pp.38–41); 'Tony Albert: Sorry'. (pp.42–5); 'Sally Gabori: Intimate country'. (pp.94–7); 'Ivan Sen: Country sings its own song'. (pp.204–7)
- Moon, Diane. 'Kayili Artists: Art and cars'. (pp.122–5)
- Page, Maud. 'Del Kathryn Barton: Sanguine'. (pp.46–9)
- Parker, Francis E. 'Gabrielle de Vietri: Big ideas for small children'. (pp.74–7); 'Michael Leunig: Cartoons for the tapestry of life'. (pp.130–3); 'Thomas Meadowcroft: A motorist in paradise'. (pp.146–9); 'Patricia Piccinini: Genetic engines'. (pp.182–5); 'The Salon Project'. (pp.190–9)
- Ravenswood, Kate. 'Aleks Danko: Humour as a weapon'. (pp.62–5); 'Tarryn Gill and Pilar Mata Dupont: Into the heart of nationhood'. (pp.102–5)
- Richards, Bree. 'Mark Galea: Somewhere over the rainbow'. (pp.98–101); 'Petrina Hicks: Manufacturing reality'. (pp.106–9)
- Ryan, Kate. 'Christine Dew, Dave Jones and the Macleay Island State School students: It never did sink'. (pp.78–81)
- Seear, Lynne. 'Shall we dance?'. (pp.26–9); 'Robert MacPherson: Are we there yet?'. (pp.138–41)
- Slack-Smith, Amanda. 'Tony Schwensen: Rocking the free world'. (pp.200–3)
- Storer, Russell. 'Kathy Temin: Bringing it all back home'. (pp.220–3)
- Stutchbury, Sarah. 'Kate Murphy: Looking to the future'. (pp.158–61)
- Wallace, Miranda. 'm3architecture: Back to the future?'. (pp.134–7)
- Walsh, Julie. 'Sean Cordeiro and Claire Healy: Not under my roof'. (pp.58–61)
- Were, Ian. 'Timothy Horn: The allure of Medusa'. (pp.110–13)

FEBRUARY

LJ HARVEY AND HIS TIMES

(2009, 8pp., brochure, illus: col., b/w).

Author: Cooke, Glenn R.

SPENCER FINCH: AS IF THE SEA SHOULD PART AND SHOW A FURTHER SEA

(2009, 56pp., softcover, illus: col.)

Staff contributions:

- Chambers, Nicholas. 'In conversation with Spencer Finch'. (pp.12–7)
- Seear, Lynne. 'with itself did cold engage . . .' (pp.18–23)

MARCH

THE CHINA PROJECT

(2009, softcover, 312pp., illus: col.).

Staff contributions:

- Carter, Anne, and Osmond, Gillian. 'The process of painting: Chinese painting materials in the 1980s'. (pp.64–71)
- Fitzgibbons, Abigail. 'Zhang Xiaogang: Biography'. (pp.242–55)
- Raffel, Suhanya. 'The China Project'. [introduction] (pp.14–27)
- Storer, Russell. 'A conversation with William Yang'. (pp.256–67); 'William Yang: Biography'. (pp.278–87)

57 individual artist essays were also written by these contributing authors:

- Fitzgibbons, Abigail
- McDougall, Ruth
- Storer, Russell
- Raffel, Suhanya

TIM JOHNSON: PAINTING IDEAS

(2009, 168pp., softcover, illus: col., b/w)

Published by the Art Gallery of New South Wales and the Queensland Art Gallery

Staff contributions:

- Ewington, Julie. 'Introducing Tim Johnson' [with Wayne Tunnicliffe]. (pp.9–11); 'Paint – concept – paint'. (pp.12–19)

THE VIEW FROM ELSEWHERE

(2009, 96pp., softcover, illus: col.).

Published by Sherman Contemporary Art Foundation in partnership with Queensland Art Gallery

Staff contributions:

- Evans, Naomi. 'Annotated list of works'. (pp.64–93)
- Weir, Kathryn. 'News from elsewhere: Gesturing in another language'. (pp.12–47)

MAY

AMERICAN IMPRESSIONISM AND REALISM:

A LANDMARK EXHIBITION FROM THE MET

(2009, 340pp., softcover and hardcover editions, illus: col.)

Published by the Metropolitan Museum of Art, New York; Art Exhibitions Australia and the Queensland Art Gallery

Staff contributions:

- Goddard, Angela. 'Cities: Australia'. (pp.93–9); 'The countryside abroad: Australia'. (pp.123–33); 'The countryside at home: Australia'. (pp.161–5); 'At leisure: Australia'. (pp.185–93); 'Studios and portraits: Australia'. (pp.217–23); 'Women's lives: Australia'. (pp.243–9); 'Children: Australia'. (pp.267–73); 'Other leading masters: Australia'. (pp.289–95); 'Artist biographies: Australia'. (pp.316–23)
- Hawker, Michael. 'The countryside abroad: Australia'. (pp.134–5); 'The countryside at home: Australia'. (pp.166–7); 'Artist biographies: Australia'. (pp.316–9)
- Seear, Lynne. 'Continental drift: Stories from Australia about an American exhibition'. (pp.50–61)

NAMATJIRA TO NOW

(2009, 8pp., brochure, illus: col.)

Author: McLean, Bruce

JUNE**150 YEARS: PHOTOGRAPHY IN QUEENSLAND FROM THE GALLERY'S COLLECTION**

(2009, 8pp., brochure, illus: col., b/w)

Author: Hawker, Michael.

CORPORATE AND MEMBERSHIP PUBLICATIONS**ARTLINES**

Issue 3/4–2008 – issue 1/2–2009.

(56pp., illus: col.).

Staff contributions:

- Beiers, Peter. 'So Far: The Art of Dale Frank 2005–1980'. (3–2008, p.49)
- Burnett, David. 'Martin Creed: Work no. 189 1998'. (3–2008, p.29); 'Tobias Putrih: Connection 2004'. (3–2008, p.33); 'War: The Prints of Otto Dix'. (4–2008, pp.8–9); 'Trade to trash' (4–2008, pp.32–3); 'American Impressionism and Realism: A Landmark Exhibition from the Met'. (1–2009, pp.8–11); 'A story untold: JW Waterhouse'. (1–2009, pp.34–5); 'Anthony van Dyk: Portrait of Marchese Filippo Spinola c.1622–27'. (2–2009, pp.34–5)
- Buttrose, Ellie. 'Berlin Alexanderplatz: A film by Rainer Werner Fassbinder in 13 parts and an epilogue'. (3–2008, p.46)
- Chabrowska, Izabella. 'Tim Maguire'. (3–2008, p.49)
- Chambers, Nicholas. 'Premier of Queensland's National New Media Art Award'. (3–2008, pp.12–13); 'Thomas Demand: Landing 2006'. (3–2008, p.22); 'Ron Mueck: In bed 2005'. (3–2008, p.23); 'Nigel Cooke: To work is to play 2008'. (3–2008, p.27); 'Candice Breit: King (a portrait of Michael Jackson) 2005'. (3–2008, p.34); 'Spencer Finch: Colour, light'. (4–2008, pp.12–13)
- Clark, Andrew. 'Art is for everyone: Contemporary art for contemporary kids'. (1–2009, pp.30–1)
- Cooke, Glenn R. 'Light and space: Colonial art and Queensland'. (3–2008, p.39); 'Betty Quelhurst 1919–2008'. (4–2008, p.48); 'LJ Harvey and His Times'. (1–2009, p.13)
- Da Silva, Jose. 'Premier of Queensland's National New Media Art Award'. (3–2008, pp.12–13); 'George A Romero's Martin'. (1–2009, p.45)
- Evans, Naomi. 'Nigel Cooke: To work is to play 2008'. (3–2008, p.27); 'Beat Streuli: Bruxelles 05/06 2006'. (3–2008, p.35); 'William Eggleston: Untitled 1974'. (3–2008, p.37); 'Corey McCorkle's Bestiary 2007'. (3–2008, p.47); 'Scott Redford: Making The High / Perpetual Xmas, No Abstractions'. (4–2008, pp.22–5); 'Lennon Sontag Beuys: Kota Ezawa'. (4–2008, p.38); 'Beat Streuli: Broadway/Prince Street 04-01 | 2001–02'. (2–2009, p.45)
- Ewington, Julie. 'Contemporary Australia: Optimism'. (3–2008, pp.8–9); 'Optimism, artists and the future'. (4–2008, pp.18–21)
- Fitzgibbons, Abigail. 'Yvonne Todd and the Victorian Tapestry Workshop: Alice Bayke 2008'. (3–2008, p.32); 'Xu Zhen: ShanghART Supermarket (Australia) 2007–08'. (1–2009, p.36); 'Art and China's Revolution'. (2–2009, p.43)
- Goddard, Angela. 'Droll dancers and funambulists'. (4–2008, p.39); 'James Gleeson 1915–2008'. (4–2008, p.49); 'In the foothills: Dorrit Black'. (2–2009, p.37); 'Fairweather'. (2–2009, p.42)
- Gunning, Judy and Young, Jacklyn. 'Namatjira to Now'. (3–2008, pp.14–15)
- Kennard, Stephanie. 'Hot ... and Bothered: Michael Leunig'. (4–2008, p.43); 'Spencer Finch: As If the Sea Should Part and Show a Further Sea'. (1–2009, p.43); 'Art of Australia Vol.1 – Exploration to Federation'. (2–2009, p.43)
- McDonald, Phoebe. 'Australia'. (4–2008, p.47)
- McLean, Bruce. 'Queensland's culture warriors'. (4–2008, pp.10–11); 'Broken Borders'. (4–2008, p.45); 'Breaking Boundaries: Contemporary Indigenous Australian Art from the Collection'. (1–2009, p.39); 'Ron Hurley'. (2–2009, p.15); 'Thru the Lens: Palm Island Youth Photography project'. (2–2009, pp.16–17); 'The Island V: Brook Andrew'. (2–2009, p.36)
- Mehan, Linda. 'Optimism artist multiples'. (4–2008, pp.28–9)
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- Page, Maud. 'Yvonne Todd and the Victorian Tapestry Workshop: Alice Bayke 2008'. (3–2008, p.32)
- Parker, Francis. 'Easton Pearson'. (2–2009, pp.10–11)
- Power, Grant. 'Jon Cattapan: Possible Histories'. (4–2008, p.44); 'Uncommissioned Art: An A-Z of Australian Graffiti'. (4–2008, p.44)
- Richards, Bree. 'Matt Coyle: "Worry doll" series 2007'. (3–2008, p.25)
- Ryan, Kate. 'Kids: Contemporary Australia'. (4–2008, pp.26–7)
- Seear, Lynne. 'Art is for everyone: The art of the story: Writing for kids'. (1–2009, pp.32–3); 'Portraits and pathos'. (2–2009, pp.28–31)
- Slack-Smith, Amanda. 'Sergio Leone's Once Upon a Time in America'. (2–2009, p.46)
- Storer, Russell. 'Bumiputra: Tang Da Wu'. (4–2008, p.36); 'Swimming: at least 8 points of view: Matthew Ngui'. (4–2008, p.37); 'Cai Guo-Qiang: I Want to Believe'. (1–2009, p.42)
- Tiffin, Sarah. 'Neolithic jars'. (1–2009, p.38)
- Young, Jacklyn. 'My China: A Feast for All the Senses: Kylie Kwong'. (1–2009, p.43)
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- Were, Ian. 'Bird's Nest: Herzog and de Meuron in China'. (3–2008, p.48)

QUEENSLAND ART GALLERY ANNUAL REPORT 2007–08

(2008, 98pp., illus: b/w).

QUEENSLAND ART GALLERY FOUNDATION YEAR IN REVIEW 2007–08

(2008, 50pp, illus: colour).

2008 REVIEW

(2009, 80pp, illus: colour).

PREVIEW

Sep–Nov 08, Dec–Feb 09, Mar–May 09, Jun–Aug 09; quarterly; brochure; illus: col.

CINEFILE

Sep–Nov 08 – Jun–Aug 09, quarterly, brochure, illus: col.

MEMBERMAIL

(e-bulletins) Nos. 1–3, then Jan–June, monthly, 2008–09

MEMBERS PROGRAM GUIDE

(Sep–Nov 08, Dec–Feb 09, Mar–May 09, Jun–Aug 09; quarterly, brochure; illus: col.).

MY ART TRAIL: AMERICAN IMPRESSIONISM AND REALISM: A LANDMARK EXHIBITION FROM THE MET

(2009, 16pp, children's activity brochure, illus: col.).

ARTMAIL

(e-bulletins) nos. 117–228, 2008–09

EDMAIL

(e-bulletins) nine issues, 2008–09

ONLINE EDUCATION KITS:

Creative Generation Excellence Awards in Visual Art and Design

Contemporary Australia: Optimism

The China Project

Tim Johnson: Painting Ideas

CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

- Buttrose, Ellie. *The Big Sit* [exhibition catalogue]. MetroArts, Brisbane, 2009.
- Carter, Anne. '100% potential: *Painting conservation and contemporary art at the Queensland Art Gallery*'. *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the 11th AICCM Paintings Group Symposium, National Gallery of Victoria, Melbourne, and AICCM, Canberra, 2008.
- Chambers, Nicholas. 'Introduction'. *R- Balson-/41* [exhibition catalogue]. Ivan Dougherty Gallery, College of Fine Arts, and University of New South Wales, Sydney, 2008.
- Chambers, Nicholas. 'Introduction'. *R- Balson-/41 Symposium Papers*. Ivan Dougherty Gallery, College of Fine Arts, and University of New South Wales, Sydney, 2008.
- Clark, Andrew. 'Contemporary Art for Contemporary Kids'. *Educating Young Children*, issue 2, 2009.
- Da Silva, Jose. 'The Jodie Foster Archive'. *Oh Industry* [exhibition catalogue]. MOP Projects, Sydney, 2009.
- Evans, Naomi. 'Kathy Temin's *Indoor Sanctuary*'. *Art Project 08: Kathy Temin* [exhibition catalogue]. Allens Arthur Robinson, Sydney, 2009, unpaginated.
- Osmond, Gillian. 'The impact of Richard Wolbers'. *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the 11th AICCM Paintings Group Symposium, National Gallery of Victoria, Melbourne, and AICCM, Canberra, 2008, pp.149–57.
- Parker, Francis. 'Conversation with Chris Bennie'. *Doctorate of Art Exhibition Catalogue*. Moreton Street Spare Room (MSSR), Brisbane, 2009, unpaginated
- Parker, Francis. 'Thinking about Darwin'. *James Dodd: PARADISIAC*. Ryan Renshaw Gallery, Brisbane, 2009, unpaginated.
- Seear, Lynne et al. 'The Asia Pacific Triennial: A Forum'. *Australian and New Zealand Journal of Art / 21st-Century Art History*, issue 9, no.1/2, 2008–09, pp.189–219.
- Seear, Lynne. *Lisa Adams* [exhibition catalogue]. Philip Bacon Galleries, Brisbane, 2009.
- Storer, Russell. 'Repeat after me'. *Ming Wong: Life of Imitation* [exhibition catalogue]. Singapore Pavilion, 53rd Biennale of Venice, 2009.
- Storer, Russell. 'On innovation and dialog: Interview with Anupam Poddar'. *C-Arts Magazine*, no.7, 2009, pp.86-91.
- Storer, Russell. 'Simon Starling: Concrete light'. *Artichoke*, no.27, 2009, p.71.
- Storer, Russell. 'Simryn Gill: Gathering'. *Artichoke*, no.26, 2009, p.135.
- Storer, Russell. 'Simryn Gill: Gathering'. *Simryn Gill* [monograph]. Museum of Contemporary Art, Sydney, and Verlag der Buchhandlung Walther König, Cologne, 2008, pp.41–58.
- Storer, Russell. 'Tim Silver: Point and shoot'. *Broadsheet*, vol.38, no.1, March 2009, pp.49–50.
- Storer, Russell. 'Video Logic'. *Video Logic* [exhibition catalogue]. Museum of Contemporary Art, Sydney, 2008, pp.9–13.

PAPERS PRESENTED (UNPUBLISHED)

- Art is for Everyone: Programming for Children and Families in the Art Museum, Children's Art Centre conference, Gallery of Modern Art, 16–17 January, 2009.
 - Cull, T. McFadyen, F. McColm, D. 'Access all areas: Kids at the Gallery'. Goddard, A. Tunnell, C. Mallos, M. 'Art in transit: Regional and schools programs'.
 - Griffin, L. Ryan, K. 'Made for kids: Designing exhibitions for children'.
 - Parker, F. Ryan, K. 'Kids: Contemporary Australia – artists' perspectives'.
 - Raffel, S. McColm, D. Albert, Tony. 'Focus on APT5: Collaborative artist projects for children'.
- 'American Impressionism and Realism: A Landmark Exhibition from the Met' exhibition symposium, Gallery of Modern Art, 30 May, 2009.
 - Burnett, David. 'A reporter's eye: reportage, realism and the Ashcan School'.
 - Goddard, Angela. 'Fascinating Japan: Ukiyo-e prints, Mary Cassatt and Violet Teague'
- Da Silva, Jose. 'Introducing the "Premier of Queensland's National New Media Award"', IE2008: The 5th Australasian Conference on Interactive Entertainment, Queensland University of Technology, Brisbane, 4 December 2008.
- Ellwood, Tony. Christine Abrahams' Keynote Address, Melbourne Art Fair Galleries & Collectors Dinner, Melbourne, 29 July 2008.
- Ellwood, Tony. 'What's Love Got To Do With It? The Business of Managing Art', Perc Tucker Regional Art Gallery, Townsville, 13 September 2008.
- Ellwood, Tony. 'What's Love Got To Do With It? The Business of Managing Art', Sunshine Coast Art Prize Lecture, Caloundra Regional Art Gallery, Caloundra, 25 September 2008.
- Gunning, Judy. 'Asia Pacific Collection Online', Arts Libraries Society, Australia and New Zealand (ARLIS/ANZ) Biennial Conference, State Library of Queensland, Brisbane, 10 October 2008.
- Raffel, Suhanya. 'Cultural connections: Asia Pacific Triennial', Arts Libraries Society, Australia and New Zealand (ARLIS/ANZ) Biennial Conference, State Library of Queensland, Brisbane, 10 October 2008.
- Wallace, Miranda. 'Muybridge and the Minimalists', Smithsonian Fellows' Lecture Series, Smithsonian American Art Museum, Washington DC, United States, 8 April 2009.

BOARD OF TRUSTEES, EXECUTIVE MANAGEMENT TEAM AND STAFF PROFILE

BOARD OF TRUSTEES	TERM OF APPOINTMENT
CHAIR Professor John Hay, AC	03/02/08 – 02/02/11
DEPUTY CHAIR Mr Tim Fairfax, AM	14/02/08 – 13/02/11
MEMBERS	TERM OF APPOINTMENT
Mr Mark Gray	04/04/08 – 13/02/11
Dr 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)

STAFF PROFILE as at 30 June 2009	Permanent	Temporary	Casual
DIRECTORATE			
Executive Management	1	0	0
Executive Assistance	0	1	0
Foundation	1	3	0
CURATORIAL AND COLLECTION DEVELOPMENT			
Executive Management	1	0	0
Australian Art	7	2	0
Asian and Pacific Art	3	2	0
International Art and Australian Cinémathèque	8	2	2
Curatorial Support	1	0	0
Conservation	12	0	1
Registration	7	3	0
Information and Publishing Services	12	2	1
PROGRAMMING AND CORPORATE SERVICES			
Executive Management	1	0	0
Access, Education and Regional Services	12	4	23
Design	13	15	28
Exhibition Management	1	2	0
Commercial Services	3	2	25
Managerial Research	4	2	0
Finance and Administration	5	2	0
Information Technology	5	1	0
Protection and Services	71	13	13
MARKETING AND SPONSORSHIP			
Executive Management	0	1	0
Marketing and Sponsorship	7	5	1
TOTAL	175	62	94

EXECUTIVE MANAGEMENT TEAM

The Executive Management Team provides strategic direction and manages the Gallery's operations and programs.

DIRECTOR

Mr Tony Ellwood

Tony Ellwood is the Director of the Queensland Art Gallery. Prior to taking up this position in June 2007, Tony was Deputy Director, International Art, at the National Gallery of Victoria from 1999 to 2007 and Director of the Bendigo Art Gallery from 1996 to 1999. He also worked as a Curator at the National Gallery of Victoria from 1993 to 1996, specialising in major international curatorial projects. Among several initiatives he has instituted since becoming Director of QAG is a triennial summer exhibition series exploring the art practice of 'Contemporary Australia', and a major series of historical international exhibitions, presented exclusively in Brisbane. Tony has been on numerous State and Commonwealth boards, including the Visions of Australia Committee, Museums Australia National Board, Victorian College of the Arts (Board and Academic committee), and the Art Exhibitions Australia Board. Tony was also on the selection committees for the 2005 and 2009 Venice Biennales. He holds a Bachelor of Arts degree from La Trobe University and a Masters Degree and Graduate Diploma in Museum Studies from Deakin University in Melbourne.

DEPUTY DIRECTOR, PROGRAMMING AND CORPORATE SERVICES

Mr Andrew Clark

Andrew Clark is the Queensland Art Gallery's Deputy Director, Programming and Corporate Services, and a member of the Gallery's Executive Management Team. Andrew is one of the executive staff responsible for the creative development of the Gallery's major exhibitions, including 'Picasso & his collection', 'Andy Warhol', and the Asia Pacific Triennials of Contemporary Art. Andrew's professional interest is programming, and since 2001 he has developed and implemented a range of innovative exhibitions, festivals and other programs for children, families and young people, including overseeing the development of the Children's Art Centre as part of the Gallery of Modern Art. He was responsible for commissioning Stephen Page's acclaimed production *Kin* for APT5, and most recently has led the development of the highly successful 'Up Late' Friday night program at GoMA.

DEPUTY DIRECTOR, CURATORIAL AND COLLECTION DEVELOPMENT

Ms Lynne Seear

Lynne Seear is the Queensland Art Gallery's Deputy Director, Curatorial and Collection Development, and a member of the Gallery's Executive Management Team. Lynne is responsible for the Gallery's Collection development program including the acquisition of art works by purchase and gift. Lynne is one of the executive staff responsible for the creative and curatorial development of the Gallery's major exhibitions, including the Asia Pacific Triennials of Contemporary Art and 'Andy Warhol'. Lynne has extensive experience in publishing and has overseen the development and publication of several major books and exhibition catalogues, including *Brought to Light: Australian Art 1850–1965*; *Darkness and Light: the Art of William Robinson*; *Brought to Light II: Australia Art 1966–2006*; *The 5th Asia Pacific Triennial of Contemporary Art*; *Andy Warhol*; *Picasso & his collection*; *Contemporary Australia: Optimism* and *American Impressionism and Realism: A Landmark Exhibition from the Met*.

MARKETING AND SPONSORSHIP MANAGER

Ms Celestine Doyle

Celestine Doyle is the Queensland Art Gallery's Marketing and Sponsorship Manager and a member of the Gallery's Executive Management Team. Celestine leads the audience-focused marketing, communication, sponsorship and tourism strategies for the Queensland Art Gallery and Gallery of Modern Art. Recent campaigns include the 'The 5th Asia Pacific Triennial of Contemporary Art' (2006), 'Andy Warhol' (2007), 'Picasso & his collection' (2008) and 'American Impressionism and Realism: A Landmark Exhibition from the Met' (2009). Celestine returned to the Queensland Art Gallery as Head of Marketing and Communication in 2003 after managing her own specialist arts marketing and communication practice. She had previously been the Gallery's Promotions Officer from 1987 to 1996 and held positions with Environmental Protection Agency, National Gallery of Victoria, Melbourne and Brisbane's Mater Public Hospitals.

STATISTICAL SUMMARY

NUMBER OF BOARD OF TRUSTEES MEETINGS	7	EDUCATION – ACCESS	
ATTENDANCE		Students participating in booked and unbooked visits	43 525
Total Gallery attendance*	1 153 326	Education clients receiving promotional material	11 965
Total attendances at exhibitions in regional Queensland	79 363	Education clients receiving education resources	1956
AUSTRALIAN CINÉMATHEQUE		Attendance at:	
Total attendances	31 660	Kids: Contemporary Australia Summer Festival	50 110
EXHIBITIONS AND SERVICES — REGIONAL QUEENSLAND		Kids: Contemporary Australia on tour	3908
Total travelling exhibitions	5	Children's activities, workshops and tours	3224
Exhibition venues	19	Public programs total attendance (young people, tertiary, and adult)	6194
Total exhibition attendances	79 363	Picasso & his collection Lecture Tour	
Total visits by Gallery staff to regional Queensland	95	No. of venues	21
MYTH TO MODERN: BRONZES FROM THE QUEENSLAND ART GALLERY COLLECTION		Venues 5–25 of 25 venues	
Caloundra Regional Art Gallery	2249	The Met Regional Lecture Tour	
Gympie Regional Gallery	2270	No. of venues	15
Cairns Regional Gallery	5381	Venues 1–15 of 21 venues	
Artspace Mackay	5881	PHOTOGRAPHIC REPRODUCTIONS AND COPYRIGHT CLEARANCES	
Outback Regional Gallery, Winton	656	External reproduction requests (263 works)	134
Roma on Bungil Gallery	490	Internal reproduction requests (425 works)	35
Total attendances venues 7–12 of 13 venues	16 927	Internal copyright clearances sought (402 works)	41
OLAFUR ELIASSON'S THE CUBIC STRUCTURAL EVOLUTION PROJECT		PUBLICATIONS	
Dogwood Crossing @ Miles	3111	Published by the Gallery	25
Gympie Regional Gallery	2083	Staff contributions to external publications	19
Bundaberg Regional Art Gallery	3986	Papers presented (unpublished)	14
Artspace Mackay	5391	Websites	4
Toowoomba Regional Art Gallery	7650	Videos	26
Hervey Bay Regional Gallery	5227	WEBSITE USAGE	
Caloundra Regional Art Gallery	5133	Queensland Art Gallery	
Total attendances venues 6–12 of 12 venues	32 581	www.qag.qld.gov.au	
FRAME BY FRAME: ASIA PACIFIC ARTISTS ON TOUR		Total hits	35 321 658
Artspace Mackay	4968	Page views	8 273 786
Hervey Bay Regional Gallery	1329	User sessions	1 852 804
Perc Tucker Regional Gallery, Townsville	8452	VOLUNTEERS	
Gold Coast City Art Gallery	4841	Curatorial volunteers	6
Total attendances venues 1–4 of 7 venues	19 590	Library volunteers	7
MAKING IT MODERN: THE WATERCOLOURS OF KENNETH MACQUEEN		Publications volunteer	1
Artspace Mackay	5881	Volunteer Guides	92
Toowoomba Regional Art Gallery	4384		
Total attendances venues 1–2 of 2 venues	10 265		
NAMATJIRA TO NOW			
Venue 1 of 10 venues opened on 29 May 2009; attendance to be reported in 2009–10.			
ACQUISITIONS			
Asian art	25		
Australian art	40		
Contemporary Asian art	102		
Contemporary Australian art	198		
Indigenous Australian art	105		
International art	47		
Pacific art	62		
Total	579		
Acquired through Foundation	460		

* Total Gallery attendance reflects combined attendance at Queensland Art Gallery and Gallery of Modern Art.

OVERSEAS TRAVEL

Overseas travel in the 2008–09 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 \$	Other Sources \$*
Tony Ellwood Director	Japan, United Kingdom	To negotiate opportunities for major exclusive international exhibitions to travel to the Queensland Art Gallery (QAG).	17 198	
Andrew Clark Deputy Director, Programming and Corporate Services	Germany, United Kingdom	To supervise the unpacking and installation of the Collection art work <i>And then, and then and then and then and then</i> 1994 by Takashi Murakami at the Museum Fur Moderne Kunst, Frankfurt, Germany. The art work was part of a touring exhibition organised by the Museum of Contemporary Art, Los Angeles. To discuss future opportunities for international exhibitions for QAG.	13 292	3767
Celestine Doyle Manager, Marketing and Sponsorship	Singapore, Hong Kong	To develop new markets for cultural tourism in Queensland by promoting the exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met' and 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) to potential international audiences.	7897	
Don Heron Design Manager	Germany, France, Spain, Switzerland, United Kingdom	To supervise the packing of <i>And then, and then and then and then and then</i> 1994 at the Museum fur Moderne Kunst, Frankfurt, Germany, and to courier the painting to the next exhibition venue in Bilbao, Spain. To negotiate exhibition installation projects for APT6.	7696	2990
Amanda Pagliarino Acting Head of Conservation	Republic of China	To oversee the return of 20 historical Asian art works, lent to QAG, back to the lending institution, the Shanghai Museum.	4036	
Jose Da Silva Associate Curator, Film, Video & New Media	Korea, Taiwan	To conduct research for APT6 and ongoing programming for the Australian Cinémathèque and associated Media Gallery exhibitions.		7486
Maud Page Curator, Contemporary Pacific Art	United States, American Samoa, Western Samoa	To research Pacific artists and performers for APT6 in 2009 and attend the 10th Festival of Pacific Arts in American Samoa with artists, performers and professionals from throughout the Pacific.		10 990
	New Zealand	To select works with staff at the Museum of New Zealand Te Papa Tongarewa for 'Paperskin: Barkcloth Across the Pacific' at QAG. To conduct research towards APT6.	1543	
Linda Mehan Commercial Services Manager	United States	To liaise with colleagues from The Metropolitan Museum of Art, New York, Guggenheim Museum, Museum of Modern Art, New York, and SFMOMA (San Francisco Museum of Modern Art); to negotiate the production of a merchandise range in association with the exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met'.		8 635
Michael O'Sullivan Senior Exhibition Designer	United States	To coordinate an exhibition of paintings loaned by The Metropolitan Museum of Art, New York, to QAG for the 2009 exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met'. To visit art museums in New York, Washington and San Francisco to compare exhibition design and art display methods.		14 405

Miranda Wallace Senior Managerial Researcher	United States	To undertake a Post-doctoral Fellowship in American Art at the Smithsonian Institution in Washington DC; the Fellowship was fully funded by the Smithsonian Institution and enabled the officer to undertake research at the Smithsonian American Art Museum for three months.		17 718
Russell Storer Curator, Contemporary Asian Art, and Miranda Wallace Senior Managerial Researcher	Singapore, India	To conduct research for APT6; to identify artists relevant to the development and display of the Gallery's internationally recognised contemporary Asian art collection.	7764	20 701
Tarragh Cunningham Exhibitions Manager	Japan, United Kingdom, United States	To meet project management staff of major art institutions to discuss opportunities for major exclusive international exhibitions to travel to QAG; to meet representatives of The Metropolitan Museum of Art, New York, to discuss final arrangements for the exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met'.	12 452	
Liz Wild Conservator, Sculpture	Republic of China	To condition report 20 historical Asian art works to be loaned to QAG from the Shanghai Museum. To oversee packing in Shanghai and accompany the shipment to Brisbane.	4477	
	Japan	To supervise installation of a QAG Collection work, <i>The skin speaks a language not its own</i> 2006, by Bharti Kher; the work was loaned for the travelling exhibition 'Chalo! India: A New Era of Indian Art' at the Mori Art Museum, Tokyo.		4440
	Japan	To supervise de-installation and packing of the art work loaned to Mori Art Museum, Tokyo.		3096
	South Korea	To condition report and supervise installation of the above art work at the National Museum of Contemporary Art, Seoul, Republic of Korea.		3894
	South Korea	To supervise the packing of the above art work at the National Museum of Contemporary Art, Seoul, Republic of Korea.		4150

* 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 reviewed following consultation with all staff in 2008. 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

Strategies to achieve the objectives contained in the Gallery's Equal Employment Opportunity (EEO) Management Plan 2007–09 were implemented and monitored against target dates during the year. Key strategies achieved included:

- providing harassment/anti-discrimination training for front-of-house staff
- providing ongoing development of a QAG Referral Officer
- analysing results of the QPASS staff survey which found no evidence of discrimination or marked differences in the way staff from EEO target groups experience the work environment
- 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 is responsible for the Gallery's audit and risk management process. The Committee operates according to its Charter and Terms of Reference.

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

The committee met on three occasions.

RECORDKEEPING

The Gallery liaised with the State Archivist towards achieving compliance with the *Public Records Act 2002* and Information Standard 40 (IS40).

The Gallery made progress in the development of a Business Classification Scheme.

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 2008–09, the Gallery did not engage any consultancy services.

BOARD OF TRUSTEES COSTS

In 2008–09, meeting fees and travel costs of Board members totalled \$14 799.

VOLUNTARY REDUNDANCY

During 2008–09 one staff member accepted a voluntary redundancy package of \$102 381.43.

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 is 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 suzanne.berry@qag.qld.gov.au or visit the Queensland Art Gallery's website <http://www.qag.qld.gov.au>.

Amounts shown in these financial statements may not add to the correct sub-totals or totals due to rounding.

INCOME STATEMENT for the year ended 30 June 2009

	Notes	Economic Entity		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Income					
<i>Revenue</i>					
Grants and other contributions	2	32,176	27,379	33,595	27,129
Gallery Store revenue		2,854	2,786	2,854	2,786
Donations and exhibition revenue	3	11,538	8,892	7,842	6,295
Other revenue	4	2,636	2,821	1,222	1,827
<i>Gains</i>					
Gain on sale of property, plant and equipment	5	-	12	-	12
Total Income		49,204	41,890	45,513	38,049
Expenses					
Employee expenses	6	18,200	16,242	18,200	16,242
Supplies and services	7	19,258	14,561	19,148	14,310
Gallery Store expenses	8	1,357	1,655	1,357	1,655
Grants and subsidies	9	28	-	278	250
Depreciation	10	579	527	578	526
Other expenses	11	3,079	2,186	135	76
Total Expenses		42,501	35,171	39,696	33,059
Operating Surplus		6,703	6,719	5,817	4,990
<i>The accompanying notes form part of these statements.</i>					

BALANCE SHEET as at 30 June 2009

	Notes	Economic Entity		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Current assets					
Cash and cash equivalents	12	3,759	9,042	3,060	4,214
Receivables	13	1,140	1,178	672	830
Other financial assets	14	6,691	1,957	2,500	1,500
Inventories	15	1,151	1,124	1,151	1,124
Prepayments		445	798	445	798
		13,186	14,099	7,828	8,466
Non-current assets classified as held for sale	16	53	53	53	53
Total current assets		13,239	14,152	7,881	8,519
Non-current assets					
Other financial assets	14	11,392	11,650	-	-
Property, plant and equipment	17	274,255	254,248	274,255	254,241
Total non-current assets		285,647	265,898	274,255	254,241
Total assets		298,886	280,050	282,136	262,760
Current liabilities					
Payables	18	639	1,061	1,697	691
Accrued employee benefits	19	1,167	1,257	1,167	1,257
Total current liabilities		1,806	2,318	2,864	1,948
Non-current liabilities					
Accrued employee benefits	19	1,090	758	1,090	758
Total non-current liabilities		1,090	758	1,090	758
Total liabilities		2,896	3,076	3,954	2,706
Net Assets		295,989	276,974	278,182	260,054
Equity					
Contributed equity		721	721	721	721
Retained surpluses		149,111	142,408	131,305	125,488
Asset revaluation reserve	20	146,156	133,845	146,156	133,845
Total equity		295,989	276,974	278,182	260,054
<i>The accompanying notes form part of these statements.</i>					

STATEMENT OF CHANGES IN EQUITY for the year ended 30 June 2009

	Retained Surpluses				Asset Revaluation Reserve				Contributed Equity			
	Economic Entity		Parent Entity		Economic Entity		Parent Entity		Economic Entity		Parent Entity	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000	2009 \$000	2008 \$000	2009 \$000	2008 \$000	2009 \$000	2008 \$000	2009 \$000	2008 \$000
Balance 1 July	142,408	135,689	125,488	120,498	133,845	116,782	133,845	116,782	721	710	721	710
Operating Surplus	6,703	6,719	5,817	4,990								
Non-owner changes in equity: Increase/(decrease) in asset revaluation reserve					12,311	17,063	12,311	17,063				
Transactions with Owners as Owners: Net leave liabilities transferred to (from) other entities									-	11	-	11
Balance 30 June	149,111	142,408	131,305	125,488	146,156	133,845	146,156	133,845	721	721	721	721

The accompanying notes form part of these statements.

CASH FLOW STATEMENT

for the year ended 30 June 2009

	Notes	Economic Entity		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Cash flows from operating activities					
<i>Inflows:</i>					
Grants and other contributions	32,176	27,329	33,595	27,079	
Gallery Store operations	2,854	2,753	2,854	2,753	
GST collected on sales	587	550	333	398	
GST input tax credits	2,199	1,266	1,975	1,172	
Donations and exhibition income	7,405	4,709	3,720	-	
Interest received	784	1,849	433	525	
Dividends	7	7	-	-	
Other	1,835	5,280	1,087	5,166	
<i>Outflows:</i>					
Employee costs	(17,791)	(16,082)	(17,790)	(16,082)	
Supplies and services	(19,592)	(14,795)	(18,058)	(14,544)	
Gallery Store operations	(1,357)	(1,774)	(1,357)	(1,774)	
Grants and subsidies	(28)	-	(278)	(250)	
GST paid on purchases	(2,243)	(1,443)	(2,008)	(1,334)	
GST remitted to ATO	(677)	(423)	(366)	(341)	
Other	(849)	(112)	(134)	(77)	
Net Cash from Operating Activities	21	5,310	9,114	4,006	2,691

	Notes	Economic Entity		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Cash flows from investing activities					
<i>Inflows:</i>					
Proceeds from sale of investments		1,395	2,974	-	500
Sales of property, plant and equipment		(1)	48	-	48
<i>Outflows:</i>					
Payments for investments		(7,844)	(1,734)	(1,000)	-
Payments for property, plant and equipment		(4,142)	(5,221)	(4,159)	(2,358)
Net cash (used in) investing activities		(10,592)	(3,933)	(5,159)	(1,810)

Cash flows from financing activities					
<i>Inflows:</i>					
Borrowings		-	-	-	-
<i>Outflows:</i>					
Borrowing redemptions		-	-	-	-
Net cash provided by (used in) financing activities		-	-	-	-
Net increase (decrease) in cash held		(5,282)	5,181	(1,153)	881
Cash at beginning of financial year		9,042	3,861	4,214	3,333
Cash at end of financial year	12	3,759	9,042	3,060	4,214

The accompanying notes form part of these statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

Objectives and Principal Activities of the Gallery

Note 1:	Summary of Significant Accounting Policies
Note 2:	Grants and Other Contributions
Note 3:	Donations and Exhibition Revenue
Note 4:	Other Revenues
Note 5:	Gains
Note 6:	Employee Expenses
Note 7:	Supplies and Services
Note 8:	Gallery Store Expenses
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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 2008–13*. These activities supported the following of the Government's Outcomes and Priorities for Queensland:

- 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 2007–2009*, 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* 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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

The financial statements have been prepared in accordance with Australian Accounting Standards.

The 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 2009, 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) Trust and Agency Transactions and Balances

The Gallery acts as an agent in the collection and distribution of charges and levies for public sector agencies, local governments and employees which are not recognised in the financial statements, but are disclosed in Note 27.

(d) User Charges

User charges and fees controlled by the Gallery are recognised as revenue when services are delivered and 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.

(e) Grants and Other 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 arrangement.

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

(f) Cash and Cash Equivalents

For the purposes of the Balance Sheet and the Cash Flow Statement, 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.

(g) Receivables

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

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

(h) 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 or 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.

(i) 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.

(j) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical and intangible assets 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, other than from an involuntary transfer from another Queensland Government department, are recognised at their fair value at date of acquisition in accordance with AASB 116 *Property, Plant and Equipment*.

(k) Property, Plant and Equipment

The Gallery's Collection (Art Works), the Gallery Library's Heritage Collection and all items of property, plant and equipment with a value equal to or in excess of \$5,000 are recognised for financial reporting purposes.

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

(l) 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 are 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 class.

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

(m) 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 the estimated useful life to the Gallery.

The depreciable amount of leasehold improvements is allocated over the estimated useful life of the improvements or the unexpired period of the lease, whichever is the shorter.

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 assets, the following depreciation rates were used:

Class	Rate %
Plant and equipment	
Computers	30
Motor vehicles	25
Printers	20
Leasehold improvement	6 – 10
Other	10

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

(n) Impairment of Non-Current Assets

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

All non-current physical and intangible assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, the agency 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 costs.

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. Refer also Note 1(l).

(o) Leases

Operating lease payments are representative of the pattern 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)).

(p) 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 \$7.7M (2008: \$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 the 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.

(q) 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.

(r) 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 transactions for speculative purposes nor for hedging.

All disclosures relating to the measurement basis and financial risk management of other financial instruments held by the Gallery are included in Note 26.

(s) 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 workers' 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 whole-of-Government financial report prepared pursuant to AASB 1049 *Whole of Government and General Government Section Financial Reporting*.

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 AASB 1049 *Whole of Government and General Government Section Financial Reporting*.

Executive Remuneration

The executive remuneration disclosures in the employee expenses note (Note 6) 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 entity 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/or 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 the Gallery 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.

(t) Insurance

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

(u) Services Provided by the Corporate Administration Agency

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

The cost of these services to the Queensland Art Gallery for the 2008–09 year was \$4,481,855 (2007–08: \$2,047,730).

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

(v) Services provided to the Queensland Art Gallery Foundation

The Gallery provides corporate support including human resources, office accommodation, computer equipment and other office requisites in 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 2008–09 year was \$245,772 (2007–08: \$283,079).

(w) Taxation

The Gallery is a State body as defined under the *Income Tax Assessment Act 1936* and is exempt from Commonwealth taxation with the exception of Fringe Benefits Tax and Goods and Services Tax (GST). As such, GST credits receivable from/payable to the ATO are recognised and accrued. Refer Note 13.

(x) Issuance of Financial Statements

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

(y) Judgements and Assumptions

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

Valuation of Property, Plant and Equipment – Note 17.

Contingencies - Note 25.

(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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

(aa) New and Revised Accounting Standards

The Gallery did not voluntarily change any of its accounting policies during 2008–09. The significance of those new and amended Australian accounting standards that were applicable for the first time in the 2008–09 financial year and have had a significant impact on the Gallery's financial statements are outlined below.

A review has been undertaken of revised accounting standard AASB 1004 *Contributions* and it is considered the financial statements adequately reflect the matters required to be disclosed, given the Gallery's present operating circumstances.

The Gallery is not permitted to early adopt a new or amended accounting standard ahead of the specified commencement date unless approval is obtained from Treasury. Consequently, the Gallery has not applied any 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 a significant impact on the Gallery. Details of these impacts are set out below.

The Gallery will need to comply with a revised version of AASB 101 *Presentation of Financial Statements* as from 2009–10. This revised standard does not have measurement or recognition implications. However, in line with the new concept of 'comprehensive income' in the revised AASB 101, there will be significant changes to the presentation of the Gallery's income and expenses that are currently presented in the Income Statement and the Statement of Changes in Equity.

Ignoring other potential impacts on the operating result, if the revised AASB 101 was applied by the Gallery for 2008–09 reporting, it would have reported comprehensive income of \$19.154 million for the year. The increase in the asset revaluation reserve for 2008–09 (approximately \$12.311 million) would not therefore be included in the Statement of Changes in Equity. In addition, where there have been retrospective accounting policy changes, retrospective re-statement of items in the financial statements or re-classifications of financial statement items during the current reporting period, the revised AASB 101 will require a statement of financial position to be presented as at the beginning of the earliest comparative period included in the financial statements.

A revised version of AASB 123 *Borrowing Costs* has been released but such revision will not impact on the Gallery.

The revised standard AASB 140 *Investment Property* does not apply to the Gallery as the Gallery does not control any investment properties.

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. GRANTS AND OTHER CONTRIBUTIONS

	Economic Entity		Parent Entity	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000
Grants - State Government recurrent	28,606	25,297	28,606	25,047
Grants - other	3,570	2,082	4,989	2,082
Total	32,176	27,379	33,595	27,129

'Grants - other' includes a \$2.6m one-off grant from the Queensland Government for the refurbishment of gallery spaces. The cost of the refurbishment was capitalised and will be depreciated over the estimated useful life to the Gallery in accordance with Note 1(m).

3. DONATIONS AND EXHIBITION REVENUES

Donations and bequests - cash	6,410	7,117	303	300
Donations and bequests - art works	1,711	-	4,122	2,176
Exhibition income and scholarships	3,417	1,775	3,417	3,819
Total	11,538	8,892	7,842	6,295

'Donations and bequests - art works' were gifted to the Gallery by the Foundation. Works were either purchased by the Foundation from donations or gifted to the Foundation under the Cultural Gifts Program.

4. OTHER REVENUES

Investment Income	823	836	-	-
Interest earned	1,027	619	523	525
Miscellaneous	786	1,366	699	1,302
Total	2,636	2,821	1,222	1,827

5. GAINS

Gain on sale of plant and equipment	-	12	-	12
Total	-	12	-	12

6. EMPLOYEE EXPENSES

<i>Employee Benefits</i>					
Wages and salaries		12,253	10,684	12,253	10,684
Employer superannuation contributions	*	1,623	1,483	1,623	1,483
Annual leave expense		1,389	1,040	1,389	1,040
Overtime and allowances		1,457	1,325	1,457	1,325
Redundancy payments		109	300	109	300
Long service leave levy	*	266	243	266	243
<i>Employee Related Expenses</i>					
Payroll and Fringe Benefits Tax	**	873	851	873	851
Staff recruitment and training		88	149	88	149
Workers' compensation premium	**	57	50	57	50
Other employee related expenses		85	117	85	117
Total		18,200	16,242	18,200	16,242

* Employer superannuation contributions and the long service leave levy are regarded as employee benefits.

** 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.

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

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
Number of employees:	254	240	254	240

Executive Remuneration

The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
\$120,000 to \$139,999	-	1	-	1
\$160,000 to \$179,999	-	1	-	1
\$180,000 to \$199,999	-	-	-	-
\$200,000 to \$219,999	-	1	-	1
\$220,000 to \$239,999	2	-	2	-
\$240,000 to \$249,999	-	-	-	-
\$280,000 to \$299,999	1	1	1	1
Total	3	4	3	4

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
	\$000	\$000	\$000	\$000

The total remuneration of ** executives shown above:

**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.

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
	\$000	\$000	\$000	\$000

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

	Nil	165	Nil	165
--	-----	-----	-----	-----

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

7. SUPPLIES AND SERVICES

	Economic Entity		Parent Entity	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000
Advertising, promotion and public relations	1,403	2,504	1,393	2,499
Consultants and contractors	1,420	760	1,420	760
Exhibition related expenses	5,487	3,114	5,487	3,114
Other supplies and services	2,582	2,415	2,492	2,169
Postage, freight and storage	1,350	1,699	1,350	1,699
Property equipment and maintenance costs	4,922	2,721	4,912	2,721
Stationery, printing books and publications	1,593	771	1,593	771
Telecommunications and access fees	126	168	126	168
Travel expenses	375	409	375	409
Total	19,258	14,561	19,148	14,310

8. GALLERY STORE EXPENSES

Operating expenses	1,357	1,655	1,357	1,655
Total	1,357	1,655	1,357	1,655

Gallery Store employee expenses for the year 2008-09 totalling \$491,133 (2007-08: \$543,101) are not contained within this amount. They are included under Note 6.

9. GRANTS AND SUBSIDIES

Scholarship	28	-	28	-
Capital other	-	-	250	250
Total	28	-	278	250

10. DEPRECIATION

<i>Depreciation was incurred in respect of:</i>				
Plant and equipment	560	527	559	526
Leasehold Improvement	19	-	19	-
Total	579	527	578	526

11. OTHER EXPENSES

	Economic Entity		Parent Entity	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000
Audit fees	*	75	36	69
Losses from the disposal of property, plant and equipment	1	-	-	-
Loss on revaluation and disposal of	2,878	2,054	-	-
Sundry expenses	125	96	66	40
Total	3,079	2,186	135	76

* Total external audit fees relating to the 2008-09 financial year are estimated to be \$40,900 (2007-08: \$38,100). There are no non-audit services included in this amount.

12. CASH AND CASH EQUIVALENTS

Imprest accounts	37	35	37	35
Cash at bank and on hand	1,277	3,045	1,023	1,084
24 hour call deposits	2,445	5,962	2,000	3,095
Total	3,759	9,042	3,060	4,214

Included in the above balance is \$231,523 of donor funds with restrictions on their use. Deposits at call earned interest at rates between 0% and 3.05%.

13. RECEIVABLES

Trade debtors	293	368	234	368
GST receivable	312	268	276	243
GST payable	(58)	(148)	(41)	(74)
	254	120	235	169
Investment income	-	397	-	-
Interest	249	16	4	16
Long service leave reimbursements	97	23	97	23
Other	247	254	102	254
Total	1,140	1,178	672	830

14. OTHER FINANCIAL ASSETS

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
	\$000	\$000	\$000	\$000
<i>Current</i>				
Deposit Notes	191	457	-	-
Fixed interest bearing bonds/deposits	6,500	1,500	2,500	1,500
Total	6,691	1,957	2,500	1,500
<i>Non-current</i>				
Investments in managed funds/shares at fair value through profit and loss	11,392	11,650	-	-
Total	11,392	11,650	-	-

15. INVENTORIES

Gallery Store stock - at cost	852	625	852	625
Publications at lower of cost or market value	299	499	299	499
Total	1,151	1,124	1,151	1,124

16. NON-CURRENT ASSETS CLASSIFIED AS HELD FOR SALE

Assets held for resale	53	53	53	53
Total	53	53	53	53

17. PROPERTY, PLANT AND EQUIPMENT

<i>Art Works</i>				
At management valuation	268,675	250,878	268,675	250,878
<i>Library Heritage collection</i>				
At management valuation	97	46	97	46
<i>Plant and equipment</i>				
At cost	4,375	4,305	4,375	4,296
Less: Accumulated depreciation	(1,538)	(981)	(1,538)	(979)
<i>Leasehold improvements</i>				
At cost	2,665	-	2,665	-
Less: Accumulated depreciation	(19)	-	(19)	-
Total	274,255	254,248	274,255	254,241

Valuations of cultural assets (Art Works and Library Heritage collection) were performed as at 30 June 2009 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*.

	Art Works	Heritage	Plant & Equipment	Leasehold improvement	Total
	2008	2008	2008	2008	2008
	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	250,878	46	3,324	-	254,248
Acquisitions	1,404	-	78	2,665	4,147
Donations received	4,133	-	-	-	4,133
Disposals	-	-	(5)	-	(5)
Revaluation increment	12,260	51	-	-	12,311
Depreciation	-	-	(560)	(19)	(579)
Carrying amount at 30 June	268,675	97	2,837	2,646	274,255

	2008	2008	2008	2008	2008
	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	230,011	45	3,654	-	233,710
Acquisitions	1,629	-	233	-	1,862
Donations received	2,176	-	-	-	2,176
Disposals	-	-	(36)	-	(36)
Revaluation increment	17,062	1	-	-	17,063
Depreciation	-	-	(527)	-	(527)
Carrying amount at 30 June	250,878	46	3,324	-	254,248

18. PAYABLES

	Economic Entity		Parent Entity	
	2009	2008	2009	2008
	\$000	\$000	\$000	\$000
Trade creditors	(1)	414	(1)	44
Other	640	647	1,698	647
Total	639	1,061	1,697	691

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

19. ACCRUED EMPLOYEE BENEFITS

	Economic Entity		Parent Entity	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000
<i>Current</i>				
Employer superannuation contributions payable	47	35	47	35
Long service leave levy payable	69	62	69	62
Recreation leave	1,051	922	1,051	922
Wages outstanding	-	238	-	238
	1,167	1,257	1,167	1,257
<i>Non-current</i>				
Recreation leave	1,090	758	1,090	758
	1,090	758	1,090	758

20. ASSET REVALUATION RESERVE BY CLASS:

	Art Works		Library Heritage Collection		Total	
	2009 \$000	2008 \$000	2009 \$000	2008 \$000	2009 \$000	2008 \$000
Balance 1 July	133,841	116,779	4	3	133,845	116,782
Revaluation increment	12,260	17,062	51	1	12,311	17,063
Balance 30 June	146,101	133,841	55	4	146,156	133,845

The asset revaluation reserve relates to both Economic and Parent Entities.

21. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES

Operating Surplus	6,703	6,719	5,817	4,990
Depreciation expense	579	527	578	526
Loss on sale of property, plant and equipment	1	-	-	-
Gain on sale of property, plant & equipment	-	(12)	-	(12)
Donated assets received	(4,133)	757	(4,122)	(2,176)
Loss/gain on investments at fair value through profit and loss	1,985	2,467	-	-
<i>Changes in assets and liabilities:</i>				
(Increase)/decrease in GST input tax credits receivable	(44)	(180)	(33)	(163)
(Increase)/decrease in Interest accrued on discounted bond	(10)	-	-	-
(Increase)/decrease in LSL reimbursements receivable	(74)	40	(74)	40
(Increase)/decrease in net receivables	246	(312)	298	(324)
(Increase)/decrease in inventories	(27)	(132)	(27)	(132)
(Increase)/decrease in prepayments	353	(596)	353	(596)
Increase/(decrease) in accounts payable	(421)	(389)	1,007	382
Increase/(decrease) in GST payable	(90)	125	(33)	56
Increase/(decrease) in accrued employee benefits	242	89	242	89
Net leave liabilities transferred to other government	-	11	-	11
Net Cash from Operating Activities	5,310	9,114	4,006	2,691

22. NON-CASH FINANCING ACTIVITIES

Assets and liabilities received or donated/transferred by the Gallery and recognised as revenues and expenses are set out in notes 4 and 9 respectively.

23. 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:

	2009	2008
	\$	\$
* Bell, A	1,686	843
* Fairfax, T (Deputy Chair)	1,967	1,667
# Goss, W	-	956
* Gray M	1,405	1,386
# Hansen, M	-	1,086
* Hay, J (Chair)	2,338	1,002
# Koomeeta, C	-	12,165
* Lobban, J	1,124	562
# McGill, K	-	824
* Millhouse, D	1,686	562
# Purdon-Sully, S	-	816
# Robinson, M	-	692
* Williams, D	1,686	562
* Quail, A	-	-
Total remuneration paid to all Board Members	11,892	23,123
Board meetings' miscellaneous expenses	2,907	12,567
Total	14,799	35,690

Remuneration includes fees and other benefits received by Board Members.

* Indicates current Board Member

Indicates ceased as Board Member on 2 February 2008.

24. COMMITMENTS FOR EXPENDITURE

	2009	2008
	\$	\$
(a) Open Purchase Order Commitments		
Commitments at reporting date are inclusive of anticipated GST	438	1,569
	438	1,569
Payable		
• Not later than one year	438	1,569
Total	438	1,569

The commitments relate to both Economic and Parent Entities.

25. CONTINGENT LIABILITIES

There are no known contingent liabilities at 30 June 2009.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

26. FINANCIAL INSTRUMENTS – ECONOMIC ENTITY

(a) Categorisation of Financial Instruments

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

Category	Note	Economic Entity		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Financial Assets					
Cash and cash equivalents	12	3,759	9,042	3,060	4,214
Receivables	13	1,140	1,178	672	830
Other Financial Assets	14	18,083	13,607	2,500	1,500
Total		22,982	23,827	6,232	6,544
Financial Liabilities					
Financial liabilities measured at amortised costs:					
	18	639	1,061	1,697	691
Total		639	1,061	1,697	691

(b) Financial Risk Management

The Gallery and the Foundation's activities expose it to a variety of financial risks – interest rate risk, credit risk, liquidity risk and market risk.

Financial risk management is implemented pursuant to Government and Art Gallery policy. These policies focus on the unpredictability of financial markets and seek to minimise potential adverse effects on the financial performance of the Gallery.

Financial risk in respect of the financial assets of the Foundation is managed by the Foundation's Investment Sub-Committee in accordance with the Fund Management Objectives and Strategies Policy approved by the Queensland Art Gallery.

The Gallery measures risk exposure using a variety of methods as follows –

Risk Exposure	Measurement method
Credit risk	Ageing analysis, earnings risk
Liquidity risk	Sensitivity analysis
Market risk	Interest rate sensitivity analysis

(c) 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 gross 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		Parent Entity	
		2009 \$000	2008 \$000	2009 \$000	2008 \$000
Cash	12	3,759	9,042	3,060	4,214
Receivables	13	1,140	1,178	672	830
Other Financial Assets	14	18,083	13,607	2,500	1,500
Total		22,982	23,827	6,232	6,544

No collateral is held as security and no credit enhancements relate to financial assets held by the Gallery.

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

No financial assets and financial liabilities have been offset and presented net in the Balance Sheet. Cash and cash equivalent investments are either held with a financial institution with a Standard and Poor's short term credit rating of A-1+ or deposited in amounts of \$1m or less with eligible institutions which are covered by the Australian Government's Financial Claims Scheme.

The other investments are held in either managed funds or shares, which have been assessed for credit risk by the Foundation's Investment sub-committee.

The method for calculating any provisional impairment for risk is based on past experience, current and expected changes in economic conditions and changes in client credit ratings. The main factors affecting the current calculation for provisions are disclosed below as loss events. These economic and geographic changes form part of the Gallery's documented risk analysis assessment in conjunction with historic experience and associated industry data.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired, and are stated at the carrying amounts as indicated. Ageing of past due but not impaired financial assets are disclosed in the following tables:

	Contractual Repricing/Maturity date:						Total \$000	Total Financial Assets \$000
	Overdue					Total		
	Not Overdue \$000	Less than 30 Days \$000	30-60 Days \$000	61-90 Days \$000	More than 90 Days \$000			
Financial Assets								
Receivables	807	83	38	62	150	333	1,140	
Other financial assets	18,083	-	-	-	-	-	18,083	
Total	18,890	83	38	62	150	333	19,223	

	Contractual Repricing/Maturity date:						Total \$000	Total Financial Assets \$000
	Overdue					Total		
	Not Overdue \$000	Less than 30 Days \$000	30-60 Days \$000	61-90 Days \$000	More than 90 Days \$000			
Financial Assets								
Receivables	558	363	45	7	205	620	1,178	
Other financial assets	13,607	-	-	-	-	-	13,607	
Total	14,165	363	45	7	205	620	14,785	

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS 2008–09

(d) Liquidity Risk

Liquidity risk refers to the situation where the Gallery may encounter difficulty in meeting obligations associated with financial liabilities.

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

This risk is controlled through the Gallery's investment in financial instruments, which under normal market conditions are readily convertible to cash. 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.

		2009 Payables in			
Financial Liabilities	Note	<1year \$000	1-5 years \$000	>5 years \$000	Total \$000
Payables	18	639	-	-	639
Total		639	-	-	639

		2008 Payables in			
Financial Liabilities	Note	<1year \$000	1-5 years \$000	>5 years \$000	Total \$000
Payables	18	1,061	-	-	1,061
Total		1,061	-	-	1,061

(e) 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 monitors 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.

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 \$105,000 (2008: \$110,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

		2009 Interest rate risk			
		-1%		+1%	
Financial Instruments	Carrying Amount	Profit	Equity	Profit	Equity
Cash	3,759	(38)	(38)	38	38
Other Financial Assets	6,691	(67)	(67)	67	67
Overall effect on profit and equity		(105)	(105)	105	105

		2008 Interest rate risk			
		-1%		+1%	
Financial Instruments	Carrying Amount	Profit	Equity	Profit	Equity
Cash	9,042	(90)	(90)	90	90
Other Financial Assets	1,957	(20)	(20)	20	20
Overall effect on profit and equity		(110)	(110)	110	110

Fair Value

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

- The Gallery does not hold any available for sale financial assets.
- The carrying amount of cash, cash equivalents, receivables, and payables approximate their fair value and are not disclosed separately below.

27. AGENCY TRANSACTIONS

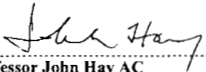
The Queensland Art Gallery Board of Trustees acts as an agent in the collection and distribution of charges and levies for public sector agencies, local governments and employees. A reconciliation of amounts collected and distributed follows.

	2009 \$000	2008 \$000
Balance 1 July	-	-
Collections during reporting period	35	27
Distributions to principals during reporting period	(35)	(27)
Balance 30 June	-	-

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

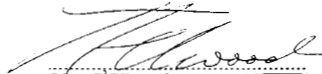
The general purpose financial statements have been prepared pursuant to the provisions of the *Financial Administration and Audit Act 1977* (the Act) and other prescribed requirements. In accordance with Section 40(3) of the Act, we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up 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 financial year ended 30 June 2009 and of the financial position of the Gallery at the end of the financial year.



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

Date: 31-06-2009



Mr AD Ellwood
Director
Queensland Art Gallery

Date: 31/8/09

INDEPENDENT AUDITOR'S REPORT To Queensland Art Gallery Board of Trustees

MATTERS RELATING TO THE ELECTRONIC PRESENTATION OF THE AUDITED FINANCIAL REPORT

The auditor's report relates to the financial report of Queensland Art Gallery Board of Trustees for the financial year ended 30 June 2009 included on Queensland Art Gallery Board of Trustees' website. The Board is responsible for the integrity of Queensland Art Gallery Board of Trustees' website. I have not been engaged to report on the integrity of Queensland Art Gallery Board of Trustees' website. The auditor's report refers only to the statements named below. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report, available from Queensland Art Gallery Board of Trustees, to confirm the information included in the audited financial report presented on this website.

These matters also relate to the presentation of the audited financial report in other electronic media including CD Rom.

REPORT ON THE FINANCIAL REPORT

I have audited the accompanying financial report of Queensland Art Gallery Board of Trustees, which comprises the balance sheet as at 30 June 2009 and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and certificates given by the Chairman and the Director of the consolidated entity comprising the Board and the entities it controlled at the year's end or from time to time during the financial year.

The Board's Responsibility for the Financial Report

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

Auditor's Responsibility

My responsibility to express an opinion on the financial report based on the audit is prescribed in the *Auditor-General Act 2009*. This Act, including transitional provisions, came into operation on 1 July 2009 and replaces the previous requirements contained in the *Financial Administration and Audit Act 1977*.

The audit was conducted in accordance with the *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 controls 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 *Auditor-General Act 2009* 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.40 of the *Auditor-General Act 2009* –

- (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 Queensland Art Gallery Board of Trustees and the consolidated entity for the financial year 1 July 2008 to 30 June 2009 and of the financial position as at the end of that year.


D.J. OLIVE CPA
as Delegate of the Auditor-General of Queensland



Queensland Audit Office
Brisbane

FEEDBACK FORM

The Queensland Art Gallery 2008–09 Annual Report documents the Gallery’s activities, initiatives and achievements, and demonstrates how the Gallery met its objectives, and addressed government policy priorities during 2008–09.

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 2008–09 Annual Report?

2 In your opinion, what is the overall effectiveness of our 2008–09 Annual Report in communicating our activities? (please tick)

excellent good satisfactory poor

3 How would you rate the following aspects of the 2008–09 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 2008–09 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.

QUEENSLAND ART GALLERY

PLACE OF BUSINESS

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

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

POSTAL ADDRESS

Queensland Art Gallery
PO Box 3686
South Brisbane
Queensland 4101 Australia

There are no regional offices of the Gallery.

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

Queensland Art Gallery Foundation
PO Box 3530
South Brisbane
Queensland 4101 Australia
Tel: (07) 3840 7287
Fax: (07) 3844 8865
Email: foundation@qag.qld.gov.au

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PHOTOGRAPHY

Unless otherwise stated, all photography by Natasha Harth and Ray Fulton.

Unless otherwise stated, all works are in the Queensland Art Gallery Collection.

PUBLIC AVAILABILITY OF THE REPORT

This report is available on the Gallery's website at www.qag.qld.gov.au/about_us/annual_reports. It is also available in the Gallery's Research Library, located on level 3 of the Gallery of Modern Art. Copies may be requested by contacting the Gallery's Administration Section (administration@qag.qld.gov.au). Inquiries may be directed to the Head of Managerial Research on (07) 3840 7303 or at galleries@qag.qld.gov.au.

INTERPRETER SERVICES

The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty in understanding the Annual Report, you can contact us on (07) 3840 7303 and we will arrange an interpreter to effectively communicate the report to you.

