

2009-10

Queensland Art Gallery Annual Report 2009-10



Report of the Queensland Art Gallery Board of Trustees

13 September 2010

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 2009–10 of the Queensland Art Gallery.

I certify that this Annual Report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, and
- the detailed requirements set out in the *Annual Report Requirements for Queensland Government Agencies*.

A checklist outlining the annual reporting requirements can be found at www.qag.qld.gov.au/about_us/annual_reports

Yours sincerely



Professor John Hay, AC
Chair, Board of Trustees





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The River Cafe during APT6
Up Late, March 2010

Gallery profile

The driving philosophy of the two-site Queensland Art Gallery is to connect art and people. This year attendance across the two sites reached almost 1.4 million. The Gallery presents an engaging program of exhibitions and events, complemented by interpretive public programs, publishing and online resources. Working closely with key corporate, tourism and media sector partners, the Gallery continues to build on its recognised profile as an important cultural tourism destination in the region.

The Gallery's Collection, including its internationally recognised contemporary Asian and Pacific collection, now totals 14 367 works, with 624 works acquired in 2009–10. 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 of Contemporary Art 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.

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 education program, serving schools, universities and the broader education sector.

The Gallery's Australian Cinémathèque is integral to programming. Launched in 2005, the Cinémathèque is the only one of its kind in an Australian art museum and collects, conserves, presents and interprets film and screen culture.

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

Vision

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

Mission

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

The Gallery is managed by the Queensland Art Gallery Board of Trustees under the *Queensland Art Gallery Act 1987*.

Strategic plan 2009–14

The Gallery's Strategic Plan 2009–14 is based on the following five goals and these have guided operations this year.

Two sites, one vision

To consolidate the Gallery's profile as a two-site institution following the opening of the Gallery of Modern Art 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 1 397 583 visitors during the year. Audience surveys reflected 97 per cent satisfaction with this year's exhibitions.



Exhibitions

'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) attracted more than 531 000 visitors across both sites. For the first time, the exhibition included art works from North Korea (DPRK) and West Asia. Highlights included an intensive program of opening weekend artist talks and events and a strong presence in regional Queensland.

Continuing its commitment to international exhibitions exclusive to Brisbane, the Gallery presented 'American Impressionism and Realism: A Landmark Exhibition from the Met' (30 May – 20 September 2009) in partnership with the Metropolitan Museum of Art, New York, and Art Exhibitions Australia. The exhibition attracted 104 604 visitors. 'Hats: An Anthology by Stephen Jones', from the Victoria and Albert Museum, London, attracted 249 751 visitors to the Gallery during its 13-week season.

The Gallery's first fashion exhibition, 'Easton Pearson' (22 August – 8 November 2009), profiled the achievements of Pamela Easton and Lydia Pearson's internationally recognised, Brisbane-based partnership.

Drawing on the collections of the Museum of New Zealand Te Papa Tongarewa, the Queensland Museum, the Queensland Art Gallery and a private collection, 'Paperskin: Barkcloth across the Pacific' showed more than 40 outstanding barkcloth works. 'Paperskin' also showed at the Museum of New Zealand Te Papa Tongarewa (19 June – 12 September 2010).

2009 was Queensland's 150th anniversary and a number of this year's exhibitions were acknowledged as part of the state-wide program of celebrations.

The Collection

Works from the Collection were profiled in important exhibitions, among them 'Unnerved: The New Zealand Project', which will also travel to the National Gallery of Victoria (NGV), and 'Floating Life: Contemporary Aboriginal Fibre Art'. 'Unnerved' (1 May – 4 July 2010) was the second in a series of country-specific exhibitions, based on the Gallery's holdings of contemporary New Zealand work — the largest outside that country. 'Floating Life' presented some 300 contemporary Indigenous works, most from the Gallery's Collection.

The Gallery's Ron Mueck sculpture *In bed* 2005 featured in the popular National Gallery of Victoria touring exhibition 'Ron Mueck' (8 May – 1 August 2010). The exhibition attracted outstanding attendances, with a daily average of 1880 visitors to the end of June. The Premier of Queensland and Minister for the Arts, the Honourable Anna Bligh, MP, announced that after the completion of the NGV tour, the Gallery's work *In bed* would visit selected regional Queensland venues.

The acquisition of key works and the development of the Gallery's renowned collection of Asian and Pacific works have been defining aspects of the Asia Pacific Triennial of Contemporary Art series of exhibitions. From APT6, 95 of the exhibited works are now part of the Gallery's Collection. One of the most memorable, is the extraordinary large-scale mirror mosaic *Lightning for Neda* 2009, by senior Iranian artist Monir Shahroudy Farmanfarmaian.

A highlight for the Australian collection was the acquisition of five significant works by Ian Fairweather, gifted by the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation. A significant three-year program of contemporary Australian acquisitions was completed this year with the support of the Xstrata Community Partnership Program Queensland. These major acquisitions ranged from film, photography, painting, printmaking and sculpture.

Acquisitions for the Gallery's international collection reflected a broader scope, with Africa, Central and South America, Central and Eastern Europe, Russia and the Middle East identified as new areas of interest.

Children's Art Centre

Celebrating a decade of Kids' APT, the Children's Art Centre presented the largest Kids' APT program to date as part of APT6, with 17 artist projects and a successful 11-day Summer Spectacular festival. The festival included a satellite program across 40 regional galleries and other venues in Queensland, and for the first time in New South Wales and Victoria. Kids' APT was proudly supported by the Tim Fairfax Family Foundation.

The Children's Art Centre also presented its second solo artist exhibition, with leading Australian artist Callum Morton creating the large-scale installation 'Ghost World' (26 June – 17 October 2010).



Tony Ellwood, Director, Queensland Art Gallery; Rick Wilkinson, President GLNG and Queensland Santos; Premier of Queensland and Minister for the Arts, the Honourable Anna Bligh, MP; Professor John Hay, AC, Chair, Queensland Art Gallery Board of Trustees; and Suhanya Raffel, Deputy Director, Curatorial and Collection Development viewing works in APT6, GoMA, 2009

APT6 artist Subodh Gupta with his work *Line of Control* (1) 2008 at the APT6 opening weekend, December 2009

Robin Levinson, CEO of Industrea, with APT6 artist Chen Qiulin and her major installation *Xinsheng Town* 275–277 2009, at the APT6 opening weekend, December 2009

Gallery visitors enjoying the Pacific Reggae Sounds program, one of many APT6 opening weekend events, December 2009



Regional services

Three Collection-based touring exhibitions and four public programs visited regional communities. These travelling exhibitions drew more than 46 000 visitors to regional Queensland venues. A number of the programs were directly related to APT6: Kids' APT, which visited 40 centres, APT6 Artists on Tour, and the conclusion of an eight-venue tour for the Collection-based exhibition 'Frame by Frame: Asia Pacific Artists on Tour'.

Regional programs also included two lecture tours. Xstrata Coal Talking Queensland Art was held at 11 venues and focused on the exhibition '150 Years: Photography in Queensland from the Gallery's Collection'. A lecture series about the 'American Impressionism and Realism' exhibition took place in the final six venues of a 21-venue tour.

Audiences

Attendance across the two sites of the Gallery increased by more than 244 000 this year. Regional, interstate and international visitors were strongly represented. A strong local and national media profile, effective marketing and increased online resources continued to engage and inform audiences.

Diverse public programs were presented across both sites, including specific initiatives such as My Gen 50+ and Friday-night Up Late events. This year, the Gallery's volunteer guides led a total of 2402 guided tours for 21 992 visitors.

Publishing

The Gallery's publishing program supports new writing, research and scholarship based on the Collection and the exhibitions program. Highlights included the *Easton Pearson* publication and substantial exhibition catalogues *The 6th Asia Pacific Triennial of Contemporary Art*; *Unnerved: The New Zealand Project*; and *Floating Life: Contemporary Aboriginal Fibre Art*, documenting key curatorial achievements and profiling works from the Collection. The Gallery also co-published the online exhibition catalogue *Paperskin: Barkcloth across the Pacific* with the Museum of New Zealand Te Papa Tongarewa and the Queensland Museum.



Australian Cinémathèque

The Gallery's Australian Cinémathèque presented 526 short and feature films in 465 sessions, and attracted over 24 000 visitors. Highlights of the year's programs included a major international survey of animation from Iran; an APT6 film program *The Cypress and the Crow: 50 Years of Iranian Animation*; a retrospective of British-born filmmaker Peter Greenaway with an accompanying lecture and performance by the director for the 2009 Brisbane Festival; the exhibition and screening program 'The view from elsewhere' also presented at the Sherman Contemporary Art Foundation, Sydney; and curated programs complementing major exhibitions at the Gallery.

Foundation

The Queensland Art Gallery Foundation continued its vital work, assisting the Collection's development and supporting the Gallery's exhibitions and programs. Internationally renowned milliner Stephen Jones, OBE, was guest speaker at this year's annual dinner, which took place on the eve of the exhibition launch for 'Hats: An Anthology by Stephen Jones'. The 2010 Foundation art work appeal was officially launched in June, beginning its most ambitious fundraising program to date. The appeal secured an important group of banumbirr (morning star) poles for the collection, the largest group of its kind to be held in any museum worldwide.

Supporters

Santos entered into a landmark five-year partnership with the Gallery, making it the Gallery's largest single corporate partner. Santos pledged significant support for the Gallery's annual summer exhibitions and continued its sponsorship of the Children's Art Centre. A detailed list of sponsors associated with this year's exhibition program is included in the Appendixes, pp 71–75.

Chair's overview



The Queensland Art Gallery has continued its commitment to presenting an exceptional range of exhibitions, programs and publications for the people of Queensland, and also continued to attract national and international visitors to the Gallery this year.

The Gallery's profile as a confident and successful cultural tourism destination was reinforced with the presentation of two major international exhibitions — 'American Impressionism and Realism: A Landmark Exhibition from the Met' and 'Hats: An Anthology by Stephen Jones'.

'American Impressionism and Realism' featured a selection of 71 paintings from New York's Metropolitan Museum of Art that had never been displayed together before, along with 30 Australian works. The exhibition was organised by the Metropolitan Museum of Art in collaboration with the Queensland Art Gallery and Art Exhibitions Australia, and was attended by more than 104 000 people, while 25 000 children visited the free associated program, The Met for Kids.

'Hats: An Anthology by Stephen Jones' was the result of a collaboration between London's Victoria and Albert Museum (V&A) and renowned milliner Stephen Jones, OBE. More than 249 000 visitors took the opportunity to explore over 250 hats and iconic headpieces, from the V&A's extensive collection and from Jones's own archive. Fashion followers from around the country also took the opportunity to meet Jones when he attended the exhibition opening and spoke at events during the opening weekend program.

These exclusive-to-Queensland exhibitions play an important role in profiling Brisbane as a contemporary cultural city and represent our ongoing commitment to developing the calibre and range of international exhibitions we offer our audiences. The outstanding local and national profile achieved as a result of these projects could not have been realised without the strong support and involvement of our long-term tourism and media partners.

Another important drawcard for Queensland, and to the Gallery, is the flagship international contemporary art series, the Asia Pacific Triennial of Contemporary Art (APT). This remains the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia, the Pacific and Australia, and is distinguished from other international biennial and triennial exhibitions by its strong Collection and acquisition focus. 'The 6th Asia

Pacific Triennial of Contemporary Art' (APT6) (5 December 2009 – 5 April 2010) was the most ambitious APT to date, in both physical scale and geographical scope. The average daily attendance for APT6 was over 4400, the highest daily attendance for the series, bringing the total number of visitors since it was established in 1993 to more than 1.8 million.

The Collection was also the focus of other important projects this year, among them 'Floating Life: Contemporary Aboriginal Fibre Art' and 'Unnerved: The New Zealand Project'. Other engaging exhibition projects continued to demonstrate the Gallery's ability to maximise the opportunities presented by its two sites and special facilities such as the Australian Cinémathèque and the Children's Art Centre. The exhibition program presented art works and scholarship relating to Queensland's visual culture, exhibitions engaging with Indigenous Australian culture, and projects that had a strong educational foundation. As always, the exhibition program is interpreted and made meaningful and accessible through a wide range of public programs, and a high-quality program of substantial exhibition catalogues and corporate publications.

This year's programming achievements and the continued development of the Collection have been assisted enormously by the generosity of our many sponsors and supporters, by corporate and private donors, and by art works gifted by collectors and artists. We are grateful for this support and this shared commitment to advance the Gallery's goals. Santos has been an important supporter of the Gallery for almost two decades, and late last year entered into a landmark five-year partnership, supporting the Gallery's annual summer series of exhibitions and as Sponsor of the Children's Art Centre. This new agreement represents the most significant single corporate investment ever made in the Gallery's history.

Key exhibition projects bring together many of our longstanding partners and supporters. The Queensland Government was the Presenting Sponsor of 'Hats: An Anthology by Stephen Jones' in 2010 and 'American Impressionism and Realism' in 2009. We also acknowledge Principal Sponsor Mazda Australia and Principal Donor Singapore Airlines for their support of 'American Impressionism and Realism', which was organised by the Gallery and Art Exhibitions Australia.

Members of the Queensland Art Gallery Board of Trustees with the Deputy Director-General, Arts Queensland, at the Queensland Art Gallery 2010 | left to right: David Williams; Dr Amanda Bell; Professor John Hay, AC (Chair); Tim Fairfax, AM; David Millhouse; John Lobban; Leigh Tabrett (Deputy Director-General, Arts Queensland); Mark Gray and Avril Quail

opposite:
An installation view of the Elcho Island (Galiwin'ku) artists' banumbirr (morning star) poles, secured with funds raised from the Gallery's 2010 Foundation Appeal





APT6 artist Monir Shahroudy Farmanfarmaian in front of her spectacular mirror mosaic work *Lightning for Neda* 2009

APT6 was strongly supported by all levels of government, funding and cultural agencies, foundations and the corporate sector. The Queensland Government has been Founding Supporter since the series began in 1993. Presenting Sponsor for APT6 was Santos, through its new partnership, and the Tim Fairfax Family Foundation was the Principal Benefactor, through its support of Kids' APT. The Principal Partner was the Australian Government, which provided assistance through the Australia Council, its arts funding and advisory body; and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. Visual Arts and Crafts Strategy funds, administered by Arts Queensland, also supported a regional APT program. Major Sponsors of APT6 were Industrea Limited, the Ishibashi Foundation and the Gallery's Chairman's Circle.

A full schedule of the exhibition program, acknowledging partners and sponsors, appears in the Appendixes, pp. 71–75.

The Queensland Art Gallery Foundation continued to provide exceptional support towards Collection development and programming, and I would like to acknowledge their achievements. This year's 2010 Appeal was the most ambitious ever for the Gallery and we thank all those who supported it, with special thanks to the Josephine Ulrick and Win Schubert Diversity Foundation, Catherine Mittelheuser, AM, and Margaret Mittelheuser, AM, and Gadens Lawyers.

I also thank the group of companies that comprise the Chairman's Circle, for their support of the Gallery's exhibitions program.

The year's achievements would not have been possible without the continued and considerable support provided by the Queensland Government and Anna Bligh, MP, Premier of Queensland and Minister for the Arts. Our thanks go to Ken Smith, Director-General, Department of the Premier and Cabinet; Leigh Tabrett, Deputy Director-General, Arts Queensland; and the Executive and staff of Arts Queensland. We also thank Queensland Events Corporation for its support, in particular Chairman Geoff Dixon and CEO John O'Sullivan. We also extend our thanks to the Australian Government, the Australia Council for the Arts and Visions of Australia.

In terms of the operating environment for the Gallery, a key legislative change that took effect this year was

the Right to Information legislation. The Gallery has responded to this reform and details regarding the request and release of information are now included on the Gallery's website. Internally, a key policy update this year was the approval by Trustees of the Acquisitions Policy 2009–14. There were no other significant policy changes or factors that impacted on the operating environment.

The outcomes outlined in this report have been guided by our philosophy of bringing people and art together, and once again the Gallery has achieved this with an exceptional attendance — 1 397 583 visitors across the two sites for the 2009–10 period.

For his enthusiasm and leadership in attaining these results and for another year of impressive exhibitions, programming and research, I congratulate the Director, Tony Ellwood. I gratefully acknowledge the members of the Gallery's Executive Management Team, the Gallery's Foundation and all the Gallery staff for their outstanding commitment and achievements this year. Finally, I would like to thank my fellow Trustees — Tim Fairfax, AM; Mark Gray; Dr Amanda Bell; John Lobban; David Millhouse; Avril Quail; and David Williams — for their efforts and support over the year.

The Gallery's work over the past year has been guided by the goals of the Strategic Plan 2009–14, which is also framed by the guiding principles outlined in the *Queensland Art Gallery Act 1987*. The Gallery's plan addresses key aspects of the Queensland Government's Toward Q2 vision; in particular, the ambitions that relate to a strong economy and a fair, safe and caring community. These goals and guiding principles are reflected in this report.

I trust you will enjoy this review of the Gallery's programs and highlights.

Professor John Hay, AC
Chair, Board of Trustees



An installation view of the Giringun Aboriginal Art Centre artists' work *Bagu and Jiman (Firestick figures and firesticks) 2009*, recently acquired with funds from Xstrata Community Partnership Program Queensland, through the Queensland Art Gallery Foundation | Photograph: Brad Wagner

Director's overview

This overview introduces achievements and operations, which are then discussed in more detail (see pp.15–51, 2009–10 Strategic Goals), against the five goals of the Gallery's Strategic Plan.

The Gallery's Collection and our focus on audiences and their needs have been the foundation of many achievements this year.

Some of the year's most significant exhibition projects profiled distinctive areas of the Gallery's Collection. The Gallery's internationally recognised collection of Asian and Pacific art has developed in parallel with the Asia Pacific Triennial of Contemporary Art exhibition series. The latest in the series, 'The 6th Asia Pacific Triennial of Contemporary Art' (5 December 2009 – 5 April 2010), attracted 531 994 visitors. From these APT6 works, 95 are now in the Collection. This APT included, for the first time, works by artists from North Korea (DPRK) and West Asia, and this new geographical scope is also reflected in the acquisitions.

The APT series has also been a catalyst for the development of the Gallery's collection of contemporary New Zealand art, now the largest collection outside New Zealand. Art works from this collection area were profiled in 'Unnerved: The New Zealand Project' (1 May – 4 July 2010), which explored a dark vein in contemporary New Zealand art and cinema. This was the Gallery's second country-specific project, following the success of 'The China Project' in 2009.

Another distinctive and significant area of the Collection featured in 'Floating Life: Contemporary Aboriginal Fibre Art' (1 August – 18 October 2009). This exhibition presented around 300 works, most from the Gallery's own Collection. Indigenous works were also strongly profiled with Collection displays, including 'Spirited: Works from the Gallery's Indigenous Australian Art Collection' (29 May – 8 August 2010).

The development of these exhibitions, and the production of substantial publications, reflects the strategic goal of increasing scholarship and research relating to the Collection.

The Collection development in these areas has been enabled by the significant support of the Queensland Art Gallery Foundation and the Queensland Government, by the generosity of artists and collectors who have gifted

works to the Collection, corporate patrons and individual donors. We are grateful for this support, which allows us to continue strategically pursuing collecting and programming opportunities.

In total this year, the Gallery acquired 624 new works. In the international collecting area, new acquisitions reflected an increasingly global approach. The Gallery is well-known for its holdings of contemporary art from Asia and the Pacific. However, in recent times, holdings have expanded to represent contemporary art practice more broadly, from Eastern Europe; North, South and Central America; West Asia; and, most recently, from countries on the African continent. I acknowledge the foresight of Tim Fairfax, AM, Gina Fairfax and family for their support of key acquisitions for the Gallery's contemporary international holdings.

In the Australian art area, the Gallery received a gift of five Ian Fairweather works from the Josephine Ulrick and Win Schubert Foundation for the Arts, making an important addition to a focus area of the Collection. In addition, a three-year program of acquisitions was completed with the support of the Xstrata Community Partnership Program Queensland. These acquisitions focused on artists who were born, studied or now live in Queensland, fulfilling one of the Gallery's aims — to emphasise the achievements of artists associated with Queensland.

Aspects of Queensland's visual culture were also explored in the exhibitions program. With support from Xstrata Coal, the Xstrata Coal Queensland Artists' Gallery presented a series of exhibitions (see p.17); including 'Nurreegoo: The Art and Life of Ron Hurley 1946–2002' highlighting Ron Hurley's artistic career; and 'Easton Pearson', GoMA's first fashion exhibition, recognising the achievements of this Brisbane-based, internationally acclaimed partnership.

The Gallery also continued its commitment, as outlined in its strategic plan, to presenting its audiences with exclusive international exhibitions. This financial year, the Gallery presented 'American Impressionism and Realism: A Landmark Exhibition from the Met', organised by the Metropolitan Museum of Art, New York; in collaboration with the Gallery and Art Exhibitions Australia, and 'Hats: An Anthology by Stephen Jones', organised by the



Robin Rhode | *Promenade*
(still) 2008 | HD animation
(Digital Betacam and DVD
formats): 5 minutes, black
and white, sound ed. 4/6 |
Purchased 2009 with funds
from Tim Fairfax, AM,
through the Queensland Art
Gallery Foundation

Victoria and Albert Museum, London. The impact of these exhibitions and their contribution to the Gallery's profile as a successful cultural tourism destination aligns with the Queensland Government's Toward Q2 vision for a strong economy.

The Gallery has also demonstrated leadership in how it interprets and presents these projects. In the case of 'American Impressionism and Realism', the Gallery was able to include a selection of important Australian works and produce new scholarship based on these works. It was also able to draw on in-house expertise in children's programming to create a free, interactive space titled *The Met for Kids*. We thank Art Exhibitions Australia for their partnership in presenting 'American Impressionism and Realism', and we also thank the Metropolitan Museum of Art, New York, and the Victoria and Albert Museum, London.

I also wish to thank the Museum of New Zealand Te Papa Tongarewa and Queensland Museum for their partnership in developing the exhibition 'Paperskin: Barkcloth across the Pacific'. The exhibition also showed at Te Papa as 'Paperskin: The Art of Tapa Cloth' (19 June – 12 September 2010). I thank the many organisations and institutions whose support and collaboration has been essential to the year's exhibition programming, including the National Gallery of Victoria, the Art Gallery of New South Wales and Kaldor Public Art Projects.

The Gallery's Collection displays and exhibitions are supported by a diversity of public programs, which provide accessibility and interpretation for audiences of all ages, and by an intensive and informative publishing program.

The Gallery's Australian Cinémathèque presented more than 500 short and feature films and attracted over 24 000 visitors. A high point for our cinema audiences was *Promised Lands* — a major international film program surveying cinematic and geopolitical relationships throughout the Indian subcontinent, across to West Asia and the Middle East.

Integral to the Gallery's achievements over the past year was the committed support of the Premier of Queensland and Minister for the Arts, Anna Bligh, MP. We are extremely grateful for the support of the Queensland Government and Arts Queensland. I also thank all the

sponsors who have invested in our programming this year, and acknowledge the generosity and expertise of our tourism sector partners, including Tourism Queensland, Brisbane Marketing and Queensland Rail. Thanks also to the Australian Government, the Australia Council for the Arts, the Visual Arts and Craft Strategy and Visions of Australia. The Australia Council and the Visual Arts and Craft Strategy were Principal Partners for APT6. Visual Arts and Craft Strategy funds, administered by Arts Queensland, also supported a regional APT program.

For their leadership and expertise, I acknowledge the Board of Trustees, and Chair of Trustees Professor John Hay, AC. I also thank the Foundation Council and President Tim Fairfax, AM, for his exceptional generosity and support.

This year we said farewell to Lynne Seear, Deputy Director, Curatorial and Collection Development. In her 16 years at the Gallery, Lynne made many impressive contributions: as a member of the curatorial management team for the past three APT exhibitions; providing editorial guidance on publications such as *Brought to Light*, two volumes exploring the Gallery's Australian collection; and overseeing the development of many important exhibition projects and the development of the Collection. We welcomed to the role Suhanya Raffel, formerly Curatorial Manager, Asian and Pacific Art. My thanks to the Executive Management Team — Lynne, Suhanya, Andrew Clark and Celestine Doyle; Gallery staff and volunteers.

I look forward to continuing to lead the Gallery's staff as we prepare to present exhibitions and programs in 2010–11.

Tony Ellwood
Director



YNG (Yoshitomo Nara and graf) (collaborative group) | Japan est. 2003 | Yoshitomo Nara (artist) | graf (design firm) | Y.N.G.M.S. (Y.N.G.'s *Mobile Studio*) 2009 | Automobile with reclaimed timber, synthetic polymer paint on wood panel, found objects and drawings on paper | 530 x 370 x 270cm (installed) | Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

Two sites, one vision

The dynamic program of exhibitions and events presented in this financial year have taken full advantage of the benefits and opportunities provided by its dual-site infrastructure. The Gallery produced an outstanding annual attendance of 1 397 583 across the two sites, an increase of over 244 000 visitors from the previous year.

The Asia Pacific Triennial of Contemporary Art (APT) series demonstrates the Gallery's commitment to presenting large-scale exhibitions that reflect a depth of scholarship as well as a strategic, associated development of the Collection. The APT also reflects the Gallery's capacity to present public programs and interpretive strategies ensuring an engaged local audience of all ages, as well as national and international audience and profile. 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) epitomised the 'two sites, one vision' goal, with the exhibition occupying the entire Gallery of Modern Art (GoMA) as well as the iconic Watermall and adjoining galleries at the Queensland Art Gallery (QAG). For more information on APT6, see the In focus, page 18.

Offering a historical insight into work from the Pacific, and scheduled to coincide with APT6, was the exhibition 'Paperskin: Barkcloth across the Pacific' (31 October 2009 – 14 February 2010, QAG). This exhibition, organised by the Queensland Art Gallery, the Museum of New Zealand Te Papa Tongarewa and Queensland Museum, focused on the medium of barkcloth — a distinctive art form practised across the region for centuries. Innovative interpretive material and public programs demonstrated the persistent influence this art form has on contemporary Pacific artists, and was a counterpoint to contemporary works from the region on display in APT6.

As a result of the acquisition program associated with the APT series, the Gallery has seen its collection of contemporary work from New Zealand expand to become the largest of its kind outside that country. The strength of this collection was manifest in 'Unnerved: The New Zealand Project' (1 May – 4 July, GoMA), the second in a series of country-specific Collection-based exhibitions. On display concurrently with 'Unnerved' was 'Pacific Jewellery from the Collection' (1 May – 14 November 2010, GoMA), which showcased the diversity of media used to create lei and other forms of body adornment in the Pacific.

Goal: To consolidate the Gallery's profile as a two-site institution, while developing and promoting the strengths of each building's curatorial and programming focus to audiences. (Two sites, one vision, Strategic Plan 2009–14)

The cohesion and relationships between these exhibitions are examples that highlight the unique synergies the Gallery is able to create between the programs of the two buildings and across the year's schedule. It also demonstrates our commitment to highlighting the distinctions, as well as the continuities, between historical and contemporary art.

The Gallery has also developed audiences and maintained its national and international profile with the presentation of two major international exhibitions over the past 12 months.

'American Impressionism and Realism: A Landmark Exhibition from the Met, The Metropolitan Museum of Art, New York' finished its season at QAG in September 2009. A broad range of accompanying film and public programs were scheduled across the two venues, maximising the strengths and resources of each building. Two related Australian Cinémathèque programs, *Age of Innocence* and *Hollywood on the Hudson*, were held in the cinemas at GoMA while the Friday-night *Up Late* program was held at QAG, for the first time since this programming initiative began in 2008.

The refurbishment of key galleries at QAG in 2009 was completed with support from the Queensland Government. Design enhancements included renewed configurations and improved lighting and flooring. The work was completed for the installation of 'American Impressionism and Realism' in May. The success and versatility of the galleries' redesign was showcased in their transition from displaying the Metropolitan's works to displaying the spectacular Australian Collection rehang in October 2009. For more information on Australian Collection Galleries, see the In focus, page 39.

Another brilliant transformation was unveiled with the second international exhibition presented this year — 'Hats: An Anthology by Stephen Jones', which opened in May 2009. Inspired by the exhibition design from the Victoria and Albert Museum's display, the main exhibition space at QAG was transformed into a twilight garden of shopfronts and millinery displays. The accompanying Hats Salon was housed in the Gibson entrance, off Stanley Place, taking full advantage of the sweeping glass entrance Robin Gibson designed in 2006 to link his original building with GoMA.

Other program highlights:

- a survey exhibition of the Brisbane-based international fashion house Easton Pearson – this was one of a series of exhibitions recognising Queensland's 150th anniversary, along with '150 Years: Photography from the Gallery's Collection' and 'Artist's Choice: Lawrence Daws'
- Collection-based exhibitions and displays drawing on the Gallery's unique and significant holdings – 'Floating Life: Contemporary Aboriginal Fibre Art', 'Spirited: Works from the Gallery's Indigenous Australian Art Collection', 'Figure, Form and Allegory: Sculpture from the Collection', 'Peopled: Contemporary Art from the Collection' and 'Multiple Choice'
- Kaldor Public Art Projects 'Move: The Exhibition' – a touring program developed by Kaldor Public Art Projects to educate young audiences about moving-image and digital media art
- individual artist surveys, including 'Nurreegoo: The Art and Life of Ron Hurlley 1946–2002', 'James Fardoullys: A Queensland Naive Artist' and 'Tim Johnson: Painting Ideas' (co-organised with the Art Gallery of New South Wales)
- 'Thru the Lens: Palm Island Youth Photography Project', an exhibition which showed Palm Island through the eyes of the island's youth; presented by the Gallery in association with the Catherine Freeman Foundation, Bwgcorman Future Inc. and Department of Communities
- the Gallery's Australian Cinémathèque programs, which featured films and screenings in association with, and independent of, the Gallery's major exhibitions, across GoMA's cinemas and in the Media Gallery
- a regional program of travelling exhibitions, lecture tours, public programs and children's activities
- curated programs at the Children's Art Centre, including Kids' APT and artist projects especially designed for children and families, such as Callum Morton's 'Ghost World'.

The Gallery worked with Queensland Cultural Centre partners on projects including:

- 'Paperskin: Barkcloth across the Pacific', an exhibition organised by the Gallery with the Queensland Museum and Museum of New Zealand Te Papa Tongarewa
- the Queensland Performing Arts Centre's (QPAC) 'Out of the Box' – the Gallery presented programs in conjunction with this festival for children eight years and under
- the collaborative Torres Strait Islands project for 2011 – worked commenced on an exhibition project involving all Cultural Centre bodies.

Australian Cinémathèque

The Gallery's Australian Cinémathèque presented 526 short and feature films in 465 sessions, and attracted an attendance of over 24 000 visitors. This year, Promised Lands and The Cypress and the Crow: 50 Years of Iranian Animation (both 5 December 2009 – 5 April 2010) were the Cinémathèque's major international film survey programs, attracting critical acclaim and high attendance.

The Australian Cinémathèque continued to present combined film programs and exhibitions, addressing trends in film and contemporary video art. These included 'The view from elsewhere' (7 October – 15 November 2009), presented in partnership with Sherman Contemporary Art Foundation, Sydney; and Figuring Landscapes (10–12 July 2009), presented in partnership with the Queensland College of Art, Griffith University.

The Cinémathèque presented film programs in association with major Gallery exhibitions, including 'American Impressionism and Realism: A Landmark Exhibition from the Met', 'The 6th Asia Pacific Triennial of Contemporary Art'; and 'Unnerved: The New Zealand Project'. The Cinémathèque also presented major retrospectives on key filmmakers Charles and Elsa Chauvel (15–30 August 2009) and Peter Greenaway (13 September – 4 October 2009, in partnership with the 2009 Brisbane Festival). Key genre programs proved extremely popular: Dead Country: Australian Horror Classics (28 October – 1 November 2009), Living in the '70s: Counter Culture Remixes French Cinema (18–29 November 2009) and Extravagant Cinema: From Cabiria to the Inferno (26 May – 2 June 2010).

Refer to Appendixes, p. 74, for full program details.

Visitors at the Q150 exhibition '150 Years: Photography in Queensland from the Gallery's Collection', installed in the Xstrata Coal Queensland Artists' Gallery, QAG, 27 June – 4 October 2009



Xstrata Coal Queensland Artists' Gallery

Gallery 14, QAG

The Xstrata Coal Queensland Artists' Gallery is dedicated to highlighting the achievements of significant artists from Queensland. Over the past 12 months, the following well-received exhibitions have been shown in this dedicated space, sponsored by Xstrata Coal. Each of the exhibitions has been accompanied by a publication.

150 Years: Photography in Queensland from the Gallery's Collection

20 June – 4 October 2009

This exhibition explored the Gallery's holdings of photographs made in Queensland in the years since the state was formed in 1859. It was the Gallery's first profile of the broad sweep of Queensland photography and coincided with the celebration of the state's sesquicentenary. The exhibition emphasised the variety of contexts in which photography has been used in Queensland – as a tool of industry, in the family, and by artists as a medium of personal expression. For information on the Xstrata Coal Talking Queensland Art lecture tour please see page 45.

Artist's Choice: Lawrence Daws

24 October 2009 – 8 March 2010

Lawrence Daws is a distinguished artist who has resided in Queensland since 1970. This exhibition was the first in a new series inviting artists to choose works of special significance to them from the Gallery's Collection. The exhibition traced artists who have inspired Daws over the years, as well as the friendships he forged with his peers.

James Fardoullys: A Queensland Naive Artist

27 March – 20 June 2010

This exhibition of works by noted Queensland naive artist James Fardoullys featured more than 40 paintings, and was the most extensive exhibition of the late artist's work to date. Fardoullys was a self-taught artist who used his unique vision to explore Australian history and the character of Queensland's landscape.

In focus | The 6th Asia Pacific Triennial of Contemporary Art (APT6)

5 December 2009 – 5 April 2010, GoMA

'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) was the largest Triennial to date, occupying the entire Gallery of Modern Art as well as key spaces in the Queensland Art Gallery. It featured 313 works by more than 100 artists from over 25 countries, including a number of collaborations and collectives. Works by artists from Tibet, North Korea (DPRK), West Asia (including Turkey and Iran), and countries of the Mekong region, such as Cambodia and Myanmar (Burma) were included for the first time.

Attendance

The exhibition attracted a total of 531 994 visitors, with a daily average of 4432 visitors over four months.

Australian Cinémathèque

The Gallery's Australian Cinémathèque profiled three filmmakers and featured two major programs: *Promised Lands* and *The Cypress and the Crow: 50 Years of Iranian Animation*. Together, they encompassed diverse video and filmmaking practices, genres and creators working across cinema and contemporary art. More than 10 000 visitors attended screenings during the exhibition period.

Kids' APT

Celebrating a decade of Kids' APT, the Children's Art Centre presented large-scale installations, drawing and interactive multimedia activities by 17 APT6 artists, the largest program to date. The program also included the 11-day Summer Spectacular festival from 16 to 26 January 2010 and Kids' APT on Tour, which travelled to 40 venues in regional Queensland and interstate.

Education and public programs

A range of programs and resources focusing on APT6 artists and themes were provided for educators, students, children, families and adult audiences. These included virtual and audio tours, a blog, teacher programs and a workshop. During the opening weekend, there were 40 artist talks, in-conversations, artist performances, special presentations and a symposium, with further talks, tours and seminars held during the course of the exhibition.

Opening events

The Premier of Queensland and Minister for the Arts, the Honourable Anna Bligh, MP, attended and spoke at three official opening events: the Sponsor Preview,

the Media Preview and the Official Opening. As part of the opening events, reggae acts from across the Pacific featured in the Pacific Reggae Sounds event, which attracted over 700 guests.

APT6 Artists on Tour

APT6 artists Shooshie Sulaiman, Raafat Ishak, and Isabel and Alfredo Aquilizan visited regional Queensland centres to conduct workshops and give talks on their work to local audiences.

APT6 Up Late

The Up Late program of Friday-night events, from 19 February to 26 March 2010, featured talks, films and performances by acts from across the region. Up Late attracted more than 4600 visitors.

Publication

The 260-page full-colour exhibition catalogue included lead essays by APT6 curators and co-curators, as well as new writing on individual artists. Catalogues came with a CD of 12 songs selected from the APT6 project *Pacific Reggae: Roots Beyond the Reef*, co-curated by ABC Radio National's Brent Clough.

Online

A comprehensive, integrated online program included curatorial essays and artist information, extensive interactive resources and a targeted social media strategy.

Sponsors and acknowledgments

The APT6 Founding Supporter was the Queensland Government, and the Presenting Sponsor was Santos. The Principal Benefactor was the Tim Fairfax Family Foundation, which supported Kids' APT. Principal Partners of APT6 were the Australian Government, which provided assistance through its arts funding and advisory body, the Australia Council; and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. Visual Arts and Crafts Strategy funds, administered by Arts Queensland, supported a regional program of the Triennial. Major Sponsors of APT6 were Industrea Limited, Ishibashi Foundation and the Queensland Art Gallery's Chairman's Circle.

The complete list of sponsors and funding bodies appears in the Exhibitions Schedule and Sponsors, p. 72.

Visitors at the opening weekend of APT6, December 2009 with Zhu Weibing and Ji Wenyu's *People holding flowers* 2007 (foreground) and *The One Year Drawing Project's May 2005–October 2007* 2005–07 (background)





Gallery visitors at 'American Impressionism and Realism: A Landmark Exhibition from the Met', 30 May – 20 September 2009 with John Singer Sargent's *Mr and Mrs IN Phelps Stokes* 1897 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)

Cultural tourism

Goal: 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. (Cultural Tourism, Strategic Plan 2009–14)

The Gallery has continued to build on its now-established profile as a cultural tourism destination. Securing significant, exclusive exhibitions and working closely with government, sponsors, media and tourism partners has enabled the Gallery to continue to attract local, intrastate, interstate and international audiences to Queensland and to the cultural precinct at South Bank.

Attracting visitors to the city

The Gallery continued to develop and secure international exhibitions, which is a key challenge of the Strategic Plan, acknowledging the competitive nature of the leisure market, and the impact of the financial down turn. Within this context, the Gallery has been able to continue to negotiate with exhibition organisers and museum partners to present international exhibitions, and has also been able to build on the corporate investment and marketing partnerships that sustain these endeavours. The results from recent years' performances, including 2009–10, indicate that the Gallery has also demonstrated sector leadership in how these projects are presented, in terms of audience development, interpretive programs, accessibility and scholarship.

The Queensland Art Gallery was the only venue in the world to host 'American Impressionism and Realism: A Landmark Exhibition from the Met', which attracted 104 604 paying visitors during the season and which ran from 30 May to 20 September 2009. One third of these visitors travelled to Brisbane especially to see the exhibition, with the survey results revealing 53 per cent from metropolitan Brisbane, 19 per cent from regional Queensland, 21 per cent from interstate and 7 per cent from overseas.

Economic evaluations are completed for key ticketed exhibitions, and these demonstrate the benefit provided to the Queensland economy. The Tourism and Economic Evaluation Report, commissioned by the Gallery, estimated that 'American Impressionism and Realism' made an estimated economic impact of \$5.77 million.

The second international exhibition, 'Hats: An Anthology by Stephen Jones', was a free exhibition that attracted 249 751 visitors during its 13-week season. Audience surveys revealed that 17 per cent had come specifically to see the exhibition – 69 per cent were from metropolitan Brisbane, 16 per cent were from another part of Queensland and 15 per cent of visitors were from interstate and overseas.

'The 6th Asia Pacific Triennial of Contemporary Art' (APT6), also a free exhibition, attracted 531 994 visitors this year, 29 per cent of which were specifically to visit the exhibition – 30 per cent were from interstate and overseas, 57 per cent from metropolitan Brisbane and 13 per cent from regional Queensland.

Profiling the Gallery

In what has proven to be an increasingly competitive leisure market and challenging economic environment, the Gallery has successfully developed and maintained audiences. This has been achieved by working closely with our media and tourism partners whose support has enabled us to deliver strategic, exhibition-specific, high-profile marketing.

Working with organisations such as Tourism Queensland and Brisbane Marketing has also assisted the Gallery to reach new and existing audiences.

These achievements are also dependent on effectively developing relationships with major corporate supporters and individual patrons. This year the Gallery's cultural tourism goals have been assisted by the new partnership with Santos, the support of Kids' APT by the Tim Fairfax Family Foundation, support from Chairman's Circle and relationships with the many corporate supporters involved in this year's exhibition program.

International and national relationships

The Gallery continued to strengthen partnerships with national and international art museum and organisations, providing a foundation for future projects. The Gallery partnership with Art Exhibitions Australia was critical to securing and presenting 'American Impressionism and Realism'. The relationships with the Metropolitan Museum of Art, New York, and the Victoria and Albert Museum, London, were also vital to this year's program.

- 'Tim Johnson: Painting Ideas' was organised with the Art Gallery of New South Wales, presented at both venues and 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)
- 'Thru the Lens: Palm Island Youth Photography Project' (organised in association with the Catherine Freeman Foundation, Bwgcorman Future Inc. and Department of Communities)
- 'Paperskin: Barkcloth across the Pacific' was a unique three-way partnership with the Museum of New Zealand Te Papa Tongarewa and the Queensland Museum, to present the exhibition in Brisbane and New Zealand. ('Paperskin' has since shown at the Museum of New Zealand Te Papa Tongarewa 19 June – 12 September 2010)
- The Gallery continued its partnership with Sherman Contemporary Art Foundation (SCAF) presenting 'The view from elsewhere' as well as APT6 artist Charwei Tsai's first Sydney exhibition
- The Gallery also hosted the significant travelling exhibition 'Ron Mueck', a National Gallery of Victoria Touring Exhibition
- One of the Gallery's Collection-based exhibitions, 'Unnerved: The New Zealand Project', will travel to the National Gallery of Victoria, Melbourne (27 November 2010 – 27 February 2011).

Commercial services

- The Gallery Store produced merchandise ranges in conjunction with selected major exhibitions. Merchandise for 'Easton Pearson' was produced in collaboration with Lydia Pearson and Pamela Easton and included notebooks, scarf, T-shirts and a tote bag, as well as postcards and bookmarks. The range sold exclusively at the Gallery Store and Easton Pearson stores around Australia.
- Merchandise for APT6 included a range produced by the Gallery Store as well as merchandise produced by the artists, and sourced from the regions in which they live and work, including Yoshitomo Nara, Thukral and Tagra and Zhu Weibing and Ji Wenyu.
- A Hats Salon in the Gallery's Gibson entrance, in conjunction with the 'Hats' exhibition, featured products from exhibition organiser the Victoria and Albert Museum, London, and from the current Stephen Jones range, and the Gallery Store worked with leading Australian milliners to source unique creations for sale.
- The commercial partnership with the Queensland Performing Arts Trust and their ticketing outlet QTIX has continued throughout the year for the sale of tickets via internet and telephone for 'American Impressionism and Realism' and 'Ron Mueck'. Onsite ticketing was managed by the Gallery.
- The Gallery Store updated its e-commerce site during the year to include a bigger range of merchandise online and new categories, including art multiples.
- The annual Gallery Store Christmas design market was held on 11 December 2009, attracting some 800 visitors with over 30 local craft artists' stalls and selected objects from the Gallery Store.
- A launch of the exhibition catalogue *Nurreegoo: The Art and Life of Ron Hurley 1946–2002* was held by the Gallery Store on 12 September 2009 at GoMA.
- The Gallery Store also held a book launch on 5 March 2010 in conjunction with Murdoch Books for *a once courageous heart*, the second title from Brisbane poet and ceramicist Kylie Johnson. Over 300 guests attended.

Gallery visitors at 'American Impressionism and Realism: A Landmark Exhibition from the Met', QAG, May 2009



In focus | American Impressionism and Realism: A Landmark Exhibition from the Met

30 May – 20 September 2009, QAG

The Queensland Art Gallery presented the world-exclusive exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met'. This groundbreaking exhibition included many of the Metropolitan's best examples of American impressionist and realist works, loaned on an unprecedented scale. The exhibition was shown in galleries which had been refurbished with the support of the Queensland Government. The selection of 71 paintings included important works by artists such as John Singer Sargent, Mary Cassatt, Childe Hassam, William Merritt Chase, John Sloan and James McNeill Whistler. The exhibition also provided an opportunity for new Australian scholarship. Highlighting how Australian artists responded to artistic developments of the time, 30 Australian works by artists such as Tom Roberts, Charles Conder, Frederick McCubbin and Rupert Bunny were included in the exhibition.

Attendance

More than 252 000 people, including 25 000 children, visited the Gallery during the exhibition, which included the free Met Resource Lounge and The Met for Kids free activity space. Of these visitors, 104 604 purchased exhibition tickets.

Up Late

At Up Late, visitors heard DJs play early twentieth-century blues and jazz, and enjoyed live performances from leading Australian musicians including Paul Grabowsky, Holly Throsby and Robert Forster.

Public programs

Public program highlights included a symposium held on the opening day, featuring a keynote presentation by the exhibition curator, Dr Barbara Weinberg (Alice Pratt Brown Curator of American Paintings and Sculpture, The Metropolitan Museum of Art, New York); the Talking about American art series, which ran every fortnight from 6 June to 12 September; as well as exhibition talks, guided tours, lectures and floortalks.

Australian Cinémathèque

A two-part film program was presented in conjunction with the exhibition. Featuring films by directors active in New York in the early twentieth century, as well as films set in the period by contemporary directors, the program also included silent films with Wurlitzer Organ accompaniment.

Publication

A substantial and richly illustrated 240-page catalogue was published in conjunction with the exhibition. Produced in both soft and hardcover editions, it included essays by Dr Barbara Weinberg from the Metropolitan Museum of Art, along with essays by Queensland Art Gallery curatorial staff.

The Met for Kids

The Children's Art Centre presented hands-on activities, animations and an illustrated timeline in a free, interactive space for young visitors. For use within the exhibition, there were also art work labels, an audio tour and an activity trail for children to follow.

Online

For 'American Impressionism and Realism', the Gallery launched a new online initiative — a virtual tour of the exhibition. The Gallery's online visitors could discover more about the exhibition themes, key art works and artists via an interactive map of each of the exhibition galleries.

Sponsors and acknowledgments

The exhibition was organised by The Metropolitan Museum of Art, New York, in collaboration with the Queensland Art Gallery and Art Exhibitions Australia. It was indemnified by the Australian Government through Art Indemnity Australia. The exhibition was presented by the Queensland Government. Principal Sponsor was Mazda Australia and Principal Donor was Singapore Airlines.

The complete list of sponsors and funding bodies appears in the Exhibitions Schedule and Sponsors, p. 71.



Gallery visitors at 'Hats: An Anthology by Stephen Jones', QAG

opposite: Visitors queuing to see 'Ron Mueck', GoMA, 2010

In focus | Hats: An Anthology by Stephen Jones

27 March – 27 June 2010, QAG

The Queensland Art Gallery was the exclusive Australian venue for a spectacular exhibition exploring the art of millinery. 'Hats: An Anthology by Stephen Jones' was the result of a collaboration between London's Victoria and Albert Museum and Stephen Jones, OBE, one of the world's foremost milliners.

Attendance

The exhibition attracted 249 751 visitors to QAG during its 13-week season.

Opening events

The exhibition was officially opened by the Premier of Queensland and Minister for the Arts, Anna Bligh, MP, and attended by the curators Stephen Jones, OBE, and Oriole Cullen, Curator, Modern Textiles and Fashion, Victoria and Albert Museum, London.

Top Hats

Visitors of all ages were able to create their own hats using crêpe paper and stencils inspired by the hats on display. This Children's Art Centre hat-making activity was set in a specially designed exhibition space and included creative contributions by Stephen Jones. Participants were also invited to share their creations online at the Flickr Top Hats Gallery.

Education and public programs

Highlights included an 'in-conversation' with Stephen Jones and Oriole Cullen, and the Talking Hats program, which ran every Sunday afternoon from 23 May to 27 June and featured Brisbane's leading designers and stylists discussing the art of millinery.

Hats Salon

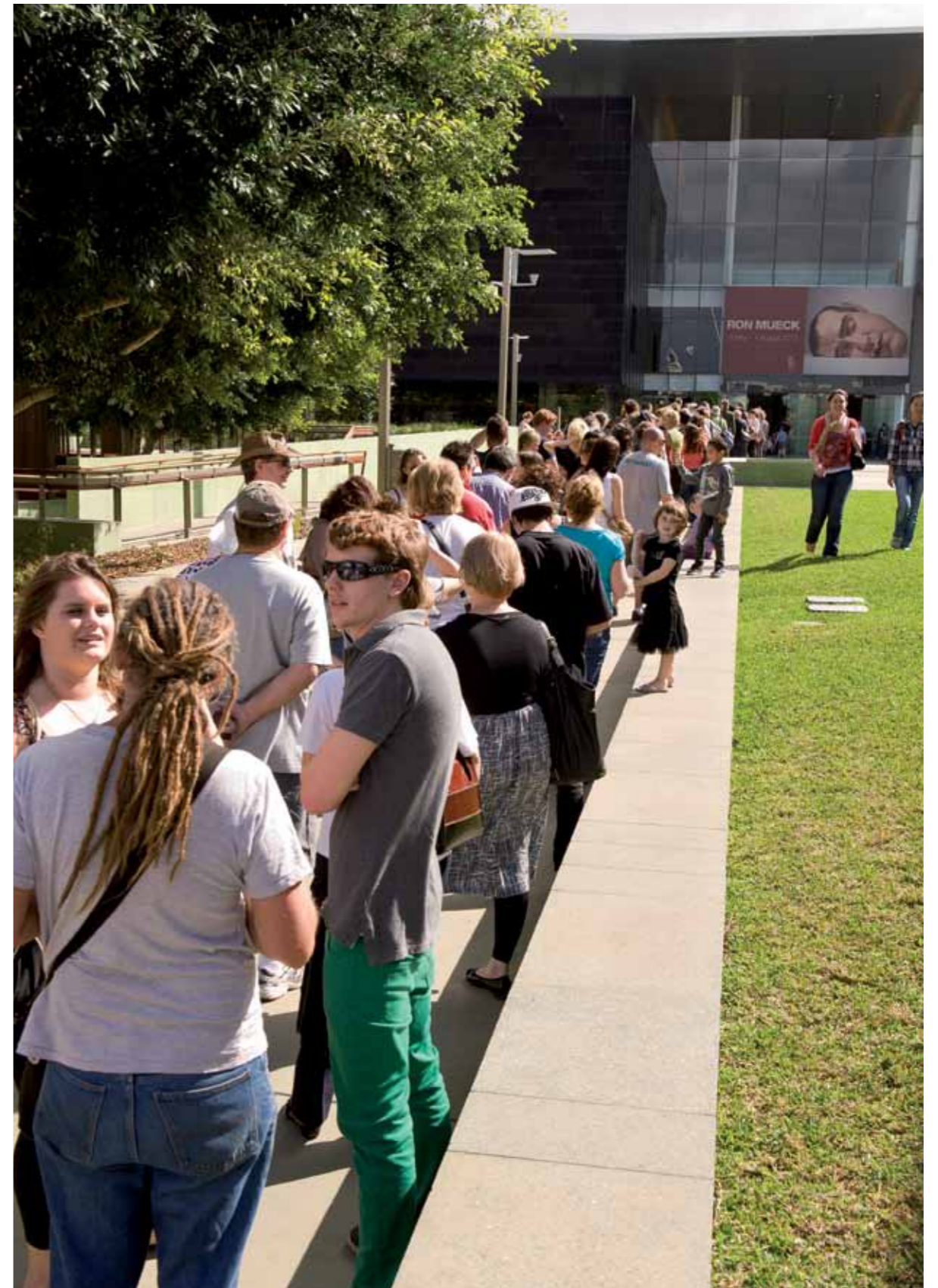
The Hats Salon was an integral part of the exhibition design, offering visitors the opportunity to purchase works by some of the milliners featured in the exhibition.

Online

An integrated online program presented comprehensive information including essays and an image gallery, e-cards and social media.

Sponsors and acknowledgments

The exhibition was organised by the Victoria and Albert Museum, London. It was presented by the Queensland Government, and supported by QUT Creative Industries Faculty and Brisbane Marketing, and media partner Austereo's B105.





Ian Fairweather | Scotland/Australia 1891–1974 | *Abstract figures* c.1959 | 46.5 x 71cm | Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program | Collection: Queensland Art Gallery | © Ian Fairweather, c1959/ DACS. Licensed by Viscopy, Sydney, 2010

Collection development

Goal: To develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future visitors. (Collection development, Strategic Plan 2009–14)

Acquisition highlights

The Gallery's Collection consists of 14 367 works, with 624 works acquired in 2009–10. The Acquisitions Policy 2009–2014 was approved this year, and the development of the Collection was pursued in accordance with this policy.

Australian art

Important acquisitions in the three principal portfolios of Australian art over the past year have advanced major Collection directions.

Contemporary Australian Art

A number of significant gifts have enriched the holdings of contemporary Australian art; in particular, works by two of Queensland's leading artists, and key artists for the Collection, Gordon Bennett and Scott Redford.

Bennett's work is held in depth, from his early career in the late 1980s to the present. *Number twelve* 2007 is a significant addition, as it is an important example of the series of abstract paintings that he commenced in the early 2000s. The work was gifted by James C Sourris through the Queensland Art Gallery Foundation.

The Gallery holds an important collection of Scott Redford's works across all media. The gift of *Reinhardt Dammn/Paper plane made solid, huge, invincible, strong/Milking Adam Cullen* 2008 extends these holdings with a major sculpture and an important example of the Reinhardt Dammn project, which has emerged in recent years as a major focus of his work. It was gifted by Dr Michael Welch through the Queensland Art Gallery Foundation.

Indigenous Australian Art

Two major acquisitions include a collaborative painting by the Kaiadilt–Bentinck Island painters — leading artists from the Gulf of Carpentaria in north-west Queensland — and a group of figures by the Giringun Artists, from north Queensland, showing the growing strength of contemporary Indigenous art from regional Queensland.

Makarrki – King Alfred's Country 2008 is a large collaborative work produced by seven senior Kaiadilt women painters from Bentinck Island. It shows Makarrki, the country of King Alfred, who was the last senior Kaiadilt law man and a major leader during the 1940s. This was a time of great change that saw the

entire Kaiadilt population uprooted from Bentinck and Sweers Islands and moved to Mornington Island. King Alfred is related to each contributing artist – brother to Sally Gabori and Dawn Naranatjil and father to Amy and Netta Loogatha. *Makarrki – King Alfred's Country* 2008 was purchased in 2009 with funds from Professor John Hay, AC, and Barbara Hay through the Queensland Art Gallery Foundation.

In another important addition to the Indigenous Australian art collection, the Gallery acquired a group of contemporary bagu (firestick figures) and jiman (firesticks) created by artists from the Giringun Aboriginal Art Centre, Cardwell, north Queensland. These works were purchased in 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation. For more details, see the picture story on page 35.

Australian Art to 1975

In the past year, acquisitions for the collection of Australian Art to 1975 have ranged from colonial photography to modernist painting. The acquisition of the suite of early colonial photographs by Richard Daintree (1832–78) is a major milestone for the Collection. The 20 photographs depict people, places and lifestyles in the early colony of Queensland. They considerably enhance the Gallery's holdings of nineteenth-century Queensland photography.

Five significant works made during the 1950s by Ian Fairweather (1891–1974) have recently been gifted to the Gallery. During the 1950s, Fairweather travelled through Queensland and Darwin, embarked on his disastrous raft journey to Indonesian Timor, and was repatriated to England before coming back to Australia and settling on Bribie Island off the Queensland coast, where he painted his great mature works. This magnificent gift by the Josephine Ulrick and Win Schubert Foundation for the Arts, through the Queensland Art Gallery Foundation, makes an invaluable contribution to the Gallery's major profile collection of work by this eminent Australian artist.



Left:
Birmuyingathi Maali
Netta Loogatha, Sally
Gabori, Warthadangathi
Bijarrba Ethel Thomas,
Thunduyingathi Bijarrb
May Moodoonuthi,
Kuruwariyngathi Bijarrb
Paula Paul,
Wirngajingathi Bijarrb
Dawn Naranatjil,
Rayarriwarrtharbayingat
Amy Loogatha | *Makarrki*
- *King Alfred's Country*
2008 | Synthetic polymer
paint on linen
200 x 600cm | Purchased
2009 with funds from
Professor John Hay, AC,
and Barbara Hay through
the Queensland Art
Gallery Foundation |
Courtesy: Mornington
Island Arts and Crafts | ©
Sally Gabori 2008.
Licensed by Viscopy,
Sydney, 2010

Right:
Lincoln Austin | *Double
cross* 2010 | Stainless
steel | 82 x 42 x 50cm |
Purchased 2010 with
funds from Xstrata
Community Partnership
Program Queensland
through the Queensland
Art Gallery Foundation

New acquisitions through Xstrata Community Partnership Program Queensland 2007–2009

Over the past three years, the Xstrata Community Partnership Program Queensland has assisted with the acquisition of a fine group of works by contemporary artists from Queensland. These artists were all born, studied or now live in this state, and the acquisitions enable the Gallery to fulfil one of its core missions — to emphasise the vibrant and diverse achievements of artists associated with Queensland.

The new works are varied, drawn from contemporary media including photography, video, print, drawing and sculpture, by both senior and emerging artists from locations in the state as diverse as the Sunshine Coast, the Torres Strait Islands and Ipswich. Each work is exemplary in its genre and essential for the Gallery's important contemporary art collection.

Lisa Adams's *Rose garden* 2008 was shown in 'Contemporary Australia: Optimism' in 2008–09, where it featured as part of The Salon Project. Tracey Moffatt's video montage *Other* 2009 is also well-known to Gallery audiences, and was a popular work in 'The 6th Asia Pacific Triennial of Contemporary Art' in 2009–10. Xstrata's support of the acquisition of Moffatt's photographic series 'Beauties', as well as a suite of seven video works, has rounded out the Gallery's impressive holdings of her work. The videos, including *Other*, were made over a decade in collaboration with Melbourne-based editor Gary Hillberg.

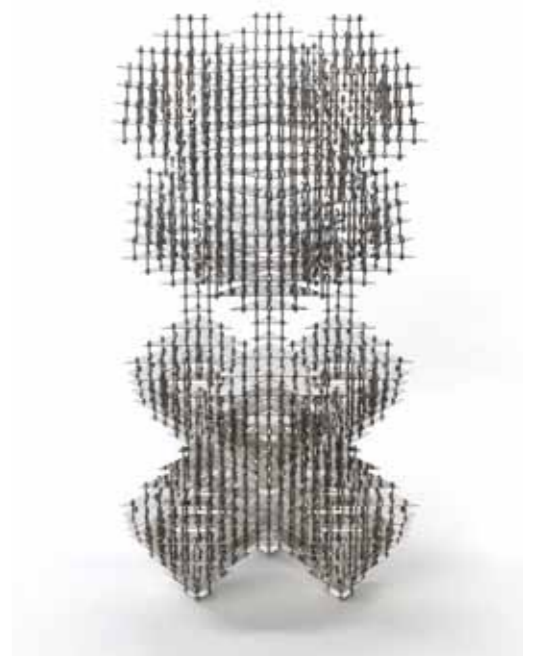
The new acquisitions will also contribute to future projects. Billy Missi's spectacular prints, first shown in the Collection display 'Breaking Boundaries' in 2009, will feature in a future exhibition of contemporary works from the Torres Strait Islands. Missi has recently emerged as a leading contemporary Torres Strait Islander artist and this acquisition recognises printmaking as one of the major art forms practised by Torres Strait Islander artists today.

Also included in the group of acquisitions is Lincoln Austin's stainless-steel sculpture *Double cross* 2010, which has been shown at GoMA. This beautiful work is suited to display both within the galleries and also the building's handsome transitional spaces.

The acquisitions also included a group of contemporary bagu (firestick figures) and jiman (firesticks) created by artists from the Giringun Aboriginal Art Centre,

Cardwell, north Queensland. The works are based on traditional Giringun fire-making implements from the north Queensland rainforest; the wooden bagu and jiman were carried from site to site as people moved camp seasonally. The artists used fired clay with ochre patterning, guava wood and string in a contemporary interpretation of these objects.

These acquisitions were acquired through the Queensland Art Gallery Foundation.



International art

Africa, Central and South America, Central and Eastern Europe, Russia and the Middle East were identified as new areas of interest in the 2009–14 Acquisitions Development Plan. The exhibition '21st Century: Art in the First Decade', planned for December 2010, has also provided a focus for new acquisitions.

A group of works by senior artist Frédéric Bruly Bouabré (b.c.1923) from Côte d'Ivoire represents an important acquisition. His *Publicités* 2007 is a group of ten drawings that relate to work the artist has made from the 1970s onwards. Small, postcard-sized drawings are gathered together under the title of 'Connaissance du Monde (World Knowledge)' and address catalogues of objects, events and thoughts in his trademark crayon and coloured pencil drawings surrounded by text.

Three mask works by Romuald Hazoumé, from Porto Novo, Benin, were acquired. Hazoumé has experienced the impact of global trade and exchange on the Yoruba people, one of the largest ethnic groups in West Africa. His work is both playful and political, embracing sculpture, painting and photography. His 'masks' are his best known works and were commenced in the mid 1980s using discarded materials, most commonly plastic jerry cans. Modified to take on the appearance of a face, the jerry cans recall both local, indigenous traditions while also invoking Christian imagery. The plastic containers are also intrinsic to a black-market trade in petrol across the Nigerian border, and feature in two photographs by Hazoumé also acquired this year.

A group of movie posters from Ghana provides yet another bold dimension to the Gallery's collection of African art. The banners were produced on recycled flour sacks as advertisements for video stores in Ghana. The handpainted, graphic style combined with content (derived from Hong Kong Kung Fu titles to North American science fiction) create unique and vibrant paintings with broad cultural referents.

The acquisition of a work by Armando Andrade Tudela introduces the first Peruvian artist into the Gallery's Collection. *Camion* 2003 uses the superseded technology of 35mm slide transparencies and a projector to present a sequence of images that document the artist's many road journeys on Peruvian highways. The subject of the imagery is a variety of

trucks, seen and photographed by the artist, which have been painted and decorated by their owners.

The quietly provocative video work *Flooded McDonalds* 2009 by Danish collaborative group SUPERFLEX (Bjørnstjerne Reuter Christiansen, Jakob Fenger and Rasmus Nielsen) adds an important new screen-based work to the Gallery's existing moving-image holdings. Collaborating artist Rasmus Nielsen has described *Flooded McDonalds* as 'an epic and dark story, with mythological, apocalyptic and biblical references, but we wanted to make it as subtle as possible. It's a slow narrative of the destructive process, which we read and hear from the media every day'. Its cinematography borrows equally from Hollywood and media coverage of natural disasters (Hurricane Katrina and the 2004 Boxing Day tsunami are especially called to mind), and exploits the viewer's fascination with images of catastrophe and destruction.

Major works by Spencer Finch (*The light at Lascaux (Cave Entrance), September 29, 2005, 5:27 PM, 2005*), Latifa Echakhch (*A chaque stencil une revolution* 2007), Olaf Breuning (*Easter Bunnies* 2004), Robin Rhode (*Promenade* 2008) and Sharif Waked (*To be continued...* 2009) have each contributed to the broader policy perspective for acquisitions and offer unique and thought-provoking opportunities for integrated collection displays.

Romuald Hazoumé | *Liberté* 2009 | Plastic, porcupine quills and fabric | 50 x 43 x 25cm | Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation | © Romuald Hazoumé 2009/ADAGP. Licensed by Viscopy, Sydney, 2010





An installation view of APT6 artist Sopheap Pich's *1979 2009*. Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs S W King through the Queensland Art Gallery Foundation

Contemporary Asian art

The collection strategy for Contemporary Asian Art was directed largely toward 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6), which featured artists from a wider geographical region than ever before. It enabled the Gallery to develop key areas of strength, including the addition of outstanding art works post 1990 from South and East Asia. This year there was a special emphasis on South-East and West Asia.

Key commissions enabled the Gallery to build on its collection of major installation works. YNG is a collaboration between Yoshitomo Nara — one of Japan's most influential artists — and the Osaka-based design firm graf. Their APT6 work *Y.N.G.M.S. (Y.N.G.'s mobile studio)* 2009 comprising a hut sitting atop a small van, both filled with objects and paintings collected by Nara, adds to the Gallery's strong collection of Japanese art, in particular Pop-inspired works by Takashi Murakami and Yayoi Kusama.

Another commission acquired this year was *Lightning for Neda* 2009 by the senior Iranian artist Monir Shahroudy Farmanfarmaian. An enormous six-panelled mirror mosaic work, it is the most ambitious work to date by this highly respected artist and was one of the centrepieces of APT6. Drawing on Islamic geometry and architecture, the work is a focus for the Gallery's growing collection of contemporary art from Iran and the Middle East.

A multi-screen video installation by young Japanese artist Hiraki Sawa, *O* 2009 was commissioned by the Gallery for APT6 and included the artist filming in the Central Australian desert.

Work team contest 2009 — a large mosaic commissioned from Kim Hung Il and Kang Yong Sam of the Mansudae Art Studio in Pyongyang, North Korea (DPRK) — was part of a major display of art from the country in APT6. This was the first time art from North Korea had been shown in Australia. A series of six paintings of a Korean fairytale, displayed as part of Kids' APT, was also donated by Beijing-based filmmaker Nicholas Bonner, co-curator of the Mansudae Art Studio's APT6 presentation.

South-East Asian art has long been an important collection focus, and enhanced this year by several major works. A group of nine sculptures by Sopheap Pich, entitled *1979 2009*, traces a journey across Cambodia

that the artist, as a child, made with his family at the end of the brutal Khmer Rouge era.

A signature distorted-guitar sculpture by Yogyakarta-based artist Rudi Mantofani, *Nada yang hilang (The lost note)* 2007 adds a new element to the Gallery's collection of contemporary Indonesian art.

The addition of two paintings from Yang Shaobin's 'X-Blind Spot' 2008 series, one of them gifted by the artist, builds on the Gallery's world-renowned collection of contemporary Chinese art. They reflect the artist's personal background in the coalmining district of China and his concerns about the effects this dangerous industry has on the health of its workers. Other key Chinese acquisitions include Chen Qiulin's powerful video *Garden* 2007, which documents the effects of displacement through the Three Gorges Dam project; and *China Red* 2009 — a vast wall work by artist Wang Qingsong. *China Red* was commissioned for 'The China Project' exhibition and subsequently gifted by the artist.

The Gallery's South Asian collection was enhanced by a suite of works from young Delhi-based artists Jiten Thukral and Sumir Tagra (Thukral & Tagra). The large triptych *Dominus Aeris – The Great, Grand Mirage* 2009, along with three small portraits of Punjabi men and artist-designed wallpaper, reflect the artists' interest in economic and social aspirations in contemporary India.

Rirkrit Tiravanija, one of the most influential artists to emerge on the international art scene in the 1990s, is now represented in the Collection in depth. A series of five 'demonstration drawings', a set of ten photographs taken around Bangkok and one of Tiravanija's signature lunch-box works convey the diversity of this important artist's practice.

To further complement the Gallery's holdings of art from West Asia, a series of nine photographs by Shirana Shahbazi were acquired with the support of Tim Fairfax, AM. Shahbazi gifted to the Gallery an enormous still-life painting, which had been commissioned for the Kids' APT.

Another significant gift was a group of four bronze busts by prominent Chinese–Australian artist Ah Xian from his 2007 'Metaphysica' series. The Gallery now holds ten works from this series in the Collection; in 2008–09, six busts were acquired with the generous support of Tim Fairfax, AM.

Contemporary Pacific art

The Gallery's contemporary Pacific collection received major additions through APT6 as well as through the 'Paperskin: Barkcloth across the Pacific' exhibition.

Two groups of work in different media were acquired from the Melanesian archipelago of Vanuatu. *Tabou* house figures from the island of North Ambrym — gifted by the late David Baker — were part of a dramatic display of ni-Vanuatu *kastom* figures in APT6 and were the first customary objects to be included in the Triennial. These were complemented by the acquisition of a suite of prints and paintings by a group of young artists from the island of Mataso, referencing sand-drawing, local imagery and advertising. Both sets of works form significant links between traditional and contemporary life.

Several magnificent barkcloth works also came into the Collection, expanding the Gallery's holdings of Pacific textiles. These include four *kavat* masks from Baining in Papua New Guinea from the 1970s, which featured in the 'Paperskin' exhibition. These compelling masks retain traces of their use in night-time fire performances. Another Pacific textile acquisition was a *masi* (barkcloth) work by New Zealand artist Robin White and Fijian *masi* artists Leba Toki and Bale Jione. Displayed in APT6 and titled *Teitei vou (A new garden)* 2009, the work calls for harmony between cultures and religions.

Asian art pre-1970

The collection of Asian art pre-1970 developed in a significant new direction with the acquisition of an album of 36 photographs from the studios of artists Felice Beato and Baron Raimund von Stillfried-Ratenicz. The artists were based in Yokohama during the Meiji Restoration in Japan. Dating from 1867–77, the prints comprise portraits and images of everyday life as the country began opening up to Western influences.

Exhibitions from the Collection — highlights

The Gallery developed and presented a significant group of exhibitions and displays drawn from the Collection this year.

Audiences were invited to explore the work of Indigenous artists in two important Collection-based exhibitions. 'Floating Life: Contemporary Aboriginal Fibre Art' (1 August – 18 October 2009, GoMA) highlighted the Gallery's important and unique collection of Indigenous fibre objects. It included an exquisite group of banumbirr

(morning star) poles from Elcho Island (Galiwin'ku) (see more details, p. 35). 'Spirited: Works from the Gallery's Indigenous Australian Art Collection' (29 May – 8 August 2010, GoMA) featured an innovative group of works by artists from the Giringun community in north Queensland, who use fired clay and ochre to produce contemporary interpretations of traditional wooden bagu (firestick figures) and jiman (firesticks).

'Unnerved: The New Zealand Project' (1 May – 4 July, GoMA) showcased the Gallery's outstanding holdings of contemporary New Zealand art. (see In Focus: 'Unnerved: The New Zealand Project', p. 50). On display concurrently with 'Unnerved' was 'Pacific Jewellery from the Collection' (1 May – 14 November 2010, GoMA) — a selection of works illustrating the diversity of media used to create lei and other forms of body adornment in the Pacific.

Queensland's sesquicentenary was celebrated with a number of exhibitions featuring Queensland artists: '150 Years: Photography in Queensland from the Gallery's Collection' (20 June – 4 October 2009, QAG), was the Gallery's first profile of Queensland photography from its colonial beginnings to the present day; and the first in the Gallery's new Artist's Choice series, 'Artist's Choice: Lawrence Daws' (24 October 2009 – 8 March 2010, QAG), was a collaborative curatorial project with Gallery staff and the distinguished Queensland painter.

'Figure, Form and Allegory: Sculpture from the Collection' (from 24 April 2010, QAG) explored the Gallery's holdings of figurative sculpture from the late nineteenth century to the modern era, and illustrated the evolution of sculptural approaches to form and space throughout this period.

'Multiple Choice' (5 June – 3 October 2010, GoMA) explored the Gallery's diverse holdings of artists' multiples, from record albums and ceramics to posters, books and toys. It featured works from the Gallery's rich holdings of Fluxus multiples and works by contemporary artists including Damien Hirst, Takashi Murakami and Tracey Emin.

Tim Fairfax, AM (President, Queensland Art Gallery Foundation), Jim Gurry (Gadens Lawyers), Jim Demack (Gadens Lawyers), Diane Moon (Curator, Indigenous Fibre Art, Queensland Art Gallery), Paul Spiro (Gadens Lawyers), Stafford Hopewell (Gadens Lawyers), Tony Ellwood (Director, Queensland Art Gallery) at the Queensland Art Gallery Fundraising Appeal 2010.



Queensland Art Gallery Foundation

Throughout the year, the Queensland Art Gallery Foundation continued to support the development of the Gallery's Collection and the presentation of exhibitions and programs. The Foundation's 30th anniversary marked a period of celebration and acknowledgment of the role of the Foundation and its supporters.

Many generous donations were received this year including exceptional support from Foundation President Tim Fairfax, AM, and Gina Fairfax. Significant contributions through the Foundation were also made by the Josephine Ulrick and Win Schubert Diversity Foundation; Henry Bartlett, OMB, OBE; Cathryn Mittelheuser, AM; Margaret Mittelheuser, AM; and the Playking Foundation.

During the past year, the Gallery also received generous donations of art work through the Foundation from the Josephine Ulrick and Win Schubert Foundation for the Arts, Ah Xian, Yang Shaobin, Bill and Anne Gregory, Wang Qingsong, Del Kathryn Barton, Bradley James Strzelec, James C Sourris and Yao Jui-chung.

The Foundation's Annual Fundraising Dinner on 30 March 2010 was held in association with the exhibition 'Hats: An Anthology by Stephen Jones'. It was attended by 78 Foundation members and guests as well as representatives of the Victoria and Albert Museum, London. Speakers included Foundation President Tim Fairfax, AM; Gallery Director Tony Ellwood; and milliner and exhibition co-curator Stephen Jones, OBE. Guests previewed the exhibition before dining in the refurbished Australian galleries.

The Foundation's 2010 Appeal was launched on 3 June 2010 with 140 Foundation members and guests attending an event at GoMA. The Appeal invited support for the acquisition of a significant group of banumbirr (morning star) poles and an associated group of feathered objects for the Collection. These objects, made by artists from Elcho Island, will form a spectacular component of the Gallery's Indigenous holdings. Guests at the launch enjoyed an exclusive viewing of the works along with a presentation by Julie Ewington, Curatorial Manager, Australian Art; and Diane Moon, Curator, Indigenous Fibre Art. Speakers

also included Tim Fairfax, AM, Tony Ellwood and Paul Spiro, Managing Partner, Gadens Lawyers.

This year, 75 new members joined the Foundation and 18 existing members upgraded their level of membership.

Full details of the Queensland Art Gallery Foundation operations and activities are published in the Foundation Year in Review.

Queensland Art Gallery Foundation Appeal 2010

An internationally significant group of 55 banumbirr (morning star) poles and associated feathered objects were secured through the 2010 Queensland Art Gallery Foundation Appeal. This group of banumbirr, by artists from Elcho Island (Galiwin'ku), is considered the most significant in any museum collection worldwide.

The works have been secured with the generous support of Win Schubert through the Josephine Ulrick and Win Schubert Diversity Foundation, and with support from Gadens Lawyers; from Catherine Mittelheuser, AM; and from Margaret Mittelheuser, AM. The 2010 Appeal was the most ambitious to date and the Gallery thanks all those who supported it.

These banumbirr and feathered objects were first shown at the Gallery in 'Floating Life: Contemporary Aboriginal Fibre Art' (1 August – 18 October 2009, The Fairfax Gallery (Gallery 1.1), GoMA). 'Floating Life' presented some 300 contemporary works including woven pieces, three-dimensional works and paintings, the majority of which were from the Gallery's own Collection. The exhibition highlighted the continuing importance of fibre objects within Indigenous culture.

'Floating Life' was sponsored by Gadens Lawyers, who also made the lead contribution to the appeal following its launch in June 2010.

The banumbirr were shown again this year in 'Spirited: Works from the Gallery's Indigenous Australian Art Collection' (28 May – 8 August 2010, Galleries 3.5 and 3.6, GoMA).



Visitors view work in the new display of the Australian collection, QAG, including George W Lambert's *Self Portrait with Ambrose Patterson, Amy Lambert and Hugh Ramsay* c. 1901-03 | Purchased 2009 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation

Collection conservation and management

Collection management practices and procedures facilitate the Gallery's activities of acquisition, display, conservation and research and, at the same time, ensure the safety of those objects and that legal and financial obligations, and professional standards, are met. These practices and procedures are subject to ongoing review to ensure their currency with standards within the museums sector and that they are compliant with external constraints (e.g. insurance policies, state and Commonwealth legislation).

Conservators prepared works for 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6). A number of the works required complex logistics and treatments to prepare them for display. Shirana Shahbazi's works *Stilleben - 28 - painting* and *Schaedel - 03 - painting* each measured four by six metres, making them the largest paintings on canvas that the Gallery has ever handled. The paintings arrived folded and un-stretched, requiring them to be flattened and attached to custom-made stretchers. Once stretched, a system of pulleys and approximately 20 staff members were required to lift the canvases from the floor and into place.

Conservators were also involved in the assembly and installation of *Work team contest 2009* — a large mosaic commissioned from Kim Hung Il and Kang Yong Sam of the Mansudae Art Studio in Pyongyang, North Korea (DPRK). The work was installed on to a custom-built moveable wall. Complex conservation treatment was also completed by paper conservators on a large ink painting, loaned to the Gallery by the Mansudae Art Studio.

The 2009 exhibition 'Easton Pearson' also involved major collaboration with conservators to prepare both the mannequins and the fashion garments for display.

Conservators worked in collaboration with the Museum of New Zealand Te Papa Tongarewa and the Queensland Museum to formulate a magnetic display system for hanging barkcloth works as part of touring exhibition 'Paperskin: Barkcloth across the Pacific'. This included installation plans for these fragile objects, which are unable to bear any permanent attachments.

In the 2009–10 year the Gallery continued its review of Registration documentation in consideration of the transition from the KE Texpress collection management

software to the KE Emu software; completed the stocktake of the Collection; engaged the Corporate Administration Agency to undertake an audit of the processes and records of the Government Building Loan Program; and initiated an application to the Australian Quarantine and Inspection Service for the accreditation of Gallery buildings as Quarantine Approved Premises to facilitate the arrival and clearance of international shipments of art.

Centre for Contemporary Art Conservation (CCAC)

The Gallery continues to support the Australian Research Council's funded research project *The twentieth century in paint*. Gillian Osmond, a PhD candidate who is working on the Gallery's Collection, is researching on the use of zinc in oil paint production in Australia.

The Gallery's Centre for Contemporary Art Conservation supported Anne Carter's attendance to the conference 'Cleaning 2010: New insights in the cleaning of paintings' in Valencia, Spain, in May 2010. Carter and Osmond co-authored a poster for the conference, titled 'The effect of conductivity on the water sensitivity of a modern Chinese oil painting', which outlined research behind the cleaning of an extremely water-sensitive oil painting from the Gallery's Collection, Wang Youshen's *Yu Gong and his later generations (Yu Gong he tade zizi sunsun)* 1986.

An industrial X-ray machine has been commissioned for the Gallery's use, which involved licensing and training via Queensland Health. X-rays have been completed on Sydney Long's *Spirit of the Plains* 1897, revealing additional figures and reworking of the painting's brolga. X-ray was also used to examine the figures in the APT6 installation by Zhu Weibing and Ji Wenyu, *People holding flowers* 2007. This revealed that the men were hollow but had solid feet, indicating that pins could be inserted to allow the sculptures' attachment to an exhibition plinth.

Documenting and managing the Collection

Fifty-four works were lent to regional, national and international galleries for exhibition purposes. Selected highlights include:

- Kathy Temin's *My monument: White forest* 2008 to the Heide Museum of Modern Art (1 August – 8 November 2009) for the 'Kathy Temin' exhibition

- Frederick McCubbin's *The recipe* 1914 to the 'McCubbin: Great Impressions' exhibition at the National Gallery of Australia, Canberra; the Art Gallery of Western Australia, Perth; and Bendigo Art Gallery, from August 2009 to July 2010
 - Peter Paul Rubens's *Young woman in a fur wrap (after Titian)* c.1629–30 to the Alte Pinakothek, Munich, Germany (23 October 2009 – 7 February 2010), for the 'Rubens im Wettstreit mit Alten Meistern: Vorbild und Neuerfindung' exhibition
 - Callum Morton's *Home* 1995–96 to the 'Mirror Mirror' exhibition at the Institute of Modern Art, Brisbane; University Art Museum, Sydney; and Anne & Gordon Samstag Museum of Art, University of South Australia, Adelaide, from October 2009 to July 2010
 - Fiona Foley's *Black velvet* 1996 to the 'Forbidden: Fiona Foley' exhibition at the Museum of Contemporary Art, Sydney and the University of Queensland Art Museum, Brisbane, from November 2009 to May 2010
 - five works to the Rupert Bunny exhibition at the Art Gallery of New South Wales, Sydney; the National Gallery of Victoria, Melbourne; and the Art Gallery of South Australia, Brisbane from November 2009 to October 2010
 - seven works by artists Lawrence Daws, Ian Fairweather, Eric Wilson, André Lhôte, Jacques Lipchitz, Ian Burn and Anne Dangar to the Heide Museum of Modern Art (21 November 2009 – 8 April 2010), for the 'Cubism in Australia' exhibition
 - seven works by artists Harley Griffiths, Hal Missingham, Agnes Goodsir, Thea Proctor, Muir Auld, Max Meldrum and Winifred Towers to the National Portrait Gallery, Canberra (3 December 2009 – 21 February 2010), for the 'Idle Hours' exhibition
 - Olafur Eliasson's *The cubic structural evolution project* 2004 to the Museum of Contemporary Art, Sydney (8 December 2009 – 11 April 2010) for the 'Take Your Time: Olafur Eliasson' exhibition
 - two works to the 'Lawrence Daws: The Promised Land' exhibition at the Caloundra Regional Art Gallery; QUT Art Museum, Brisbane; Redcliffe City Art Gallery; Tweed River Art Gallery; Hervey Bay Regional Gallery; Perc Tucker Regional Gallery; and Gladstone Regional Art Gallery and Museum, from January 2010 to May 2011
 - Hilda Rix Nicholas's *The fair musterer* 1935 to the Bendigo Art Gallery (23 January – 5 April 2010) for the 'Australian Landscapes of Hilda Rix Nicholas' exhibition
 - Kumar Shahani's film *The Khayal Saga (Khayal Gatha)* 1988 to Yale University, New Haven, Connecticut (5 February – 7 February 2010), for 'The Avant-Garde in the Indian New Wave' conference
 - Michael Parekowhai's *Tua Wha (no.4* from 'Patriot: Ten guitars' series) 1999 to the Adam Art Gallery, Wellington (7 May – 25 July 2010) for the 'Play On' exhibition
 - Patricia Piccinini's *The stags* 2008 to the Art Gallery of Western Australia, Perth (1 May – 22 August 2010), for the 'Patricia Piccinini: Relativity' exhibition.
- A total of 202 objects were on loan to Queensland Government offices at 30 June 2010.
- Loans for exhibition purposes totalled 503 objects and included works for 'Easton Pearson', 'Nurreegoo: The Art and Life of Ron Hurley 1946–2002', 'The 6th Asia Pacific Triennial of Contemporary Art', 'Paperskin: Barkcloth across the Pacific', 'Unnerved: The New Zealand Project', 'James Fardoulis: A Queensland Naive Artist' and 'Joe Rootsey: Queensland Aboriginal Painter 1918–63' exhibitions. 'Hats: An Anthology by Stephen Jones' was received as well as the exhibition 'Ron Mueck'.
- Seven objects lent by the National Museum of Korea for a historical Asian art display were returned to Seoul.
- A total of 630 objects were received for consideration for acquisition, and included works from Australia, Belgium, Benin, Brazil, Canada, China, England, Germany, India, Italy, Japan, the Netherlands, New Zealand, South Africa, the United Arab Emirates, the United States and Vietnam.
- A stocktake of the Collection begun in 2008–09 was completed.

Visitors viewing the new display of the Australian collection, QAG, October 2009



In focus | Australian collection galleries

From 24 October 2009, QAG

The much-anticipated reopening of the refurbished Australian collection galleries presented six light, spacious rooms, housing new configurations of Australian art dating from European exploration and occupation to the 1970s.

These rooms are arranged in approximately chronological order and reveal multiple, and sometimes contradictory, stories of Australian art. Far from being one grand narrative, Australian art is explored through a series of vignettes and embracing different personalities, perspectives, landscapes and cities.

Within this history, each room embodies the distinctive qualities of each period. The colonial gallery combines objects and images that indicate the diversity of artistic practices at the time. In the next room works from the turn of the twentieth century highlight the influence of European traditions and also the emergence of distinctly Australian vernaculars. The Edwardian period is explored next, including works from the first two decades of the twentieth century, with academic, figurative paintings set against impressionist works by Australians such as John Russell and Arthur

Streeton. The rise of Modernism in Australia is then examined, with particular attention paid to Sydney and Melbourne as the major Australian centres of modernist artistic expressions. Devoted to the post-World War Two period, the following gallery explores key Australian artists of the 1950s and 1960s, with a focus on Ian Fairweather. The final room examines the impact of the seminal 1968 exhibition 'The Field'. Held at the National Gallery of Victoria, Melbourne; the exhibition was a turning point in Australian art, at which prevailing figurative and gestural traditions were challenged by new abstract and conceptual impulses.

The presence of Indigenous people is recognised throughout the galleries in works by Indigenous artists, and in the work of non-Indigenous artists with whom they exchanged visual traditions. Important Queensland stories are represented with paintings by R Godfrey Rivers and by Sidney Nolan. Nolan's work explores his fascination with the story of Eliza Fraser.

With rotations on a regular basis that highlight new acquisitions and collection strengths, we explore places, people, histories and the conventions of art itself, through the work of Australian artists, celebrated in these exciting new spaces.



Visitors at a My Gen public program, GoMA, July 2009 | Photograph: Brad Wagner

Accessibility and education

Goal: 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. (Accessibility and education, Strategic Plan 2009–14)

Education and public programs

A comprehensive range of interpretive programs were developed by the Access, Education and Regional Services department. Public programs such as lectures, tours and talks, in-conversation programs, seminars and performances encouraged audiences of all ages to engage with the exhibitions and Collection displays presented throughout the year.

New initiative—New Wave Teens

A new program, New Wave Teens, was developed to engage young people directly with artists featured in the Gallery's contemporary exhibitions and is presented during school holidays. The program provides specially developed artist-run workshops for young people (13–18 years). This new initiative, which began in April 2010 to coincide with National Youth Week, has included workshops with contemporary New Zealand artists Campbell Patterson and Gavin Hipkins.

Exhibitions and audiences

My Gen

My Gen 50+ continued to provide a range of events for people over the age of 50 wanting to further their knowledge of the arts through cultural and leisure activities. Programs included informal talks with curators and specially designed short courses exploring museological issues and ideas.

Late-night programming

The Gallery's Friday-night Up Late program gave visitors access to major exhibitions and a range of public programs outside usual opening hours. The Up Late programs for 'American Impressionism and Realism: A Landmark Exhibition from the Met' and 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) featured weekly focus talks, films and music performances and attracted a total of 11 891 visitors.

Symposia and conferences

The symposia and conferences developed by the Gallery this year attracted scholars, artists, writers and arts professionals both as participants and conference delegates. The APT6 Symposium (6 December 2010) featured 15 speakers who addressed issues prevalent in contemporary Asian art practices. The keynote presentation was given by Professor Ross Gibson (University of Sydney) and Cambodian-based curator Erin Gleeson responded to The Mekong project in APT6.

The '2010 Sites of Communication' conference (26–27 March 2010) presented a two-day program of keynotes and discussion sessions exploring the themes of artists, audiences and art museums. A total of 18 speakers explored themes ranging from audiences' engagement with museum exhibitions and spaces to projects, programming and marketing. Keynote presentations were delivered by Nicholas Bonner (filmmaker, curator and collector, Beijing) and Gallery Director Tony Ellwood.

Exhibitions and programs for young people and teachers

Creative Generation Excellence Awards in Visual Art and Design

The 2010 'Creative Generation Excellence Awards in Visual Art and Design' exhibition featured 40 works chosen from 500 entries from across the state, including regional and remote communities. The awards — an initiative of the Department of Education and Training and supported by the Queensland Art Gallery and Museum and Gallery Services Queensland — recognise and promote the outstanding achievements of art students from Queensland secondary schools. An online education resource was produced by the Gallery's Education staff department to support student engagement with the touring exhibition.

Look Out teacher program

The Look Out program is an ongoing professional development program for Queensland teachers that focuses on the Gallery's Collection and exhibitions. This year's program included artist workshops and information sessions exploring 'Tim Johnson: Painting Ideas', 'American Impressionism and Realism: A Landmark Exhibition from the Met' and APT6.

Exhibition resources

A range of exhibition resources were designed to meet to curriculum objectives and help facilitate school visits the Gallery.

An online initiative, 'blog it', was developed for secondary students to engage with the APT6 exhibition through interviews with artists, behind-the-scenes insights, comments and discussion points.

Programs of assistance

The Melville Haysom Memorial Art Scholarship

The 2010 Melville Haysom Memorial Art Scholarship was awarded to two local Queensland University of Technology Visual Arts graduates — Louise Tahiraj and Elizabeth Willing. This annual scholarship is awarded to an emerging Queensland artist under the age of 25, in memory of Mrs Yvonne Haysom's late husband, artist Melville Haysom. It provides financial support and access to the Gallery's resources, assisting the recipient to complete a specific body of work.

Hobday and Hingston Bursary

The Hobday and Hingston Bursary is awarded annually to the most promising undergraduate from a Queensland tertiary art course. The bursary provides financial support for continued artistic development and was instigated by Florence Emily Hobday in memory of her husband, artist Percy Stanhope Hobday; and her brother, Arthur James Hingston. Liam O'Brien, an undergraduate student of Fine Arts (Photography) at the Queensland College of Art, was awarded the bursary for 2009.

Joint programs

The Gallery presented programs in conjunction with several local organisations, including the Queensland Performing Arts Centre's (QPAC) Out of the Box festival for children eight years and under (8–14 June 2010), the 2010 'Stylin' Up' Festival at Inala (29 May 2010), and the Brisbane City Council component of the worldwide Fête de la Musique Festival (21 June 2010).

Internships and placements

The Gallery offered a placement to Jose Tay, Programs Manager, National Museum of Singapore, to work with the Children's Art Centre on the development of Kids' APT programs (October – December 2009). Three curatorial students from the Para/Site Art Space in Hong Kong completed short-term volunteer internships in association with the Kids' APT Summer Spectacular festival in January 2010.

Gallery Members

Gallery membership continued to increase, with the special offer of a 'Ron Mueck' ticket an effective incentive for new membership. At the end of the financial year, the number of active Gallery Members reached 5527.

This year, programs included Book Club (hosting discussions on books relating to current exhibitions and displays); 'In situ: Talks, tours, lectures and lunches'; Art in the Afternoon — interactive tours and workshops for young Members and their families; and exhibition previews.

New initiatives included 'Getting to know the Gallery', which introduced the Gallery's exhibitions and programs to new Members. An interstate travel program was also launched, with a highly successful trip to Canberra to visit the National Gallery of Australia's 'Masterpieces from Paris' exhibition. Special event programs included the recent 'Hats' Off Site visit to a working millinery studio.

Regional programs and services

Regional Services delivered a diversity of programs and services including comprehensive Collection-based touring exhibitions; public programs and educational tours; professional development opportunities; programs of assistance to regional galleries; as well as loans facilitation and best-practice models of museum operation.

The 2009–10 Regional Services program consisted of three travelling exhibitions and four public programs reflecting the Gallery's commitment to regional areas as part of its core business. See the Statistical Summary in the Appendix for attendance details.

Regional travelling exhibitions and programs presented by the Gallery during this period included:

Myth to Modern: Bronzes from the Queensland Art Gallery Collection

'Myth to Modern: Bronzes from the Queensland Art Gallery Collection' concluded its 13-venue tour of regional Queensland during this reporting period. The exhibition featured works from the Gallery's International and Australian collections, including works by artists such as Paul Gauguin, Henry Moore and Daphne Mayo. Toowoomba Regional Art Gallery was the final venue to host the exhibition, which ended in July 2009. The final venue attracted 5588 visitors.

Frame by Frame: Asia Pacific Artists on Tour

'Frame by Frame' showcased a broad cross-section of photography and moving-image art works from the contemporary Asian, Pacific and Australian collections,

APT6 artist Isabel Aquilizan with young participants at an *In-flight* workshop, part of the APT6 Artists on Tour program, for which Isabel and Alfredo Aquilizan travelled to Cairns, Cooktown, Hopevale and Rossville in March 2010 | Photograph: Camilla Tunnell





Students arriving at the Gallery of Modern Art for a tour of APT6, February 2010

including many recent acquisitions. The exhibition travelled to eight regional galleries in its 18-month tour, which concluded at the Caloundra Regional Gallery on 18 January 2010. A free colour brochure was available to visitors to the exhibition. The four venues toured this financial year attracted a total of 10 932 visitors.

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

Namatjira to Now

Displayed first at the Queensland Art Gallery, this exhibition highlighted work by Indigenous Australian artists from the Hermannsburg School and included

watercolours (from the original and subsequent generations), ceramics and acrylic paintings on canvas. The exhibition opened at the Stanthorpe Regional Art Gallery in May 2009. The first 6 venues of its 10-venue tour attracted 29 864 visitors. The exhibition tour concludes in January 2011 at the Gold Coast City Art Gallery.

The Met Regional Lecture Tour

The Met Regional Lecture Tour offered regional audiences the chance to learn more about the world-exclusive exhibition 'American Impressionism and Realism: A Landmark Exhibition from the Met'. This illustrated lectures series was presented by senior staff from the Queensland Art Gallery, and during this reporting period travelled to the final 6 of 21 venues in the tour.

APT6 Artists on Tour

APT6 Artists on Tour enabled artists participating in 'The 6th Asia Pacific Triennial of Contemporary Art' to visit regional Queensland centres, conduct workshops and provide talks on their work for local audiences. Malaysian artist Shooshie Sulaiman visited Longreach to present workshops in November 2009; Brisbane-based artists Isabel and Alfredo Aquilizan travelled to Cooktown and surrounding communities in March 2010 conducting workshops and delivering talks; and Melbourne-based artist Raafat Ishak visited Artspace Mackay in April 2010, where he gave a talk on his work and conducted workshops.

The APT6 regional program benefited from the experience of Flying Arts, which assisted with logistics and liaising with local coordinators in regional Queensland areas.

Kids' APT on tour

As part of the Kids' APT Summer Spectacular festival, 40 regional venues participated in a day of free activities on 16 January 2010. Kids' APT on Tour featured eight activities developed by APT6 artists, some of which were specially adapted for the regional festival.

Xstrata Coal Talking Queensland Art lecture tour

The Xstrata Coal Talking Queensland Art lecture tour was held at 11 venues throughout Queensland from 13 September to 22 October 2009. The lecture, by the Gallery's Michael Hawker, Curatorial Assistant, Australian Art, complemented the exhibition '150 Years: Photography in Queensland from the Gallery's Collection'. The exhibition was shown in the Xstrata Coal Queensland Artists' Gallery, Queensland Art Gallery, from 27 June to 4 October 2009.

This free public program was available to regional venues from September to October 2009 and was designed especially for rural or remote audiences who may have been unable to travel to the Gallery to see the exhibition. The exhibition and lecture tour were sponsored by Xstrata Coal.

Backstage Pass: Queensland Art Gallery regional internships

Sally Hinz, Cultural Development Coordinator, Dogwood Crossing @ Miles Gallery, was the recipient of a Backstage Pass: Queensland Art Gallery regional

internship from 19 to 30 April 2010. During the placement, Sally worked closely with staff in Access, Education and Regional Services, gaining experience in the organisation of Regional Services activities, assisting with education programs such as Toddler Tuesday and observing installation processes at the Gallery.

Online resources

Over the past 12 months, the Gallery's website underwent a major redesign initiated to improve the online visitor experience. Launched in December 2009, the website's contemporary new look and feel includes easy-to-access navigation, content and resources, and also promotes key messages and links to social media networking sites.

In addition to recent initiatives, such as the online database for the contemporary Asian and Pacific collections, online publications are now offered, both as a preliminary guide for gallery visitors and as a research resource. Exhibition publications and introductory essays – illustrated with art works and contextual images – expand on the themes of the exhibition, and a number of online publications are now available as downloadable PDF's.

Interactive online education resources – virtual tours, exhibition previews, audio tours, children's activities and podcasts of recent public programs – have also been incorporated into the new site. These dynamic resources are now easily accessible under the new navigation heading 'Online resources'.

For the first time, audiences were able to engage with a virtual tour of an exhibition, with 'American Impressionism & Realism: A Landmark Exhibition from the Met'. Online visitors could navigate through the exhibition spaces, view images of highlighted works and read didactics information about key artist and art works. The virtual tour for APT6 also included audio tracks of curators discussing selected works and themes within the exhibition.

These new initiatives demonstrate the Gallery's commitment to being at the forefront of online art research, promotion and interpretation, and offer audiences greater access to the Gallery's resources.

Children's Art Centre

The Children's Art Centre recognises children are an important audience for contemporary art, and is a leader in developing exhibitions, artist projects, art works and children's programs for children and family audiences. The Children's Art Centre is sponsored by Santos.

Easton Pearson Workroom

22 August – 8 November 2009, GoMA

For the 'Easton Pearson' exhibition, the Children's Art Centre presented a hands-on activity for audiences to discover the creativity of fashion and design. Pamela Easton and Lydia Pearson invited young visitors to make a wardrobe of paper outfits for their paper dolls, and to mix and match patterns, shapes and designs inspired by pieces from the designers' collections.

The Easton Pearson Workroom attracted participants of all ages and was especially successful in engaging young audiences.

Kids' APT

5 December 2009 – 5 April 2010, QAG and GoMA

Celebrating a decade of Kids' APT, the Children's Art Centre presented 17 engaging artist projects and art works displayed across both buildings. Over 130 000 young visitors attended Kids' APT representing almost one quarter of the total APT6 attendance.

APT artists who created projects and art works for Kids' APT included: Minam Apang, Alfredo and Isabel Aquilizan, Gonkar Gyatso, Ho Tzu Nyen, Runa Islam, Ayaz Jokhio, Monir Shahroudy Farmanfarmaian, the Mansudae Art Studio, Marcel Meltherorong, Wit Pimkanchanapong, Hiraki Sawa, Shirana Shahbazi, Rich Streitmatter-Tran, Thukral and Tagra, Charwei Tsai, Zhu Weibing and Ji Wenyu, and YNG (Yoshitomo Nara + graf).

The Gallery also presented Kids' APT Summer Spectacular (16–26 January 2010). The 11-day festival featured artist workshops, performances, cinema programs and projects at both QAG and GoMA, and was attended by more than 67 000 visitors.

Kids' APT was proudly supported by the Tim Fairfax Family Foundation.

The Next Big Thing: New Zealand Film and Animation for Kids

1 May – 4 July 2010, GoMA

In conjunction with 'Unnerved: The New Zealand Project', the Children's Art Centre profiled the work of three contemporary New Zealand artists. Young visitors could view the playful collages of Jill Kennedy's animated three part New Educational Series; Alex Dron's hilarious short animations starring a red-haired soccer player named FOT; and Michael Stevenson's 2004 film *Making for Sheppey*, in which the artist builds a raft using only found materials and the local know-how of British Sea Scouts.

Top Hats

27 March – 27 June 2010, QAG

As part of the exhibition 'Hats: An Anthology by Stephen Jones', children and families were invited to discover the art of creating hats. See In Focus: 'Hats: An Anthology by Stephen Jones', p. 24.

Callum Morton: Ghost World

26 June – 17 October 2010, GoMA

'Ghost World' was a large-scale installation created for children by leading Australian artist Callum Morton. It was the second single artist exhibition at the Children's Art Centre, and occupied the Park Level. The installation's key feature was a series of building facades containing unexpected elements. The interactive installation included film, animation, visual and sound effects, as well as three hands-on activities relating to the exhibition themes. 'Ghost World' was sponsored by IKEA Logan.

Ongoing programs for children and families

A range of ongoing public programs for children and families included the popular Toddler Tuesday program, Sunday at the Gallery and Tours for Kids, attracting more than 3000 participants. Toddler Tuesday introduced young children to works in the Gallery's Collection and continued to attract high participation rates. The Sunday at the Gallery program involved workshops developed and presented by local artists, giving young visitors the opportunity to engage with the work of contemporary artists. Tours for Kids continued to focus on special exhibitions and the Gallery's Collection, providing interactive elements such as sound clues and visual props to enhance young visitors' engagement with the art works and exhibition themes.

Visitors to Callum Morton's 'Ghost World' in the Children's Art Centre, 2010 | Photograph: Brad Wagner





Students at an APT6 Behind the Scenes tour with Reuben Paterson's *Whakapapa: get down upon your knees* 2009, GoMA, November 2009

Engagement with the Asia Pacific region

Goal: 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. (Engagement with the Asia Pacific, Strategic Plan 2009–14)

Collection development

The acquisition of significant works in a range of media, including sculpture, installation, painting, photography and video, have substantially extended the Gallery's holdings of Asian and Pacific art. For Collection development details, see p. 27.

Australian Centre of Asia Pacific Art

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

In 2009–10, ACAPA supported two visiting curators from Japan. Shihoko Iida, formerly curator at Tokyo Opera City Gallery, is working with the Asian and Pacific department for two years — on the Asia Pacific Triennial and on an upcoming exhibition of the Gallery's collection of contemporary Japanese art. Fumihiko Sumitomo, independent curator and Deputy Director of the Arts Initiative, Tokyo, visited in March to view APT6, to participate in the Sites of Communication conference and to present a Perspectives: Asia lecture.

Four professional internships supported by ACAPA were undertaken in the Gallery's Education section, as part of the lead up and presentation of APT6. A four week internship by Jose Tay was supported by the National Museum of Singapore and the two week internship of Michelle Lee, Alvis Choi and Wong Wing Fung was funded by Para/Site Art Space, Hong Kong, as part of its curatorial training program.

The Perspectives: Asia lecture series presented in partnership with Griffith University's Griffith Asia Institute, featured the following lectures in 2009–10: 'The Old Silk Road in China Today: The Fate of Xinjiang' (Professor Mark C Elliott, Harvard University); 'The Asia Pacific century' (The Hon. Stephen Smith, MP, Australian Minister for Foreign Affairs); 'The scale of change: A new atlas for Indian art' (Ranjit Hoskote, cultural critic, Mumbai); and 'Investigation of life: Ethnological turn in postwar Japanese art' (Fumihiko Sumitomo, independent curator and Deputy Director of the Arts Initiative, Tokyo).

ACAPA hosted a one-day symposium during the APT6 opening weekend involving artists, curators and academics from across the region and exploring the themes and ideas emerging from the Triennial. Partnership with the Brisbane branch of The Asian Art Society of Australia (TAASA) resulted in the presentation of an afternoon seminar on Asian textiles on 26 September.

In publishing, ACAPA supported the exhibition catalogues for 'Paperskin: Barkcloth across the Pacific', 'The 6th Asia Pacific Triennial of Contemporary Art' (See In focus: APT6 on p. 18) and 'Unnerved: The New Zealand Project' (See In focus: 'Unnerved: The New Zealand Project' on p. 50).



In focus | Unnerved: The New Zealand Project

1 May – 4 July 2010, GoMA

'Unnerved: The New Zealand Project' was the second in a series of country-specific exhibitions curated from the Queensland Art Gallery's contemporary collections. The exhibition brought together for the first time the Gallery's outstanding holdings of contemporary New Zealand art, recognised as the largest collection outside New Zealand. 'Unnerved' featured over 120 works by more than 30 artists and explored subtle strains of unease in New Zealand visual culture. As well as photography, painting, sculpture and installation, the exhibition acknowledged the importance of cinema to our understanding of contemporary New Zealand, with films and video art integrated as a major component of the exhibition.

Attendance

214 520 people visited GoMA during the nine-week exhibition period.

Australian Cinémathèque

The Gallery's Australian Cinémathèque presented New Zealand Noir—a film program reflecting the unique visions of New Zealand filmmakers.

Children's Art Centre

The Gallery's Children's Art Centre offered The Next Big Thing: New Zealand Film and Animation for Kids a program of animations and films by a younger generation of New Zealand artists, featuring works by Jill Kennedy, Alex Dron and Michael Stevenson.

Education and public programs

Audiences visiting 'Unnerved: The New Zealand Project' were able to access a range of resources on individual works, artists and themes. During the opening weekend, there were five artist talks and in-conversations, with additional talks, tours and

seminars held during the course of the exhibition. Online education resources were also available.

Opening events

The exhibition was opened by the New Zealand High Commissioner to Australia, His Excellency Dr John Larkindale; supported by Nick Hurley, then-New Zealand Consul-General to Queensland; and Ms Sarah Craig, New Zealand Consul-General to New South Wales. A welcome to country was offered by Joan Collins, the Gallery's Indigenous Liaison Officer, followed by a Maori response and dance. Celebrated New Zealand singer-songwriter Tim Finn performed at the opening event.

Publication

The 192-page exhibition catalogue included lead essays by Maud Page, the Gallery's Senior Curator, Pacific Art, and New Zealand poet and academic Wystan Curnow, as well as short texts on each artist in the exhibition.

Unnerved: The New Zealand Project on tour

'Unnerved: The New Zealand Project' will show at the National Gallery of Victoria, Melbourne, 27 November 2010 – 27 February 2011.

Online

A comprehensive website accompanied the exhibition, presenting online audiences with curatorial essays, information on artists, interactive resources and social media.

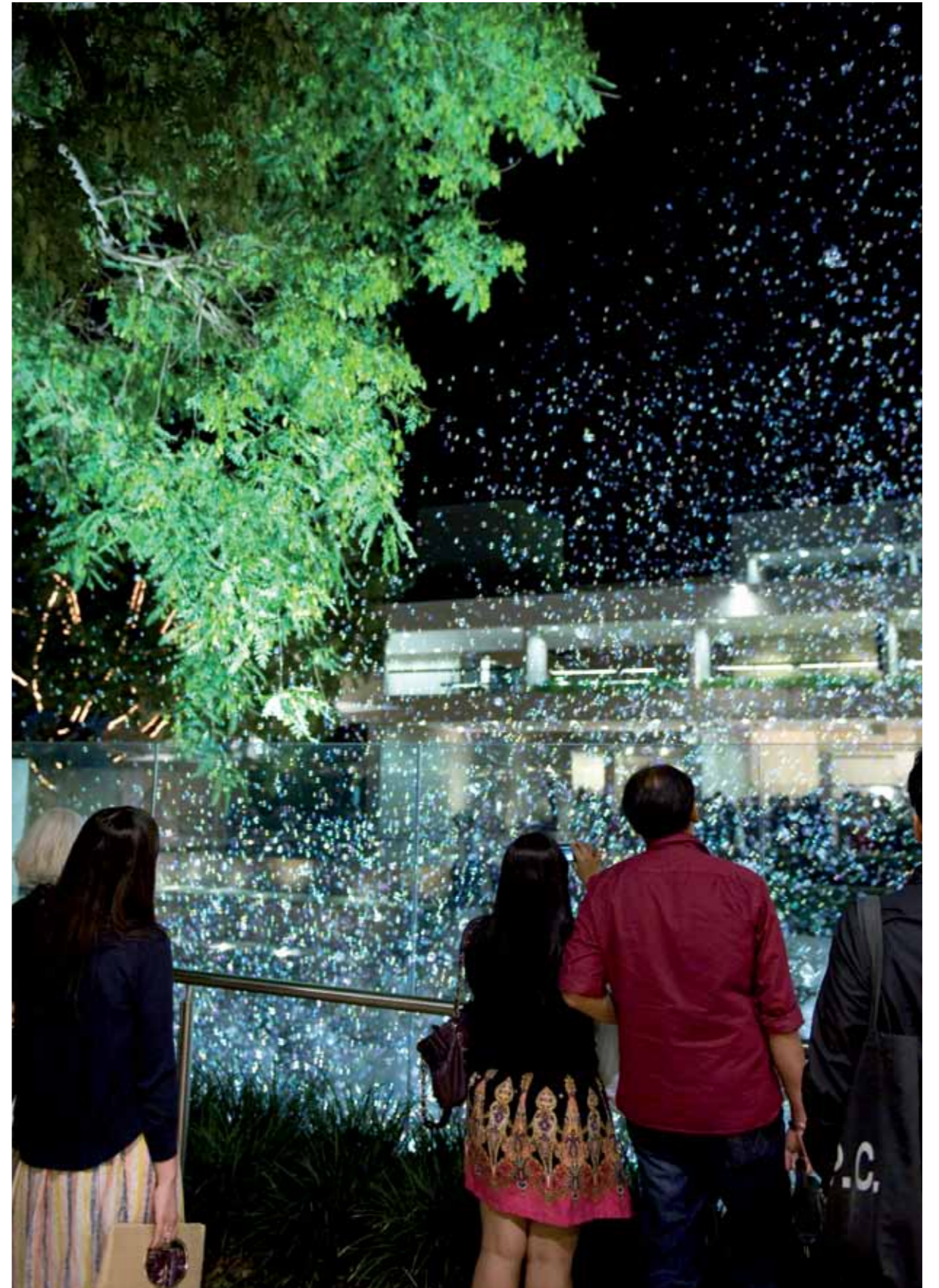
Sponsors and acknowledgment

'Unnerved: The New Zealand Project' was sponsored by the New Zealand Government and Creative New Zealand.

'Unnerved: The New Zealand Project' was a Queensland Art Gallery Australian Centre of Asia Pacific Art exhibition.

Visitors to 'Unnerved: The New Zealand Project' with Michael Parekowhai's *The Horn of Africa* 2006. Purchased 2008 with funds from the Queensland Government's Gallery of Modern Art Acquisitions Fund in recognition of the contribution to the Gallery by Wayne Goss (Chair of Trustees 1999–2008)

Opposite:
Visitors with Shinji Ohmaki's *Memorial rebirth* 2008, APT6, QAG, December 2009.



Organisational purpose and responsibilities

Act and Board of Trustees

The Queensland Art Gallery Board of Trustees (the Board) is the governing body of the Queensland Art Gallery and draws its powers from the *Queensland Art Gallery Act 1987* (the Act). The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The Act provides that the Board is to consist of the number of members appointed by the Governor in Council. Members are appointed for a term of not more than three years, and are eligible for reappointment at the expiration of their terms.

During the 2009–10 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;

(b) to minister to the needs of the community in any or all branches of the visual arts by:

- i) displaying works of art;
- ii) promoting artistic taste and achievement through the illustration of the history and development of the visual arts;
- (iii) promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material;
- (iv) promoting research;

(c) to control and manage all land and premises vested in or placed under the control of the Board;

(d) to restore and repair works of art in the possession of the Board;

(e) to frame and package, and manufacture display materials for, works of art in the possession of the Board;

(f) to encourage artistic achievements by artists resident in Queensland;

(g) to perform the functions given to the Board under another Act;

(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;
- (b) acquire, hold, deal with and dispose of property;
- (c) engage consultants;
- (d) appoint agents and attorneys;
- (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.

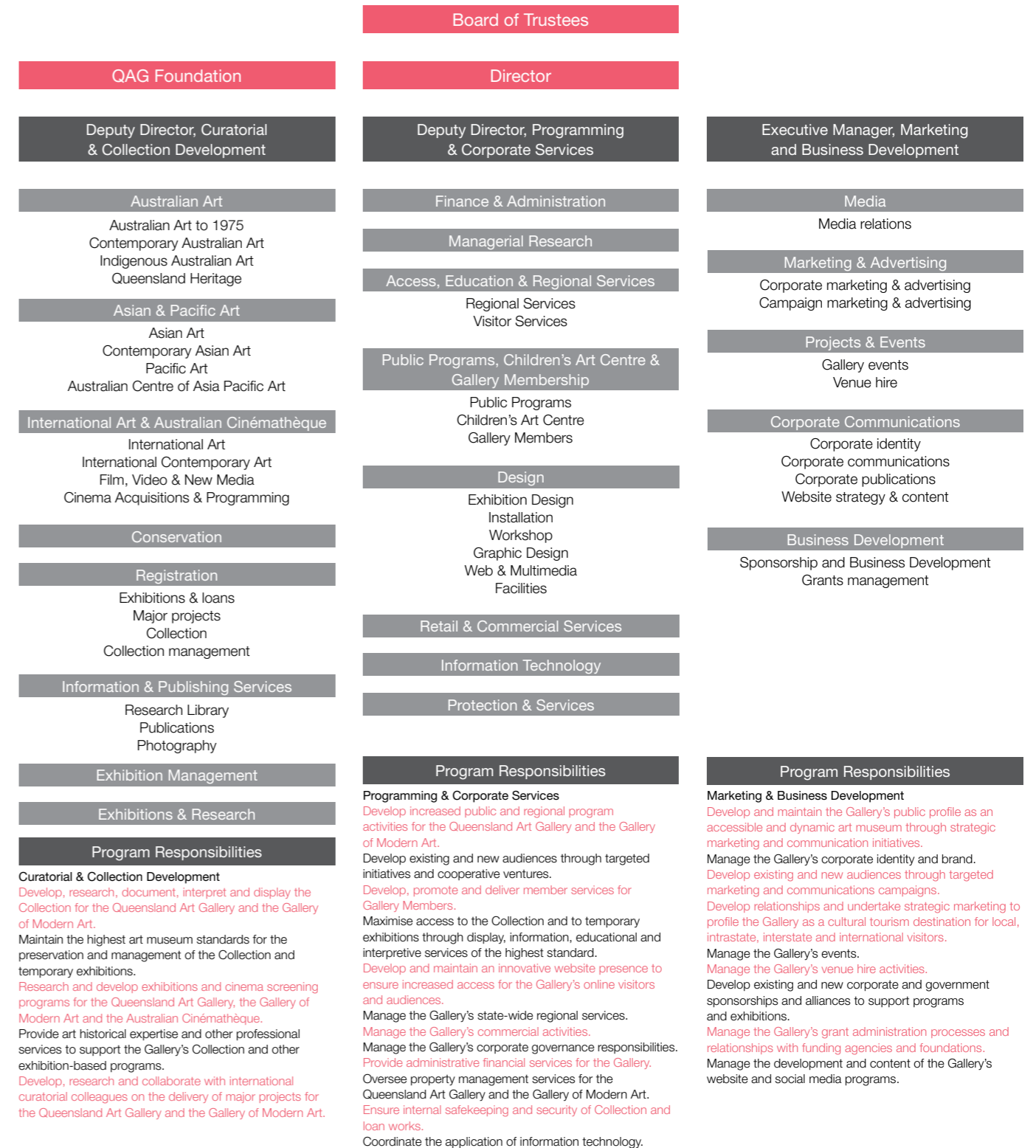
(2) Without limiting subsection (1), the Board has the powers given to it under this or another Act.

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

(4) In this section — ‘power’ includes legal capacity.

Program structure 2009–10

As at 30 June 2010



Agency objectives and performance indicators

The key performance indicators used to assess the achievement of the Strategic Plan are shown in the Performance Statement, p. 58. The following table summarises how the objectives of the plan are addressed by the Annual Report.

Strategy	Notes	Page reference
Two sites, one vision		
<ul style="list-style-type: none"> Present a dynamic program of exhibitions and events across both QAG and GoMA in order to maintain the strong attendance and profile afforded by the national and international interest in the institution since the opening of the two-site Gallery in December 2006. 	<p>31 exhibitions were presented in 2009–10, attracting 1 397 583 visitors.</p> <p>The Gallery maintained a strong national and international profile, reflected in attendances and media coverage.</p>	<p>Two sites, one vision, pp. 15-19, provides highlights of the exhibition program.</p> <p>The exhibition schedule is published on pp. 71-75.</p> <p>Highlights of the exhibition program are provided in the In focus sections on pp. 18, 23, 24, 39 and 50.</p> <p>Cultural tourism, pp. 21-25, provides a breakdown of audiences.</p>
<ul style="list-style-type: none"> 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. 	<p>Key examples of how the program achieved this are provided in Two sites, one vision.</p>	<p>See pp. 15-19.</p>
<ul style="list-style-type: none"> Maximise, through programming of appropriate scale and ambition, the benefits and opportunities provided by the expanded and upgraded two-site infrastructure. 	<p>The two-site infrastructure has provided expanded opportunities to show and interpret the Collection; the scale of GoMA's galleries has been a significant factor in showing large-scale installations, and 'blockbuster' scale exhibitions, some shown across both sites.</p>	<p>See Two sites, one vision and Cultural tourism sections, pp. 21–25, and the In focus on APT6. p. 18.</p>
<ul style="list-style-type: none"> Work cooperatively, where appropriate, with Queensland Cultural Centre partner institutions to ensure that the Gallery plays an important role in animating and raising the profile of the Cultural Centre as a whole. 	<p>The Gallery participated in 'Out of the Box' this year.</p> <p>The Gallery worked with the Queensland Museum and the Museum of New Zealand Te Papa Tongarewa on the exhibition 'Paperskin: Barkcloth across the Pacific' this year.</p> <p>Work began this year on a Torres Strait Islands project, in partnerships with the Cultural Centre bodies.</p>	<p>See Two sites, one vision, pp. 15–19.</p>
Cultural tourism		
<ul style="list-style-type: none"> Present a program of major exhibitions with wide audience appeal, including those organised by the Gallery, as well as national touring exhibitions and international exhibitions exclusive to Queensland. 		<p>See details of the exhibition program in Two sites, one vision, pp. 15–19, and the exhibition schedule, pp. 71–75.</p> <p>See also details of national touring exhibitions and exclusive international exhibitions in Cultural tourism, pp. 21–25.</p>
<ul style="list-style-type: none"> Provide an economic benefit to Queensland through the presentation of major exhibitions and associated tourism. 	<p>Economic evaluations are completed for ticketed exhibitions, and these demonstrate the benefit provided to the Queensland economy.</p>	<p>See detail in Cultural tourism, pp. 21–25.</p>
<ul style="list-style-type: none"> 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. 	<p>Examples of these partnerships and alliances, are detailed in Cultural tourism section.</p>	<p>See Cultural tourism, pp. 21-25.</p> <p>See also In focus, pp. 23, 24, and 50.</p>
<ul style="list-style-type: none"> Undertake strategic marketing and collaborate with tourism sector partners to promote the Gallery and its exhibitions and programs to key local, intrastate, interstate and international audience targets. 	<p>The media and tourism partners for major projects are identified in the exhibitions schedule.</p> <p>Key outcomes in terms of audience breakdowns are given in the Cultural tourism section.</p>	<p>Tourism and media partners are listed in the exhibition schedule, pp. 71–75.</p> <p>See geographic breakdown of audiences in Cultural tourism, pp. 21–25.</p>

Strategy	Notes	Page reference
Collection development		
<ul style="list-style-type: none"> Develop the Collection in accordance with the Gallery's Acquisitions Policy. 	<p>The Acquisitions Policy 2009–14 was approved this year.</p>	<p>Highlights of new acquisitions, developing the Collection in line with the Gallery's Acquisitions Policy, are given in Collection development, pp. 27–39.</p> <p>A specific group of Queensland acquisitions feature on p.29.</p> <p>Strategic highlights of Collection development feature also in the Director's overview, pp.11–13.</p>
<ul style="list-style-type: none"> Present a range of exhibitions and Collection displays. 		<p>Highlights of exhibitions which featured or focused on Collection works are given on p. 34.</p> <p>Key exhibitions profiling Collection works are noted in the Director's overview, pp. 11–13.</p>
<ul style="list-style-type: none"> 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. 		<p>See Highlights and In focus sections for references to major exhibition publications, pp. 5, 18, 23 and 50.</p> <p>A complete list of Gallery publications is on p.75–79.</p> <p>Selected exhibition essays and publications were also made available online, p 45.</p>
<ul style="list-style-type: none"> Conduct regular reviews of Collection management and conservation practices and procedures to ensure ongoing best practice. 		<p>See p. 37 for details of research and professional practice development at the Centre for Contemporary Art Conservation.</p>
Accessibility and education		
<ul style="list-style-type: none"> Continue to develop exhibition, education and interpretive programs for people of all ages, including those presented by the Gallery's Australian Cinémathèque and Children's Art Centre. 		<p>See pp. 41 – 47 for details of education and public programs that address visitors, from toddlers to 50+.</p> <p>The cinema programs are detailed on pp. 16, 74 and 75</p>
<ul style="list-style-type: none"> Attract and develop new audiences through a range of innovative and diverse programs targeted to specific audience groups, including children and young people. 	<p>A new program was introduced for teenagers, see p. 41.</p> <p>Gallery Members participation increased this year, see p. 42.</p>	<p>My Gen 50+ and Up Late programming continued, see p. 41.</p> <p>For conference and symposium details, see p. 41.</p> <p>For details of the Children's Art Centre programs, see p. 46.</p>
<ul style="list-style-type: none"> 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. 		<p>See Regional programs and services, pp. 42 – 45, for details.</p>
<ul style="list-style-type: none"> Continue the development and delivery of educational programs and services to schools, universities and the broader education sector. 		<p>See Exhibitions and programs for young people and Teachers, p. 41.</p>

Strategy	Notes	Page reference
<ul style="list-style-type: none"> Contribute to reconciliation with Indigenous Australians through exhibitions, programs, services and consultative processes that promote Indigenous art and culture and address related issues. 		<p>Major exhibitions of Indigenous art, which drew on the Collection and curatorial research, are detailed on p. 16.</p> <p>The Gallery also presented an important survey exhibition of works by the late Ron Hurley. See p. 16.</p> <p>See p. 16. for 'Thru the Lens: Palm Island Youth Photography Project'.</p>
Engagement with the Asia Pacific region		
<ul style="list-style-type: none"> Continue to present the Asia Pacific Triennial of Contemporary Art exhibition and project every three years. 		'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) was presented. See pp. 18–19.
<ul style="list-style-type: none"> 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. 		Acquisitions of Asian and Pacific art are detailed, p.33–34. Exhibition publications for APT6, 'Paperskin: Barkcloth across the Pacific' and 'Unnerved: The New Zealand Project' represent significant research, documentation and publication projects, see pp. 15, 18 and 50.
<ul style="list-style-type: none"> Continue to support residencies, internships and other professional development opportunities for artists, scholars and museum professionals in the field of Asian and Pacific art. 		See Australian Centre of Asia Pacific Art, p. 49, for details of visiting curators, internships, lectures and seminars.

Operational Plan 2009–10

The Gallery's Operational Plan for 1 July 2009 to 30 June 2010 was developed with due consideration of the Government objectives to which the Gallery contributes, as well as the key themes and guiding principles contained in Arts Queensland's *Queensland Arts Industry Sector Development Plan 2007–2009* and the *Queensland Art Gallery Act 1987* respectively.

The Operational Plan addresses the five key goals of the Strategic Plan 2009–14.

The plan outlined:

- Key exhibition and film projects to be undertaken during the year
- Children's Art Centre programs
- Public programs
- Publishing
- Marketing and sponsorship
- Membership programs and fundraising
- Commercial activities.

There were some minor variations to the exhibitions and film schedule. Key performance measures, including the number of exhibitions presented, attendances, audience satisfaction and number of regional locations receiving exhibitions and services exceeded the 2009–10 targets. No significant modifications to the plan were made during the financial year.

Strategic direction

Vision

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

Mission

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

Strategic direction

The following goals and strategies reflect the Gallery's strategic direction for 2010–15. No major operational changes are anticipated from this direction.

Goals

Institutional profile

To develop and promote the Gallery's curatorial and programming directions to diverse audiences, to maximise the Gallery's institutional profile across its two sites.

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

Institutional profile

- Present a dynamic program of exhibitions and events across both QAG and GoMA in order to maintain strong attendance and a national and international profile.
- Ensure this program highlights the distinctions, as well as the continuities and interrelationships, 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 two sites.
- Conduct marketing, communication, brand management and business development strategies to maintain a strong national and international profile and support.
- 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 world-class 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 broader dissemination of research results through a variety of media, including through the Gallery's core publishing program.
- Conduct regular reviews of Collection management and conservation practices and procedures to ensure ongoing best practice.

Accessibility and education

- Continue to develop exhibition, education and interpretative programs for people of all ages, including those presented by the Australian Cinémathèque and the Children's Art Centre.
- Attract and develop new audiences through a range of innovative and diverse programs targeted to specific audience groups, including children, young people and seniors.
- 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 continued 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.
- Continuing, 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, national and international 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's objectives

The Gallery continues to pursue policies aimed at enhancing the Queensland Government's *Toward Q2* vision, in particular the following ambitions:

- Strong – Creating a diverse economy powered by bright ideas
The Gallery's goal of securing significant international exhibitions exclusive to Queensland and increasing the profile of the Gallery as a cultural tourism destination is particularly relevant to this ambition.
- Fair – Supporting safe and caring communities
The Gallery's goal of providing 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, is particularly relevant to this ambition.

The Gallery's outputs are also guided by the key aim and goals contained in Arts Queensland's *Queensland Arts and Cultural Sector Plan 2010–2013*, including:

- Building a strong and sustainable arts and cultural sector in Queensland.
- Goal 1: Great arts and culture
- Goal 2: Engaged audiences and culturally active communities

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

Service standards	Published targets (As per SDS)*	Actual achievement To 30 June 2010
Quantity		
Number of exhibitions presented	24	31
Number of Collection-based exhibitions presented	8	10
Number of exhibitions touring regional Queensland	4	3
Total attendance at Queensland Art Gallery and Gallery of Modern Art	1 100 000	1 397 583
Level of satisfaction of audiences with Collection-based displays, programs and activities	90%	97%
Increase in loan requests and requests for reproductions from the Collection from external agencies	5%	0%
Collection stored safely and securely to international museum standards	100%	100%
Extent of client satisfaction with exhibition program	90%	97%
Travelling exhibitions through regional Queensland	4	3
Number of regional locations receiving travelling exhibitions and education, interpretive and information services	30	47

Collection acquisitions

Donors

Donations and gifts through the Queensland Art Gallery Foundation

Ah Xian
 Tony Ameneiro
 Philip Bacon, AM
 Michael Simcha Baevski
 David Baker
 Henry and Amanda Bartlett Trust
 Del Kathryn Barton
 Nicholas Bonner
 Marion Borgelt
 Clare Cambridge
 Bequest of Rod and Maureen Christmas
 Margaret Collerton and Helen Creagh
 Patrick Corrigan, AM
 Dr Jim Cousins, AO, and Libby Cousins
 Bequest of Grace Davies and Nell Davies
 Jim and Margaret Dodgson
 Henry Ergas
 Tim Fairfax, AM
 Barry Fitzgerald
 Emily Floyd and Anna Schwartz
 Gadens Lawyers
 Carrillo Gantner, AO and Ziyin Gantner
 Neilma Gantner and Mirka Mora
 Bill and Anne Gregory
 Gay Hawkes
 Professor John Hay, AC, and Mrs Barbara Hay
 Michel Kemp, Elizabeth Kemp and Jennifer Kemp
 Estate of Lawrence F King
 Dr Peter Lavarack
 R Ian Lloyd
 Dr Morris Low
 Mrs Mary McKillop
 James Mollison, AO
 Timothy Morrell
 Estate of the late Kathleen Elizabeth Mowle
 Doreen and Edmond Nyst
 Charmian and Patrick Peppin
 Playking Foundation Pty Ltd
 The Potter Family Trust
 Queensland Art Gallery Foundation 30th Anniversary Appeal
 Scott Redford
 Jenny Sages
 Shirana Shahbazi
 James C Sourris
 Bradley Strzelec
 Rirkrit Tiravanija
 Josephine Ulrick and Win Schubert Foundation for the Arts
 Wang Qingsong
 Dr Michael Welch
 Simon and Maggie Wright
 Xstrata Community Partnership Program Queensland
 Yang Shaobin
 Yao Jui-chung

Cultural gifts program

Ah Xian
 David Baker
 Del Kathryn Barton
 Marion Borgelt
 Margaret Collerton and Helen Creagh
 Patrick Corrigan, AM
 Dr Jim Cousins, AO, and Libby Cousins
 Henry Ergas
 Emily Floyd and Anna Schwartz
 Carrillo Gantner, AO, and Ziyin Gantner
 Neilma Gantner and Mirka Mora
 Bill and Anne Gregory
 Michel Kemp, Elizabeth Kemp and Jennifer Kemp
 R Ian Lloyd
 Dr Morris Low
 Mrs Mary McKillop
 James Mollison, AO
 Timothy Morrell
 Doreen and Edmond Nyst
 Charmian and Patrick Peppin
 The Potter Family Trust
 Scott Redford
 Jenny Sages
 James C Sourris
 Bradley Strzelec
 Josephine Ulrick and Win Schubert Foundation for the Arts
 Dr Michael Welch

Donations and gifts

Kaldor Public Art Projects (Sydney)
 Martin Boyce and The Modern Institute (Glasgow)
 Lisa Reihana
 Charwei Tsai

Purchased through bequests, trusts, funds and foundations

Queensland Government's Gallery of Modern Art Acquisitions Fund

Gifts, bequests, purchases

ABEL, Patrik
 Vanuatu
The boxer 2006
 Screenprint, ed. 1/35
 76 x 56cm (comp.)
 Acc. 2009.273
 Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

AH XIAN
 China/Australia b.1960
The wall no.40 1987
 Monoprint with ink and synthetic polymer paint on Chinese rice paper
 130 x 130cm (framed)
 Acc. 2009.204
 Gift of Carrillo and Ziyin Gantner through the Queensland Art Gallery Foundation 2009.
 Donated through the Australian Government's Cultural Gifts Program

Human human - Bust no.5 2002
 Hand-beaten copper, finely enamelled in the cloisonné technique
 43 x 43 x 25cm
 Acc. 2009.218
 Purchased 2009 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

Metaphysica: Crane on tortoise 2007
 63 x 45.5 x 23cm

Metaphysica: Maitreya 2007
 58 x 43 x 24cm

Metaphysica: Pigeon 2007
 64.5 x 43 x 25cm

Metaphysica: Immortal on deer 2007
 64 x 43.5 x 23.5cm
 Bronze and brass
 Acc. 2010.016–019
 Gift of the artist through the Queensland Art Gallery Foundation 2010.
 Donated through the Australian Government's Cultural Gifts Program

AKINSON, Alfred
 Australia 1867–1950
Queensland Aborigines (Atherton Tablelands) 1890s
 Albumen photograph
 11.7 x 14.2cm (comp.)

Ye-i-nie, King of Cairns c.1905
 Commercial photo postcard
 14 x 9cm (comp.)
 Acc. 2009.251–252
 Purchased 2009 with funds raised through the Queensland Art Gallery Foundation Appeal

AMENEIRO, Tony
 Australia b.1959
Small night skull 2006
 Colour linocut, A.P.
 67 x 38.5cm (comp., irreg.)
 Acc. 2009.258
 Gift of the artist through the Queensland Art Gallery Foundation 2009

ANDRADE TUDELA, Armando
 Peru b.1975
Camion 2003
 35mm slide projection,
 60 slides
 44 x 12 x 11cm
 Acc. 2010.144a–hhh
 Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

ANDY, Betty
 Australia b.1942
Bagu (Firestick figure) 2009
 Terracotta clay, ochres, string
 38 x 13cm
 Acc. 2010.221
 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

APUATIMI, Jean Baptiste
 Australia b.(c.)1940
 Tiwi people
Moon Man (Tapara) Story 2004
 Natural pigments on canvas
 169.5 x 45.5cm
 Acc. 2010.011
 Gift of Jim Cousins, AO and Libby Cousins through the Queensland Art Gallery Foundation 2010.
 Donated through the Australian Government's Cultural Gifts Program

ARMSTRONG, Benjamin
Australia b.1975
Uprising 2003
Ink on paper
109 x 120cm (irreg., comp.)
Acc. 2010.170
Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

AUSTIN, Lincoln
Australia b.1974
Double cross 2010
Stainless steel
82 x 42 x 50cm
Acc. 2010.117
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

AUSTIN, Nick
New Zealand b.1979
Priorities 2007
Gesso and acrylic on newsprint
55.8 x 34.4cm

Priorities 2007
Gesso and acrylic on newsprint
55.8 x 34.4cm

Hot Cold 2007
Acrylic on newsprint
Diptych: 57 x 78.9cm; 57.6 x 78.8cm
Acc. 2010.289–291
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

BARTON, Del Kathryn
Australia b.1972
i am flesh again 2008
Pen with watercolour on Arches hot-pressed watercolour paper
60 sheets: 76 x 57cm (sight, each); two sheets: 57 x 76cm (sight, each)
Acc. 2010.014.001–62
Gift of the artist through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

BECKER, E
Macassar fl.1910
(Street band, Singapore) c.1890s
Gelatin silver photograph
16.6 x 10.9cm
Acc. 2010.264
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

BEERON, Daniel
Australia b.1972
Girramay people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
43 x 16cm
Acc. 2010.224

BEERON, Maureen
Australia b.1957
Girramay people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
65 x 22cm
Acc. 2010.220

BEERON, Nancy
Australia b.1949
Girramay people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
44 x 21cm
Acc. 2010.222

BEERON, Theresa
Australia b.1951
Jirrbal/Girramay people
Bagu (Firestick figures) 2009
Terracotta clay, ochres, string
Two figures: 47 x 21cm; 47 x 19cm
Acc. 2010.211–212
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

BENNETT, Gordon
Australia b.1955
Number twelve 2007
Synthetic polymer paint on linen
Left panel: 183 x 152cm; right panel: 183 x 152cm
Acc. 2010.171a–b
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

BILLINGHAM, George
Australia (c.)1851–1929
(Aboriginal group, near Toowoomba) c.1890s
Albumen photograph mounted on card
10.5 x 15.7cm (comp.)
Acc. 2009.253
Purchased 2009 with funds raised through the Queensland Art Gallery Foundation Appeal

BORGELT, Marion
Australia b.1954
Strobe series no.1 2007
Oil and sand on linen
180 x 280.2cm
Acc. 2009.244
Gift of the artist through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

BOYCE, Martin
United Kingdom b.1967
We are shipwrecked and landlocked 2008–10
Polyurethane on aluminium
Three elements: 770cm (ht., each)
Acc. 2010.196a–c
Gift of Kaldor Public Art Projects (Sydney), the artist and The Modern Institute (Glasgow) with financial assistance from the Queensland Government through Arts Queensland

BREUNING, Olaf
Switzerland b.1970
Easter bunnies 2004
Type C photograph, A.P.
122 x 155cm
Acc. 2010.301
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

BRULY BOUABRÉ, Frédéric
Côte d'Ivoire b.(c.)1923
From 'Publicités' series:

Camel briquets 2007

Larousse school poche 2008

Havanitos "Le petit cigare no.1" 2007

Chaussures Ralph Lauren 2007

Starbucks coffee 2007

Chiva green tea 2008

Bière d'Abbaye 2007

For a fresher world Heineken 2007

Bières de caractère Pelforth 2007

Leffe 2007
Coloured pencil and ballpoint pen on cardboard 10 sheets: 20.5 x 16cm x 2cm (framed)
Acc. 2010.124–133
Purchased 2010 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

CAMBRIDGE, Enid
Australia 1903–76
A bay with boats near Sydney c.1960
Oil on board
32 x 39.5cm (sight)

The studio c.1960
Watercolour
12.5 x 10.1cm (sight)

Bayview Pool c.1970
Coloured crayons
9.5 x 13.2cm (irreg.)

Landscape near the Tweed River c.1965
Watercolour and graphite pencil
25 x 37cm (sight); 48.2 56 x 2cm (framed)
Acc. 2010.110–113
Gift in memory of Richard Harnett Cambridge and Merle Cambridge through the Queensland Art Gallery Foundation 2010

CAPE, Francis
United Kingdom b.1952
Shelf fragment 2001–02
Enamel on wood
47 x 120 x 13.5cm
Acc. 2009.248
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

CHEN Qiulin
China b.1975
Garden 2007
SD video (DVD format), single channel projection: 14:45 minutes, stereo, colour, continuous loop, ed. 5/5
Acc. 2010.002
Purchased 2010. Queensland Art Gallery Foundation

COWAN, Nancy
Australia b.1952
Warrgamay/Warungnu people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
61 x 21cm
Acc. 2010.225
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

DAINTREE, Richard
England/Australia 1832–78
Images of Queensland (series) c.1870
Six sheets: 11.3 x 10.3cm (comp., each, approx.); fourteen sheets: 10 x 16.5cm (comp., each, approx.)
Autotypes
Acc. 2009.212.001–020
Purchased 2009 with funds raised through the Queensland Art Gallery Foundation 30th Anniversary Appeal

DANKO, Aleks
Australia b.1950
HO HO Chinese Scroll 1999
Silkscreen print on synthetic fabric, PVC and wood, ed. 10/14
150 x 80cm

THE HOUSE THAT JOHN AND WENDY BUILT (breathless mix) 2004–05
Plywood and timber stain, ed. 4/5
217 x 53 x 53cm (approx.)

Chatter 2008–09
Engraved gravoply, stainless steel screws. ed. 5/10
21 x 40cm

Chatter 2008–09
Engraved gravoply, stainless steel screws, ed. 6/10
21 x 40cm

IT'S SUCH A THIN LINE BETWEEN CLEVER AND STUPID 2008–09
Sand-blasted mirror, plastic mirror clips, ed. 7/10
59 x 42cm
Acc. 2010.202–206
Purchased 2010. Queensland Art Gallery Foundation

DASHPER, Julian
New Zealand 1960–2009

Thin Ice 2000

Europe 2000
Vinyl records and paper sleeves
Two records and sleeves: 30.5 x 30.5cm (each)

Untitled 1996

Leaving for Heathrow 1997

August 1997

Studio Songs 1998

Studio Songs # 3 1998

Abstract Abstract (tan) 1998

Abstract Abstract 1998

December in Dusseldorf 1998

Yes Yesterday 1999

Live at the DPAG 1999

Dear Leo 1999

Pebbles 1999

This is the Last Light of Europe 1999

Stuff 2000

Motorway Schools 2000

Be it Lett 2003
Vinyl records and paper sleeves
16 records and sleeves: 18 x 18cm (each)
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

DENHAM, Nephi
Australia b.1984
Girramay people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
64 x 19cm
Acc. 2010.219
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

DENNY, Simon
New Zealand b.1982
Untitled (Blue Roses) 2006
Plastic table cloth, woollen blanket
Cloth: 168 x 168cm; blanket: 187 x 233cm

New Hold 2007
Newsprint, plastic bag, found printed matter, laminated
101 x 418.5cm
Acc. 2010.299–300
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

DHAMARANDJI, Henry Gambika Nupurra
Australia b.1932
Djambarrpuynngu people
Banumbirr (Morning Star pole) 1997–99

Wood, bark fibre string, cotton, feathers, native beeswax, natural pigments
249 x 15cm (diam.)
Acc. 2010.256
Purchased 2010 with funds from Gadens Lawyers through the Queensland Art Gallery Foundation Appeal

DODGSON, Percy Hume
Australia 1838–86
(Castle Hill, Townsville) c.1877
Pencil and sepia wash
21 x 29.5cm
(North Queensland scene) c.1870s

Pencil and sepia wash
21 x 29.5cm
Acc. 2010.115–116
Gift of Jim and Margaret Dodgson and family through the Queensland Art Gallery Foundation 2010

DONNELLY, Gareth
Australia b.1980
24 easy pieces 2006
Wire, found wooden offcuts, cardboard, slide mounts, candle-holders, ready-made wooden craft shapes, synthetic polymer paint and enamel
24 pieces ranging from 3.3 x 7.2 x 3.5cm to 13.7 x 13.9 x 10.7cm

Big easy piece # 3 2006
Synthetic polymer paint and balsa wood on canvas
101.5 x 153 x 4.4cm
Acc. 2010.172–173
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

ECHAKHCH, Latifa
Morocco/France b.1974
À chaque stencil une révolution (For each stencil a revolution) 2007
One wall: carbon paper A4, glue, methylated alcohol, A.P.
Dimensions variable
Acc. 2010.302
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

EMIN, Tracey
England b.1963
Good Times 2004
Mug with box
Mug: 9 x 11 x 8cm; box: 9.8 x 11.2 x 8cm

Remember Easter is not just for Christmas 2005
Wrapping paper
49.5 x 69.5cm

Tracey Emin pencil 2008
Pencil
8.8 x 0.5 x 0.5cm

Tracey Emin pencil 2008
Pencil
8.8 x 0.5 x 0.5cm

Robin Sez 2002
Greeting card
15 x 15cm (closed)

My favourite little bird 2008
Fine bone china plate
20.7 x 20.7 x 2cm

Docket and his bird collection 2008
Fine bone china plate
27.1 x 27.1 x 2.4cm

Tracey Emin travel wallet 2007
Plastic travel wallet
21 x 7 x 0.2cm
Acc. 2010.303–311
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

FAIRWEATHER, Ian
Scotland/Australia 1891–1974
Syntax 1950
Gouache and watercolour on paper
46.5 x 61.5cm

Head c.1955
Gouache on cardboard
52 x 36.9cm

Head c.1954
Gouache on cardboard
44.7 x 33.5cm

Pumicestone Passage 1957
Gouache on cardboard
48.5 x 56.4cm

Abstract figures c.1959
Gouache on board
46.5 x 71cm
Acc. 2010.157–161
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

FIELDHOUSE, Janet
Australia b.1971
Transformation 4 (4 parts) 2009
Flexible porcelain
Four parts: 18 x 32 x 36cm (installed)
Acc. 2009.262a–d
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

FINCH, Spencer
United States b.1962
The Light at Lascaux (Cave Entrance), September 29, 2005, 5:27 PM 2005
Fluorescent light fixtures and lamps with filters, ed. 3/3
39 x 611cm
Acc. 2009.198a–
Purchased 2009. The Queensland Government's Queensland Art Gallery Acquisitions Fund

FIRIAM, Stanley
Vanuatu
Pig tusk 2006
Screenprint
56 x 76cm

Pig tusk 2005
Screenprint
55 x 75.3cm (comp.)

Batta flae (Butterfly) 2005–06
Screenprint, ed. 1/20
76 x 56cm (comp.)
Acc. 2009.267–269
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

FLOYD, Emily
Australia b.1972
'Untitled' suite 2008 comprising:
A little community
Relief etching over lithograph, ed. 3/15
28.2 x 23cm (comp.)

Permaculture one
Etching with aquatint over lithograph, ed. 3/15
28.7 x 20.5cm (comp.)

Permaculture two
Etching with aquatint over lithograph, ed. 3/15
28.7 x 20.7cm (comp.)

Design science
Etching with aquatint over lithograph, ed. 3/15
28.8 x 20.5cm (comp.)

It's time (again)
Relief etching over lithograph, ed. 3/15
28.8 x 20.5 cm (comp.)

The problem is the solution
Etching with aquatint over lithograph, ed. 3/15
28.5 x 40.7cm (comp.)

All that false instruction
Etching with aquatint, ed. 3/15
62.7 x 44cm (comp.)

A bird like that never dies
Etching and relief etching with aquatint, ed. 3/15
Two sheets: 63.2 x 87.5cm (comp., overall)

Pattern understanding
Etching with aquatint, ed. 3/15
Three sheets: 63.4 x 44cm (comp., each)
Acc. 2010.174.001–009
Gift of Emily Floyd and Anna Schwartz through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

FOROUHAR, Parastou
Iran/Germany b.1962
Swanrider 2004
Type C photograph, ed. 1/2 (A.P.)
160 x 160cm
Acc. 2009.223
Purchased 2009 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

FUSINATO, Marco
Australia b.1964
Free (AK) 2002

Free (NYC) 2000

Free (Fri) 2000

Piece for PS (edit) 2000

Electricity, Distortion, Distortion 1999

MF amp piece for MC 1999

Libero 1999

Mono- 1998

Feedback 1 1998

Feedback 2 1998

Feedback 3 1998

Feedback 4 1998

Vrij 1998

Frei 1998

Extended EP in E 1997
Vinyl records and paper sleeves
17 records and sleeves: 18 x 18cm (each)
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

GIACOMELLI, Mario
Italy 1925–2000
La buona terra 1964
Gelatin silver photograph
30 x 40cm (comp.)

La buona terra 1964
Gelatin silver photograph
30 x 40cm (comp.)

Scanno 1957–59, printed 1985
Gelatin silver photograph
30 x 40cm (comp.)

Io non ho mani che mi accarezzino il volto (There are no hands to caress my face) (Pretini) 1961–63, printed 1985
Gelatin silver photograph
40 x 32cm (comp.)
Acc. 2010.197–200
Gift of Bradley Strzelec through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

GOULD, Elizabeth
England 1804–41
Austral olives c.1838–40
28 x 23.5cm (sight)

Clematis and Thysanotis (Common Fringe lily) c.1838–40
20 x 28.5cm (sight)

Solanum aviaclare (Kangaroo apple) and Diplarrhema latifolia c.1838–40
34.5 x 25cm (sight)

Nymphoides germinata c.1838–40
28.5 x 25cm (sight)

Prostanthera roundafolia, Stypanandra caespitose, Burchardia unbelata and Drosera peltata c.1838–40
28 x 24cm (sight)

Styloidium graminutifolium, Astromoma humifusum and Billaredera scandens c.1838–40
25.5 x 33cm (sight)
Epacris impressa (Common heath) c.1838–40
27 x 18.5cm (sight)

Billaridiera longfola c.1838–40
29 x 19cm (sight)

Telopea oreades (Tasmanian waratah) c.1838–40
27 x 19cm (sight)
Watercolour
Purchased 2010 with funds from the Estate of K Mowle through the Queensland Art Gallery Foundation

GRAINGER, JH
Australia c.1853–1931
Turtle island c.1889
Oil on canvas
43 x 64cm (oval)
Acc. 2010.108
Purchased 2010. Queensland Art Gallery Foundation

GRIGGS, David
Australia b.1975
Frog boy's dissertation into a new karaoke cult 2008
Synthetic polymer paint on sewn canvas with aluminium frame, wood and MDF, rope and projected DVD: 34.54 minutes, colour, silent
730 x 860cm x 620cm (installed)
Acc. 2009.213.001–002a–
Purchased 2008 with funds from the Queensland Government's Gallery of Modern Art Acquisitions Fund and with the assistance of the Melbourne Art Fair Foundation

GRUNER, Elioth
Australia 1882–1939
(Coastal landscape) 1912
Oil on canvas board
16 x 46cm (sight)
Acc. 2009.199
Gift of Mary McKillop in memory of her husband Kip McKillop through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

GURRUWIWI, David Lakariny
Australia b.1956
Galpu people
Banumbirr (Morning Star pole) 1999
Wood, bark fibre string, cotton, feathers, native beeswax, natural pigments, synthetic polymer paint
207 x 15cm (diam.)
Acc. 2010.257
Purchased 2010 with funds from Gadens Lawyers through the Queensland Art Gallery Foundation Appeal

GURRUWIWI, Gali
Australia b.1942
Galpu people
Banumbirr (Morning Star pole) 1998
Wood, bark fibre string, cotton, feathers, natural pigments
196 x 35cm (diam.)

Banumbirr (Morning Star pole) c.1995–2008
Wood, cotton, feathers, natural pigments
187 x 13cm (diam.)

Banumbirr (Morning Star pole) 1999
Wood, bark fibre string, cotton, feathers, natural pigments, synthetic polymer paint
155 x 37cm (diam.)

Banumbirr (Morning Star pole) c.1995–2008
Wood, cotton, feathers, natural pigments
199 x 14cm (diam.)
Acc. 2010.251–254
Purchased 2010 with funds from Gadens Lawyers through the Queensland Art Gallery Foundation Appeal

HANDA, attrib. to Ujimarō
Japan
Portrait of Sakushiro Kato 1889
Ambrotype
10.9 x 7.6cm
Acc. 2010.267
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

HATTAM, Katherine
Australia b.1950
It's raining in Mango 2002
Mixed media on paper
153 x 114cm
Acc. 2010.175
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

HAZOUÉMÉ, Romuald
Benin b.1962
Wax Rasta 2009
Plastic, steel and fabric
44 x 12 x 11cm

La Roulotte 2004
Type C photograph, ed. 2/6
111.4 x 74cm (comp.)

Avion de Terre 2004
Type C photograph, ed. 1/6
111.4 x 74cm (comp.)
Acc. 2009.241–243
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

Liberté 2009
Plastic, porcupine quills and fabric
50 x 43 x 25cm

Nest Violeta 2009
Plastic, porcupine quills and fabric
29 x 28 x 27cm
Acc. 2010.008–009
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

HEWITT, Marita
New Zealand b.1983
Numbers 6, 14, 34 2006
Watercolour
Three sheets:
30 x 42.2cm (each)
Acc. 2010.296–298
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

HIRST, Damien
United Kingdom b.1965
Pharmacy matches 1997–98
Matchbox with matches
1 x 4 x 6cm

Beautiful inside my head forever wallpaper 2008
Wallpaper
52 x 61cm
Acc. 2010.312–313
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

HODA, Alexander
United Kingdom b.1980
Meltdown 2009
Polystyrene, rubber, latex, jesmonite, plasterscene, plastic, cellulose and epoxy resin, ed. 1/1
140 x 110 x 112cm
Acc. 2009.249
Gift of Barry Fitzgerald through the Queensland Art Gallery Foundation 2009

HOLZER, Jenny
United States b.1950
The beginning of the war will be secret 2002
Screenprint on timber
9 x 14 x 0.3cm

The beginning of the war will be secret 2002
Screenprint on timber
9 x 14 x 0.3cm

Torture is barbaric 1991
Screenprint on timber
9 x 14 x 0.3cm

Men don't protect you anymore 1991
Screenprint on timber
9 x 14 x 0.3cm

Survival Series pencil set 1991
Lead pencils in cardboard box
12 pencils: 9 x 0.5 x 0.5cm (each); box: 20 x 5.6 x 1.6cm
Acc. 2010.314–318
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

HORI II, Masumi
Japan 1857–1911
Young fashionable couple with their child c.1892
Ambrotype
10.2 x 7.6cm
Acc. 2010.271
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

HOWARD, Ian
Australia b.1947
Sleep of dreams 1987
Synthetic polymer paint on composition board
20 components: 300cm (diam., installed, approx.)
Acc. 2009.245a–t
Gift of Timothy Morrell through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

HUGHES, Natalya
Australia b.1977
Flaccid Lake 2008
Oil on linen
200 x 300cm
Acc. 2010.176
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

HULLFISH BAILEY, Dave
United States b.1963
Working drawings for CityCat Project 2006
Pencil and coloured pencil
Four sheets: 22.5 x 30.5cm (comp., each)

Working drawings for CityCat Project 2006
Pencil
Three sheets: 22 x 14cm (comp., each)

Working drawings for CityCat Project (two proposals) 2006
Pencil and inkjet print on graph paper
Two sheets: 21 x 29.5cm (comp., each)

Intentional alteration of course (between) 2007
Type C photograph
Two sheets: 16.5 x 25cm (comp., each)

Untitled (CityCat/suspended) 2007
Type C photograph
Five sheets: 16.5 x 25cm (comp., each)
Acc. 2010.335–339
Purchased 2010. Queensland Art Gallery Foundation Grant

HUNAI, Alice
Vanuatu/Australia b.1951
Bwana (Money mat) 2000
Woven pandanus
184 x 60cm (with fringe)
Acc. 2010.122
Gift of Gay Hawkes through the Queensland Art Gallery Foundation 2010

HUTCHINSON, Ruth
Australia b.1963
Constellation series 2009–10
Watercolour on vellum
22 pieces: 4cm (diam., each); 4 pieces: 7cm (diam., each)
Acc. 2010.207a–z
Purchased 2010. Queensland Art Gallery Foundation

HWANG In Jae
North Korea (DPRK)/China b.1943
'The Fairy of the Kumgang Mountains' series 2009 comprising:
Man with timber bundle
Poster paint on paper
Huntsman and farmer hiding deer
Ink on paper

Fairies in the sky
Poster paint on paper

Family working on farm
Poster paint on paper

Flying fairy with children
Poster paint on paper

Family dancing at farm
Poster paint on paper
Nine sheets: 197 x 139.5cm (comp., each, approx.)
Acc. 2010.287a–f
Gift of Nicholas Bonner through the Queensland Art Gallery Foundation 2010

IDAGI, Ricardo
Australia b.1957
Meriam people
Baizam Tirig 2009
Turtle shell flake, feathers, saimi saimi seeds and string
86.5 x 62 x 126cm
Acc. 2009.261
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

INDIAN COMPANY SCHOOL (Tanjore)
India
Hindu scribe and his wife c.1790
Opaque watercolour and gold on paper
33 x 23.2cm
Acc. 2010.279
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

JOKHIO, Ayaz
Pakistan b.1978
99 self portraits 2009
99 aluminium panels, magnets, 45 pencil drawings on paper
99 aluminium panels: 26 x 21.8cm (each); 45 drawings: 29.5 x 21cm (each); magnets: dimensions variable
Acc. 2010.280a–ss
Purchased 2010. Queensland Art Gallery Foundation

KAIRAK BAINING PEOPLE
Papua New Guinea
Kavat mask 1971
Barkcloth, paper, dye, felt pen, wood and cane
135 x 133 x 60cm

Kavat mask 1971
Barkcloth with natural dyes and felt pen, cane
115 x 112 x 56cm
Acc. 2009.197, 2009.215
Purchased 2009. Queensland Art Gallery Foundation Grant

KATZ, Alex
United States b.1927
Artist towel 2007
Cotton towel
152.4 x 177.8cm
Acc. 2010.319
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

KEMP, Roger
Australia 1908–87
Untitled 1960–65
Synthetic polymer paint on composition board
123.7 x 184.5cm
Acc. 2010.163
Gift of Michel Kemp through the Queensland Art Gallery Foundation 2010. Donated under the Australian Government's Cultural Gifts Program

Untitled 1945
Enamel on card
81 x 111.8cm

Relativity 1972
Etching, ed. of 10
Two sheets: 100 x 50cm (comp., each)
Acc. 2010.162, 2010.164
Gift of Michel Kemp, Elizabeth Kemp and Jennifer Kemp through the Queensland Art Gallery Foundation 2010. Donated under the Australian Government's Cultural Gifts Program

KRIEMANN, Susanne
Germany b.1972
The originality of the avant-garde and other modernist myths (former Central Post Office Rotterdam), Sorting I 2004
Inkjet print, ed. of 3
152 x 188cm
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

KIM Hung Il
North Korea b.1965
Work team contest 2009
Ceramic tessera on board
350 x 570cm
Acc. 2009.221
Purchased 2009. Queensland Art Gallery Foundation Grant

KINJUN, Doris
Australia b.1947
Gulgnay people
Bagu (Firestick figures) 2009
Terracotta clay, ochres, string
Three figures: 43 x 18cm; 65 x 25cm; 86 x 23cm
Acc. 2010.208–210
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

Pots 2009
Terracotta clay, ochres, lawyer vine
Two pots: 17 x 15cm (diam.); 29 x 28cm (diam.)
Acc. 2010.247–248
Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal

KLIPPEL, Robert
Australia 1920–2001
L 5 1947
Pen and brown ink
37.6 x 24.6cm

LS 24 1965
Pen and ink
25.7 x 35.7cm
Acc. 2009.200–201
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

KOBE, J
Australia
(Landscape) c.1954
Coloured pencil and graphite on paper
28 x 38cm
Acc. 2010.095
Gift of Dr Peter Lavarack in memory of Joan Innes Reid, AM, through the Queensland Art Gallery Foundation 2010

KOLIN, David
Vanuatu b.1983
Weetbix-boy 2006
Screenprint, ed. 1/35
76 x 56cm (comp.)

Mi laekem kae kaeman (I like to eat man) 2006
Screenprint, ed. 1/35
76 x 56cm (comp.)

Tomatto 2006
Oil on paper
33 x 25cm (comp.)
Acc. 2009.264–266
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

KOONS, Jeff
United States b.1955
Artist towel 2008
Cotton towel
152.4 x 177.8cm
Acc. 2010.320
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

KRIMPER, Schulim
Australia 1893–1971
Sideboard 1952
Blackbean, with sliding doors and tiled pull-out shelf
82.7 x 251.5 x 56cm
Acc. 2009.256a–e
Purchased 2009 with funds raised through the Queensland Art Gallery Foundation 30th Anniversary Appeal

KUSAKABE, Kimbei
Japan 1841–c.1932
Hairdresser c.1880
Vintage hand-coloured albumen photograph
26.4 x 20cm (comp.)

Physician and patient c.1880
Hand-coloured albumen photograph
20.5 x 26.5cm (comp.)

New Year's Day attire c.1880
Vintage hand-coloured albumen photograph, originated from an album page on paper
26.5 x 20.5cm (comp.)
Acc. 2010.273–275

KYOGOKU, attrib. to Toshimoto
Japan
Portrait of woman with owl figurine on table 1900
Ambrotype
11.4 x 8.8cm
Acc. 2010.270
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

LAMBERT, George W
Australia/England 1873–1930
Self portrait with Ambrose Patterson, Amy Lambert and Hugh Ramsay c.1901–03
Oil on canvas
51.5 x 177cm
Acc. 2009.220
Purchased 2009 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation

LEVI, Enos
Papua New Guinea b.1952
Kavat mask 1978
Barkcloth with natural dyes and felt pen, cane
142 x 80 x 48cm
Acc. 2009.214
Purchased 2009. Queensland Art Gallery Foundation Grant

LICHTENSTEIN, Roy
United States 1923–97
Untitled 1969
Screenprint on cardboard
25.5 x 25.5 x 2cm
Acc. 2010.321
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

LIFU, Elliot b.(c.)1910-20
Australia
(Cottage) c.1954
Coloured pencil and gouache on paper on board
21 x 32.2cm (comp.)

Mulgrave River, Gordonvale, N.Q. 1954
Coloured pencil, graphite and gouache on paper on board
37.5 x 28cm (comp.)

Double Island c.1954
Coloured pencil and gouache on paper on board
25 x 37cm (comp.)
Acc. 2010.071–073
Gift of Dr Peter Lavarack in memory of Joan Innes Reid, AM, through the Queensland Art Gallery Foundation 2010

LITÉ, Herveline
Vanuatu b.1980
Davina.s (pigeon) 2005
Screenprint, ed. 1/20
76 x 56cm (comp.)
Acc. 2009.278
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

LLOYD, R Ian
Canada/Australia b.1953
Davida Allen in her studio at Purga, Queensland, Australia at 6:23pm on March 6, 2005

Lawrence Daws in his studio in Beerwah, Queensland, Australia at 4:21pm on March 8th, 2005

Joe Furlonger in his studio in Brisbane, Queensland, Australia at 10:33am on March 7th, 2005

Rosella Namok in her studio in Cairns, Queensland, Australia at 10:44am on May 19th, 2005

Margaret Olley in her studio in Sydney, New South Wales, Australia at 9:22am on December 13th, 2005

Luke Roberts in his studio in Brisbane, Queensland, Australia at 2:13pm on March 9th, 2005

William Robinson in his studio at Manly in Brisbane, Queensland, Australia at 4:24pm on March 7th, 2005

June Tupicoff in her studio in Brisbane, Queensland, Australia at 5:17pm on March 9th, 2005
2005, printed 2009
Giclée prints on Hahnemühle Photo Rag Ultra Smooth archival paper, ed. unlimited
Eight sheets: 35.3 x 53.1cm (comp., each)
Acc. 2010.177–184
Gift of the artist through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

LOOGATHA, Birmuyingathi Maali Netta
Australia b.1942
Kaiadilt people

GABORI, Sally
Australia b.(c.)1924
Kaiadilt people

THOMAS, Warthadangathi Bijarba Ethel
Australia b.1946
Kaiadilt people

MOODOONUTHI, Thunduyingathi Bijarrb May
Australia 1929–2008
Kaiadilt people

PAUL, Kuruwarryingathi Bijarrb Paula
Australia b.(c.)1937
Kaiadilt people

NARANATJIL, Wirngajingathi Bijarrb Dawn
Australia 1935–2009
Kaiadilt people

LOOGATHA, Rayarriwartharrbayingat Amy
Australia b.1942
Kaiadilt people
Makarrki - King Alfred's Country 2008
Synthetic polymer paint on linen
200 x 600cm
Acc. 2009.195
Purchased 2009 with funds from Professor John Hay, AC, and Barbara Hay through the Queensland Art Gallery Foundation

MADDEN, Peter
New Zealand b.1966
The Nimble Jackal, It's Face A Grimace of Grasping Teeth "There Are Gate Within Gates Within Gates" A Man Rolls His Right Eye In And Out, To & Over A Rarely Preserved Ancient Mushroom And The Mushroom Said "Dead Mans Bread Death Days With With Flesh Of The Deities Crystal Skull (Below) Is Attributed To A Knife Tongued Coyote (Right). An Inmate (Above)" 2005
Watercolour, metallic foil, collage on paper
Eight panels: 32.5 x 24.8 x 2cm (framed, each)
Acc. 2010.292a–h
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

MANTOFANI, Rudi
Indonesia b.1973
Nada yang hilang (The lost note) 2008
Wood, metal, leather and oil
80 x 120 x 119cm
Acc. 2010.142
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2010 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

MALONE, Daniel
New Zealand b.1970
Aloe Vera Cruz 2005
Wood and plastic bottles
37 x 128.9 x 128.2cm (irreg.)
Acc. 2010.288
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

MANSACK FAMILY
Vanuatu
Guardian of tabou house figure 2005–06
Carved coconut wood with natural dyes
102 x 22 x 19cm

Guardian of tabou house figure 2005–06
Carved coconut wood with natural dyes
97 x 21 x 17cm

Guardian of tabou house figure 2005–06
Carved coconut wood with natural dyes
95 x 30 x 18cm

Guardian of tabou house figure 2005–06
Carved coconut wood with natural dyes
95 x 30 x 18cm

Guardian of tabou house figure 2005–06
Carved coconut wood with natural dyes
121 x 20 x 20cm
Acc. 2009.206–210
Gift of David Baker through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

MANTOFANI, Rudi
Indonesia b.1973
Nada yang hilang (The lost note) 2008
Wood, metal, leather and oil
80 x 120 x 119cm
Acc. 2010.142
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2010 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation

MARCLAY, Christian
United States b.1955
Shuffle 2007
Playing cards in box
75 cards: 12.1 x 16.6cm (each); box: 13 x 17 x 3.5cm

Record without a cover 1999
Vinyl record
30.1 x 30.1cm

Footsteps 1989
Vinyl record
30.1 x 30.1cm
Acc. 2010.322–324
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

MARSANG
Papua New Guinea
1908–unknown
Siviritki mask 1973
Barkcloth with natural dyes and felt pen, cane and natural fibres
Two components:
83 x 70 x 21.5 (mask); 108cm (fibre length)
Acc. 2009.216a–b
Purchased 2009. Queensland Art Gallery Foundation

MAYMURU-WHITE, Naminapu
Australia b.1952
Manggaiili people
Milingiyawuy 2008
Wood (*Eucalyptus tetrodonta*) with natural pigments
270 x 24cm (diam.)
Acc. 2010.193
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

McGINLEY, Ryan
United States b.1977
BMX 2000
Chromogenic colour print, ed. 3/6
76.2 x 110.3cm (comp.)
Acc. 2009.211
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program

McGREGOR, Laith
Australia b.1977
Dear Mister Mystical Man 2009
Ballpoint pen on paper
255 x 150cm
Acc. 2009.259
Purchased 2010. Queensland Art Gallery Foundation

MEADMORE, Clement
Australia/United States 1929–2005
Cord chair with armrests c.1950–55
Enamelled iron frame with ball terminals, strung with yellow flag line, timber armrests
76.7 x 56 x 54cm
Acc. 2009.257
Purchased 2009 with funds raised through the Queensland Art Gallery Foundation Appeal

MERCER, Mary Cockburn
Australia/France 1882–1963
Album c.1930
Gelatin silver photographs
138 photographs in album: 41.5 x 31.5 x 6cm (closed)
Acc. 2010.165
Gift of Doreen and Edmond Nyst through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

MINTER, Marilyn
United States b.1948
Marilyn Minter for Supreme 2008
Skateboard decks
Three skateboard decks:
79.5 x 20 x 5.5cm (each)

Artist towel 2008
Cotton towel
152.4 x 177.8cm
Acc. 2010.325–328
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

MOFFATT, Tracey (artist)
Australia/United States b.1960
HILLBERG, Gary (collaborating artist)
Australia b.1952
Mother 2009
DVD transferred to Digital Betacam: 20 minutes, colour, sound, ed. 87/200

Other 2009
DVD transferred to Digital Betacam: 7 minutes, colour, sound, ed. 14/200
Acc. 2010.120–121
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

MOORE, Tahī
New Zealand b.1972
Austria 2006
Oil on aluminium
60.7 x 59.1cm (irreg.)

Naples 2006
Oil on wood
59.2 x 59.2cm

George 2007
Paint and tissue paper on aluminium
59.5 x 59.5cm (irreg.)
Acc. 2010.293–295
Gift of Henry Ergas through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

MORA, Mirka
Australia b.1928
Three watchful angels 1996
Oil on canvas
65.3 x 98.2cm
Acc. 2010.015

Gift of Neilma Gantner and Mirka Mora through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

MOUNTFORD, Arlo
United Kingdom/Australia b.1978
The Folly 2007–09
Three-channel digital animation with four-channel audio (uncompressed AVI file and uncompressed WAV file on hard drive): 9:00 minutes, colour, sound, ed. 1/5; and digital colour print, ed. of 1, 23.7 x 29.5 x 3cm (framed)
Acc. 2009.222.001–005
Purchased 2009. The Queensland Government's Queensland Art Gallery Acquisitions Fund

MURAKAMI, Takashi
Japan b.1962
MONOPOLY Roppongi Hills Edition 2004
Boxed Monopoly game
27 x 40cm (box)
Acc. 2010.329
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

MURRAY, Allison
Australia b.1967
Girramay/Jirrbal people
Bagu (Firestick figure) 2009
Terracotta clay, ochres, string
56 x 26cm
Acc. 2010.215
Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation

<p>MURRAY, Emily Australia b.1949 Girramay/Jirrbal people <i>Bagu (Firestick figures)</i> 2009 Terracotta clay, ochres, string Two figures: 55 x 20cm; 91 x 35cm Acc. 2010.213–314 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p>NAJOS, Apia Vanuatu <i>Stringband</i> 2006 Screenprint 76 x 56cm (comp.) Acc. 2009.263 Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>	<p>OLSEN, John Australia b.1928 <i>Arthur Boyd</i> 1999 Ink 32.5 x 21.5cm (sight) Acc. 2009.202 Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2009. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Bottle</i> Bamboo, rattan, plywood, wire, copper wire, burlap, dye, varnish 58 x 37 x 19cm</p>	<p>RAUSCHENBERG, Robert United States 1925–2008 <i>Speaking In Tongues poster</i> 1983 Screenprint 88.5 x 58cm Acc. 2010.331 Gift of Scott Redford through the Queensland Art Gallery Foundation 2010</p>	<p>RHODE, Robin South Africa b.1976 <i>Promenade</i> 2008 HD animation (Digital Betacam and DVD formats): 5 minutes, black and white, sound, ed. 4/6 Acc. 2009.149 Purchased 2009 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation</p>	<p>(<i>Landscape</i>) c.1954 Gouache and coloured pencil on paper on board 27 x 38cm</p>	<p>(<i>Water birds</i>) c.1954 Coloured pencil and graphite 22 x 28cm</p>	<p>(<i>Landscape</i>) c.1954 Coloured pencil, gouache and graphite 22 x 27.6cm</p>	<p><i>Tjaapa tnyamaatja (witchetty grubs)</i></p>
<p><i>Pot</i> 2009 Terracotta clay, ochres, string 30 x 39cm (diam.) Acc. 2010.249 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal</p>	<p><i>Scala</i> 1997</p>	<p>PAREKOWHAI, Michael New Zealand b.1968 <i>Kapa Haka (Whero)</i> 2003 Automotive paint on fibreglass, ed. of 1 188 x 60 x 50cm Acc. 2009.219 Purchased 2009 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation</p>	<p><i>Buddha</i> Rattan, wire, dye, ed. 1/3 220 x 110 x 30cm</p>	<p>REDFORD, Scott Australia b.1962 <i>Reinhardt Dammn/Cold War unit</i> 1988–2008 Enamel on canvas; applied stencilled text 100 x 600 x 25cm Acc. 2010.188 Gift of the artist through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p>	<p>(<i>Creek</i>) c.1954 Coloured pencil on paper on board 25 x 30.3cm</p>	<p>(<i>Creek</i>) c.1954 Coloured pencil and graphite 27 x 21.6cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 22 x 27.6cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil, ball-point pen and gouache 22 x 27.6cm</p>	<p><i>Pmuripa (quondong)</i></p>
<p>MURRAY, John Australia b.1979 Girramay people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string 35 x 14cm Acc. 2010.223</p>	<p><i>MIN/W</i> 1997</p>	<p>PELLION, after Alphonse France 1796–1868 <i>Nouvelle Holland: Port Jackson, sauvages des environs de la Rivière Nepean</i> 1825 Hand-coloured stipple engraving 22.5 x 32.5cm Acc. 2010.201 Purchased 2010. Queensland Art Gallery Foundation</p>	<p><i>Buffaloes</i> Wood, varnish Five pieces: 21 x 28 x 9.5cm (each)</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Creek</i>) c.1954 Gouache on paper on board 36 x 36.4cm</p>	<p>(<i>Creek</i>) c.1954 Coloured pencil and graphite 24 x 29cm</p>	<p>(<i>Aboriginal men at creek</i>) c.1954 Coloured pencil and graphite 24 x 29cm</p>	<p>(<i>Creek</i>) c.1954 Coloured pencil, ball-point pen and gouache 22 x 27.6cm</p>	<p><i>Kupaarta Ingkwia-errama (bush plums, over-ripe, inedible)</i></p>
<p>MURRAY, Sally Australia b.1947 Girramay/Jirrbal people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string Three figures: 66 x 28cm; 42 x 20cm; 34 x 20cm Acc. 2010.216–218 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p><i>John Nixon/Julian Dashper</i> 1997</p>	<p>PEYTON, Elizabeth United States b.1965 <i>Artist towel</i> 2008 Cotton towel 152.4 x 177.8cm Acc. 2010.330 Gift of Scott Redford through the Queensland Art Gallery Foundation 2010</p>	<p><i>Containers</i> Bamboo, rattan, wire, copper wire, burlap, dye Four pieces: 52 x 21.5 x 21.5cm (each)</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache and coloured pencil on paper on board 36 x 43cm</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache and coloured pencil on paper on board 36 x 43cm</p>	<p>(<i>Kids hunting kangaroo</i>) c.1954 Coloured pencil 24 x 30cm</p>	<p>(<i>Landscape</i>) c.1954 Coloured pencil and gouache 22 x 27.3cm</p>	<p><i>Ngaraaka (bush bean)</i></p>
<p>MURRAY, John Australia b.1979 Girramay people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string 35 x 14cm Acc. 2010.223</p>	<p><i>Scala 2</i> 1997</p>	<p>PIMKANCHANAPONG, Wit Thailand b.1976 <i>Cloud</i> 2009 A3 paper, bulldog clips, wire Dimensions variable Acc. 2010.281 Purchased 2010. Queensland Art Gallery Foundation</p>	<p><i>Land mines</i> 2009 Bamboo, rattan, plywood, wire, burlap, dye, paint Two pieces: 21.5 x 21.5 x 10cm; 23 x 23 x 13cm</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Landscape</i>) c.1954 Gouache on board 18 x 23cm</p>	<p>(<i>Landscape</i>) c.1954 Gouache on paper on board 36 x 43cm</p>	<p>(<i>Aboriginal station hand</i>) c.1954 Coloured pencil and graphite 20 x 37cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 29 x 23cm</p>	<p><i>Mpaltjarta (wild orange)</i></p>
<p>MURRAY, Sally Australia b.1947 Girramay/Jirrbal people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string Three figures: 66 x 28cm; 42 x 20cm; 34 x 20cm Acc. 2010.216–218 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p><i>Solver</i> 1997</p>	<p>PROCTOR, Thea Australia 1879–1966 <i>Still life with red flowers in a vase</i> c.1960 Black pen and ink with watercolour washes 55 x 43cm (sight) Acc. 2010.114 Gift in memory of Richard Harnett Cambridge and Merle Cambridge through the Queensland Art Gallery Foundation 2010</p>	<p><i>Machine</i> Bamboo, rattan, wire, copper wire, burlap, dye 243 x 108 x 108cm Acc. 2010.003.001–013 Purchased 2010 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</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Landscape</i>) c.1954 Gouache on board 20 x 25cm</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache on paper on board 36 x 43cm</p>	<p>(<i>Aboriginal station hand</i>) c.1954 Coloured pencil and graphite 25 x 37cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 28 x 38cm</p>	<p><i>Tjarka (bush fig)</i></p>
<p>MURRAY, Sally Australia b.1947 Girramay/Jirrbal people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string Three figures: 66 x 28cm; 42 x 20cm; 34 x 20cm Acc. 2010.216–218 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p><i>Solver 2</i> 1997</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p><i>Land mines</i> 2009 Bamboo, rattan, plywood, wire, burlap, dye, paint Two pieces: 21.5 x 21.5 x 10cm; 23 x 23 x 13cm</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Landscape</i>) c.1954 Gouache on board 20 x 25cm</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache on paper on board 36 x 43cm</p>	<p>(<i>Aboriginal station hand</i>) c.1954 Coloured pencil and graphite 25 x 37cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 28 x 38cm</p>	<p><i>Katjirra (bush tomato, over-ripe)</i></p>
<p>MURRAY, Sally Australia b.1947 Girramay/Jirrbal people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string Three figures: 66 x 28cm; 42 x 20cm; 34 x 20cm Acc. 2010.216–218 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p><i>Solver 3</i> 1998</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p><i>Land mines</i> 2009 Bamboo, rattan, plywood, wire, burlap, dye, paint Two pieces: 21.5 x 21.5 x 10cm; 23 x 23 x 13cm</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Landscape</i>) c.1954 Gouache on board 20 x 25cm</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache on paper on board 36 x 43cm</p>	<p>(<i>Aboriginal station hand</i>) c.1954 Coloured pencil and graphite 25 x 37cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 28 x 38cm</p>	<p><i>Katjirra (bush tomato, over-ripe)</i></p>
<p>MURRAY, Sally Australia b.1947 Girramay/Jirrbal people <i>Bagu (Firestick figure)</i> 2009 Terracotta clay, ochres, string Three figures: 66 x 28cm; 42 x 20cm; 34 x 20cm Acc. 2010.216–218 Purchased 2010 with funds from Xstrata Community Partnership Program Queensland through the Queensland Art Gallery Foundation</p>	<p><i>Solver Live in Firenze</i> 2000 Vinyl records and sleeves: 10 records and sleeves: 18 x 18cm (each) Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p><i>Land mines</i> 2009 Bamboo, rattan, plywood, wire, burlap, dye, paint Two pieces: 21.5 x 21.5 x 10cm; 23 x 23 x 13cm</p>	<p>REINHARDT DAMMN/PAPER PLANE Australia 1918–1963 Barrow Point people <i>Untitled (Anthills and escarpment)</i> c.1959 Watercolour on paperboard 36.5 x 53cm Acc. 2009.260 Gift of Simon and Maggie Wright through the Queensland Art Gallery Foundation 2009</p>	<p>(<i>Landscape</i>) c.1954 Gouache on board 20 x 25cm</p>	<p>(<i>Coastal landscape</i>) c.1954 Gouache on paper on board 36 x 43cm</p>	<p>(<i>Aboriginal station hand</i>) c.1954 Coloured pencil and graphite 25 x 37cm</p>	<p>(<i>Waterfall</i>) c.1954 Coloured pencil and gouache 28 x 38cm</p>	<p><i>Katjirra (bush tomato, over-ripe)</i></p>
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SAWA, Hiraki
Japan/United Kingdom b.1977
O 2009
Multi-channel video
installation, 16:9, colour
and black and white, sound,
ed. 1/5
Installed dimensions variable
Acc. 2010.004
Purchased 2010. Queensland
Art Gallery Foundation

SCOWEN, Charles T
England/Ceylon active
1870–99
Banana plantations works, Ceylon 1890
Albumen photograph
22.2 x 28.1cm
Acc. 2010.262
Purchased 2010 with funds
from the Henry and
Amanda Bartlett Trust
through the Queensland Art
Gallery Foundation

SEULE, Sepa
Vanuatu b.1983
Afokka and mango
(*Avocado and mango*) 2008
Screenprint, ed. 1/35
76 x 56cm (comp.)

Wota melon
(*Watermelon*) 2006
Screenprint, ed. 1/35
76 x 56cm (comp.)

Breadfruit 2004–05
Screenprint, ed. 1/20
76 x 56cm (comp.)
Acc. 2009.264–276
Purchased 2009 with funds
from the Bequest of Grace
Davies and Nell Davies
through the Queensland Art
Gallery Foundation

SHAHBAZI, Shirana
Iran/Switzerland b.1974
From ‘Flowers, fruits &
portraits’ series:

[*Stilleben-22-2008*] 2008
Type C photograph on
aluminium, ed. 3/5
150 x 120cm (comp.)

[*Schmetterling-34-2009*] 2009
Type C photograph on
aluminium, ed. 3/5
120 x 150cm (comp.)

[*Schaedel-01-2007*] 2007
Type C photograph on
aluminium, ed. 3/5
90 x 70cm (comp.)

[*Mineral-05-2007*] 2007
Type C photograph on
aluminium, ed. 2/5
90 x 70cm (comp.)

[*Monochrome-03-2008*] 2008
Type C photograph on
aluminium, ed. 4/5
70 x 90cm (comp.)

[*Tulpe-01-2009*] 2009
Gelatin silver photograph on
aluminium, ed. 4/5
90 x 70cm (comp.)

[*Voegel-08-2009*] 2009
Type C photograph on
aluminium, ed. 3/5
90 x 70cm (comp.)

[*Stilleben-31-2009*] 2009
Type C photograph on
aluminium, ed. 3/5
70 x 90cm (comp.)

From ‘Landschaften’ series:
[*Kings Canyon-01-2008*] 2008
Gelatin silver photograph on
aluminium, ed. 3/5
70 x 90cm (comp.)
Acc. 2010.148–156
Purchased 2010 with funds
from Tim Fairfax, AM,
through the Queensland Art
Gallery Foundation

SHAHBAZI, Shirana (artist)
SHAGHAGHI, Sirous
(collaborating artist)
Iran
Still life: Coconut and other things 2009
Synthetic polymer paint
on canvas
494.6 x 596cm
Acc. 2010.285
Gift of the artist through
the Queensland Art Gallery
Foundation 2010

SHAHROUDY
FARMANFARMAIAN, Monir
Iran b.1924
Lightning for Neda 2009
Mirror mosaic, reverse-glass
painting, plaster on wood
Six panels: 300 x 200cm (each)
Acc. 2009.224–f
The artist dedicates this work
to the loving memory of her
late husband Dr Abolbashar
Farmanfarman.
Purchased 2009. Queensland
Art Gallery Foundation

SHAW, Muriel
Australia 1911–90
Ashore 1936
Linocut
10 x 21cm (comp., sight)

The plantation 1939
Woodblock print
10 x 12.5cm (comp., sight)
Acc. 2010.167

Woodblock for
‘The plantation’ 1939
Wood
10.3 x 12.6 x 2.3cm
Acc. 2010.166–168
Gift of Margaret Collerton
and Helen Creagh through
the Queensland Art Gallery
Foundation 2010. Donated
through the Australian
Government’s Cultural Gifts
Program in memory of Muriel
F S Shaw

SHERMAN, Cindy
United States b.1954
Artist towel 2008
Cotton towel
152.4 x 177.8cm
Acc. 2010.332
Gift of Scott Redford through
the Queensland Art Gallery
Foundation 2010

SIMIX, Simeon
Vanuatu b.1981
Fiae-man (Fly-man) 2006
Screenprint, ed. 1/35
76 x 56cm (comp.)

Turtle-man 2008
Screenprint
76 x 56cm (comp.)

Mataso coconut-man, Port Villa 2008
Screenprint, ed. 1/35
67.5 x 50.8cm (comp.)
Acc. 2009.270–272
Purchased 2009 with funds
from the Bequest of Grace
Davies and Nell Davies through
the Queensland Art Gallery
Foundation

SMITH, Grace Cossington
Australia 1892–1984
Interior in Florence 1949
Oil on board
35 x 25.2cm (sight)
Acc. 2010.109
Gift in memory of Richard
Harnett Cambridge and
Merle Cambridge through
the Queensland Art Gallery
Foundation 2010

STILLFRIED-RATENICZ,
Baron Raimund von
Japan 1839–1911
BEATO, Felice (Felix)
Japan 1832–1909
Japan 1867–77, printed 1877
Hand-coloured albumen prints
on board, originally bound in
an album
14 sheets: 24.3 x 19.6cm
(comp., each); 22 sheets:
19.6 x 24.3cm (comp., each)
Acc. 2010.147.001–036
Purchased 2010 with funds
from the Henry and
Amanda Bartlett Trust
through the Queensland Art
Gallery Foundation

STOCKHOLDER, Jessica
United States b.1959
Placemats 2002
Paper placemats
100 placemats:
27 x 36 cm (each)
Acc. 2010.333
Gift of Scott Redford through
the Queensland Art Gallery
Foundation 2010

SUPERFLEX
Denmark est. 1993
Flooded McDonalds 2009
RED video installation: colour,
sound, 20 minutes,
16:9, ed. 3/5
400 x 700cm (variable)
Acc. 2010.010
Purchased 2010 with funds
from Tim Fairfax, AM,
through the Queensland Art
Gallery Foundation

SYLVESTER, Darren
Australia b.1974
Your first love is your last love
2005, printed 2009
Lightjet print, ed. 1/3
120 x 160cm

The explanation is boring.
It’s simple. I don’t care 2006,
printed 2009
Lightjet print, ed. 1/3
120 x 160cm
Acc. 2010.118–119
Purchased 2009 with funds
raised through the Queensland
Art Gallery Foundation Appeal

TATTERSALL’S STUDIO
Ceylon
Cacao plantation c.1910–20
Gelatin silver photograph
18.7 x 23.9cm
Acc. 2010.261
Purchased 2010 with funds
from the Henry and Amanda
Bartlett Trust through the
Queensland Art Gallery
Foundation

THOMAS, Priscilla
Vanuatu
Kava bowl 2006
Screenprint, ed. 1/35
37.3 x 32.3cm (comp.)
Acc. 2009.277
Purchased 2009 with funds
from the Bequest of Grace
Davies and Nell Davies
through the Queensland Art
Gallery Foundation

THUKRAL & TAGRA
India est. 2000
Dominus Aeris - The Great, Grand Mirage 2009
Synthetic polymer paint and oil
on canvas
Triptych: 213 x 640cm
(installed)

morpheus (two pigeons); morpheus (pigeon); morpheus (I love new york) 2009
Synthetic polymer paint and oil
on canvas
Three paintings: 97 x 52cm
(framed); 94 x 65cm (framed);
84 x 58cm (framed)

Escape wallpaper 2009
Artist-designed wallpaper
(Digital file on DVD)
Acc. 2010.005–007
The Kenneth and Yasuko Myer
Collection of Contemporary
Asian Art. Purchased 2010
with funds from Michael
Simcha Baevski
through the Queensland Art
Gallery Foundation

TILLIM, Guy
South Africa b.1962
From ‘Avenue Patrice
Lumumba’ series:
Library, sports club, Kolwezi, DR Congo 2007, ed. 8/9
Typing pool, Town Hall, Likasi, DR Congo 2007, ed. 1/9
Court records, Lubumbashi, DR Congo 2007, ed. 1/9
Apartment building, Beira, Mozambique 2008, ed. 1/9
Old landline exchange, Post Office, Lubumbashi, DR Congo 2007
City Hall, Lubumbashi, DR Congo 2007, ed. 2/9
Inkjet prints on Hahnemühle
Photo Rag 300 gsm paper
Six sheets: 91.5 x 131.5cm
(each)
Purchased 2010 with a special
allocation from the Queensland
Art Gallery Foundation

TIRAVANIJA, Rirkrit
Argentina/Thailand b.1961
Untitled (demonstration no. 5) 2001
Graphite on painted craft
paper in MDF board frame
48.2 x 78cm (comp.)

Untitled (demonstration no. 7) 2001
54.5 x 79cm (comp.)

Untitled (demonstration no. 10) 2001
40.5 x 77.5cm (comp.)

Untitled (demonstration no. 11) 2001
47.3 x 73.5cm (comp.)

Untitled (demonstration no. 14) 2001
Graphite on paper in MDF
board frames
69.5 x 103.5cm (comp.)

Untitled (buddha’s toe)
1997–99
40.4 x 27.1cm (comp.), ed. 1/3

Untitled (speaker) 1997–99
40.4 x 27.1cm (comp.), ed. 1/3

Untitled (Buddha newspaper)
1998–99
40.4 x 27.1cm (comp.), ed. 1/3

Untitled (under the flyover #3)
1998–99
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (children) 2000
27.1 x 40.4cm (comp.), ed. 3/3

Untitled (Rose) 2000
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (lightbulb) 2000
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (elephant sign) 2000
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (monk and train) 2000
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (fruit baskets) 2000
27.1 x 40.4cm (comp.), ed. 1/3
Ultra-glossy type C
photographs in MDF
board frames
Acc. 2009.225–239
Purchased 2009 with funds
from the Bequest of Grace
Davies and Nell Davies
through the Queensland Art
Gallery Foundation

Untitled (lunch box) 1998
Stainless steel tiffin, Thai
newspaper, Thai takeaway
food from local restaurant
Dimensions variable, ed.
63/108
Acc. 2009.247a–h
Gift of the artist through
the Queensland Art Gallery
Foundation 2009

TJAPALTJARRI,
Billy Stockman
Australia b.(c.)1927
Anmatyerre people
Untitled c.1977
Synthetic polymer paint
on canvas
113.7 x 78.4cm
Acc. 2010.107
Bequest of Rod and
Maureen Christmas through
the Queensland Art Gallery
Foundation 2010

TSAI, Charwei
Taiwan b.1980
Circle 2009
Digital video, Quicktime file,
4:3: colour, sound,
40 seconds, ed. 2/5

Hand washing 2009
Digital video transferred to
DVD, 4:3: channel 1: 3.30
minutes; channel 2: 2.50
minutes, colour, silent, ed. 1/1
Acc. 2010.282–283
Purchased 2010 with funds
from the Bequest of Grace
Davies and Nell Davies
through the Queensland Art
Gallery Foundation

Untitled (under the flyover #3)
1998–99
27.1 x 40.4cm (comp.), ed. 1/3

Untitled (speaker) 1997–99
40.4 x 27.1cm (comp.), ed. 1/3

Untitled (Buddha newspaper)
1998–99
40.4 x 27.1cm (comp.), ed. 1/3

Untitled (children) 2000
27.1 x 40.4cm (comp.), ed. 3/3

Water project 2009
Mini digital video transferred
to DVD, 4:3: channel 1: 10.47
minutes; channel 2: 14.35
minutes, colour, sound, ed. 1/1
Acc. 2010.284
Gift of the artist 2010

Tun Win Aung
Myanmar b.1975
Wah Nu
Myanmar b.1977
Blurring the Boundaries (series)
2007–09
Digital prints, ed. 1/3
Seven sheets: 42 x 59cm
(comp., each)
Acc. 2010.286a–g
Purchased 2010. Queensland
Art Gallery Foundation

UCHIDA, Kuichi
Japan 1844–75
Bridges leading up to Yokohama Station c.1872–73
Vintage hand-coloured
albumen photograph
20.7 x 26.7cm
Acc. 2010.276

Benten Dori, Yokohama
c.1870s
Hand-coloured albumen
photograph
20 x 24.7cm (comp.)
Acc. 2010.276–277
Purchased 2010 with funds
from the Henry and Amanda
Bartlett Trust through the
Queensland Art Gallery
Foundation

UNKNOWN
Australia
Aged natives, South Queensland c.1900s
Commercial photo postcard
13 x 8cm (comp.)

(*Myora Mission, Stradbroke Island*) c.1900s
Commercial photo postcard
9 x 14cm (comp.)
Acc. 2009.254–255
Purchased 2009 with funds
raised through the Queensland
Art Gallery Foundation Appeal

(*Waterfall*) c.1954
Gouache and graphite on
paper on board
18.7 x 14.5cm (comp.)

(*Landscape*) c.1954
Watercolour and chalk on
paper on board
19.3 x 14.5cm (comp.)

(*Untitled*) c.1954
Gouache
18.7 x 29cm

(*Turtles*) c.1954
Coloured pencil and graphite
22 x 27.9cm

(*Six men walking*) c.1954
Coloured pencil and graphite
19.5 x 33cm

(*Five men*) c.1954
Coloured pencil and graphite
25 x 37cm

(*Three men with spears*) c.1954
Coloured pencil and graphite
24 x 36.7cm

(*House in landscape*) c.1954
Coloured pencil, watercolour
and graphite
28 x 38cm

(*Banana trees*) c.1954
Coloured pencil, gouache and
graphite
27.5 x 38cm

(*Church*) c.1954
Gouache on paper on board
27.5 x 38cm

(*Station*) c.1954
Gouache and watercolour on
paper on board
35.5 x 43cm
Acc. 2010.096–106
Gift of Dr Peter Lavarack in
memory of Joan Innes Reid,
AM, through the Queensland Art
Gallery Foundation 2010

UNKNOWN
Burma
Burma, durian sellers c.1880s
Albumen photograph
9.8 x 14.4cm

UNKNOWN
Ceylon
Sensation Rock, Colombo-Kandy line (Ceylon) c.1880s
Albumen photograph
26.7 x 21.4cm

A view on Colombo line (Ceylon) c.1880s
Albumen photograph
21.9 x 27.7cm

My Father’s Love 2
148.5 x 105cm

UNKNOWN
India
Indian couple c.1900–30
Albumen photograph with
watercolour and gouache
22.8 x 15.4cm

Jama Masjid, Prayer meeting on Friday, Delhi, India c.1900
Gelatin silver photograph
14.8 x 20.6cm

UNKNOWN
Japan
Portrait of Miwa Koshimune
1888
Ambrotype
11.4 x 8.1cm

Portrait of young boy in traditional dress c.1875
Ambrotype, 1/6 plate
8.9 x 6.3cm

Portrait of three young girls in their finest dress c.1870s
Ambrotype
10.9 x 7.6cm

UNKNOWN
Singapore
Court House, Singapore
c.1890
Gelatin silver photograph
19.1 x 24.3cm
Acc. 2010.258–260, 2010.263,
2010.265–266, 2010.268–069,
2010.272
Purchased 2010 with funds
from the Henry and
Amanda Bartlett Trust
through the Queensland Art
Gallery Foundation

UNKNOWN
Ghana
Seeds of Power 2
156 x 109cm

Rhythm of the Gods 2
158 x 111cm

A Chinese Ghost Story
156 x 107cm

Vampire Hunters
137.5 x 104.5cm

Hell Serpent (Zuma II)
160 x 116.5cm
Species
174.5 x 114.5cm

Operation Scorpio
155.5 x 106cm
Synthetic polymer paint on flour sacks
Acc. 2010.134–141
Purchased 2009. Queensland Art Gallery Foundation

UNKNOWN

Azalea Indica, Madame Verschaffelt
Colour lithograph
27 x 23cm (sight)
Purchased 2010 with funds from the Estate of K Mowle through the Queensland Art Gallery Foundation

UNKNOWN GERMAN CABINETMAKER

Australia
Bookcase c.1880
Hoop pine (*Auracaria cunninghamii*) carcass, constructed and with turned details, glass panes and red-oxide casin paint
220 x 127 x 50cm
Acc. 2010.169
Gift of Charmian and Patrick Peppin through the Queensland Art Gallery Foundation 2010.
Donated through the Australian Government's Cultural Gifts Program

UNKNOWN TASMANIAN CABINETMAKER

Australia
Double-ended sofa c.1830–40
Cedar, carved, with replacement black damask horsehair upholstery on Tasmanian oak carcass
101 x 226 x 60cm
Acc. 2009.194
Purchased 2009 with funds raised through the Queensland Art Gallery Foundation 30th Anniversary Appeal

USUI, attrib. Shuzaburo

Japan
(Oiran (courtesan)) c.1887
Large format hand-coloured albumen photograph
26.8 x 21cm
Acc. 2010.278
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

VIRTUE, John
England b.1947
Landscape no. 710 2003–04
Synthetic polymer emulsion, shellac, ink on canvas
Diptych: 304.8 x 609.6cm (overall)
Acc. 2009.250a–b
Gift of Bill and Anne Gregory through the Queensland Art Gallery Foundation 2009.
Donated through the Australian Government's Cultural Gifts Program

WAKED, Sharif

Palestine/Israel b.1974
To be continued... 2009
SD video: 4:3, 41:33 minutes, colour, stereo (Arabic with English subtitles)
Acc. 2010.145
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

WAKELIN, Roland

New Zealand/Australia
1887–1971
Sydney Cove 1934
Oil on board
42 x 55cm
Acc. 2010.012

Mount Direction, Hobart 1936
Oil on canvas board
42 x 55cm

Acc. 2010.012–013
Gift in memory of Richard Harnett Cambridge and Merle Cambridge through the Queensland Art Gallery Foundation 2010

WALLACE, Nicholas

Australia
Mr Ah Wong c.1954
Coloured pencil
19 x 14cm

Sprinter Kennedy c.1954
Coloured pencil and ball-point pen
22 x 14cm

Nicholas Wallace (self-portrait) c.1954
Coloured pencil, ball-point pen and graphite
27.5 x 22cm

(Stock work) c.1954
Coloured pencil and graphite
30 x 46cm

(Nine landscape sketches) c.1954
Coloured pencil and graphite
22 x 27.5cm

(Kangaroo hunt) c.1954
Coloured pencil and graphite
28 x 38.5cm

(Couple kissing) c.1954
Coloured pencil and graphite
25 x 37cm

(Coastal landscape) c.1954
Coloured pencil and graphite
28 x 38.5cm

(House in landscape) c.1954
Coloured pencil and graphite
28.5 x 38cm

Desert Head Ned c.1954
Coloured pencil, ball-point pen and graphite
22.5 x 17.5cm

(Corroboree) c.1954
Coloured pencil, watercolour and graphite
23.7 x 27cm

(Queenslander) c.1954
Coloured pencil and graphite
28 x 35.5cm

(Self portrait) c.1954
Graphite
35.3 x 32.7cm

(Self portrait) c.1954
Graphite
42 x 35cm

(Self portrait) c.1954
Graphite
34.5 x 35.5cm
Acc. 2010.074–077, 2010.079–089
Gift of Dr Peter Lavarack in memory of Joan Innes Reid, AM, through the Queensland Art Gallery Foundation 2010

WANG Qingsong
China b.1966
China Red 2008–09
Ink and synthetic polymer paint on paper
1300 sheets in two sizes: 73 x 100cm or 78 x 109cm
Acc. 2009.205a–
Gift of the artist through the Queensland Art Gallery Foundation 2009

WANG Qingsong
China b.1966
China Red 2008–09
Ink and synthetic polymer paint on paper
1300 sheets in two sizes: 73 x 100cm or 78 x 109cm
Acc. 2009.205a–
Gift of the artist through the Queensland Art Gallery Foundation 2009

passing from the edge of memory to the night sky 2007
Pigment and pastel on canvas
211 x 127cm
Acc. 2010.191–192
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

memory bones 2007
Pigment and pastel on canvas
211 x 127cm

WARREN, Tom
Australia
(Landscape) c.1954
Gouache and chalk
19.5 x 23cm

(Landscape) c.1954
Gouache
19 x 27.5cm

(Two trees) c.1954
Gouache
19 x 27.5cm

(Two trees) c.1954
Gouache
19 x 27.5cm

(Two trees) c.1954
Gouache
19 x 29.5cm
Acc. 2010.090–094
Gift of Dr Peter Lavarack in memory of Joan Innes Reid, AM, through the Queensland Art Gallery Foundation 2010

WATSON, Jenny
Australia b.1951
The private landscape 1987
Oil, synthetic polymer paint on gouache, and collage on canvas
208 x 172cm
Acc. 2010.190
Gift of John Potter and Roz MacAllan through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

WATSON, Judy
Australia b.1959
Waanyi people
memory bones 2007
Pigment and pastel on canvas
211 x 127cm

WATSON, Judy
Australia b.1959
Waanyi people
memory bones 2007
Pigment and pastel on canvas
211 x 127cm

WATSON, Judy
Australia b.1959
Waanyi people
memory bones 2007
Pigment and pastel on canvas
211 x 127cm

WATSON, Judy
Australia b.1959
Waanyi people
memory bones 2007
Pigment and pastel on canvas
211 x 127cm

WHITE, Robin
New Zealand b.1946
TOKI, Leba
Fiji b.1951
JIONE, Bale
Fiji b.1952

Teitei vou (A new garden) 2009
Natural dyes on barkcloth, woven pandanus, commercial wool, woven barkcloth, sari fabric mats
Nine components: taumanu: 390 x 240cm; butubutu: 150 x 240cm; ibe vakabati: 180 x 240cm; two sulu: 79 x 242cm (each); two oro: 30 x 240cm (each); two woven mats: 67 x 46cm (each)
Acc. 2009.196.001–009
Purchased 2009. Queensland Art Gallery Foundation Grant

WILEY, Kehinde
United States b.1977
Artist towel 2008
Cotton towel
152.4 x 177.8cm
Acc. 2010.334
Gift of Scott Redford through the Queensland Art Gallery Foundation 2010

WIRRPANDA, Mulkun 1
Australia b.1947
Dhudi-Djapu, Dha-malamirr people
Yalata 2008
Wood (*Eucalyptus tetradonta*) with natural pigments
189 x 16cm (diam.)
Acc. 2010.194
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

WOOLNER, Thomas
England/Australia 1825–92
Portrait medallion of William Charles Wentworth c.1854
Copper, black paint
19.7cm (diam.)
Acc. 2010.001
Purchased 2010. Queensland Art Gallery Foundation

WOOLNER, Thomas
England/Australia 1825–92
Portrait medallion of William Charles Wentworth c.1854
Copper, black paint
19.7cm (diam.)
Acc. 2010.001
Purchased 2010. Queensland Art Gallery Foundation

YANG Shaobin
China b.1963
X-Blind Spot No.1 2008
Oil on canvas
354 x 240cm
Acc. 2010.143
Purchased 2010 with funds from the Queensland Art Gallery Foundation Grant and the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

X-Blind Spot No.4 2008
Oil on canvas
354 x 240cm
Acc. 2010.146
Gift of the artist through the Queensland Art Gallery Foundation 2010

YAO Jui-chung
Taiwan b.1969
Everything will fall into ruin (series) 1990–2009
Black and white digital photograph, A.P. 1
48 sheets: 111.8 x 160cm (comp., each, approx.)
Acc. 2009.217.001–048
Gift of the artist through the Queensland Art Gallery Foundation 2009

YNG (Yoshitomo Nara and graf) (collaborative group)
Japan est. 2003
NARA, Yoshitomo (artist)
Japan b.1959
graf (design firm)
Japan est. 1993
Y.N.G.M.S. (Y.N.G.'s Mobile Studio) 2009
Automobile with reclaimed timber, synthetic polymer paint on wood panel, found objects and drawings on paper
530 x 370 x 270cm (installed)
Acc. 2009.240a–
Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

YUMBULUL, Terry Dhurritjini
Australia b.1950
Warramirri people
Banumbirr (Morning Star pole) 1999
Wood, cotton, feathers, synthetic polymer paint
203 x 19cm (diam.)
Acc. 2010.255
Purchased 2010 with funds from Gadens Lawyers through the Queensland Art Gallery Foundation Appeal

YUNUPINGU, Yalpi
Australia b.1961
Gumatj people
Gumatj Larrakit 2008
Wood (*Eucalyptus tetradonta*) with natural pigments
248 x 22.5cm (diam.)
Acc. 2010.195
The James C Sourris Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010.
Donated through the Australian Government's Cultural Gifts Program

Exhibitions schedule and sponsors

Exhibitions presented at the Gallery

Six-Fold Screen: Cherry Blossom at Yasaka-Jinja

QAG

Sculpture from the Collection

Until 8 November 2009, QAG

Breaking Boundaries: Contemporary Indigenous Australian Art from the Collection

13 December 2008 – 26 July 2009, GoMA

13 December 2008 – 25 October 2009, GoMA

American Impressionism and Realism: A Landmark Exhibition from the Met, The Metropolitan Museum of Art, New York

30 May – 20 September 2009, QAG

Organised by The Metropolitan Museum of Art, New York, in collaboration with the Queensland Art Gallery and Art Exhibitions Australia

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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 is 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.

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

Peopled: Contemporary Art from the Collection

13 June – 25 October 2009, GoMA

150 Years: Photography in Queensland from the Gallery's Collection

20 June – 4 October 2009, Xstrata Coal Queensland Artists' Gallery, QAG

The Queensland Artists' Gallery is sponsored by Xstrata Coal

A Q150 exhibition

Thru the Lens: Palm Island Youth Photography Project

4 July – 9 August 2009, GoMA

Presented by the Queensland Art Gallery in association with the Catherine Freeman Foundation, Bwgcolman Future Inc., and Department of Communities.

The view from elsewhere: Small acts

25 July – 15 November 2009, GoMA

'The view from elsewhere: Small acts' is presented in partnership with the Sherman Contemporary Art Foundation, Sydney.

Floating Life: Contemporary Aboriginal Fibre Art

1 August – 18 October 2009, The Fairfax Gallery, GoMA

Sponsored by

Gadens Lawyers

Nurreegoo: The Art and Life of Ron Hurley 1946–2002

8 August – 25 October 2009, GoMA

The exhibition and publication has been supported by the Queensland Government, Australia through Trade Queensland's Queensland Indigenous Arts Marketing and Export Agency (QIAMEA). QIAMEA promotes Queensland's Indigenous arts industry through marketing and export activity throughout Australia and internationally.

A Q150 exhibition

Easton Pearson

22 August – 8 November 2009, GoMA

Supported by

Queensland Government

Sponsored by

Queen St Mall

QUT's Creative Industries Faculty

Foster's Australia

A Q150 exhibition

Paperskin: Barkcloth across the Pacific

31 October 2009 – 14 February 2010, QAG

Organised by Queensland Art Gallery, Museum of New Zealand Te Papa Tongarewa and Queensland Museum

The exhibition showed at the Museum of New Zealand Te Papa Tongarewa, 19 June – 12 September 2010.

Artist's Choice: Lawrence Daws

24 October 2009 – 8 March 2010, Xstrata Coal Queensland Artists' Gallery, QAG

The Queensland Artists' Gallery is sponsored by Xstrata Coal

A Q150 exhibition

The 6th Asia Pacific Triennial of Contemporary Art (APT6)

5 December 2009 – 5 April 2010, QAG & GoMA

Founding Supporter

Queensland Government

Presenting Sponsor

Santos

Principal Benefactor

Tim Fairfax Family Foundation

Principal Partners

'The 6th Asia Pacific Triennial of Contemporary Art' is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

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Koryo Tours

Sherman Contemporary Art Foundation

Kids' APT

Kids' APT is proudly supported by the Tim Fairfax Family Foundation.

The Children's Art Centre is sponsored by Santos.

Kids' APT Summer Spectacular festival is sponsored by Quest Community Newspapers.

APT regional programs

Supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, administered by Arts Queensland.

Hats: An Anthology by Stephen Jones

27 March – 27 June 2010, QAG

Organised by the Victoria and Albert Museum, London

Presented by

Queensland Government

Sponsored by

QUT Creative Industries

Supported by

Brisbane Marketing

Media Partner

B105

James Fardoullys: A Queensland Naive Artist

27 March – 20 June 2010, Xstrata Coal Queensland Artists' Gallery, QAG

Sponsored by

Fardoullys Constructions

The Queensland Artists' Gallery is sponsored by Xstrata Coal

Creative Generation Excellence Awards in Visual Art and Design

24 April – 13 June 2010, GoMA

The Creative Generation Excellence Awards are an initiative of the Department of Education and Training, and are supported by the Queensland Art Gallery and Museum and Gallery Services Queensland.

Kaldor Public Art Projects 'Move: The Exhibition'

24 April – 8 August 2010, GoMA

Presented in partnership with Kaldor Public Art Projects

Figure, Form and Allegory: Sculpture from the Collection

commenced 24 April 2010, QAG

Unnerved: The New Zealand Project

1 May – 4 July 2010, GoMA

Sponsored by

New Zealand Government

Creative New Zealand

'Unnerved: The New Zealand Project' is a Queensland Art Gallery Australian Centre of Asia Pacific Art exhibition.

The exhibition will show at the National Gallery of Victoria, Melbourne, 26 November 2010 – 27 February 2011.

Pacific Jewellery from the Collection

1 May – 14 November 2010, GoMA

Ron Mueck

8 May – 1 August 2010, GoMA

A National Gallery of Victoria Touring Exhibition

Media Partner

ourbrisbane.com

Spirited: Works From the Gallery's Indigenous Australian Art Collection

29 May – 8 August 2010, GoMA

Multiple Choice

5 June – 17 October 2010, GoMA

Focus/Thematic Displays

International Art from the Collection (QAG & GoMA)

Australian Art from the Collection (QAG)

Asian Art from the Collection (QAG)

Collection Resource Lounge (QAG)

Emily Kame Kngwarreye (GoMA)

Sally Gabori (GoMA)

Fiona Hall (GoMA)

Children's Art Centre exhibitions

The Children's Art Centre is sponsored by Santos.

Release the Bats

11 April – 11 October 2009

A Q150 exhibition

Ghost World

26 June – 17 October 2010

Sponsored by

IKEA Logan

Exhibitions and film programs presented at the Australian Cinémathèque

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

Venue 13 of 13 venues

Toowoomba Regional Art Gallery

22 May – 5 July 2009

Frame by Frame: Asia Pacific Artists on Tour

24 October 2008 – 7 March 2010

A Queensland Art Gallery Travelling Exhibition

Venues 5–8 of 8 venues

Bundaberg Regional Art Gallery

5 July – 23 August 2009

Cairns Regional Gallery

4 September – 18 October 2009

Caloundra Regional Art Gallery

25 November 2009 – 17 January 2010

Rockhampton Art Gallery

23 January – 7 March 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

29 May 2009 – 11 July 2010

A Queensland Art Gallery Travelling Exhibition

Venues 1–6 of 10 venues

Stanthorpe Art Gallery

29 May – 7 July 2009

Outback Regional Gallery, Winton

17 July – 4 September 2009

Ipswich Art Gallery

19 September – 15 November 2009

Redcliffe City Art Gallery

28 November 2009 – 28 January 2010

Noosa Regional Gallery

5 February – 7 March 2010

Dalby Regional Gallery

20 March – 25 May 2010

The Age of Innocence

31 May – 20 September 2009, Cinema A, GoMA

Hollywood on The Hudson

30 May – 20 September 2009, Cinema A, GoMA

Figuring Landscapes

10–12 July 2009, Cinema B, GoMA

Presented in partnership with Queensland College of Art, Griffith University

The view from elsewhere: Small acts

26 July – 15 November 2009, Media Gallery, GoMA

Presented in partnership with Sherman Contemporary Art Foundation (SCAF)

Charles and Elsa Chauvel

15–30 August 2009, Cinema A, GoMA

Peter Greenaway

13 September – 4 October 2009, Cinema A & B, GoMA

Presented in partnership with the Brisbane Festival 2009

The view from elsewhere

7 October – 15 November 2009, Cinema A, GoMA

Presented in partnership with Sherman Contemporary Art Foundation (SCAF)

Dead Country: Australian Horror Classics

28 October – 1 November 2009, Cinema A & B, GoMA

Sponsored by

National Film and Sound Archive

Living in the '70s: Counter Culture Remixes French Cinema

18–29 November 2009, Cinema A, GoMA

Sponsored by

CulturesFrance and the Embassy of France in Australia

Promised Lands

5 December 2009 – 5 April 2010, Cinema A, GoMA

The Cypress and The Crow: 50 Years of Iranian Animation

5 December 2009 – 5 April 2010, Cinema A, GoMA

Takeshi Kitano

11 December 2009 – 2 April 2010, Cinema A, GoMA

Ang Lee

27 December 2009 – 8 January 2010, Cinema A, GoMA

Rithy Panh

27 January – 3 April 2010, Cinema A, GoMA

Extravagant Cinema: From Cabiria to the Inferno

26 May – 2 June 2010

Sponsored by

The Consulate of Italy in Brisbane and Museo Nazionale del Cinema, Turin

New Zealand Noir

1 May – 4 July 2010

Sponsored by

New Zealand Government

Fantastic Tales

8–14 June 2010

Presented in partnership with 'Out of the Box 2010', QPAC's festival for children 8 years and under.

Publications

Contributions to external publications

- Buttrose, Ellie. 'Glamour, the wild west and a Queenslander: Matt Dabrowski and the many hands of glamour'. *Eyeline*, vol.70, 2009, p.75.
- Buttrose, Ellie. 'Rising temperatures in a sinking building: Temperature 2: New Queensland art'. *Eyeline*, vo.70, 2009, p.84.
- Chambers, Nicholas. 'Thinking sculptures'. *Ron Mueck* [exhibition catalogue]. National Gallery of Victoria, Melbourne, 2010, pp.67–71.
- Cooke, Glenn R. 'James Fardoullys'. *Dictionary of Australian Artists Online*, 2009, <http://www.daa0.org.au/main/read/8121>
- Cooke, Glenn R. *Beverley Budgen: Paintings of Home and Abroad* [exhibition catalogue]. Cairns Regional Gallery, 2010, unpaginated.
- Cooke, Glenn R. 'Hunt & Roskell Presentation vase, 1864'. *World of Antiques and Art*, Sydney, August 2009 – February 2010, pp.136–7.
- Cooke, Glenn R. 'James Fardoullys (1990–1975)'. *World of Antiques and Art*, Sydney, August 2009 – February 2010, pp.72–7.
- Da Silva, Jose. 'Into the void'. *Sam Smith: Special Effects* [exhibition catalogue]. GRANTPIRRIE, Sydney, 2009, unpaginated.
- Evans, Naomi. 'Fuzzy Logic: Site-specificity in Kathy Temin's art'. *Kathy Temin* [exhibition catalogue]. Heide Museum of Modern Art, Bulleen, Victoria, 2009, pp.53–60.
- Evans, Naomi. 'Peter Alwast: Everything'. *Update_3 | Body Sound* [exhibition catalogue]. Zebrastraat Gent, Belgium; Centre Pompidou, Paris, 2010, pp.108–9. (Original version published in *Premier of Queensland's National New Media Art Award*, Queensland Art Gallery, 2008.)
- Hawker, Michael. 'The miniature museum: Nick Ashby and Liz Shaw' [catalogue essay]. Metro Arts Galleries, Brisbane, 21–31 October 2009, unpaginated.
- Hawker, Michael. 'Downsize: 14 artists explore the idea of downsizing' [catalogue essay]. Metro Arts Galleries, Brisbane, 10–27 March 2010, unpaginated.
- Osmond, Gillian and Carter, Anne. 'The Effect of Conductivity on Water Solubility: Cleaning a Modern Chinese Oil Painting'. Eds Fuster-López, L., Charola, A., Mecklenburg, M.F., Doménech-Carbó, M.T. Preprints containing the abstracts of the international conference New Insights into the Cleaning of Paintings (Cleaning 2010), Valencia, Spain, 26–28 May 2010. Instituto Universitario de Restauración del Patrimonio (Universidad Politécnica de Valencia) and the Museum Conservation Institute (Smithsonian Institution), pp.107–8.
- Page, Maud. 'Brook Andrew', *Photoquai 2009: Deuxième Biennale des Images du Monde* [exhibition catalogue]. Musée du Quai Branly, Paris, 2009, pp.42–4.
- Parker, Francis E. 'Melissa Smith: Collective traces'. *Imprint*, Autumn 2010, vol.45 no.1, p.27.
- Parker, Francis E. 'Who does Reinhardt Dammn think he is?' *Reinhardt Dammn + Honey Pump: New Single Out Now* [exhibition catalogue]. Criterion Gallery, Hobart, 2010, unpaginated.
- Raffel, Suhanya. 'Water, earth, air'. *Charwei Tsai: Water, Earth and Air* [exhibition catalogue]. Sherman Contemporary Art Foundation, Sydney, 2009, pp.17–23.
- Storer, Russell. 'So what is 'contemporary'? Queensland's APT6'. *TAASA Review*, vol. 18, no.4, December 2009, pp.6–8.

- Storer, Russell. 'The artists' village: Collaboration as transformation'. *The Artists Village: 20 Years On* [exhibition catalogue]. Singapore Art Museum, Singapore, 2009, pp.4–6.
- Storer, Russell. 'Curating video art'. *MOVE: Video Art in Schools* [education kit]. Kaldor Art Projects/Department of Education and Training, Sydney, 2009, unpaginated.
- Wallace, Miranda. 'Outlook residence' [architectural review]. *Monument*, issue 93, October–November 2009, pp.72–7.
- Wallace, Miranda. 'Top shelf: Turbans'. *50 Something*, April–May 2010, p.40.
- Walsh, Tim. *Alfredo & Isabel Aquilizan Dis-close (Project: Another Country)* [exhibition catalogue]. Boxcopy Contemporary Art Space, Brisbane, 2010, unpaginated.

Papers presented

- Clark, Andrew. 'Audiences: Museum Exhibitions and Programming'. 2010 Sites of Communication Symposium, Gallery of Modern Art, Brisbane, 26 March 2010.
- Doyle, Celestine. 'Art Museums: Marketing to Audiences'. 2010 Sites of Communication Symposium, Gallery of Modern Art, Brisbane, 27 March 2010.
- Ellwood, Tony. 'Blockbusters'. Lecture, Queensland College of Art, Griffith University, South Bank, 10 October 2009.
- Ellwood, Tony. 'Keynote Address'. 2010 Sites of Communication Symposium, Gallery of Modern Art, Brisbane, 26 March 2010.
- Ellwood, Tony. 'Programming for Australia in the Contemporary Art Museum'. Monica Brewster Evening Lecture, Govett-Brewster Gallery, New Plymouth, New Zealand, 13 April 2010.
- Ellwood, Tony. 'Watching the World Change: The Art Museum in the 21st Century'. Museums Aotearoa Conference 2010, New Plymouth, New Zealand, 16 April 2010.
- Ellwood, Tony. 'What Makes Brisbane Australia's New World City'. State of the Capital Conference (CEDA, Brisbane City Council and Invest Brisbane, a division of Brisbane Marketing), Brisbane Convention and Exhibition Centre, Brisbane, 20 April 2010.
- McDougall, Ruth. 'Tale to Tell: Mapping the Pacific in APT'. Interrogating Art Curatorship in Australia Conference, University of Melbourne, Melbourne, 14 March 2010.

Publications produced 2009–10

August

Floating Life: Contemporary Aboriginal Fibre Art

(2009, 160pp., softcover, illus: col.)

Staff contributions:

- Ewington, Julie. 'Baskets in Queensland: Memory, time and invention', (pp.68–73)
- Goddard, Angela. 'Fiona Foley: Black velvet', (pp.110–13)
- McDougall, Ruth. 'String: Sacred and secular', (pp.82–7)
- McLean, Bruce. 'Timothy Crook and Pedro Wonaeamirri: Opposites attract', (pp.106–9)

- Moon, Diane. 'Visible songs: Captured light', (pp.10–27); 'Banumbirr: The brightest star', (pp.64–7); 'Judy Baypungala: Weaver', (pp.94–9); 'Jonathan Jones: Luminary', (pp.114–17); 'Mabel Juli, Lily Karadada and Rosie Karadada: Two brolgas and the coolamon', (pp.118–21); 'Regina Wilson: Painted stitches', (pp.130–3)
- Parker, Francis E. 'An unbroken strand: Palawa shell necklaces', (pp.74–81)
- Richards, Bree. 'Lorraine Connelly-Northey: Revisioning the past', (pp.100–5)
- Seear, Lynne. 'Shirley MacNamara: The Spinifex amazes me', (pp.126–9)
- Were, Ian. 'Nets, traps and a sail: The art of Aboriginal fishing', (pp.88–93)

Nurreegoo: The Art and Life of Ron Hurley 1946–2002

(2009, 78pp., softcover, illus: col.)

Staff contributions:

- McLean, Bruce. 'Ron Hurley: Tell the message', (pp.6–15); 'Interview with Matt Tobin, Urban Art Projects', (pp.20–3); 'The 'pH Factor': Interview with Warren Palmer', (pp.24–7)

Easton Pearson

(2009, 144pp., softcover, illus: col.)

Staff contributions:

- Parker, Francis E. 'Chronology', (pp.129–37)

- Wallace, Miranda. 'Easton Pearson's experiential fashion: An introduction', (pp.11–20)

October

Artist's Choice: Lawrence Daws

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

Paperskin: Barkcloth across the Pacific

Co-published with the Museum of New Zealand Te Papa Tongarewa and Queensland Museum

(2009, 80pp., online publication, illus: col.)

Staff contribution:

- Page, Maud. 'Paperskin: An introduction', (pp.15–23)

December

The 6th Asia Pacific Triennial of Contemporary Art

(2009, 260pp., softcover, illus: col.)

Staff contributions:

- Burnett, David. 'Solomon Enos: Polyfantastica', (pp.80–4); 'Subodh Gupta: Cold war kitchen', (p.86–8); 'Mataso Printmakers', (pp.117–9)
- Buttrose, Ellie. 'Ang Lee: Quiet! The film is about to start', (p.105); 'Shooshie Sulaiman: Who's afraid of the dark?', (p.173)
- Chambers, Nicholas. 'YNG (Yoshitomo Nara and graf media gm): Discovering new worlds', (pp.196–98); 'Rohan Wealleans: Ritual and excess', (pp.186–8)
- Clark, Andrew. 'Building bridges: 10 years of Kids' APT', (pp.200–5)

- Da Silva, Jose. 'Kyungah Ham: Communication beyond the unreachable place', (pp.90–2); 'Yao Jui-chung: Wandering in the lens', (pp.193–5)

- Da Silva, Jose and Weir, Kathryn. 'Promised lands', (pp.42–9)

- Evans, Naomi. 'Chen Chieh-jen: On going', (pp.72–4); 'Emre Hüner: Panoptikon', (p.94–6)

- Ewington, Julie. 'Rudi Mantofani: What is aslant and what is oblique', (pp.114–6); 'Tracey Moffatt: Plantation', (pp.140–2)

- Fitzgibbons, Abigail. 'Zhu Weibing and Ji Wenyu: People holding flowers', (pp.199); 'Yang Shaobin: X-blind spot', (pp.190–2); 'Farhad Moshiri: Hybrid confections', (p.143)

- Goddard, Angela. 'Chen Qiulin: Salvaged from ruins', (p.75); 'Reuben Paterson: Pathways through history', (pp.158–60)

- Hawker, Michael. 'Alfredo and Isabel Aquilizan: In flight', (p.71); 'Kohei Nawa: Seeing is believing', (p.144–6)

- Hays, Rosie. 'Takeshi Kitano: Fallen hero', (pp.102–4)

- Iida, Shihoko. 'Jun Nguyen-Hatsushiba: Breathing is free', (pp.168–8); 'Shinji Ohmaki: Dissolving into light', (p.147)

- Kavenagh, Mellissa. 'Sopheap Pich: 1979' (p.129); 'Vandy Rattana: Fire of the year', (p.139); 'Hiraki Sawa: Active stillness', (pp.169)

- McColm, Donna. 'Wit Pimkanchanapong: In-between spaces', (pp.162–4); 'Kibong Rhee: There is no place', (pp.166–8)

- McDougall, Ruth. 'Charwei Tsai: A space of contemplation', (p.179); 'Vanuatu Sculptors: Innovation and tradition', (pp.180–3); 'Robin White, Leba Toki and Bale Jione: A shared garden', (pp.189)

- Page, Maud. 'Rites and rights: Contemporary Pacific', (pp.32–41)

- Parker, Francis E. 'DAMP: Untitled and indefinite', (pp.79); 'Campbell Patterson: Intimate videos', (p.161)

- Raffel, Suhanya. 'A restless subject', (pp.24–31); 'Monir Shahroudy Farmanfarmaian: Lightning for Neda', (p.85); 'Gonkar Gyatso: Trouble in paradise', (p.89); 'The One Year Drawing Project', (pp.148–51)

- Richards, Bree. 'Raafat Ishak: Pathways in paint' (p.97); 'Shirana Shahbazi: A purely visual language', (pp.170–2)

- Slack-Smith, Amanda. 'Rithy Panh: Gestures of protest', (p.157)

- Storer, Russell. 'The world and the studio', (pp.58–67); 'Ayaz Jolkio: Toward the within', (p.101); 'Ho Tzu Nyen: Of the way of the creator', (p.93); 'Manit Sriwanichpoom: The agony of waiting', (pp.130–4); 'Svay Ken: Painting from life', (p.135); 'Thukral and Tagra: Dream merchants', (pp.174–8)

- Stutchbury, Sarah. 'Qiu Anxiong: The new book of mountains and seas', (p.165)

- Wallace, Miranda. 'Minam Apang: Tales from the deep', (pp.68–70)

- Weir, Kathryn. 'The hungry goat: Iranian animation, media archaeology and located visual worlds', (pp.50–7); 'Runa Islam: Things that are restless and things that are still', (pp.98–100)

- Were, Ian. 'Bùi Công Khánh: Contemporary story', (p.125)

March

James Fardoullys: A Queensland Naive Artist
(2010, 80pp., softcover, illus: col., b/w).

Staff contributions:

- Cooke, Glenn R. 'James Fardoullys: A Queensland naive artist', (pp.12–37)

- Mallos, Melina. 'James Fardoullys: A life story', (pp.66–73)

April

Kaldor Public Art Projects 'Move: The Exhibition'

(2010, 20pp., brochure, illus: col.)

May

Unnerved: The New Zealand Project
(2010, 192pp., softcover, illus: col., b/w)

Staff contributions:

- Burnett, David. 'Flight of the Conchords: You're from where?', (pp.61–3); 'Max Gimblett: Lifelong drawing', (pp.67–9); 'Michael Parekowhai: The smiling saboteur', (pp.110–16);

- Buttrose, Ellie. 'Michael Smither: Cracked', (pp.144–6)

- Da Silva, Jose. 'Ava Seymour: Health, happiness and housing', (pp.141–3)

- Evans, Naomi. 'Laurence Aberhart: Slow photography', (pp.40–4); 'Bill Culbert: Light puzzles', (pp.56–60); 'Florian Habicht: Woodenhead', (pp.70–4);

- Ewington, Julie. 'Duncan Cole and Shigeyuki Kihara: Savage nobility', (pp.48–52); 'Julian Hooper: Liliu', (pp.80–4); 'Anne Noble: A deep listening silence', (pp.99–103);

- Hays, Rosie and Slack-Smith, Amanda. 'New Zealand Noir', (pp.34–9)

- Kavenagh, Mellissa. 'Alex Monteith: Real and present danger', (pp.94–8); 'Fiona Pardington: Tilting at windmills', (pp.107–9);

- McDougall, Ruth. 'Nathan Pohio: Something adrift', (p.123); 'Greg Semu: Self portrait with pe'a', (pp.136–40); 'Yvonne Todd: A terrible beauty', (pp.156–60); 'Yvonne Todd and the Victorian Tapestry Workshop: Alice Bayke', (p.161); 'Ruth Watson: Mapping worlds', (pp.170–3)

- Page, Maud. 'Unnerved: An introduction', (pp.14–23); 'Lonnie Hutchinson: A space between', (p.85); 'John Pule: Making soil to stand on', (pp.124–30);

- Page, Maud and Ewington, Julie. 'Lisa Reihana: Storyteller', (pp.131–5)

- Parker, Francis E. 'Campbell Patterson: Chewing brothers', (p.117)

- Richards, Bree. 'Richard Killeen: Fictional shorelines', (pp.86–90); 'Peter Peryer: Ordinary made strange', (pp.118–22); 'Lorene Taurerewa: Through a glass darkly', (pp.153–5)

- Seear, Lynne. 'Shane Cotton: My old friend', (pp.53–5)

- Stutchbury, Sarah. 'Mark Adams: Vantage points', (pp.45–7); 'Peter Madden: Image liberator', (pp.91–3); 'James Oram: Existing takes effort', (pp.104–6)

- Storer, Russell. 'Jacqueline Fraser: Lightness of touch', (pp.64–6); 'Gavin Hipkins: The homely', (pp.75–9); 'Ronnie van Hout: Take it uneasy', (pp.167–9)

- Weir, Kathryn. 'Sriwhana Spong: A walk in the park', (p.147)

- Weir, Kathryn and Page, Maud. 'Sima Urale: Small vessels', (pp.162–6)

Corporate and Membership Publications

- Queensland Art Gallery Annual Report 2008–09 (2009, 90pp., illus: b/w)
- Queensland Art Gallery Foundation Year in Review 2008–09 (2009, 56pp., illus: col.)
- 2009 Review (2010, 96pp., illus: col.)

Artlines

Issues 3/4–2009 – 1/2–2010

(Sep–Nov, Dec–Feb, Mar–May, Jun–Aug) 48pp., illus: col., b/w

Staff contributions:

- Burnett, David. 'The view of Vuillard', (3–2009, pp.32–3); 'The art of admiration', (4–2009, pp.32–3); 'London Town', (1–2010, pp.32–3); 'Multiple Choice' (with Nicholas Chambers), (2–2010, pp.24–7); 'Who are you? A portrait by Cornelius Jonson', (2–2010, pp.28–9)
- Buttrose, Ellie. '*The Last Emperor*', (2–2010, p.41)
- Chambers, Nicholas. '*People walking. Coloured: Julian Opie*', (3–2009, pp.34–5); '*Promenade: Robin Rhode*', (4–2009, p.36); 'Ron Mueck', (1–2010, pp.10–13); '*Liberté: Romuald Hazoumé*', (1–2010, p.35); 'Multiple Choice' (with David Burnett), (2–2010, pp.24–7)
- Cooke, Glenn R. '*Presentation vase: Hunt and Roskell (1843–97)*', (3–2009, p.37); 'Queensland Folk Art', (3–2009, p.38); 'James Fardoulis: A Queensland naive artist', (1–2010, p.16)
- Cull, Tamsin. '*Hans Heysen: Into the Light*', (2–2010, p.40)
- Da Silva, Jose. 'Kamal Aljafari's *Port of Memory*', (1–2010, p.41)
- De Luca, Zoe. '*The Films of Peter Greenaway: Sex, Death and Provocation*', (3–2009, p.39); '*The Golden Age of Couture: Paris and London 1947–57*', (2–2010, p.39)
- Evans, Naomi. 'Ranu Ghosh's *Quarter no. 4/11*', (3–2009, p.41); 'Unnerved: The New Zealand Project', (1–2010, p.15)
- Ewington, Julie. 'Tim Johnson: Painting Ideas', (3–2009, pp.16–7); '*Frog boy's dissertation into a new karaoke cult: David Griggs*', (3–2009, p.36)
- Goddard, Angela. 'Japanese style', (3–2009, pp.26–9); 'Refreshed: The Australian galleries', (4–2009, pp.16–7); '*Sideboard: Schulim Krimper*', (1–2010, p.34); 'Hans Heysen', (2–2010, pp.10–13)
- Gundelach, Amelia. '*Australian Fashion Unstitched: The Last 60 Years*', 2–2010, p.40)
- Hawker, Michael. '150 Years: Photography in Queensland from the Gallery's Collection', (3–2009, pp.14–5)
- Heron, Don. 'Realms of Vision: The Art of William Robinson', (4–2009, p.38)
- Kavenagh, Mellissa. '*The One Year Drawing Project May 2005 – October 2007*', (4–2009, p.40); '*X-Blind Spot: Yang Shaobin*', (2–2010, p.37)
- Kennard, Stephanie. '*Michael Parekowhai*', (1–2010, p.39)
- McColm, Donna. 'Subodh Gupta and Hiraki Sawa: A focus on two APT6 artists (Subodh Gupta)', (1–2010, p.24)
- McDougall, Ruth. 'In conversation with Rose Issa', (4–2009, pp.28–9); '*Angel: Gonkar Gyatso*', (4–2009, p.34); 'Vanuatu sculptures: A dynamic tradition', (4–2009, p.35); '*Swanrider: Parastou Forouhar*', (1–2010, p.36); '*Landfall of a spectre: Nathan Pohio*', (2–2010, p.34)

- McFadyen, Fiona. '*Talking Tapa: Pasifika Bark Cloth in Queensland*', (3–2009, p.40)
- McLean, Bruce. 'Joe Rootsey: Queensland Aboriginal Painter 1918–63', (2–2010, pp.14–5); 'A gift of 83 art works by Joe Rootsey', (2–2010, p.35)
- Page, Maud. 'Paperskin: Barkcloth across the Pacific', (3–2009, pp.10–14)
- Raffel, Suhanya. 'The 6th Asia Pacific Triennial of Contemporary Art', (4–2009, pp.10–14)
- Rajkowski, Raymonda. '*The Lonesome Puppy*', (4–2009, p.40)
- Richards, Bree. 'In conversation wit Raafat Ishak', (4–2009, pp.24–7)
- Robertson, Claire. 'Ho Tzu Nyen's *H the Happy Robot*', (4–2009, p.41)
- Seear, Lynne. '*Mirror Garden: A Memoir*', (4–2009, p.39)
- Storer, Russell. 'The Mekong', (4–2009, pp.20–3)
- Stratton, Sarah. 'New Gallery website', (1–2010, p.37)
- Tunnell, Camilla. 'Max Dupain on Assignment', (2–2010, p.38); 'On tour with Isabel and Alfredo Aquilizan: Cairns, Hopevale, Cooktown and Rossville', (2–2010, pp.42–3)
- Wallace, Miranda. 'Hats: An Anthology by Stephen Jones', (4–2009, pp.14–5)
- Walsh, Tim. '*40 Years: Kaldor Public Art Projects*', (1–2010, p.40)
- Weir, Kathryn. 'Kaldor Public Art Projects 'Move: The Exhibition'', (1–2010, p.17)
- Were, Ian. 'Vũ Dân Tân 1946–2009', (4–2009, p.37); 'Talking Hats: In conversation with Deborah Quinn', (1–2010, pp.28–9); 'In conversation with Henry Bartlett, CMG, OBE', (2–2010, pp.30–2)

Preview

(Sep–Nov 09, Dec–Feb 10, Mar–May 10, Jun–Aug 10; quarterly; brochure; illus: col.)

Cinefile

(Sep–Nov 09 – Jun–Aug 10, quarterly, brochure, illus: col.)

Members program guide

(Sep–Nov 09, Dec–Feb 10, Mar–May 10, Jun–Aug 10; quarterly, brochure; illus: col.)

Artmail

(e-bulletins) nos. 229–252, 2009–10

Cinemail

(e-bulletins) nos. 001–015, 2009–10

Edmail

(e-bulletins) nos. 25–30, 2009–10

Membermail

(e-bulletins) nos. 10–20, 2009–10

Online education kits

The 6th Asia Pacific Triennial of Contemporary Art
Unnerved: The New Zealand Project

Publications in progress at 30 June

Joe Rootsey: Queensland Aboriginal Painter 1918–63 (July 2010, 80pp., softcover, illus: col., b/w)

Premier of Queensland's National New Media Art Award (August, 2010, 52pp., softcover, illus: col.)

Vida Lahey: Colour and Modernism (October, 2010)

Scott Redford: Introducing Reinhardt Dammn (November, 2010)

Twenty-first Century: Art in the First Decade (December, 2010)

Board of Trustees, Executive Management Team and staff profile

Board of trustees	Term of appointment
Chair	03/02/08 – 02/02/11
Professor John Hay, AC	
Deputy Chair	14/02/08 – 13/02/11
Mr Tim Fairfax, AM	
Members	
Mr Mark Gray	03/04/08 – 13/02/11
Dr Amanda Bell	14/02/08 – 13/02/11
Mr John Lobban	03/04/08 – 13/02/11
Mr David Millhouse	03/04/08 – 13/02/11
Ms Avril Quail	03/04/08 – 13/02/11
Mr David Williams	03/04/08 – 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)

Sections 6 and 8 of the *Queensland Art Gallery Act 1987* provide that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the Board's performance and the implementation of its strategic and operational plans. A person is not eligible to be a member if ineligible to be a director of a corporation.

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. He has also been an Aboriginal Art Coordinator, working at Waringarri Aboriginal Arts, Kununurra, from 1991–92. 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 has written and edited numerous publications and articles. Currently Tony is on the Japan–Australia Foundation Board and will undertake the role of nominator for the next Hiroshima Art Prize, organised by Hiroshima City Museum of Contemporary Art and Foundation. 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 (until 9 April 2010)

Lynne Seear was the Queensland Art Gallery's Deputy Director, Curatorial and Collection Development, and a member of the Gallery's Executive Management Team. Lynne was responsible for the Gallery's Collection development program including the acquisition of art works by purchase and gift. Lynne was 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 had extensive experience in publishing and oversaw 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*.

Ms Suhanya Raffel (from 12 April 2010)

Suhanya Raffel is the Queensland Art Gallery's Deputy Director, Curatorial and Collection Development, and a member of the Gallery's Executive Management Team. Suhanya is responsible for the Gallery's Collection development program including the acquisition of art works by purchase and gift. Suhanya is one of the executive staff responsible for the creative and curatorial development of the Gallery's major exhibitions such as the Asia Pacific Triennial of Contemporary Art (APT). Since joining the Gallery in 1994, she has been responsible for the development of the Gallery's contemporary Asian collection, profiling this work through exhibitions, lectures and writing. Since 2002 she has been responsible for Asian and Pacific Art before her recent appointment to the position of Deputy Director, Curatorial and Collection Development. Suhanya was the lead curator for the Queensland Art Gallery's 'Andy Warhol' 2007–08, 'The China Project' 2009 and was the lead curator for 6th Asia Pacific Triennial of Contemporary Art 2009.

Suhanya has a Bachelor of Arts (Fine Arts) from the University of Sydney as well as a Diploma of Museum Studies from the University of Sydney.

Executive Manager, Marketing and Business Development

Ms Celestine Doyle

Celestine Doyle is the Queensland Art Gallery's Executive Manager, Marketing and Business Development and a member of the Gallery's Executive Management Team. Celestine leads the audience-focused marketing, communication, business development and tourism strategies for the Queensland Art Gallery and Gallery of Modern Art including the Asia Pacific Triennial of Contemporary Art, 'Andy Warhol', 'Picasso & his collection' and 'American Impressionism and Realism: A Landmark Exhibition from the Met'. 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.

Staff profile as at 30 June 2010	Permanent	Temporary	Casual
Directorate			
Executive Management	1	0	0
Executive Assistance	0	2	0
Foundation	1	3	0
Curatorial and Collection Development			
Executive Management	1	0	0
Australian Art	8	2	0
Asian and Pacific Art	3	1	0
International Art and Australian Cinémathèque	9	2	3
Conservation	12	0	0
Registration	7	2	0
Information and Publishing Services	10	3	0
Exhibition Management	1	2	0
Exhibitions and Research	2	1	0
Programming and Corporate Services			
Executive Management	1	0	0
Finance and Administration	3	1	0
Managerial Research	4	1	0
Access, Education and Regional Services	6	4	1
Public Programs, Children's Art Centre and Membership	5	1	21
Design, Exhibition Design and Workshop	10	27	33
Retail and Commercial Services	3	1	19
Information Technology	5	0	0
Protection and Services	65	7	15
Property Services and Special Projects	1	0	0
Marketing and Business Development			
Executive Management	1	0	0
Marketing and Business Development	7	7	0
Total	166	67	92

Statistical summary

Number of Board of Trustees meetings	7
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Attendance

Total Gallery attendance*	1 397 583
Total attendances at exhibitions in regional Queensland	46 384

Exhibitions and services – regional Queensland

Total travelling exhibitions	3
Exhibition venues	11
Total exhibition attendances	46 384
Total programs	4
Program venues	63
Total program attendances	5124
Total visits by Gallery staff to regional Queensland	69

Myth to Modern: Bronzes from the Queensland Art Gallery Collection

Toowoomba Regional Art Gallery	5588
Total attendances venues 13 of 13 venues	

Frame By Frame: Asia Pacific Artists on Tour

Bundaberg Regional Art Gallery	3486
Cairns Regional Gallery	5472
Caloundra Regional Art Gallery	1511
Rockhampton Art Gallery	463
Total attendances venues 5-8 of 8 venues	10 932

Namatjira to Now

Stanthorpe Art Gallery	1822
Outback Regional Gallery, Winton	8902
Ipswich Art Gallery	9782
Redcliffe City Art Gallery	4767
Noosa Regional Gallery	2848
Dalby Regional Gallery	1743
Total attendances venues 1-6 of 10 venues	29 864

Acquisitions

Asian art	58
Australian art	67
Contemporary Asian art	109
Contemporary Australian art	79
Indigenous Australian art	167
International art	102
Pacific art	42

Total	624
Acquired through Foundation	617

Education & Access

Participants in guided tours	27 960
Students participating in booked and unbooked	49 646
Education clients receiving promotional material	8295
Education clients receiving education resources	1082
Kids' APT Summer Spectacular festival	67 006
Children's activities, workshops and tours	3113
Public programs (tertiary and youth)	7122

Kids' APT on tour 16 January 2010 (40 venues)

Area – Qld

Beaudesert	The Centre For Arts & Culture	43
Blackwater	Blackwater Library	31
Bribie Island	Bribie Island Community Arts Centre	29
Bundaberg	Bundaberg Regional Art Gallery	179
Cairns	Cairns Regional Gallery	346
Caloundra	Caloundra Regional Art Gallery	100
Charleville	Charleville Neighbourhood Centre	20
Cooktown	Elizabeth Guzley Gallery	50
Crows Nest	Crows Nest Regional Gallery	26

Emerald	Emerald Art Gallery	25
Gladstone	Gladstone Regional Art Gallery & Museum	375
Gold Coast	Gold Coast City Art Gallery	210
Goondiwindi	Fairway Studios	20
Gympie	Gympie Regional Gallery	147
Hervey Bay	Hervey Bay Regional Gallery	121
Kilcoy	Kilcoy Art Gallery	20
Logan	Logan Art Gallery	90
Mackay	Artspace Mackay	700
Miles	Dogwood Crossing @ Miles	80
Mundubbera	Mundubbera Art Gallery	48
Noosa	Noosa Regional Gallery	84
Redcliffe	Redcliffe City Art Gallery	231
Rockhampton	Rockhampton Art Gallery	100
Roma	Roma Community Arts Centre	54
Springsure	Springsure Library	20

Stanthorpe	Stanthorpe Regional Art Gallery	108
Strathpine	Pine Rivers Regional Gallery	31
Tieri	Tieri Library	20
Toowoomba	Toowoomba Regional Art Gallery	246
Townsville	Perc Tucker Regional Gallery	197
Winton	Outback Regional Gallery	33
Wondai	Wondai Art Gallery	50
Mornington Island	Mornington Island Pycyc	50
Thursday Island	Gab Titui Cultural Centre,	30
Darnley Island	Tagai State College, Darnley Island	73
Woorabinda	Opal Hall	70

Interstate

Grafton	Grafton Regional Gallery	200
Bendigo	Bendigo Art Gallery	110

Hospitals

Brisbane	Starlight Express Room, Mater Children's Hospital	20
Brisbane	The Wonder Factory, Royal Children's Hospital	77
Total Attendances		4464

The Met Regional Lecture Tour 2009–10 (6 of 21 venues)

Tweed River Art Gallery, Murwillumbah Nsw	40
8 July 2009	
Noosa Regional Gallery	45
14 July 2009	
Roma On Bungil Gallery	25
19 July 2009	
Gladstone Art Gallery & Museum	40
31 July 2009	
Rockhampton Art Gallery	50
31 July 2009	
University Of The Sunshine Coast	60
5 August 2009	
Total Attendances (6 Of 21 Venues)	260

APT6 Artists on Tour

Shooshie Sulaiman Workshops In Longreach	
Workshop #1 at the Youth Club, Longreach	15
30 November 2009	

Workshop #2 at the Arts and Craft Centre, Longreach 1 December 2009	10
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Total Attendances	25
Isabel & Alfredo Aquilizan lecture and workshops	
Artist Talk at Kickarts, Cairns 25 March 2010	18
Workshop #1 at Hopevale Arts Centre 26 March 2010	41
Workshop #2 in Cooktown 27 March 2010	3
Workshop #3 in Rossville 28 March 2010	35
Total Attendances	103

Raafat Ishaak Workshops In Mackay	
Artist Talk at Artspace Mackay 16 April 2010	10
Workshop #1 at Artspace Mackay 17 April 2010	10
Workshop #2 at Artspace Mackay 18 April 2010	4
Total Attendances	24

Xstrata Coal Talking Queensland Art '150 Years: Photography in Queensland from the Gallery's Collection' 2009–10 (11 Venues)

Kilcoy Wood, Wine & Art Festival 13 September 2009	50
Tieri Civic Centre 15 September 2009	15
Bicentennial Art Gallery, Springsure 16 September 2009	3
Emerald Art Gallery 17 September 2009	12
Roma On Bungil Art Gallery 28 September 2009	8
Wandoan Cultural Centre 29 September 2009	18
Dogwood Crossing @ Miles Gallery 30 September 2009	16
Barrier Reef TAFE, Bowen	16
Collinsville Civic Centre 20 October 2009	60
Recreation Centre, Newlands Coal Project, Glenden 21 October 2009	20
Artspace Mackay 22 October 2009	30
Total Attendances	248

Photographic reproductions and copyright clearances

External reproduction requests (246 works)	111
Internal reproduction requests (474 works)	27
Internal copyright clearances sought (1069 works)	29

Publications

Published by the Gallery	22
Staff contributions to external publications	23
Papers presented (unpublished)	8

Website

Total visits	1 580 031
Page views	3 695 308

Volunteers

Curatorial volunteers	14
Library volunteers	6
Publications volunteer	1
Volunteer guides	109

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

Overseas travel

Overseas travel in the 2009–10 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	Agency cost	Other sources
Tony Ellwood, Director To attend, as keynote speaker, the Museums Aotearoa Conference 2010 and to establish new international contacts for possible future collaborations.	New Zealand	NIL	\$2561 (Museums Aotearoa Conference 2010)
Tony Ellwood, Director To negotiate several major international exhibitions for the Gallery.	Spain, France	\$936	\$12 040 (Art Exhibitions Australia)
Tony Ellwood, Director To negotiate several major international exhibitions for the Gallery and to speak at the second Australia–Korea Leadership Forum in Seoul, South Korea.	France, South Korea	\$15 989	\$9993 (Australian National University)
Andrew Clark, Deputy Director, Programming and Corporate Services To attend an international forum on contemporary Chinese art, the opening of the 'Cai Guo-Qiang: Peasant da Vincis' exhibition at the Rockbund Art Museum, Shanghai, China, and to discuss a future exhibition at the Gallery.	China	\$3969	NIL
Amanda Pagliarino, Acting Head of Conservation To oversee the safe return transport of decorative art objects lent to the Gallery by the Shanghai Museum of Art.	China	\$3290	NIL

Name of officer and position	Destination	Agency cost	Other sources
Anne Carter, Senior Paintings Conservator To attend and present at conservation conference 'Cleaning 2010: New insights into the cleaning of paintings' at the Universidad Politecnica de Valencia; and to develop relationships with members of the International Network for Contemporary Art Conservation, of which the Gallery is a signatory and a contributing party.	Spain	\$5212	NIL
Desley Bischoff, Registrar, Exhibitions and Loans To supervise the safe packing and return of <i>Young woman in a fur wrap (after Titian) c.1629–30</i> by Peter Paul Rubens from the Alte Pinakothek Museum, Munich, Germany.	Germany	NIL	\$3081 (Alte Pinakothek Museum, Munich)
John Marshall, Workshop Assistant To assist the staff at the Museum of New Zealand Te Papa Tongarewa to install the Gallery's touring exhibition 'Paperskin: Barkcloth across the Pacific'.	New Zealand	\$772	\$772 (Museum of New Zealand Te Papa Tongarewa)
Maud Page, Senior Curator, Pacific Art To further develop the Gallery's relationship with the Museum of New Zealand Te Papa Tongarewa; to undertake research for Gallery's flagship exhibition, the Asia Pacific Triennial of Contemporary Art series; and to attend the Auckland Biennial.	New Zealand	\$2252	NIL
Melina Mallos, Curriculum and Education Programs Officer To undertake a Queensland–Smithsonian Fellowship to complete research at Smithsonian institutes into education resources for early childhood audiences.	United States	NIL	\$17 000 (Queensland Smithsonian Fellowship)

Name of officer and position	Destination	Agency cost	Other sources
Nicholas Chambers , Curator, Contemporary International Art To supervise the safe transportation, unpacking and installation of <i>Young woman in a fur wrap (after Titian)</i> c.1629–30 by Peter Paul Rubens at the Alte Pinakothek Museum, Munich, Germany.	Germany United Kingdom Italy	\$3525	\$2137 (Alte Pinakothek Museum, Munich)
Russell Storer , Curatorial Manager, Asian and Pacific Art To attend the Singapore Biennale and to develop relationships with key contacts in Dubai, Istanbul, Berlin, Manila and Singapore with a view to future exhibitions.	United Arab Emirates, Turkey, Germany, Philippines, Singapore	NIL	\$14 349 (Singapore Biennale)
Russell Storer , Curatorial Manager, Asian and Pacific Art To research New Zealand art and artists for future exhibitions and art acquisitions, with a particular focus on 'The 7th Asia Pacific Triennial of Contemporary Art' exhibition.	New Zealand	NIL	\$1668 (Singapore Biennale)
Tarragh Cunningham , Exhibitions Manager To attend the International Exhibition Organisers Conference and to undertake research on future exhibition touring possibilities for the Gallery.	United Kingdom; Netherlands	\$8351	NIL
Tamsin Cull , Gallery Members Coordinator To attend the Art Museum Membership Conference at the New Orleans Museum of Art and to meet with staff from leading US galleries in the area of member programs.	United States	\$7770	NIL

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*. 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. Induction sessions for new staff include reference to the code.

Equal Employment Opportunity and work-life balance

Strategies to achieve the objectives contained in the Gallery's Equal Employment Opportunity (EEO) Management Plan 2009–11 were implemented and monitored against target dates during the year.

Key strategies achieved included:

- providing harassment/anti-discrimination training for new staff through induction
- 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
- ensuring access to human resource policies through the intranet and providing printed copies in the Gallery's Research Library – related policies and procedures include:
 - EEO
 - Work & Family
 - Employee Assistance Service
 - Reasonable Adjustment – People with Disabilities
 - Cultural Leave
 - Accrued Time arrangements
 - SARAS
 - Leave Management
 - Part-Time Employment / Job Share
 - Workplace Harassment, Sexual Harassment and Violence
 - Code of Conduct

Human resource issues

The Gallery:

- continued a review of its Human Resources policies
- continued maximising its permanent staffing profile
- delivered various policy-based training programs, including induction training for new staff
- provided a Code of Conduct and harassment session for volunteers
- provided a range of staff training and professional development opportunities
- provided a Capability and Leadership Framework information session for senior staff
- conducted workshops for new supervisory staff

- key workplace policies in addition to those already listed include:

- Induction
- Performance Management
- SARAS Policy
- Whistleblowers Protection
- Grievance Resolution and Discipline

- key industrial relations and WHS policies in addition to those already listed include:

- WHS policy
- Rehabilitation Policy

Workforce planning, attraction and retention

In relation to workforce planning, attraction & retention the Gallery has implemented various strategies during the year including:

- a progressional career path and targeted online recruitment for Gallery Services Officers to manage the difficulty attracting and retaining skilled staff
- a workplace rejuvenation scheme which has seen the review and re-evaluation of a number of professional positions and reorganisation of sections
- a focus on maximising permanent employment opportunities to provide job security and stability for temporary employees
- access to salary stream progression for achievement in the professional and technical occupational streams

The Permanent Retention Rate is 87.83% and the Permanent Separation Rate is 12.17%.

Audit and Risk Management Committee

The role of the Committee is to:

- contribute to the audit planning process
- act as a board of review for internal and external audit reports
- review the Gallery's risk assessment, management and reporting processes
- oversee the Gallery's financial reporting processes.

The Committee operated according to its Charter and Terms of Reference, and had due regard to Queensland Treasury's *Audit Committee Guidelines*.

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, the CAA, Arts Queensland and the Gallery.

The Committee met on four occasions.

Internal audit

An internal audit function is carried out on the Gallery's behalf by the CAA, who are independent of the Gallery and the external auditors. The internal audit function is under the supervision of the Audit and Risk Management Committee. The role of the internal audit function is to appraise the Gallery's financial administration, and to provide value added advice on the effectiveness, efficiency, appropriateness, legality and probity of QAG's operations.

The internal audit function operates under an audit charter that is consistent with all audit and ethical standards, and which has had due regard to Queensland Treasury's *Audit Committee Guidelines*. A three year Strategic Audit Plan 2009–12 and an Annual Audit Plan 2009–10 was endorsed by the Committee during the year, with topics selected by risk assessment methodology. Arrangements have been made to review the effectiveness and efficiency of the internal audit function in 2010.

Internal audit reports, and management responses, are referred to the Audit and Risk Committee for review.

Recordkeeping

The Gallery liaised with State Archives towards achieving compliance with the *Public Records Act 2002* and required Information Standards. 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 five occasions during the year and:

- facilitated training of representatives in health and safety issues
- monitored manual handling training for nominated 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 four occasions.

Whistleblowers Protection Act

There were no disclosures received during the reporting period.

Consultancies

During 2009–10, the Gallery did not engage any consultancy services.

Board of Trustees costs

In 2009–10, meeting costs of Board members totalled \$15 503

Voluntary redundancy

During 2009–10, one staff member accepted a voluntary redundancy package of \$91 328.10. There were no early retirements or retrenchments.

Major investment 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
- The Queensland Government Tridata system is used for whole of government financial information

- Booknet is used in the Gallery Store as its point of sale system.

Reports on financial and operational performance are prepared and presented at each meeting of the Board of Trustees.

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.

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.

Right to information

The Queensland Art Gallery is committed to providing the community with greater access to information about the Gallery. Wherever possible, the Gallery proactively supports the provision of information through an administrative release process. The Gallery's Publication Scheme describes and categorises the information routinely available from the Gallery, including information about our services, finances, priorities, decisions, policies, lists and registers. The Gallery's Disclosure Log provides a mechanism through which non-personal information released under the *Right to Information Act 2009* is made available to the public.

Financial summary 2009–10

This financial summary provides an overview of the Queensland Art Gallery's (parent entity) financial performance and position for 2009-10. A more detailed view is described by the financial statements included in this annual report.

Parent entity

In the financial summary and the financial statements, the term "parent entity" refers to the Queensland Art Gallery whereas the term "economic entity" refers to the combined position of the Queensland Art Gallery and the Queensland Art Gallery Foundation.

Statement of Comprehensive Income	2010 \$000	2009 \$000
Total Income	45 742	45 513
Total Expenses	37 363	39 696
Operating Result from Continuing Operations	8379	5817

Income

Revenues of the Gallery are sourced primarily from the Queensland Government recurrent grant (\$28.2m). Other major sources of income are donations and other contributions (\$9.2m), exhibition sponsorship and income (\$4.4m) and Gallery store and publication sales (\$2.4m).

Revenues for 2009-10 were up \$0.3m on 2008-09. On an equivalent basis, the Queensland Government recurrent grant increased by \$2.0m from 2008-09 to 2009-10 (although the actual grant fell by \$0.4m as a result of the transfer to Arts Queensland of \$2.4m for some facility management functions). There was a net increase of \$3.3m in donations, sponsorship and other exhibition revenues and a drop of \$2.6m as a result of a one-off capital grant from the Queensland Government in 2008-09.

Expenses

Total expenses for the Gallery were \$37.4m. Major costs were employee expenses (52% of total cost), and supplies and services (37%) which represents the cost of running the Gallery and presenting exhibitions.

Expenses for 2009-10 were down \$2.3m on 2008-09. As mentioned earlier, \$2.4m in facility management functions were transferred to Arts Queensland, meaning that on a comparable basis, the net increase in expenditure was only \$0.1m.

Operating Result from Continuing Operations

The Operating Result from Continuing Operations was \$8.4m for the 2009-10 year. Included in the result was \$4.4m of art works donated to the Gallery. Purchases of art work for the Gallery's Collection made up the remaining \$4.0m.

Financial Position	2010 \$000	2009 \$000
Total Assets	294 888	282 134
Total Liability	4086	3954
Total Equity	290 802	278 180

Total Assets of the Gallery as at 30 June 2010 were \$294.9m of which the most significant item was the art Collection \$281.3m (95%).

The increase in Total Assets was due to an increase in the carrying value of the Collection (\$12.6m) reflecting purchased art works (\$4.0m), donated art works (\$4.4m) and increases in art work valuations (\$4.2m).

Total Liabilities remained steady at about \$4.1m, comprising predominantly \$1.9m in leave provisions for employees.

Financial Governance

The Queensland Art Gallery has been properly managed in accordance with the requirements of the Financial Accountability Act 2009, Financial and Performance Management Standard 2009, Statutory Bodies Financial Arrangements Act 1982 and the Queensland Art Gallery Act 1987.

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 qag.qld.gov.au.

Statement of comprehensive income for the year ended 30 June 2010

	Notes	Economic Entity		Parent Entity	
		2010 \$000	2009 \$000	2010 \$000	2009 \$000
Income from Continuing Operations					
Revenue					
Grants	2	28 724	31 426	28 474	31 176
Donations and other contributions	3	5563	6452	9211	4425
Exhibition sponsorship and income	4	4055	5836	4355	5836
Gallery store sales and publications revenue		2357	2854	2357	2854
Other revenue	5	1800	2374	1337	1222
Gains					
Gains	6	1151	262	8	0
Total Income from Continuing Operations		43 650	49 204	45 742	45 513
Expenses from Continuing Operations					
Employee expenses	7	19 499	18 200	19 499	18 200
Supplies and services	8	13 941	19 258	13 941	19 148
Gallery store and publications costs	9	1336	1357	1336	1357

	Notes	Economic Entity		Parent Entity	
		2010 \$000	2009 \$000	2010 \$000	2009 \$000
Grants and subsidies	10	286	28	536	278
Depreciation	11	840	579	840	578
Other expenses	12	458	3079	1211	135
Total Expenses from Continuing Operations		36 360	42 501	37 363	39 696
Operating Result from Continuing Operations		7290	6703	8379	5817
Other Comprehensive Income					
Increase in asset revaluation reserve		4243	12 311	4243	12 311
Total Other Comprehensive Income		4243	12 311	4243	12 311
Total Comprehensive Income		11 533	19 014	12 622	18 128

The accompanying notes form part of these statements.

Statement of financial position as at 30 June 2010

	Notes	Economic Entity		Parent Entity	
		2010 \$000	2009 \$000	2010 \$000	2009 \$000
Current assets					
Cash and cash equivalents	13	3139	3759	2360	3059
Receivables	14	847	1139	1242	672
Other financial assets	15	8053	6691	4000	2500
Inventories	16	804	1151	804	1151
Prepayments		156	446	155	445
Non-current assets classified as held for sale	17	53	53	53	53
Total current assets		13 052	13 239	8614	7880
Non-current assets					
Other financial assets	15	12 315	11 392	0	0
Property, plant and equipment	18	286 274	274 254	286 274	274 254
Total non-current assets		298 589	285 646	286 274	274 254
Total assets		311 641	298 885	294 888	282 134
Current liabilities					
Payables	19	2186	639	2153	1697
Accrued employee benefits	20	1138	1167	1138	1167
Other current liabilities	21	10	0	10	0
Total current liabilities		3334	1806	3301	2864
Non-current liabilities					
Accrued employee benefits	20	785	1090	785	1090
Total non-current liabilities		785	1,090	785	1,090
Total liabilities		4119	2896	4086	3954
Net assets		307 522	295 989	290 802	278 180
Equity					
Contributed equity		721	721	721	721
Retained surpluses		156 401	149 111	139 681	131 302
Asset revaluation reserve	22	150 400	146 157	150 400	146 157
Total equity		307 522	295 989	290 802	278 180

The accompanying notes form part of these statements.

Statement of changes in equity as at 30 June 2010

	Economic Entity		Parent Entity	
	2010 \$000	2009 \$000	2010 \$000	2009 \$000
Retained Surpluses				
Balance as at 1 July	149 111	142 408	131 302	125 485
Operating Result from Continuing Operations	7290	6703	8379	5817
Total Other Comprehensive Income				
Increase/(decrease) in asset revaluation reserve	0	0	0	0
Balance as at 30 June	156 401	149 111	139 681	131 302
Asset Revaluation Reserve				
Balance as at 1 July	146 157	133 846	146 157	133 846
Operating Result from Continuing Operations				
Total Other Comprehensive Income				
Increase/(decrease) in asset revaluation reserve	4243	12311	4243	12311
Balance as at 30 June	150 400	146 157	150 400	146 157
Contributed Equity				
Balance as at 1 July	721	721	721	721
Operating Result from Continuing Operations	0	0	0	0
Total Other Comprehensive Income				
Increase/(decrease) in asset revaluation reserve	0	0	0	0
Balance as at 30 June	721	721	721	721
Total				
Balance as at 1 July	295 989	276 975	278 180	260 052
Operating Result from Continuing Operations	7290	6703	8379	5817
Total Other Comprehensive Income				
Increase/(decrease) in asset revaluation reserve	4243	12 311	4243	12 311
Balance as at 30 June	307 522	295 989	290 802	278 180

The accompanying notes form part of these statements.

Cash flow statement as at 30 June 2010

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
Notes	\$000	\$000	\$000	\$000
Cash flows from operating activities				
Inflows				
Grants	28 724	31 426	28 474	31 176
Donations and other contributions	1 163	3 987	4 124	3 033
Exhibition sponsorship and income	3 276	4 167	3 527	5 836
Gallery store revenue	2 357	2 854	2 357	2 854
Other revenue	2 100	2 626	1 327	1 521
GST collected from customers	506	587	441	333
GST input tax credits from ATO	1 551	2 199	1 479	1 975
Outflows				
Employee costs	(19 462)	(17 791)	(19 462)	(17 789)
Supplies and services	(12 712)	(19 592)	(12 712)	(18 058)
Gallery store and publications	(988)	(1 357)	(988)	(1 357)
Grants and subsidies	(286)	(28)	(536)	(278)
Other	(353)	(850)	(2 273)	(137)
GST paid on purchases	(1 369)	(2 242)	(1 328)	(2 009)
GST remitted to ATO	(481)	(677)	(413)	(366)
Net Cash from Operating Activities	23	4 026	5 309	4 017
Cash flows from investing activities				
Inflows				
Proceeds from sale of investments	300	1 395	0	0
Sales of property, plant and equipment	(24)	(1)	0	0
Outflows				
Payments for investments	(1 500)	(7 844)	(1 500)	(1 000)
Payments for property, plant and equipment	(3 422)	(4 142)	(3 216)	(4 159)
Net cash used in investing activities	(4 646)	(10 592)	(4 716)	(5 159)
Cash flows from financing activities				
Inflows				
Borrowings	0	0	0	0

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
Notes	\$000	\$000	\$000	\$000
Outflows				
Borrowing redemptions	0	0	0	0
Net cash provided by (used in) financing activities	0	0	0	0
Net (decrease) in cash held	(620)	(5 283)	(699)	(1 155)
Cash at beginning of financial year	3 759	9 042	3 059	4 214
Cash at end of financial year	3 139	3 759	2 360	3 059

Notes to and forming part of the financial statements 2009–10

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 2010-15. These activities supported the following of the Government's Outcomes and Priorities for Queensland

Strong – Creating a diverse economy powered by bright ideas

The Gallery's goal of securing significant international exhibitions exclusive to Queensland and increasing the profile of the Gallery as a cultural tourism destination is particularly relevant to this ambition.

Fair – Supporting safe and caring communities

The Gallery's goal of providing 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, is particularly relevant to this ambition.

The Gallery's outputs are also guided by the key aim and goals contained in Arts Queensland's Queensland Arts and Cultural Sector Plan 2010–2013, including:

Building a strong and sustainable arts and cultural sector in Queensland.

Goal 1: Great arts and culture

Goal 2: Engaged audiences and culturally active communities

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

Children and young people should be supported in their appreciation of, and involvement in, the visual arts

Content relevant to Queensland should be promoted and presented

Capabilities for lifelong learning about the visual arts should be developed

Respect for Aboriginal and Torres Strait islander cultures should be affirmed

There should be responsiveness to the needs of communities in regional and outer metropolitan areas

Diverse audiences should be developed

Leadership and excellence should be provided in the visual arts

Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region

1. Summary of significant accounting policies

(a) Statement of Compliance

The Gallery has prepared these financial statements in compliance with section 43 of the *Financial and Performance Management Standard 2009*.

These financial statements are general purpose financial statements, and have been prepared on an accrual basis in accordance with Australian Accounting Standards and interpretations. In addition, the financial statements comply with Treasury's Minimum Reporting Requirements for the year ending 30 June 2010, and other authoritative pronouncements.

With respect to compliance with Australian Accounting Standards and Interpretations, the Gallery has applied those requirements applicable to not-for-profit entities, as the Gallery is a not-for-profit entity. Except where stated, the historical cost convention is used.

(b) The Reporting Entity

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

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

(c) 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.

(d) User Charges

User charges and fees controlled by the Gallery are recognised as revenues when the revenue has been earned and can be measured reliably with a sufficient degree of certainty. This involves either invoicing for related goods/services and/or the recognition of accrued revenue. User charges and fees are controlled by the Gallery where they can be deployed for the achievement of departmental 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 Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques received but not banked at 30 June as well as deposits at call with financial institutions.

(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 comprise stock for sale through the Gallery stores, and publications held for resale. Inventories are valued at the lower of cost or net realisable values.

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

(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.

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 *AASB116 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'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 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.

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 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

(n) Impairment of Non-Current Assets

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

All non-current physical and intangible assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, the Gallery determines the assets' 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 Statement of Comprehensive Income, 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.

Notes to and forming part of the financial statements 2009–10

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.

The Foundation's 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. Included in the non-current investments of the Queensland Art Gallery Foundation are State Government Contributions and retained donations of \$7.8M (2009: \$7.7M). 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.

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 Statement of Financial Position 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 28.

(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 Statement of Financial Position 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 7) 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 an 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. Additional insurance is taken out for Directors and Officers Insurance, and for some exhibitions where required by contracts with external parties. 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, air-conditioning and telephone rental.

The cost of these services to the Queensland Art Gallery for the 2009-10 year was \$2,304,000 (2008-09: \$4,482,000). The reduction in costs was due to the transfer of \$2,413,000 to Arts Queensland for selected facility management functions.

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 on an in-kind basis to facilitate the operation of the 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 2009–10 year was \$247,030 (2008-09: \$246,000).

(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 (FBT) and Goods and Services Tax (GST). As such, GST credits receivable from/payable to the ATO are recognised and accrued. Refer Note 14.

(x) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairman of the Board of Trustees 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 that 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 18. Contingencies - Note 27

(z) Rounding and Comparatives

Amounts included in the financial statements have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero unless disclosure of the full amount is specifically required.

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

(aa) New and Revised Accounting Standards

The Gallery did not voluntarily change any of its accounting policies during 2009–10. Those new and amended Australian accounting standards that were applicable for the first time in the 2009-10 financial year and that had a significant impact on the Gallery's financial statements are as follows.

The Gallery complied with the revised *AASB 101 Presentation of Financial Statements as from 2009–10*. This revised standard does not have any measurement or recognition implications. Pursuant to the change of terminology used in the revised *AASB 101*, the Balance Sheet is now re-named to the Statement of Financial Position, and the Cash Flow Statement has now been re-named to Statement of Cash Flows. The former Income Statement has been replaced by a Statement of Comprehensive Income. In line with the new concept of 'comprehensive income', the bottom of this new statement contains certain transactions that previously were detailed in the Statement of Changes in Equity (refer to the items under the sub-heading "Other Comprehensive Income" in the new Statement of Comprehensive Income). The Statement of Changes in Equity now only includes details of transactions with owners in their capacity as owners, in addition to the total

comprehensive income for the relevant components of equity.

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 the Treasury Department. Consequently, the Gallery has not applied any Australian accounting standards and interpretations that have been issued but are not yet effective. The Gallery applies 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.

AASB 9 Financial Instruments and *AASB 2009-11 Amendments to Australian Accounting Standards arising from AASB 9* [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Interpretations 10 & 12] become effective from reporting periods beginning on or after 1 January 2013. The main impacts of these standards are that they will change the requirements for the classification, measurement and disclosures associated with financial assets. Under the new requirements, financial assets will be more simply classified according to whether they are measured at either amortised cost or fair value. Pursuant to *AASB 9*, financial assets can only be measured at amortised cost if two conditions are met. One of these conditions is that the asset must be held within a business model whose objective is to hold assets in order to collect contractual cash flows. The other condition is that the contractual terms of the asset give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

On initial application of *AASB 9*, the Gallery will need to re-assess the measurement of its financial assets against the new classification and measurement requirements, based on the facts and circumstances that exist at that date. Assuming no change in the types of transactions the Gallery enters into, it is not expected that any of the Gallery's financial assets will meet the criteria in *AASB 9* to be measured at amortised cost. Therefore, as from the 2013-14 financial statements, all of the Gallery's financial assets will be required to be classified as "financial assets required to be measured at fair value through profit or loss" (instead of the measurement classifications presently used in notes 1(r) and 28). The same classification will be used for net gains/losses recognised in the Statement of Comprehensive Income in respect of those financial assets. In the case of the Gallery's receivables, the carrying amount is considered to be a reasonable approximation of fair value.

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.

Notes to and forming part of the financial statements 2009–10

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

2. Grants

State Government recurrent	28 441	28 856	28 191	28 606
State Government capital	0	2570	0	2570
Other	283	0	283	0
Total	28 724	31 426	28 474	31 176

3. Donation & other contributions

Donations – cash	1152	4730	1043	0
Donations – art works	4411	1711	3870	0
Contributions from the Queensland Art Gallery Foundation for artwork	0	11	4298	4425
Total	5563	6452	9211	4425

4. Exhibition sponsorship and income

Admissions revenue	2228	3375	2228	3375
Sponsorships – cash	1228	2419	692	750
Sponsorships – non cash	571	0	571	0
Tour income	28	42	28	42
Sponsorships received through the Queensland Art Gallery Foundation	0	0	836	1669
Total	4055	5836	4355	5836

5. Other Revenue

Investment income	390	1065	0	0
Interest earned	437	523	436	523
Miscellaneous	973	786	901	699
Total	1800	2374	1337	1222

6. Gains

Gain on sale of plant and equipment	8	0	8	0
Realised gains on managed funds	5	262	0	0
Unrealised gains on managed funds	1094	0	0	0
Gain on sales of shares	44	0	0	0
Total	1151	262	8	0

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

7. Employee Benefits

Wages and salaries	14 092	12 892	14 092	12 892
Employer superannuation contributions	*	1706	1623	1706
Annual leave expenses	1068	1389	1068	1389
Overtime and allowances	1064	817	1064	817
Redundancy payments	95	109	95	109
Long service leave levy	*	284	266	284
Employee Related Expenses				
Payroll and Fringe Benefits Tax	**	984	873	984
Staff recruitment and training	44	88	44	88
Workers' compensation premium	**	80	57	80
Other employee related expenses	82	86	82	86
Total	19 499	18 200	19 499	18 200

* Employer superannuation contributions and the long service levy are regarded as employee benefits

** Costs of workers' 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.

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

7. Employee Benefits

The number of employees, including both full-time employees and part-time employees, measured on a full-time equivalent basis is:				
Total	247	254	247	254

Executive Remuneration

The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:				
\$220,000 to \$239,999	1	2	1	2
\$240,000 to \$249,999	0	0	0	0
\$280,000 to \$299,999	0	1	0	1
\$300,000 to \$319,999	1	0	1	0
\$400,000 to \$419,999	1	0	1	0
Total	3	3	3	3
The total remuneration of executives shown above	*	967	743	967

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

The total amount of separation and redundancy/termination benefit payments during the year to executives shown above:				
Total	91	0	91	0

8. Supplies and services

Advertising, promotion and public relations	1729	1403	1729	1393
Consultants and contractors	1690	1420	1690	1420
Exhibition related expenses	1854	5487	1854	5487
Other supplies and services	1789	2582	1789	2492
Postage, freight and storage	1270	1350	1270	1350
Property equipment and maintenance costs	3820	4922	3820	4912
Stationery, printing books and publications	1060	1593	1060	1593
Telecommunications and access fees	152	126	152	126
Travel expenses	577	375	577	375
Total	13 941	19 258	13 941	19 148

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

9. Gallery store and publication costs

Gallery store and publication expenses	1336	1357	1336	1357
Total	1336	1357	1336	1357

Represents cost of goods sold through Gallery Store, and cost of publications sold or gifted. Employee labour and other costs of running the Store are not included above.

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

10. Grants and subsidies

Grants to the Queensland Art Gallery Foundation	0	0	250	250
Grants to external arts organisations	286	0	286	0
Scholarships	0	28	0	28
Total	286	28	536	278

11. Depreciation

<i>Depreciation was incurred in respect of:</i>				
Plant and equipment	592	560	592	559
Leasehold improvement	248	19	248	19
Total	840	579	840	578

12. Other expenses

Audit fees –external	88	63	83	57
Audit fees - internal	3	12	3	12
(Losses) from the disposal of property, plant and equipment	(11)	1	(11)	0
Loss on revaluation of investments	0	1,172	0	0
Loss on disposals of investments	0	1,706	0	0
Donations transferred to the Foundation	0	0	1,041	0
Sundry expenses	378	125	95	66
Total	458	3,079	1,211	135

13. Cash and Cash Equivalents

Imprest accounts	20	37	20	37
Cash at bank and on hand	752	1,277	542	1022
24 hour call deposits	2367	2445	1798	2000
Total	3139	3759	2360	3059

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000
14. Receivables				
Trade debtors	592	293	592	234
GST receivable	126	312	126	276
GST payable	(69)	(58)	(69)	(41)
<i>Investment income</i>				
Interest	67	249	15	5
Franking credits	0	145	0	0
Long service leave reimbursements	121	97	121	97
Other	10	101	457	101
Total	847	1139	1242	672

15. Other Financial Assets

<i>Current</i>				
Deposit notes	53	191	0	0
Fixed interest bearing bonds/deposits	8000	6500	4000	2500
Total	8053	6691	4000	2500
<i>Non-current</i>				
Investments in managed funds/shares at fair value through profit and loss	10 327	9430	0	0
Corporate bonds	1988	1962	0	0
Total	12 315	11 392	0	0

16. Inventories

Gallery store stock	546	852	546	852
Publications	258	299	258	299
Total	804	1151	804	1151

17. Non-Current Assets Classified as Held for Sale

Assets held for resale	53	53	53	53
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18. Property, Plant & Equipment

<i>Art Works</i>				
At management valuation	281 257	268 675	281 257	268 675
<i>Library heritage collection</i>				
At management valuation	120	96	120	96
<i>Plant and equipment</i>				
At cost	4571	4375	4571	4375

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000
Less: Accumulated depreciation				
	(2072)	(1538)	(2072)	(1538)
<i>Leasehold improvements</i>				
At cost	2665	2665	2665	2665
Less: Accumulated depreciation				
	(267)	(19)	(267)	(19)
Total	286 274	274 254	286 274	274 254

Valuations of cultural assets (Art Works and Library heritage collection) were performed as at 30 June 2010 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	Library Heritage Collection	Plant & Equipment	Leasehold Improvement	Total
	\$000	\$000	\$000	\$000	\$000
2010 Property, Plant and Equipment Reconciliation for Economic and Parent Entity					
Carrying amount at 1 July	268 675	97	2836	2646	274 254
Acquisitions	3950	0	283	0	4233
Donations received	4403	8	0	0	4,411
Disposals	0	0	(27)	0	(27)
Revaluation increment	4229	14	0	0	4243
Depreciation	0	0	(592)	(248)	(840)
Carrying amount at 30 June	281 257	119	2500	2398	286 274

2009 Property, Plant and Equipment Reconciliation for Economic and Parent Entity

Carrying amount at 1 July	250 877	47	3323	0	254 247
Acquisitions	1404	0	78	2665	4147
Donations received	4133	0	0	0	4133
Disposals	0	0	(5)	0	(5)
Revaluation increment	12 261	50	0	0	12 311
Depreciation	0	0	(560)	(19)	(579)
Carrying amount at 30 June	268 675	97	2836	2646	274 254

	Economic Entity		Parent Entity	
	2010	2009	2010	2009
	\$000	\$000	\$000	\$000

19. Payables

GST Payable	14	0	0	0
GST Receivable	(3)	0	0	0
Trade creditors	106	(1)	106	(1)
Other	2069	640	2047	1698
Total	2186	639	2153	1697

20. Accrued Employee Benefits

<i>Current</i>				
Employer superannuation contributions payable	0	47	0	47
Long service leave levy payable	78	69	78	69
Recreation leave	1060	1051	1060	1051
	1138	1167	1138	1167
<i>Non-Current</i>				
Recreation leave	785	1090	785	1090
Total	785	1090	785	1090

21. Other Current Liabilities

Unearned revenue	10	0	10	0
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	Art Works		Library Heritage Collection		Total	
	2010 \$000	2009 \$000	2010 \$000	2009 \$000	2010 \$000	2009 \$000

22. Asset Revaluation Reserve by Class:

Balance 1 July	146 101	133 841	56	5	146 157	133 846
Revaluation increment/(decrement)	4229	12 261	14	50	4243	12 311
Balance 30 June	150 330	146 102	70	55	150 400	146 157

	Economic Entity		Parent Entity	
	2010 \$000	2009 \$000	2010 \$000	2009 \$000

23. Reconciliation of Operating Surplus to Net Cash from Operating Activities

Operating surplus	7290	6703	8379	5817
Depreciation expense	840	579	840	578
(Loss) / gain on sale of property, plant and equipment	(8)	1	(8)	0
Donated assets received	(4411)	(4133)	(4640)	(4122)
(Loss) / gain on investments at fair value through profit and loss	(1058)	1985	0	0

Changes in assets and liabilities:

(Increase)/decrease in GST input tax credits receivable	197	(44)	178	(33)
(Increase) / decrease in interest accrued on discounted bond	(28)	(10)	0	0
(Increase)/decrease in net receivables	96	171	(749)	222
(Increase)/decrease in inventories	348	(27)	348	(27)
(Increase)/decrease in prepayments	289	353	289	353
Increase/(decrease) in accounts payable	794	(421)	(286)	1,007
Increase/(decrease) in GST payable	11	(90)	0	(33)
Increase/(decrease) in accrued employee benefits	(334)	242	(334)	242
Net Cash from Operating Activities	4026	5309	4017	4004

24. Non-Cash Financing Activities

The Gallery receives non-cash assets in the form of artwork donations, library heritage collection donations, and advertising and promotional services provided under non-cash sponsorship arrangements. All gifts or contra sponsorship are recognised as revenue.

Amounts received in 2009-10 were:

- Artwork Donations: \$4 403 000
- Library Heritage Collections Donations: \$8000
- Advertising and Promotional Services: \$571 000
- Contra Sponsorship: (\$571 000)

25. 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:

	2010 \$	2009 \$
Bell, A	1967	1686
Fairfax, T (Deputy Chair)	1967	1967
Gray, M	1967	1405
Hay, J (Chair)	2338	2338
Lobban, J	1686	1124
Millhouse, D	1967	1686
Williams, D	1124	1686
Total remuneration paid to all Board Members	13 016	11892
Board meetings' miscellaneous expenses	2487	2,907
Total	15 503	14799

26. Commitments for Expenditure

Open purchase order		
Commitments are inclusive of anticipated GST	859	275

The commitments relate to both Economic and Parent Entities and are payable not later than one year.

27. Contingent Liabilities

There are no known contingent liabilities at 30 June 2010 for either the Economic Entity or the Parent Entity

28. Financial Instruments - Economic Entity

(a) Categorisation of Financial Instruments

The Gallery and the Foundation have the following categories of financial assets and financial liabilities:

	Notes	Economic Entity		Parent Entity	
		2010 \$000	2009 \$000	2010 \$000	2009 \$000
Financial Assets					
Cash and cash equivalents	13	3139	3759	2360	3059
Receivables	14	847	1,139	1,242	672
Other Financial Assets	15	20 368	18 083	4000	2500
Total		24 354	22 981	7602	6231
Financial Liabilities					
Financial liabilities measured at amortised costs:	19	2186	639	2153	1697

(b) Financial Risk Management

The Gallery and the Foundation's activities expose them 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

	Notes	Economic Entity		Parent Entity	
		2010 \$000	2009 \$000	2010 \$000	2009 \$000
Cash	13	3139	3759	2360	3059
Receivables	14	847	1139	1242	672
Other financial assets	15	20 368	18 083	4000	2500
Total		24 354	22 981	7602	6231

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 Statement of Financial Position. 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.

Aging of past due but not impaired financial assets are disclosed in the following tables:

2010 Financial Assets Past Due But Not Impaired

Contractual Repricing/Maturing Date:

Overdue

	Not Overdue	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	Total	Total
	\$000	\$000	\$000	\$000	\$000	\$000	Financial Assets
							\$000
Financial Assets							
Receivables	847	0	0	0	0	0	847
Other financial assets	20 368	0	0	0	0	0	20 368
Total	21 215	0	0	0	0	0	21 215

2009 Financial Assets Past Due But Not Impaired

Contractual Repricing/Maturity date:

Overdue

Financial Assets							
Receivables	807	83	37	62	150	332	1139
Other financial assets	18 083	0	0	0	0	0	18 083
Total	18 890	83	37	62	150	332	19 222

(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.

2010 Payables in	<1 year	1-5 years	>5 years	Total
Notes	\$000	\$000	\$000	\$000
Financial Liabilities				
Payables	19	2186	0	2186
2009 Payables in				
Financial Liabilities				
Payables	19	639	0	639

(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.

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

With all other variables held constant, the Foundation would have a surplus and equity increase/(decrease) of \$1,033,000 (2009: \$943,000). This is mainly attributable to the Foundation's exposure to other market risks on its managed funds and shares.

The disclosures are prepared on the basis of direct investment and not on a look through basis. Consequently, interest rate risk and foreign currency rate risk of funds are not separately disclosed however are reflected in the price risk.

(e) Market Risk (cont.)

Financial Instruments	Carrying Amount	2010 Market price risk			
		-10%	+10%	-10%	+10%
		Profit	Equity	Profit	Equity
Managed funds and shares	10 327	(1033)	(1033)	1033	1033
Overall effect on profit and equity		(1033)	(1033)	1033	1033
Financial Instruments	Carrying Amount	2009 Market price risk			
		-10%	+10%	-10%	+10%
		Profit	Equity	Profit	Equity
Managed funds and shares	9430	(943)	(943)	943	943
Overall effect on profit and equity		(943)	(943)	943	943

(f) 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 \$112,000 (2009: \$105,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount	2010 Interest rate risk			
		-1%	+1%	-1%	+1%
		Profit	Equity	Profit	Equity
Cash	3139	(31)	(31)	31	31
Other Financial Assets	8053	(81)	(81)	81	81
Overall effect on profit and equity		(112)	(112)	112	112
Financial Instruments	Carrying Amount	2009 Interest rate risk			
		-1%	+1%	-1%	+1%
		Profit	Equity	Profit	Equity
Cash	3759	(38)	(38)	38	38
Other Financial Assets	6691	(67)	(67)	67	67
Overall effect on profit and equity		(105)	(105)	105	105

(g) 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.

INDEPENDENT AUDITOR'S REPORT

To the Board of Trustees of the Queensland Art Gallery

Report on the Financial Report

I have audited the accompanying financial report of Queensland Art Gallery, which comprises the statement of financial position as at 30 June 2010 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and certificates given by the Board and officer responsible for the financial administration of the consolidated entity comprising the Queensland Art Gallery 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 Accountability Act 2009* and the *Financial and Performance Management Standard 2009* including compliance with Australian Accounting Standards (including the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with 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

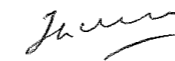
The *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can only be removed by Parliament.

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 and the consolidated entity for the financial year 1 July 2009 to 30 June 2010 and of the financial position as at the end of that year.



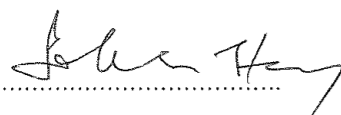
J A LATIF (CA)
Delegate of the Auditor-General of Queensland

31 August 2010
Brisbane

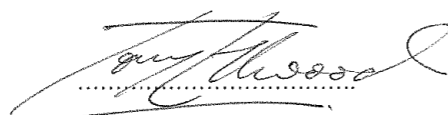
**CERTIFICATE OF THE QUEENSLAND ART GALLERY
BOARD OF TRUSTEES**

This consolidated general purpose financial report has been prepared pursuant to section 62(1) of the *Financial Accountability Act 2009* (the Act), relevant sections of the *Financial and Performance Management Standard 2009* and other prescribed requirements. In accordance with section 62(1)(b) 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 and its controlled entity for the financial year ended 30 June 2010 and of the financial position of the Gallery and its controlled entity at the end of that year.



Professor John Hay AC
Chair
For and behalf of
The Board of Trustees
Date: 8/8/10



Mr A D Ellwood
Director
Queensland Art Gallery
Date: 31/8/2010

Feedback form

The Queensland Art Gallery 2009–10 Annual Report documents the Gallery's activities, initiatives and achievements, and demonstrates how the Gallery met its objectives, and addressed government policy priorities during 2009–10.

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 2009–10 Annual Report?

.....

2 In your opinion, what is the overall effectiveness of our 2009–10 Annual Report in communicating our activities? (please tick)

excellent good satisfactory poor

3 How would you rate the following aspects of the 2009–10 Annual Report? (please tick)

Design and presentation
 excellent good satisfactory poor

Ease of navigation
 excellent good satisfactory poor

Value of information
 excellent good satisfactory poor

Style of language
 excellent good satisfactory poor

Content and level of detail
 excellent good satisfactory poor

Readability
 excellent good satisfactory poor

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

.....

5 Do you have any other comments about the 2009–10 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.

Glossary

ACAPA	Australian Centre of Asia Pacific Art
APT	Asia Pacific Triennial of Contemporary Art
APT6	'The 6th Asia Pacific Triennial of Contemporary Art'
CAC	Children's Art Centre
CCAC	Centre for Contemporary Art Conservation
DPRK	Democratic People's Republic of Korea
GoMA	Gallery of Modern Art
The Met	The Metropolitan Museum of Art, New York
QAG	Queensland Art Gallery
QPAC	Queensland Performing Arts Centre
YNG	Yoshitomo Nara + graf (artist collaboration)

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: gallery@qag.qld.gov.au
Web: www.qag.qld.gov.au

Postal address

Queensland Art Gallery
PO Box 3686
South Brisbane
Queensland 4101 Australia

There are no regional offices of the Gallery.

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

Queensland Art Gallery Foundation
PO Box 3530
South Brisbane
Queensland 4101 Australia
Tel: (07) 3840 7287
Fax: (07) 3844 8865
Email: foundation@qag.qld.gov.au

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of Trustees, 2010

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](http://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 at [administration@
qag.qld.gov.au](mailto:administration@qag.qld.gov.au). Inquiries may be directed to
Thy Huynh, Executive Officer on
(07) 3840 7336 or at gallery@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.

ISSN 0157-020X (print)
1838-3165 (online)