

2010–11

Queensland Art Gallery Board of Trustees
Annual Report 2010–11





Report of the Queensland Art Gallery Board of Trustees

16 September 2011

The Honourable Rachel Nolan, MP
Minister for Finance, Natural Resources and The Arts
GPO Box 611
BRISBANE QLD 4001

Dear Minister

I am pleased to present the Annual Report 2010–11 for the Queensland Art Gallery Board of Trustees.

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 accessed online at www.qag.qld.gov.au/about_us/annual_reports

Yours sincerely,

A handwritten signature in black ink that reads "John Hay".

Professor John Hay, AC
Chair, Queensland Art Gallery Board of Trustees



Cover:
The opening weekend of 'Surrealism: The Poetry of Dreams', showing Victor Brauner's *Loup-table* (Wolf-table) 1939,1947 | Donation of Jacqueline Victor-Brauner 1982 | Collection: Musée national d'art moderne, Centre Pompidou, Paris | © Victor Brauner/ADAGP. Licensed by Viscopy, Sydney, 2011

Inside cover:
Inside Céleste Boursier-Mougenot's *from here to ear (v.13)* 2010 sound installation for '21st Century: Art in the First Decade' | Purchased 2011. Queensland Art Gallery Foundation

Installation views of 'Art, Love and Life: Ethel Carrick and E Phillips Fox'. Photographs: Brad Wagner



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Introduction

Vision

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

Purpose

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

About the Queensland Art Gallery

The Queensland Art Gallery (QAG) is Queensland's premier visual arts institution. The driving philosophy of our institution is to connect art and people and in 2010 the two-site Queensland Art Gallery was the most visited art museum in Australia.

Established in 1895 as the Queensland National Art Gallery, the Gallery was housed in a series of temporary premises throughout its early history. It did not have a permanent home until the opening of its current architecturally acclaimed building as part of the Cultural Centre at South Bank in 1982.

The second site, the Gallery of Modern Art (GoMA), opened in December 2006. GoMA focuses primarily on the presentation of art of the twentieth and twenty-first centuries.

The Gallery annually presents a program of Australian and international exhibitions, showcasing art works from a diverse range of artists as well as art movements of historical importance and contemporary interest. Since becoming a two-site institution in 2006, the Gallery has presented a number of major international exhibitions including: 'Andy Warhol', 'Picasso & his collection', 'American Impressionism and Realism: A Landmark Exhibition from the Met' and 'Valentino, Retrospective: Past/Present/Future'. The Gallery's contemporary art exhibitions and programs have positioned GoMA as Australia's leading contemporary art museum.

The Gallery's flagship project is the Asia Pacific Triennial of Contemporary Art (APT) series of exhibitions, the only major recurring international exhibition to focus exclusively on contemporary art of Asia, the Pacific and Australia. Over the 20 years since the inception of this exhibition series, the Gallery has formed an internationally significant collection of art from the Asia Pacific region and has recently begun a series of country-specific exhibitions from the Collection including 'The China Project' (2009) and 'Unnerved: The New Zealand Project' (2010).

'Contemporary Australia' is the Gallery's series of contemporary Australian art exhibitions. The series is a

The Gallery's after-hours programming takes full advantage of GoMA's spectacular position on the Brisbane River

significant national survey of contemporary Australian art and highlights the extraordinary range, ambition and achievement of contemporary practice. 'Contemporary Australia: Optimism', was the first exhibition in the series (15 November 2008 – 22 February 2009) and the second will open in early 2012.

The Queensland Art Gallery is the only state gallery in Australia to provide a comprehensive program of Collection-based travelling exhibitions, educational services and public programs to regional areas as part of its core business. This year's Regional Services program included two travelling exhibitions and four public programs which are profiled on pages 63–67.

The Children's Art Centre is recognised as an international leader in developing interactive art projects for children, as well as a dynamic children's publishing program. It is also well regarded for its innovation in audience access, through presenting engaging, large-scale public programs and integrating new technologies to enhance visitor experience.

The Gallery's Australian Cinémathèque presents curated film programs and exhibitions exploring the important lines of influence between the moving image and other areas of visual culture.

The Gallery's Collection comprises more than 15 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and other international works of art.

The Queensland Art Gallery is governed by the Queensland Art Gallery Board of Trustees.

Queensland Art Gallery Board of Trustees

The Board is a statutory body. Its existence, functions and powers are set out in the *Queensland Art Gallery Act 1987*.

For performing its functions, the Board has all the powers of an individual and may, for example, enter into arrangements, agreements, contracts and deeds; acquire, hold, deal with and dispose of property; engage consultants; appoint agents and attorneys; charge, and fix terms, for goods, services, facilities and information supplied by it; and do anything else necessary or desirable to be done in performing its functions.

Further information on the Queensland Art Gallery Management and Structure is available on page 131.



During its 14-week exclusive season at the Gallery of Modern Art (7 August – 14 November 2010), 'Valentino, Retrospective: Past/Present/Future' attracted more than 200 000 visitors

Chair's overview

The Queensland Art Gallery has continued its commitment to enhancing the cultural life of Queenslanders by providing access to, understanding and enjoyment of, the visual arts, through an exceptional range of exhibitions, programs and publications in 2010–11.

Guided by our philosophy of bringing people and art together, the Gallery has firmly established its position as a national leader in the presentation of modern and contemporary art and ideas. In 2010–11, we have continued to attract national and international visitors to the Gallery, recording 1 681 399 visitors across the two sites — an increase of over 280 000 on last financial year.

'Valentino, Retrospective: Past/Present/Future' attracted more than 200 000 visitors to the Gallery of Modern Art (GoMA). The overwhelming support and enthusiasm for this exhibition confirmed that fashion and design exhibitions are an integral component of contemporary visual culture, and have a place in public art museums.

'Surrealism: The Poetry of Dreams', a landmark exhibition of surrealist works from the Musée national d'art moderne, Centre Pompidou, Paris, opened on 11 June. While in Brisbane for the official opening of 'Surrealism: The Poetry of Dreams', Alain Seban, President of the Centre Pompidou, declared the exhibition one of the best projects the museum had undertaken outside Paris. He also spoke generously about the strong international reputation the Gallery has achieved since becoming a two-site institution in 2006. It is through such international relationships that we are able to continue to develop our programming and scholarship ambitions.

Queensland-exclusive exhibitions play an important role in profiling Brisbane as a contemporary cultural tourism city and represent the Gallery's ongoing commitment to developing the highest calibre and range of international exhibitions for our audiences. These projects, along with 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.

The level of success the Gallery has achieved this year would not have been possible without the continued and considerable support provided by the Queensland Government, especially Anna Bligh, MP, Premier of

Queensland and Minister for Reconstruction, and the new Minister for the Arts, Rachel Nolan, MP, Minister for Finance, Natural Resources and The Arts. Our thanks go to Ken Smith and John Bradley, former and current Directors-General, Department of the Premier and Cabinet; Leigh Tabrett, PSM, Deputy Director-General, Arts Queensland; and the Executive and staff of Arts Queensland and Events Queensland for their support. We also extend our thanks to the Australian Government, the Australia Council for the Arts, and Visions of Australia.

Santos' landmark partnership with the Gallery, supporting the annual summer series of exhibitions and the Children's Art Centre is built on a mutually beneficial relationship that has been a benchmark for corporate investment for almost two decades.

I also acknowledge the extraordinary support of the Tim Fairfax Family Foundation, as Principal Benefactor of major Children's Art Centre programs. This support has enabled the Gallery to expand the scale, scope, innovation and reach of the programs for children and families throughout Queensland.

The Queensland Art Gallery Foundation continued to provide exceptional support towards Collection development and programming, and I would like to acknowledge their achievements. I also thank the group of companies that comprise the Chairman's Circle, for their support of the Gallery's exhibition program.

A full schedule of the exhibition program, acknowledging partners and sponsors, appears on pages 97–100. On behalf of the Queensland Art Gallery Board of Trustees, I sincerely thank all our partners and supporters for their generous contributions.

The January 2011 Brisbane floods represented a major test of the Gallery's strategic risk management abilities. We are delighted to report that no art works were affected as a result of the flood. The Gallery's Disaster Management Plan was effectively implemented to mitigate the consequences of the flood. In anticipation of the flood, the Gallery closed both buildings on 11 January 2011. The lowest levels of GoMA were affected by flood waters, including the Children's Art Centre, River Cafe and workshops. All the Cultural Centre carparks were inundated with the flood water.



Installation view (left):
Nora Heysen | Australia
1911–2003 | *Self portrait*
1938 | Oil on canvas laid on
board | 39.5 x 29.5cm (sight) |
Purchased 2011 with funds
from Philip Bacon, AM,
through the Queensland
Art Galley Foundation |
© Lou Klepac
(right): Peter Purves Smith |
Australia 1912–49 | *Lucile*
1937 | Oil on board | 48.2 x
36cm | Purchased 2011 with
funds raised through the
Queensland Art Gallery
Foundation Appeal

Queensland Art Gallery
Board of Trustees with
Leigh Tabrett, PSM, (from left
to right): Professor John
Hay, AC (Chair); Dr Amanda
Bell; David Williams; Leigh
Tabrett, PSM, Deputy
Director-General, Arts
Queensland; Rick
Wilkinson; Tim Fairfax, AM
(Deputy Chair); Margie
Fraser and John Lobban.
Absent: Avril Quail

The recovery efforts were conducted smoothly, with Arts Queensland coordinating the process. Both QAG and GoMA reopened to the public on Wednesday 16 February 2011, followed by an Official Reopening Celebration of the Cultural Centre on Saturday 19 February 2011.

The response of Gallery staff, both in anticipation of, and during the post-flood recovery period, was outstanding. There was also incredible support from the community, which was greatly appreciated.

I congratulate the Director, Tony Ellwood, and the Gallery's Executive Management Team for their continued enthusiasm and leadership. I also thank the Gallery Foundation, Gallery Members and all the staff for their outstanding commitment to the Gallery's exhibitions, Collection, programming and research.

Finally, I acknowledge and thank my fellow Trustees — Tim Fairfax, AM; Dr Amanda Bell; John Lobban; Avril Quail; David Williams; new Trustees Margie Fraser and Rick Wilkinson; as well as David Millhouse and Mark Gray, whose term on the Board ended in February.

The Gallery's work over the past year has been guided by the goals of the Strategic Plan 2010–15, 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. It is my pleasure to present the Queensland Art Gallery's annual report for 2010–11.

Professor John Hay, AC
Chair, Board of Trustees





Ethel Carrick Fox | England/
Australia 1872–1952 | *On the
beach* c.1909 | Oil on canvas
| 36 x 42cm | Gift of the
Margaret Olley Art Trust
through the Queensland Art
Gallery Foundation 2011

Director's overview

It is extremely rewarding to look back over the last 12 months, and see how our aspirations for leadership and excellence in delivering visual arts programs, scholarship and exhibitions have been achieved. While the success of our major international exhibitions has been incredibly rewarding, I am also gratified by the focused attention our Collection has received this year.

The Gallery broke its daily attendance record for the Collection-based exhibition '21st Century: Art in the First Decade', averaging 4800 visitors. The exhibition focused on works produced in the first decade of the 21st century and showcased the Gallery's collection of contemporary art. '21st Century' provided a platform from which to profile new areas of the Collection, including works from Africa, the Middle East, South and Central America. I recognise the vision and generosity of Tim Fairfax, AM, and the Queensland Art Gallery Foundation who supported this. To see so many people in the Gallery, enthusiastically and joyfully engaging with contemporary art from our own Collection, has been a real highlight. The exhibition featured an unprecedented suite of public programs, three film programs, a range of innovative printed and online publications, and integration of technology and social media in the exhibition, programs and marketing.

The Gallery-curated exhibition, 'Art, Love and Life: Ethel Carrick and E Phillips Fox' presented a new perspective of both artists' careers, telling their stories jointly for the first time in a major exhibition and publication. The exhibition offered unprecedented access to more than 100 paintings, works on paper and ephemera items exploring the artists' lives, subjects and milieu, drawn from major institutions and private collections across Australia. I acknowledge the generous gift of Ethel Carrick Fox's *On the beach* by Margaret Olley, which was included in this important exhibition.

Our focus on presenting and promoting Queensland art and artists was demonstrated by the Xstrata Coal Queensland Artists' Gallery exhibition program and the exhibition 'Scott Redford: Introducing Reinhardt Dammn'. The exhibition celebrated Redford's intelligent and passionate investigation of surf and pop culture, especially relevant to the Gold Coast where he was born. The Xstrata Coal Queensland Artists' Gallery this year presented exhibitions of work by Joe Rootsey, Vida Lahey and Lloyd Rees. See pages 20–21 of this report

for the exhibitions and programs we have been able to showcase with Xstrata Coal's support, and I thank them for their ongoing commitment to the Gallery.

The Gallery continued to develop opportunities for international and national collaboration and cultural export this year. Our impressive collection of contemporary New Zealand art, originally presented in the exhibition 'Unnerved: The New Zealand Project' at the Gallery of Modern Art, travelled to the National Gallery of Victoria, Melbourne. The exhibition 'Paperskin: Barkcloth across the Pacific', organised in partnership with the Museum of New Zealand Te Papa Tongarewa and Queensland Museum, also enjoyed a successful season at Te Papa Tongarewa, Wellington.

Two important Collection displays profiled the Gallery's strong holdings of Indigenous Australian works and highlighted important new acquisitions. 'The Old and the New: Pintupi Masterworks from the Collection 1980s–2000s' and 'Desert Painting Now: New Works from the Collection' are reviewed on pages 52–53. I would like to acknowledge Professor John Hay, AC, and Barbara Hay for their significant support of the acquisition of a number of contemporary Indigenous works highlighted in 'Desert Painting Now'.

Our strong commitment to communities in regional and remote areas of Queensland continued this year, most notably the 21st Century Kids Festival on Tour, which was presented at 47 venues — the most venues to receive Children's Art Centre touring programs to date; the Xstrata Coal Talking Queensland Art Lecture Tour; as well as two travelling exhibitions of works from the Collection. Our comprehensive regional program is profiled on pages 63–67.

The particular focus we place on encouraging children and young people to appreciate and become involved in the visual arts is especially gratifying. This year we produced two publications for children and families, representing a new and innovative direction for the Gallery. The calibre and range of children's programs continued to exceed expectations, and I gratefully acknowledge Tim Fairfax, AM, Gina Fairfax and family through Principal Benefactor and program supporter, the Tim Fairfax Family Foundation, and Santos, whose Gallery sponsorship also supports the Children's Art Centre, for their shared commitment.



Installation view of the exhibition '21st Century: Art in the First Decade'. In foreground: Yayoi Kusama | Japan b.1929 | *Narcissus garden* (detail) 1996/2002 | 4000 balls (approx.): 17cm diam., (each); installed size variable | Gift of the artist through the Queensland Art Gallery Foundation 2002

The development of our Collection, exhibitions, programs and publications in 2010–11 has been enabled by the significant support of the Queensland Art Gallery Foundation, the Queensland Government, private and corporate patrons. I join the Chair in acknowledging the Queensland Government, in particular Anna Bligh, MP, Premier of Queensland and Minister for Reconstruction and our new Arts Minister, Rachel Nolan, MP, Minister for Finance, Natural Resources and The Arts.

I also acknowledge the generosity of artists, individual donors and collectors who have supported acquisitions and gifted works to the Collection, in particular Philip Bacon, AM; Henry Bartlett, CMG, OBE; Patrick Corrigan, AM; Tim Fairfax, AM; Cathryn Mittelheuser, AM; Margaret Mittelheuser, AM; Margaret Olley, AC; Win Schubert and James C Sourris, AM. We are grateful for this support, which allows us to continue to strategically pursue collecting and programming opportunities.

For their leadership and expertise, I acknowledge the Chair, Professor John Hay, AC, and the Board of Trustees. I also thank the Foundation Council and President Tim Fairfax, AM, for his exceptional generosity and support. My thanks also extend to the Executive Management Team — Andrew Clark, Deputy Director, Programming and Corporate Services; Suhanya Raffel, Deputy Director, Curatorial and Collection Development and Celestine Doyle, Executive Manager, Marketing and Business Development — Gallery staff and volunteers.

After the difficult start to the year, with many regions throughout Queensland affected by natural disasters, it has been remarkable to see the way the community has come together to rebuild this resilient and vibrant state. I especially acknowledge the tremendous efforts of Gallery staff during this challenging period.

In the coming six months we begin our celebration of the fifth anniversary of the opening of the Gallery of Modern Art. This is a significant milestone for the Gallery and for Queensland. Since becoming a two-site institution, the community has embraced the Gallery, and we have achieved rewarding success because of this public support.

Tony Ellwood
Director

Background

Government objectives

Toward Q2: Tomorrow's Queensland

The Queensland Art Gallery Board of Trustees contributed to the achievement of the Queensland Government's *Toward Q2: Tomorrow's Queensland* ambitions to be:

- **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 were also guided by the key aims 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*

Object and guiding principles

In performing its functions, the Board must have regard to the object of, and guiding principles for, the *Queensland Art Gallery Act 1987*. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles behind the achievement of this object are:

- (a) leadership and excellence should be provided in the visual arts;
- (b) there should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- (c) respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- (d) children and young people should be supported in their appreciation of, and involvement in, the visual arts;
- (e) diverse audiences should be developed;
- (f) capabilities for lifelong learning about the visual arts should be developed;
- (g) opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region; and
- (h) content relevant to Queensland should be promoted and presented.

'21st Century: Art in the First Decade' recorded the highest attendance figures ever achieved for a contemporary art exhibition in Australia, averaging over 4800 visitors a day.
Photograph: Brad Wagner



Strategic Plan 2010–15

The Queensland Art Gallery's Strategic Plan 2010–15 set out the following strategic objectives:

1. **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.
2. **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.
3. **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.
4. **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.
5. **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.

Operational Plan 2010–11

The Gallery's Operational Plan for 1 July 2010 to 30 June 2011 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 and Cultural Sector Plan 2010–2013* and the *Queensland Art Gallery Act 1987* respectively.

The Operational Plan addressed the five key goals of the Strategic Plan 2010–15.

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;
- Gallery Membership programs and fundraising; and
- commercial activities.

Some modifications to the exhibition schedule were made during the financial year as strategic opportunities arose, including 'Surrealism: The Poetry of Dreams' and 'Douglas Kirkland: A Life in Pictures'. Key performance measures—including the number of exhibitions presented, attendances, audience satisfaction and the number of regional locations receiving exhibitions and services — exceeded the 2010–11 targets.

Outcomes



The simple joy of Martin Creed's installation in '21st Century: Art in the First Decade'.
 Martin Creed | Scotland b.1968 | *Work No. 956* 2008 | Purple balloons | Multiple parts, each balloon 28cm diameter | Installed size variable | Courtesy: The artist and Hauser & Wirth, Zurich, London and New York

Institutional profile

The Gallery has continued to develop and promote its curatorial and programming directions to diverse audiences and to maximise the Gallery's institutional profile across its two sites. This has been achieved by:

- presenting a dynamic program of exhibitions, programs and events across both QAG and GoMA in order to maintain strong attendance and a national and international profile;
- ensuring the program highlights the distinctions, as well as the continuities and interrelationships, between historical and contemporary art and the cultural focus of each building respectively;
- maximising, through programming of appropriate scale and ambition, the benefits and opportunities provided by the two sites;
- conducting marketing, communication, brand management and business development strategies to maintain a strong national and international profile and support; and
- working cooperatively 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.



Scott Redford conducted a floortalk and workshop for young people as part of the Gallery's New Wave Teens program

Participants in a My Gen 50+ tour focusing on Queensland art explored the 'Scott Redford' exhibition

Below: The Premier of Queensland and then Minister for the Arts, Anna Bligh, MP, officially opened the Gallery's 'Scott Redford: Introducing Reinhardt Dammn' exhibition



Exhibitions

Scott Redford: Introducing Reinhardt Dammn
 19 November 2010 – 13 March 2011 | QAG

Scott Redford is a leading Australian artist who has firmly placed his home town, Queensland's Gold Coast, on the contemporary art map. His intelligent and passionate investigation of vernacular visual culture has enlivened Australian art. This major solo exhibition showcased his development of the fictitious character Reinhardt Dammn in dialogue with key works from the last decade.

'Scott Redford: Introducing Reinhardt Dammn' featured surfboard sculptures, videos and paintings, suites of fibreglass objects and canvases with shiny, highly coloured acrylic surfaces. At the same time, the 10-metre signage sculpture *The High / Perpetual Xmas, No Abstractions* 2008 outside the Gallery of Modern Art provided a link between GoMA and QAG, where the exhibition was displayed.





Premier of Queensland's National New Media Art Award 2010
28 August – 7 November 2010 | GoMA

The two-part Award involves a \$75 000 prize for the winning art work, which then becomes part of the Queensland Art Gallery's Collection; and a \$25 000 scholarship, presented to an emerging Queensland new media artist. The 2010 Premier of Queensland's National New Media Art Award winners were Isobel Knowles and Van Sowerwine for their work *You Were In My Dream*; which also won the audience-nominated People's Choice Award. Brisbane artist Claire Robertson was awarded the Scholarship.

The exhibition showcased new and recent works by each artist and demonstrated innovative approaches in the use of media including video, digital animation and gaming, robotics, sound and interactive technologies.



Visitors with Wade Marynowsky's *The Discreet Charm of the Bourgeois Robot 2* 2010, during a tour of the 'Premier of Queensland's National New Media Art Award' exhibition, with Russell Storer, Curatorial Manager, Asian and Pacific Art | © Wade Marynowsky 2010. Licensed by Viscopy, Sydney, 2011

The Premier of Queensland, Anna Bligh, MP, speaks with some of the exhibiting artists at the Premier of Queensland's National New Media Art Award announcement

Isobel Knowles | Australia b.1980 | Van Sowerwine | Australia b.1975 | *You Were In My Dream* (still) 2010 | The Premier of Queensland's National New Media Art Award 2010. Purchased 2010 with funds from the Queensland Government



Visitors used mobile phone QR codes in the 'Art, Love and Life' exhibition to access further information on the artists and their works

Artist Michael Zavros and art curator Alison Kubler talk with Julie Ewington, Curatorial Manager, Australian Art, as part of the Creative Couples series of weekend conversations, held in conjunction with 'Art, Love and Life'. Photograph: Brodie Standen

Exhibition curator Angela Goddard, Curator, Australian Art to 1975, gave an overview of the 'Art, Love and Life' exhibition at the Media Preview

Art, Love and Life: Ethel Carrick and E Phillips Fox
16 April – 7 August 2011 | QAG

'Art, Love and Life: Ethel Carrick and E Phillips Fox' told the story of an artistic marriage and partnership, one of the most significant in Australian art. Both Ethel Carrick and E Phillips Fox were painters at the turn of the last century, and the exhibition explores their work, from bustling scenes of markets and beaches, to intimate views of families, women and children.

The exhibition was an important contribution to new scholarship on Australian art. 'Art, Love and Life' featured more than 100 paintings, works on paper and ephemera exploring the artists' lives, subjects and milieu, drawn from state and private collections, as well as the Queensland Art Gallery's own holdings.

A richly illustrated colour catalogue with essays by leading scholars, including Dr Juliette Peers, lecturer, School of Architecture and Design, RMIT University and exhibition curator, Angela Goddard, Curator, Australian Art to 1975. There was also an extensive program of tours, talks and discussions, online resources, and an iPhone app for self-guided tours of the exhibition.





Installation view of 'Lloyd Rees: Life and Light'.
Photograph: Brad Wagner



Exhibition curator Glenn Cooke, Research Curator, Queensland Heritage, leading a tour of 'Vida Lahey: Colour and Modernism'

Gallery visitors enjoying 'Joe Rootsey: Queensland Aboriginal Painter 1918-63'

Xstrata Coal Queensland Artists' Gallery exhibitions

Gallery 14 | QAG

The Xstrata Coal Queensland Artists' Gallery is a program dedicated to featuring exhibitions of Queensland artists. The three-year program began in 2009 with the support of the Gallery's long-time partner Xstrata Coal, and has been a vital addition to our exhibition program, demonstrating the priority the Gallery gives to collecting, representing and profiling Queensland art and artists.

The exhibition program is supported by the Xstrata Coal Talking Queensland Art Lecture Tour (see p.67).

This year the Gallery showcased a variety of artists through the exhibition program, lecture tour, associated publications, online collateral and programs.

Joe Rootsey: Queensland Aboriginal Painter 1918–63
17 July – 3 October 2010

This retrospective exhibition celebrated the art of Joe Alimindjin Rootsey, one of the first Indigenous people in Queensland to be recognised as a contemporary artist. After Rootsey's works were exhibited at the Cairns Show in 1957, the *North Australian Monthly* promoted him as 'The Second Namatjira', and the Department of Native Affairs invited him to attend Central Technical College in Brisbane, in 1958. Later that year, the Department exhibited Rootsey's work at the Royal National Exhibition and the Queensland Aboriginal Creations shop in George Street, Brisbane. This exhibition demonstrated the importance of Rootsey's works in Queensland's art and cultural history.

The accompanying illustrated exhibition catalogue – the first to be published on Rootsey – includes essays by Bruce McLean and anthropologist Dr Diane Hafner, which explore, respectively, Rootsey's life as a stockman and his career as an artist, and the social and political conditions prevailing at the time.

Vida Lahey: Colour and Modernism
16 October 2010 – 11 January 2011

One of Queensland's best-loved artists, Vida Lahey (1882–1968) is recognised as much for her work in promoting art and art education as for her own paintings. Lahey's vibrant flower studies were highly visible in Brisbane's conservative art environment of the early twentieth century. Her handling of brilliant colour was considered exceptional and her paintings were exhibited in the southern states from the 1920s to wide acclaim. She continued to produce floral studies to the end of her career. This exhibition was drawn from the Gallery's own excellent holdings of work by Lahey and supplemented by works on loan from local public and private collections. The Gallery recorded over 140 000 visitors during the exhibition period.

Public programs for 'Vida Lahey: Colour and Modernism' included daily volunteer-guided tours, curator's tours with exhibition curator, Glenn Cooke, Research Curator, Queensland Heritage, and special programs for hearing-impaired visitors.

Lloyd Rees: Life and Light
12 March – 13 June 2011

'Lloyd Rees: Life and Light' explored the Gallery's holdings of Brisbane-born painter and draftsman Lloyd Rees (1895–1988), one of Australia's most recognised and awarded landscape painters. It included a number of early drawings made in Brisbane in the first decades of the twentieth century, selected from works generously gifted by Alan and Jan Rees, the son and daughter-in-law of the artist.

Honouring the important connection Lloyd Rees had with Queensland, especially in his early development as a draftsman and artist, the exhibition explored the range of his artistic achievements throughout his long career.

Lloyd Rees: Early Brisbane Drawings was published to complement the exhibition. It documents a number of significant early drawings Rees made in Brisbane early in his career.



Exhibitions and Collection displays are also profiled in the Cultural tourism, Collection development and Accessibility and education sections of this report. For a full listing of all exhibitions and displays for 2010–11, please see pages 97–100.



National partnerships

Hans Heysen

31 July – 24 October 2010 | QAG

Hans Heysen was an artist who changed the way we view the Australian landscape. In addition to his iconic ‘gum tree’ paintings, this exhibition, curated and toured by the Art Gallery of South Australia, explored some of Heysen’s lesser known themes.

Featuring over 70 works from his early student days painting in Europe to the barren landscapes and ancient mountain forms of the Flinders Ranges, this was a major retrospective by one of Australia’s greatest artists.

Simryn Gill: Gathering

28 August – 17 October 2010 | GoMA

Using objects, language and photographs, Simryn Gill, who is Singapore-born, considers questions of place and history, and how they might intersect with personal and collective experience. ‘Simryn Gill: Gathering’ explored these ideas through a selection of works from the past five years.

This Museum of Contemporary Art travelling exhibition offered an insight into Gill’s artistic processes and her interest in art-making as an active engagement with the world.



Douglas Kirkland: A Life in Pictures

11 September – 24 October 2010 | GoMA

‘Douglas Kirkland: A Life in Pictures’ was the first major retrospective of Kirkland’s celebrated photography in Australia. In a career spanning more than 50 years, Kirkland has worked in photojournalism, celebrity portraiture and film photography. This exhibition, presented in association with the Brisbane Festival 2010, brought together many of Kirkland’s best-known celebrity portraits, including images of Marilyn Monroe, Gabrielle ‘Coco’ Chanel, Audrey Hepburn, Brigitte Bardot, John Lennon, Andy Warhol and Michael Jackson.

Santiago Sierra: 7 forms measuring 600 x 60 x 60cm, constructed to be held horizontally to a wall

20–28 November 2010 | GoMA

Spanish artist Santiago Sierra is renowned for creating provocative art works that focus attention on inequities in social and economic systems. For his project at GoMA, Sierra produced a new installation, *7 forms measuring 600 x 60 x 60cm, constructed to be held horizontal to a wall*, in which a group of sculptural forms were supported on the shoulders of paid workers for the week-long exhibition. This was the artist’s first major exhibition in Australia, and the second project the Gallery has presented in collaboration with Kaldor Public Art Projects.



Top, from left: Rebecca Andrews, Associate Curator, Australian Art, Art Gallery of South Australia, leading a public tour of the travelling exhibition ‘Hans Heysen’

‘Douglas Kirkland: A Life in Pictures’ brought together more than 120 of Douglas Kirkland’s intimate observations from his time spent working in the fashion and entertainment industries

Below, from left: ‘Simryn Gill: Gathering’ included some of the artist’s key photographic and sculptural works, along with books, sketches and experimental pieces

Installation view of ‘Santiago Sierra: 7 forms measuring 600 x 60 x 60cm, constructed to be held horizontal to a wall’

Production still from *Brazil* 1985 | Director: Terry Gilliam | Image courtesy: Twentieth Century Fox | Shown during *A New Tomorrow: Visions of the Future in Cinema* – part of the 21st Century Cinema program

Production still from *Mamma Roma* 1962 | Director: Pier Paolo Pasolini | Image courtesy: Intramovies | Shown as part of the program Pier Paolo Pasolini: *We Are All In Danger*

Australian Cinémathèque

The Gallery’s Australian Cinémathèque remains the only one of its kind in an Australian art museum.

The Cinémathèque’s major international programs for 2010-11 were:

- Glamour: Adrian and the Golden Age of Hollywood (8 August – 14 November 2010), a focus on American couturier and costume designer Gilbert Adrian;
- Pier Paolo Pasolini: *We Are All In Danger* (3 November – 1 December 2010), a landmark retrospective of the Italian director celebrated as one of the most important figures in European postwar cinema; and
- The Savage Eye: Surrealism and Cinema (11 June – 2 October 2011), a major survey of the surrealist sensibility in cinema, supported by the Embassy of France in Australia.

A new initiative included two successful ticketed programs:

- *A New Tomorrow: Visions of the Future in Cinema* (26 December 2010 – 16 March 2011), which explored depictions of the future in cinema and endless possibilities for a changing world; and
- *Let There Be Rock* (29 April – 5 June 2011), a program capturing the rebellious spirit of rock music culture through documentaries and feature films.

Two important additional programs were presented in association with the exhibition ‘21st Century: Art in the First Decade’:

- *Unseen: New Cinema in the 21st Century* (18 March – 26 April 2011), showcased new voices in contemporary world cinema; and
- *Video Witness: News from the World* (19 March – 2 April 2011), explored the use of digital technologies as tools in the protection of human rights.



As an Associate Member of the Fédération Internationale des Archives du Film, the Cinémathèque continued to collaborate with a number of prestigious international institutions. Major international collaborations included:

- Bond, JANE Bond: Hong Kong Action Women of the 1960s (23 July – 1 August 2010), a popular genre survey presented in collaboration with the Hong Kong Economic and Trade Office and the Hong Kong Film Archive; and
- Pier Paolo Pasolini: *We Are All In Danger*, presented in collaboration with the Consolato d’Italia a Brisbane, Centro Sperimentale di Cinematografia – Cineteca Nazionale, the Cineteca di Bologna, Associazione Fondo Pier Paolo Pasolini, Cinecittà Holding and the Ministero degli Affari Esteri in Rome.

Refer to page 100 for full film program details.





National and international touring exhibitions

Contemporary Art for Contemporary Kids

6 October – 17 December 2010
Sherman Contemporary Art Foundation, Sydney

'Contemporary Art for Contemporary Kids' was co-curated with the Sherman Contemporary Art Foundation, Sydney, involving recent Children's Art Centre artist projects — developed for major Gallery exhibitions — reconfigured and presented in a new context for Sydney audiences. For more information, see page 70.

Unnerved: The New Zealand Project

26 November 2010 – 27 February 2011
National Gallery of Victoria, Melbourne

The second in the Gallery's series of country-specific Collection-based exhibition projects, 'Unnerved: The New Zealand Project' was on display at the National Gallery of Victoria (NGV International), after it completed a season at GoMA (1 May – 4 July 2010).

'Unnerved' explored a dark and unsettling vein often apparent in contemporary New Zealand art and cinema. It featured more than 120 works by over 30 artists from the late 1960s to the present, and included a strong focus on photography and moving-image works. 'Unnerved' celebrated the strength and vitality of the Gallery's holdings of contemporary New Zealand art, the largest outside that country.

Pacific Reggae: Roots beyond the Reef

25 March – 3 April 2011
10 Days on the Island Festival, Tasmania

'Pacific Reggae' was a series of performances and video clips by reggae musicians from across the Pacific and Australia, originally presented as part of 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) in 2009.

'Pacific Reggae' demonstrated the vital connections that musicians from Port Vila to Auckland and Honolulu to Honiara make with reggae culture. Originally conceived and co-organised by Brent Clough, producer and presenter, ABC Radio National, and Maud Page, Senior Curator, Pacific Art, this project was reconfigured as a video and audio installation for the 10 Days on the Island Festival.

Paperskin: The Art of the Tapa Cloth

18 June – 12 September 2010
Museum of New Zealand Te Papa Tongarewa

This exhibition celebrated the visual sophistication and vitality of barkcloth or tapa. For generations, this cloth has been an essential part of everyday life, as well as being worn and exchanged in familial and political ceremonies and performances. The designs that they carry constitute some of the Pacific's most breathtaking artistic works.

It was organised by Queensland Art Gallery, Museum of New Zealand Te Papa Tongarewa and Queensland Museum. 'Paperskin' was first shown at the Queensland Art Gallery (31 October 2009 – 14 February 2010).

Drawn from the collections of the Queensland Art Gallery, the Queensland Museum, the Museum of New Zealand Te Papa Tongarewa and a private collector, the exhibition featured works from Fiji, Niue, Samoa, Tonga, Hawai'i, Futuna, the Solomon and Cook Islands, Papua New Guinea and Vanuatu.

Exhibitions and Collection displays are also profiled in the Institutional profile, Collection development and Accessibility and education sections of this report. For a full listing of all exhibitions and displays for 2010–11, please see pages 97–100.

Works from the Queensland Art Gallery Collection, including photographs from Anne Noble's 'Ruby's room' series 2000 (left) and Michael Parekowhai's sculpture *The Horn of Africa* 2006 (right), were major features when 'Unnerved' was displayed at the National Gallery of Victoria (NGV International) from 26 November 2010 to 27 February 2011

Visitors make planes from recycled goods for Alfredo and Isabel Aquilizan's *In-flight (Project: Another Country)* 2009, featured in 'Contemporary Art for Contemporary Kids' (6 October – 17 December 2010), at Sherman Contemporary Art Foundation (SCAF), Sydney. Photograph: William Yang

Business development

Sponsors, supporters and partners

Complementing the generous operational support of the Queensland Government, the sponsorship contributions to exhibitions and programs (cash and in-kind) increased in 2010–11 from the previous year.

The Gallery is grateful to Events Queensland for the outstanding support that enabled the exclusive presentation of 'Valentino, Retrospective: Past/Present/Future' and 'Surrealism: The Poetry of Dreams'. This support recognised the contribution both exhibitions would make to cultural tourism and economic benefit to the State.

The Tim Fairfax Family Foundation has been a generous major supporter providing significant contributions that have enabled the Children's Art Centre to expand the scope, range and regional audience of its programs. New initiatives resulting from this support for 21st Century Kids and Surrealism for Kids have included new publishing, increased number of venues for the On Tour programs to hospitals and more regional and remote venues.

The Gallery's landmark five-year partnership with Santos was recognised as the National Winner of the prestigious Australian Business Arts Foundation (AbAF) Partnering Award in 2010. The Award recognised the alignment of energy and interests between our two organisations in the partnership that encompasses the annual summer exhibition and support of the Children's Art Centre. During the year under review Santos was Presenting Sponsor of '21st Century: Art in the First Decade'. The strong connection expressed itself on a personal level when Santos staff joined Gallery staff for the reopening community celebration after the floods.

In the year under review Xstrata Coal's three-year partnership enabled the Gallery to present three important exhibitions of Queensland art in the Xstrata Coal Queensland Artists Gallery, and to send the Xstrata Coal Talking Queensland Art Lecture Tour to eight regional Queensland venues. The exhibitions — all strong contributions to the documentation of Queensland art and artists — were: 'Joe Rootsey: Queensland Aboriginal Painter 1918-63', 'Vida Lahey: Colour and Modernism'

and 'Lloyd Rees: Life and Light'. Each exhibition was accompanied by a publication. The subject of the Lecture Tour was 'Vida Lahey: Colour and Modernism'.

In the past year the Gallery attracted new, and built on existing, strong partnerships with corporate, tourism and media, and supporters.

New sponsorships and partnerships secured during the year were: IKEA Logan ('Callum Morton: Ghost World'), Radio National ('21st Century Art in the First Decade'), Nine Network Australia ('21st Century: Art in the First Decade' and 'Surrealism: The Poetry of Dreams'), Brisbane Times ('Art, Love and Life: Ethel Carrick and E Phillips Fox'), Brisbane Airport Corporation ('Surrealism: The Poetry of Dreams'), Virgin Australia ('Surrealism: The Poetry of Dreams').

Media and tourism partnership contributions have increased as they generously commit to support programming over two venues. It is with great appreciation that we acknowledge the contribution of regular media partners over the past year: News Limited through The Australian, The Courier-Mail and Herald Sun, Austereo, Adshel, Seven Network, ourbrisbane.com, 612 ABC Brisbane, Quest Community Newspapers, and Tourism partners Tourism Queensland, Brisbane Marketing, Queensland Rail/Travel Train Holidays, Sofitel Brisbane Central, Brisbane Airport Corporation, Virgin Australia.

Co-operative marketing campaigns with Tourism Queensland, Brisbane Marketing, Virgin Airlines, Queensland Rail, tourism wholesalers, and relationships with various hotels drove package sales to Brisbane for exhibitions.

The Gallery welcomed Cox Rayner and Technology One as new members of the Chairman's Circle network of businesses and acknowledge the contribution of Architectus. Other members of the Chairman's Circle, which contributed funds to the annual summer exhibition in the reporting period are: Artbank, Ausenco, Clemenger BBDO, Deloitte, Gadens Lawyers, Hyne Timber, Rio Tinto Alcan Westpac Private Bank, Sofitel Brisbane Central.



The Gallery produced two publications and a range of merchandise in conjunction with the Collection-based '21st Century: Art in the First Decade' exhibition. Photograph: Brad Wagner

'Valentino, Retrospective: Past/Present/Future' exhibition shop



Commercial services and events

The Gallery supplemented its revenue streams through commercial activities, including successful exhibition shops for 'Valentino, Retrospective: Past/Present/Future' and 'Surrealism: Poetry of Dreams' and merchandise ranges for '21st Century: Art in the First Decade' and 'Art, Love and Life: Ethel Carrick and E Phillips Fox'.

The Gallery Store expanded its e-commerce site during the year to include exhibition merchandise for major exhibitions. The Gallery Store hosted the successful Christmas design market, featuring craft by 21 local artists, and the international launch of the book, *Douglas Kirkland: The Making of Thriller*.

The commercial partnership with QTIX continued throughout the year for internet and telephone ticket sales for exhibitions and cinema programs. On-site ticketing was managed by the Gallery.

In conjunction with Caxton Street Catering, exhibition cafe and Up Late bar integrated into the exhibitions 'Valentino, Retrospective' and 'Surrealism' proved popular with visitors.

Corporate and private functions, events and special exhibition viewing packages have also continued to generate revenue, as well as attracting attendances, and introducing new audiences to the Gallery during the past year.



Inside 'Surrealism: The Poetry of Dreams', Max Ernst | *Le Roi jouant avec la Reine (The King playing with the Queen)* 1944/2001 | AM 2004-50 | Gift of the Capricorn Trust and Mrs Jimmy Ernst, with support from the Foundation for French Museums Inc., New York, 2004 | Collection: Musée national d'art moderne, Centre Pompidou, Paris © Max Ernst/ADAGP. Licensed by Viscopy, Sydney, 2011 Image © Centre Pompidou, Paris. Photograph: Brodie Standen

The Gallery's education and public programs held during the 'Valentino, Retrospective' exhibition targeted a range of audiences

Cultural tourism

The Gallery secured significant international exhibitions exclusive to Queensland and increased the profile of the Gallery as a cultural tourism destination for local, intrastate, interstate and international visitors throughout the 2010–11 period. This was achieved by:

- presenting 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;
- providing an economic benefit to Queensland through the presentation of major exhibitions and associated tourism;
- expanding and strengthening 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; and
- undertaking strategic marketing and collaborating with tourism sector partners to promote the Gallery and its exhibitions and programs.



Partnerships

In 2010–11, the Gallery continued to strengthen partnerships with international institutions and agencies, to present the major exhibitions 'Valentino, Retrospective: Past/Present/Future' with Les Arts Décoratifs, Paris and the House of Valentino, and 'Surrealism: The Poetry of Dreams' with the Centre Pompidou, Paris.

In June, the Minister for Finance, Natural Resources and The Arts, Rachel Nolan, MP, announced the Gallery would, in partnership with Arts Exhibitions Australia, present the exhibition 'Matisse: Drawing Life' in collaboration with the Bibliothèque nationale de France. This major survey of works on paper by one of the greatest artists of the twentieth century will open in December 2011 to mark the fifth anniversary of the GoMA.

The Gallery and Arts Exhibitions Australia have also recently secured the exhibition 'Portrait of Spain: Masterpieces from the Prado' for an exclusive season at the QAG in 2012. This will be the first exhibition from the esteemed Museo Nacional del Prado to be presented in Australia.



Opposite page: The Gallery of Modern Art was the exclusive Australian venue for the spectacular haute couture exhibition 'Valentino, Retrospective: Past/Present/Future'

From top: The Up Late program during 'Valentino, Retrospective' was held each Friday night from 3 September to 12 November 2010

The Gallery's volunteer guides provided 365 tours to over 18 000 visitors to the 'Valentino, Retrospective' exhibition

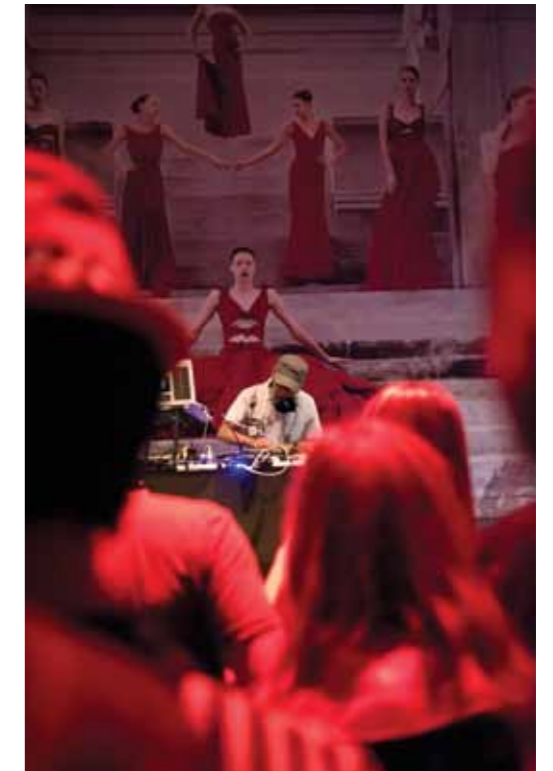
Installation view of the 'Valentino, Retrospective' resource lounge

Valentino, Retrospective: Past/Present/Future
7 August – 14 November 2010 | GoMA

'Valentino, Retrospective: Past/Present/Future', organised in Australia by the Gallery and in partnership with Art Exhibitions Australia, the Gallery's first major haute couture exhibition and first collaboration with Les Arts Décoratifs, Paris, was a huge success. This exclusive-to-Brisbane exhibition attracted over 200 000 local and interstate visitors and generated an immense media profile, both for the Gallery and for Brisbane as a cultural tourism destination. The estimated associated economic contribution to Queensland was \$18.4 million.

The exhibition celebrated the work of the Italian fashion house, renowned for its sophisticated, timeless design and glamorous clientele. It brought together 100 of Valentino's most stunning haute couture creations and offered a revealing overview of a career spanning five decades.

Garments by current creative directors Maria Grazia Chiuri and Pier Paolo Piccioli complemented the display of designs by the Italian-born couturier Valentino Garavani. The exhibition was designed and realised by Les Arts Décoratifs, Paris, with the assistance of the Valentino Fashion House.





Opposite page: Film was represented throughout 'Surrealism: The Poetry of Dreams', including Luis Buñuel and Salvador Dalí's *Un chien andalou* (An Andalusian Dog) 1929 | Film image courtesy: Contemporary Films

From top: Visitors to 'Surrealism: The Poetry of Dreams' can access online resources and interactive games via touchscreens in the exhibition lounge

A young student shows her ink-blot drawing to Alain Seban, President, Centre Pompidou, Paris (left) and Queensland Art Gallery Foundation President Tim Fairfax, AM, at the Media Preview of *Surrealism for Kids*

A complete set of iconic surrealist journals is a highlight of the James C Sourris, AM, Collection of Rare Books held in the Gallery Research Library and displayed in the exhibition



Surrealism: The Poetry of Dreams
11 June – 2 October 2011 | GoMA

The Gallery has been proud to work in partnership with the Musée national d'art moderne, Centre Pompidou, Paris to realise an exclusive Australian exhibition from its outstanding surrealist holdings.

'Surrealism: The Poetry of Dreams' presents a comprehensive historical overview of this important artistic movement with more than 180 works by 56 artists, including paintings, sculptures, 'surrealist objects', films, photographs, drawings and collages. This exhibition presents a unique opportunity for local and national audiences to see important art works that rarely leave Paris.

'Surrealism: The Poetry of Dreams' is accompanied by an innovative Children's Art Centre program, an Australian Cinémathèque film program, and a range of public programs, including talks, discussions and performances.

The Gallery has produced the first English-language catalogue on the Centre Pompidou's surrealist collection and its second publication written and developed especially for children. Reflecting Surrealism's literary and visual nature, the accompanying full-colour exhibition catalogue includes a selection of texts by leading figures of the surrealist movement in addition to an historical overview by the exhibition curator, Didier Ottinger, Deputy Director of the Musée national d'art moderne, and an illustrated chronology of significant events. *Surrealism for Kids*, a 60-page full-colour publication explores the ideas behind Surrealism in a series of activities for children to do at home or in the classroom.

While in Brisbane for the official opening of the exhibition, Alain Seban, President of the Centre Pompidou, described it as one of the best projects the museum had undertaken outside Paris.





Installation view of Pascale Marthine Tayou's *Plastic bags 2001–10* | Commissioned for '21st Century: Art in the First Decade' | Courtesy: The artist and Galeria Continua, San Gimignano, Beijing, Le Moulin. Photograph: Brad Wagner

Interactive art works featured in '21st Century' included Rivane Neuenschwander's *I Wish your Wish 2003* | Thyssen-Bornemisza Art Contemporary Collection | Juan and Pat Vergez Collection | Courtesy: The artist and Galeria Fortes Vilaça, São Paulo; Stephen Friedman Gallery, London; and Tanya Bonakdar Gallery, New York. Photograph: Katie Bennett

Visitors contributed Lego structures to Olafur Eliasson's *The cubic structural evolution project 2004* as part of the '21st Century: Art in the First Decade' exhibition

Australian artist Arlo Mountford talks about his work, *The Folly 2007–09*, during the program of '21st Century' opening weekend artist talks

21st Century: Art in the First Decade
18 December 2010 – 26 April 2011 | GoMA

To mark the end of the first decade of this millennium, the Gallery presented '21st Century: Art in the First Decade' at GoMA. Attendance of the exhibition was unprecedented with over 451 000 visitors, making it the highest attended contemporary art exhibition in a single institution in Australia. Focusing on works created between 2000 and 2010, the exhibition examined directions in art practice and the conditions of art and exhibition-making in the twenty-first century.

Featuring more than 200 works by 140 artists from over 40 countries, '21st Century' was the largest and most comprehensive exhibition of international contemporary art ever staged by an Australian public gallery.

The exhibition encompassed all levels of GoMA and featured a range of major new commissions, introducing audiences to works that represented key moments in recent contemporary art practice, including two spiralling steel slides by Carsten Höller, a sound installation with live finches by Céleste Boursier-Mougenot and a trompe l'oeil swimming pool installation by Leandro Erlich.

With works in every contemporary medium, more than 80 per cent of which were drawn from the Gallery's expanding contemporary collections, '21st Century' explored technological, political, economic, cultural and environmental issues reflected in contemporary art. A multi-platform project, the exhibition included an unprecedented range of innovative public programs, including a series of interactive artists' projects for children and families, the evening discussion program GoMA Talks, three film programs, the Internet Meme Project (a curated program of more than 220 screens featuring viral internet content), an exhibition blog (www.21cblog.com) and a range of education resources.

The exhibition was accompanied by a major publication with texts by international and Australian writers and curators, as well as the Gallery's first book for children, featuring art-making activities by 16 exhibiting artists.





'21st Century: Art in the First Decade' bus back, Brisbane

'Surrealism: The Poetry of Dreams' mega tram wrap, Melbourne

'Valentino, Retrospective: Past/Present/Future' banners, Stanley Place, South Brisbane



Strategic tourism marketing

The Gallery secured and presented significant international exhibitions exclusive to Queensland, increased the profile of the Gallery as a cultural tourism destination, and generated considerable economic benefit to Queensland throughout 2010–11.

This profile has been achieved through the Gallery's strategic marketing and collaborative partnerships with tourism organisations (Tourism Queensland, Brisbane Marketing) and the local industry, and is regarded as a successful model for cultural tourism cooperative marketing.

'Valentino, Retrospective: Past/Present/Future'

Collaborative marketing and advertising was undertaken with tourism partners Singapore Airlines, Tourism Queensland, Brisbane Marketing and Queensland Rail, as were promotional campaigns with Virgin Blue and tourism wholesalers, AOT Holidays in Australia and House of Travel in New Zealand, who all worked closely with the hotel market.

The Tourism Queensland destination campaign 'New York. Paris. Milan. Brisbane' effectively positioned the exclusivity of the 'Valentino Retrospective' exhibition to interstate and New Zealand markets. Brisbane Marketing's 'Brisbane in Winter' campaign targeted the intrastate sector. The Gallery also worked closely with the hotel market to develop packages, further promoting the exhibition, and Brisbane as a cultural tourism destination.

These campaigns assisted the Gallery in attracting high levels of attendance from non-Brisbane residents. Of surveyed visitors:

- 24% of visitors to the exhibition were from outside metropolitan Brisbane
- 25% were from interstate
- 3% of visitors were from overseas

The economic benefit of the exhibition was an estimated \$18.4 million.

'21st Century: Art in the First Decade'

The Gallery again worked closely with its tourism partners and local tourism operators to develop a campaign that promoted the non-ticketed exhibition to targeted tourism markets over the summer season. The campaign also involved collaborating with Brisbane Marketing and Tourism Queensland on the coordination of intrastate and interstate media familiarisation with the exhibition, stimulating strategic coverage.

This campaign achieved a strong profile nationally and assisted the Gallery in attracting record-breaking attendance figures, 25% were visitors to Brisbane, a strong result given the Queensland flood disaster.

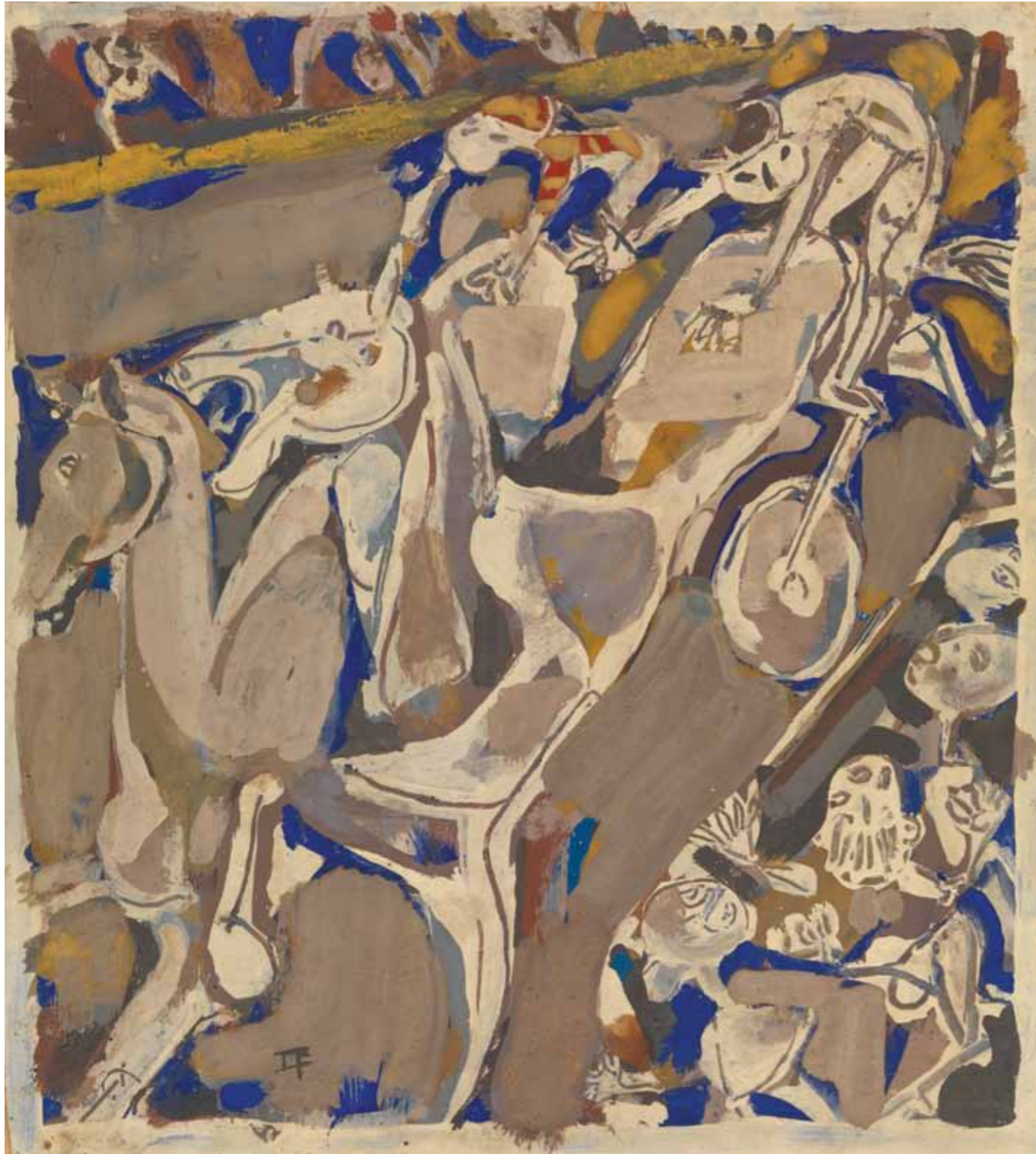
'Surrealism: The Poetry of Dreams'

The Gallery and its tourism partners developed a fully integrated campaign with consistent branding, imagery and design across all marketing collateral.

The tourism authorities are providing both dedicated 'Surrealism' campaigns and featuring the exhibition as the lead tourism product in their destination Brisbane campaigns nationally and in New Zealand.

The Gallery welcomed Brisbane Airport Corporation and Virgin Australia as Tourism Partners for the exhibition. Both are implementing marketing and promotional activities to increase the campaign reach into key target markets.





Collection development

The Gallery continued to develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users. The strategies implemented to achieve this include:

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

Acquisition highlights

The Gallery's Collection consists of 15 012 works, with 645 works acquired in 2010–11. The development of the Collection was pursued in accordance with the Acquisitions Policy 2009–14.

Acquisition highlights include:

Australian art to 1975

Ian Fairweather
Scotland/Australia 1891–1974
Trotting race c.1956
Gouache on cardboard
57 x 50.6cm (irreg.)
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation, 2011. Donated through the Australian Government's Cultural Gifts Program
© Ian Fairweather, 1956/DACS. Licensed by Viscopy, Sydney, 2011
[Pictured left]

Horses were one of the artist's favourite subjects. In this work, horses, in full flight around the race track, are captured in a fluid, free-flowing line, the drivers visibly straining to hold their charges. The splashes of colour add a powerful vibrancy to the work, particularly the use of bright blue, which the Gallery's Paper Conservator has identified as Reckitt's blue. This work was first exhibited at the Macquarie Galleries in Sydney in 1957, and dates from a series created between 1955 and 1956, in which Fairweather often combined human figures with animals embodying movement and energy.



Nora Heysen
Australia 1911–2003
Self portrait 1938
Oil on canvas laid on board
39.5 x 29.5cm (sight)
Purchased 2011 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation
© Lou Klepac

This self-portrait reflects the optimism that fuelled Nora Heysen in her early career, as she attained popularity and critical success. In it, she paints herself as a modern woman, committed to her art and painting in a light-filled modern idiom; gone are the early influences of Italian Renaissance art and classicism.

Soon after painting this work, Heysen moved away from Adelaide and the long shadow cast by her father, the famous artist Hans Heysen. She quickly established herself in Sydney as a notable portrait painter and later in 1938 won the Archibald Prize with a portrait of Madame Elink Schuurman. Heysen's work caused controversy: commentators questioned both the choice of subject — the wife of a European diplomat — and the role of women as professional artists; Heysen was the first woman and youngest artist to be awarded the Archibald.

Nora Heysen's self-portraits are striking images of independence and determination. This painting is one of her finest and was considered by the artist herself to be emblematic of her achievements.



Ethel Carrick Fox
England/Australia 1872–1952
On the beach c.1909
Oil on canvas
36 x 42cm
Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2011

Ethel Carrick and her husband, the artist E Phillips Fox, spent the summer of 1909 at the beach resort towns of Trouville and Deauville in the north of France, where Carrick produced a number of delightful paintings of prosperous holiday-makers. They crowd the promenade and seashore in full dress, replete with picture hats and straw boaters. As art historian Mary Eagle has observed, in these paintings 'life is orderly, holidays are occasions for dressing well, the children smile and stay in place, the sun shines'.

Characteristically for Carrick Fox, the foreground is left bare, with lilac shadows. The action is focused on the middle ground, where a woman in white is captured in a few quick flourishes of paint, blending in to the white sand, accompanied by a dapper male companion. Carrick would often depict her subjects in the act of observing what was happening around them, and in the centre of the painting a crowd huddles in front of a red-and-white striped beach tent, the contents of which remain a mystery to the viewer.



Donald Friend
Australia 1915–89
Adam and Eve c.1957–61
Oil and gold leaf on wood
205 x 81cm
Purchased 2010 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation

In his search for tropical and exotic environments, the prominent Australian artist Donald Friend made numerous visits to north Queensland and also spent time in Nigeria, Ceylon and Bali. The first of Friend's series of decorative doors, which are among his largest, most complex and engaging works, were painted in Brisbane in 1955 for the then director of the Queensland Art Gallery, Robert Haines.

Friend was a leading figure in art and architectural decoration during the time he spent in Ceylon from 1957 to 1961; his example and visual legacy inspired the next generation of Ceylonese artists. *Adam and Eve* is one of Friend's decorative masterpieces and equally merits his description of a related door (which could well be used to describe the artist himself): 'brilliant, complicated, sumptuous and slightly absurd'.



Contemporary Australian art

Tracey Moffatt
Australia/United States b.1960
First jobs (series) 2008
Archival pigments on rice paper with gel medium
12 sheets: 71 x 91.5cm (each)
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program [Pictured above: *First Jobs, selling aluminium siding* 1978]

Tracey Moffatt is one of the country's best known contemporary artists. The 'First jobs' series is a visual catalogue of her earliest paid employment during the late 1970s and early 1980s. Moffatt has selected images from period sources and substituted a face in each photograph with her own smiling one. The money she earned from these often gruelling or tedious jobs enabled her to travel overseas in 1979 and supported her through subsequent studies at the Queensland College of Art.

Moffatt is now internationally successful, having realised dreams she held while she peeled pineapples, waited on tables or packed meat. Looking back, however, the gap between those idealistic aspirations and the reality of solitary struggles as an artist has the same acuteness as the high-key colours she has used in these photographs.



Louise Weaver
Australia b.1966
Phoenix, Indian blue peacock (Pavo Cristatus) 2008–09
Hand-crocheted lambswool, cotton thread, and plastic over taxidermied Indian Blue Peacock (*pavo cristatus*), jute string
Peacock: 193 x 23 x 30cm (irreg.); base: 25 x 22.5cm (diam., irreg.)
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

Louise Weaver's painstakingly crafted sculptures re-imagine taxidermy models in decorative 'skins', or extravagant costumes, created with crochet, appliqué and weaving. This process of fantastic reinvention illustrates Weaver's ongoing interest in the perceived distinction between the artificial and the natural, the ephemeral and the imperishable, the beautiful and the bizarre.

In *Phoenix, Indian blue peacock*, Weaver amplifies these contrasts to the extreme. The bird, which has already been transformed once into a decorative object via taxidermy, now wears a dazzling technicolour dream coat. Weaver also points to the sustained human interest in selftransformation.



Bill Henson
Australia b.1955
Untitled 2008–09
Archival inkjet pigment print on paper, ed. 1/5
104.5 x 155cm
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

Bill Henson is interested in the broad references of his photographic subjects rather than their specificity. This ambiguity is deliberate and works against the expectation that photographs represent particular moments and places. While *Untitled* 2008–09 and the other photographs made at the same time were taken in southern Italy, this island stands for all islands and what they might represent to the viewer's imagination.

The composition is simple: the island is centred, its cleft echoed by the clouds behind, and the outer edges darkened as in a nineteenth-century vignette. Henson has carefully delineated the light on clouds, rock and water so that the whole photograph is animated and resonant.



Raafat Ishak
Egypt/Australia b.1967
And government no. 1 1994–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.431
Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Raafat Ishak's practice is informed by his studies in architecture, his Arabic cultural heritage and a beautifully muted graphic style. While at first glance his semi-figurative paintings appear gorgeously decorative, they encompass a series of broader speculations about the nature of government, statehood, national borders and identity, as well as ideas of home, belonging and citizenship.

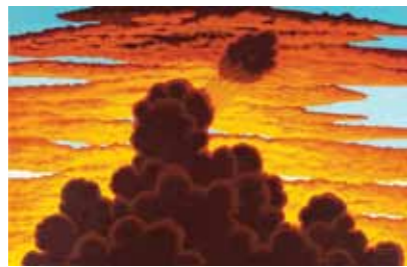
And government no. 1 1994–95 is from a series of 39 paintings that were included in Ishak's first solo show at 200 Gertrude Street in 1995. As elsewhere in his oeuvre, in these works Ishak combines and deconstructs elements from the expansive, and at times contradictory, archive of imagery he has gathered over time. Ishak seamlessly mixes the personal with the political, the actual and the imagined, in a way that highlights the circularity and interdependency of these relationships. Underscored by a utopian, even romantic, tendency, his work is subtle, contemplative and alive to the nuances of cross-cultural dialogue and transit.



Indigenous Australian art

Unidentified artists
Fighting clubs c.1900
 Carved wood with natural pigments and synthetic polymer paints
 10 clubs: 69 x 10cm (each, approx.)
 Purchased 2011. Andrew and Lillian Pedersen Trust

This group of fighting clubs from the Rockhampton district, made in the late colonial period, is truly outstanding, both for its beauty and its rarity: the intact survival of such a large collection of these exceptional objects is extremely rare. The diverse shapes of the carved and incised heads, seen in these ten clubs, is particularly notable, as opposed to the more commonly seen bulbous-headed fighting clubs. Each artefact is exquisite: the neck of each has been carefully scraped with a sharp shell to create striations along the club, which gives an unexpected elegance to these powerful objects used for war.



Segar Passi
 Meriam Mir people
 Australia b.1942
Koob 2011
Deum tepki 2011
Kerkar meb 1 2011
Kerkar meb 2 2011
Lidlid 2011
Ap gegur 2011
Imerira baz 2011 [Pictured above]
Te bubum 2011
Mi kes 2011
Dad 2011
 Synthetic polymer paint on paper
 Ten sheets: 70 x 195cm (each)
 Purchased 2011 with funds from Anne Best through the Queensland Art Gallery Foundation

In these works, Segar Passi documents aspects of the knowledge held by Torres Strait Islanders that allows them to read the weather. Safety at sea is paramount for any island dweller, and Passi learnt from an early age to read signs of rips and whirlpools, tides and currents, as well as an intimate relationship to the movements of the stars and planets. Each of these ten watercolours shows a cloud formation that heralds an impending change in the weather: from some cloud formations, Passi can even foretell sad family news. As much of this information rests with the elders, many young people are putting their lives at risk by making long distance inter-island travel in small boats without proper knowledge of how to read the weather. These works are a major instructional series for young Torres Strait Islanders and a stunning artistic statement by one of the Strait's most senior and respected artists.



Jonathan Jones
 Kamilaroi/Wiradjuri people
 Australia b.1978
untitled (domestic heads or tails) 2009
 Neon sculptures and electrical cord,
 ed. 15–16/26
 Pair: 62 x 34cm (diam.) (each)
 Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

The motif of light, and the notion of 'shining a light' on emotionally and politically difficult subjects, is a major feature of Jonathan Jones's work. *untitled (domestic heads or tails)* 2009 was inspired by an historical image of Tasmanian Aboriginal people made by an artist on one of the early French exploration voyages in 1792–93. This is best known in the engraving of 1817 by Jacques-Louis Copia (1764–99) showing a group of Aboriginal people fishing beside a river, with a fallen scar tree in the mid ground. For Jones, this was evidently the start of a train of associations that became emblematic of the fate of many Australian Aboriginal people, but his remembering that tree has a certain emotional reticence that allows one to consider not only the past but also the future.



Nellie Stewart
 Pitjantjatjara people
 Australia b.c.1930s
Punu wara 2010
 Synthetic polymer paint on canvas
 147 x 195cm
 Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation
 © Nellie Stewart 2010. Licensed by Viscopy, Sydney, 2011

Nellie Stewart's paintings of country, using elementary shapes and patterns executed in bold and gestural brushstrokes, are considered important works from the recent Anangu painting movement located on the border of South Australia and the Northern Territory. In this work, Stewart displays great power in her dramatic portrayal of the Two Sisters (Minyma Kutjara) story, of which she is a senior custodian. The Minyma Kutjara Tjukurpa connects a large swathe of country from Central Australia to the Great Australian Bight through the creative journeys of these ancestral women, and Stewart's depiction of this story befits a narrative of such cultural and geographical import.



Nancy Nyanjilpayi Chapman
 b.1942
 May Maywokka Chapman
 b.c.1940s
 Mulyatingki Marney
 b.1941
 Marjorie Malatu Yates
 b.c.1950
 Manyjilyjarra people
Mukurtu 2010
 Synthetic polymer paint on linen
 127 x 300cm
 Purchased 2010 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation

A stark environment of white land and white sky in white heat, Lake Dora (Ngayarta Kujarra) is a vast salt lake 1300 kilometres north-east of Perth. The lake has been painted by four sisters who live close to its shores: it is at the heart of their lives and practice. The artists have a profound respect for the lake and the fresh waters that have sustained their families for generations, and they painted the story of this important site to remind people of the 'pujiman days', the times of living nomadically. Collective stories, carried in unbroken tradition through songs and dances, are now brought to new life through painted images. For the three older artists, this project was a way of inducting their younger sister, Malatu, into what country she could paint and how to paint it.



International art

Cindy Sherman
United States b.1954
Untitled 2007–08
Colour photograph mounted on aluminium,
ed. of 6, AP 1/1
158.6 x 177.8cm
Purchased 2011 with funds from Tim
Fairfax, AM, through the Queensland Art
Gallery Foundation
Image courtesy: The Artist and Metro
Pictures, New York
[Pictured left]

Since her earliest works Sherman has personally assumed the roles of director, photographer, model and stylist to create her images. *Untitled* 2007–08 belongs to a recent series of images that have their genesis in a suite of fashion photographs first seen in the August 2007 issue of *French Vogue*. Sherman appears twice in *Untitled*, as a pair of Balenciaga-clad women caught in the unforgiving light of the social photographer's flash. The viewer notes only minor variations between the two subjects, highlighting the fashion industry's contradictory celebration of personal style while encouraging a herd mentality. The photograph also relates to Sherman's 'Hollywood/Hampton Types' series of 2000–02, which depicts wealthy, elaborately dressed older women whose expressions and excessive use of cosmetics push the images into the realm of caricature. As the artist herself approaches her 60th year, *Untitled* and other recent works can be seen as reflections on experiences and representations of beauty, self-definition and ageing.



Carsten Höller
Belgium b.1961
Left/Right Slide 2010
Stainless steel, polycarbonate and rubber
mats
950 x 2562 x 412cm (installed)
Commissioned 2010 with a special
allocation from the Queensland Art Gallery
Foundation
© *Left/Right Slide* 2010, Carsten Höller
for GoMA

Left/Right Slide was the centrepiece of the '21st Century' exhibition. Specially commissioned by the Gallery, it belongs to an ongoing series of slides created by Höller for prestigious venues internationally and is among the most ambitious works by the artist to enter a museum collection.

Höller worked as a biologist before becoming an artist, and his art works might be thought of as experiments that act on the viewer in surprising ways. *Left/Right Slide* is a sculpture designed for GoMA's foyer that provided an efficient and 'green' method for travelling between the third level and the ground floor, its elegantly curved form contending with the straight lines and right angles of the Gallery's architecture. Beyond these considerations, it is the effect of the work on sliders that most interests the artist. Höller described his slides as devices for eliciting 'an emotional state that is a unique condition somewhere between delight and madness'. The sensations generated by sliding are central to the work and visitors are invited to observe their own inner spectacle as they hurtle through space.



Céleste Boursier-Mougenot
France b.1961
from here to ear (v.13) (detail) 2010
Five octagonal structures (each made in
maple and plywood), harpsichord strings,
piano tuning pins, audio system (contact
microphones, amplifiers, guitar processors
and speakers), coathangers, feeding trays
and bowls, seeds, water, nests, sand and
grass, ed. unique
400 x 1978 x 1852.1cm (installed, variable)
Purchased 2011. Queensland Art Gallery
Foundation

from here to ear (v.13) is a special configuration of Céleste Boursier-Mougenot's sound installation, conceived by the artist for the '21st Century' exhibition. Combining technical, aesthetic and sensorial elements, the art work might be likened to a musical score and can be appreciated on both a structural and sensory level, orchestrating a space for listening and experiencing.

'Instruments' were constructed and tuned to create an environment for finches to feed, fly, rest and make music through interacting with them. Rather than 'participation' on the part of the viewer, the artist is particularly interested in the quality of human attention that arises through experiencing the installation.



Tracey Emin
England b.1963
I never stopped loving you 2010
Neon, ed. 3/3
23 x 179cm
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation
© Tracey Emin 2010/DACS. Licensed by Viscopy, Sydney, 2011

Since the late 1990s, Tracey Emin has used neon to emulate the cursive script of her handwriting. This reflects both her confessional, autobiographical text, and the graphic rhythm of drawing — an activity central to her practice. She has stated: 'To me drawing is a natural extension of mental creativity, it's like handwriting. Without drawing I wouldn't really exist'. Text, image and direct communication have been the hallmarks of Emin's work, and her 'tell it like it is' narratives resonate in a manner parallel to pop music lyrics.

I never stopped loving you could be a song title, a line of graffiti or a closing line to a letter. Emin has mined the promotional, advertising appeal of neon and its garish, slightly tacky quality to 'write' this short paean to lost love. Its honesty captures the trials, failures and fantasies of ordinary lives and loves.



Adel Abdessemed
Algeria b.1971
Head on 2007–08
Neon
300 x 249.9cm
Purchased 2011 with a special allocation from the Queensland Art Gallery Foundation and the Queensland Art Gallery Foundation Grant

An Algerian artist of Berber origin, Adel Abdessemed is known for his unexpected and sometimes controversial art practice. His works consider a wide range of personal and political themes, often addressing social taboos and presenting them as raw and uncomfortable truths. Abdessemed is also known for works that reflect on the beauty and fragility of life. His visual language is at once poetic and provocative.

Head on is based on a freehand drawing of a brain. The crudely drawn mess of lines transferred into thin white neon tubes, intersect and overlap, together communicating the visually complex pattern of the cerebral cortex. The work playfully alludes to the representation of thought as the switching on of a light bulb, while also suggesting ideas of enlightenment and consciousness. At a time when neurologists are making groundbreaking discoveries and are able to alter human behavioural patterns by manipulating brain chemistry, Abdessemed presents the brain as a beguiling abstract form.



Contemporary Asian art
Kohei Nawa
Japan b.1975
PixCell-Double Deer#4 2010
Taxidermied deer, glass, acrylic, crystal beads
224 x 200 x 160cm
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation
Image courtesy: The artist and SCAI The Bathhouse, Tokyo

One of Japan's most significant young artists, Nawa featured on the cover of *The 6th Asia Pacific Triennial of Contemporary Art* catalogue and in the exhibition with a similar work, which was enormously popular with visitors.

In this work, two taxidermied deer are fused together and covered in glass and acrylic beads. The mutated form of the animals is fractured and distorted through the images captured inside the spheres, transforming it into particles of deconstructed light and dramatically changing our perception of the original creatures.



Zhao Dalu
China b.1953
Balcony #2-4 2007
Oil on canvas
Three paintings: 100 x 80 cm (each)
Purchased 2011 with funds from Carrillo Gantner, AO, and Ziyin Gantner through and with the assistance of the Queensland Art Gallery Foundation
[*Balcony #4* is pictured above]

Three paintings of nudes from Zhao Dalu's 'Balcony' series were purchased for the Collection. The painting of nudes was considered a radical statement by the early avant-garde in China, as it challenged state-determined prescriptions for art, and it is still a somewhat provocative subject. A member of the important Chinese avant-garde 'Stars' group of the late 1970s and early 1980s, Dalu completed the 'Balcony' series while living in Australia in 2007. Raw and confronting, they mark a departure from Zhao's more refined early style, and convey a mix of personal anxiety, cultural dislocation and professional frustration from which the artist was attempting to free himself using the medium of painting.



Wang Jin
China b.1962
Robe 1999
Polyvinyl chloride and fishing line
183 x 205.5 x 16.5cm
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

A significant contribution to the Gallery's collection of contemporary Chinese art is *Robe* by Wang Jin. This is an early example of a major body of work that occupied the artist for almost a decade. In these works, the iconic form of the Peking Opera robe is rendered in transparent plastic embroidered with fishing line. The juxtaposition of a traditional high-cultural form and modern synthetic material in *Robe* refers to recent transformations in Chinese society, most pointedly the rapid evolution of consumerism.



Donghee Koo
South Korea b.1974
Static electricity of cat's cradle 2007
HD video: 16:9, 11:30 minutes, colour,
stereo, ed. 5/5
Purchased 2011. John Darnell Bequest

Static electricity of cat's cradle takes its title from the children's string game known as cat's cradle. Koo draws on the wonder of this game with a sly humour, transposing it into an adult world of simulated intimacy, where a young, pyjama-clad couple are suspended in a web of rope and harnesses, converging and separating at the whim of a third party. Koo's work is distinct for its high end production values and techniques generally associated with commercial film production, providing the events and action recorded in her videos with a cinematic quality. A key work by an important young artist, its acquisition broadens the scope of the Gallery's collection of contemporary Korean art and builds on its strong holdings of performance-based video works.



Nguyễn Thái Tuấn
Vietnam b.1965
Room of the prince 2010
Oil on canvas
130 x 150cm
Purchased 2011. Queensland Art Gallery
Foundation

Four paintings by Nguyễn Thái Tuấn were acquired for the Collection and inclusion in 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) in 2012. Three works were purchased from the artist's 'Black painting' series, along with *Room of the prince* 2010, which references a room in the summer palace of Bao Dai, the last Emperor of Vietnam. Nguyễn's works typically feature headless figures in sombre surroundings, suggesting violence and loss in the context of recent Vietnamese history. Nguyễn's portrayal of the headless figure reveals an interest in the psychological limits of the self while making a comment on the invisibility of the individual voice in the public realm and in a communist system that values the collective.



Contemporary Pacific art

Kulupu Falehanga 'i Teleiloa
New Zealand/Tonga est. 2010
Ngatu tā'uli (detail) 2011
Hiapo (paper mulberry) with koka (pigment from koka tree) and black commercial paint
2 215 x 412cm (irreg.)
Commissioned 2011. Queensland Art
Gallery Foundation

This *ngatu tā'uli*, customarily made and used for chiefly ceremonies, was commissioned by the Gallery. Created by a Tongan art group based in Auckland, New Zealand, working with a women's art group from Tatakamotonga, Tonga, the *ngatu* (detail above) is 22 metres in length and with a predominantly *uli* (black) composition. This dramatic visual presence is part of its meaning, with *ngatu tā'uli* considered within the wider Tongan understanding of time and space as relating to the expansive *fefine* (female) forms of night, moon, darkness and death.

For the members of Kulupu Falehanga 'i Teleiloa, the creation of a *ngatu tā'uli* presents opportunities for artistic expression and the acquisition of cultural knowledge.



Gussie R Bento
Hawai'i b.1932
Na Kalaunu a me Na Kāhili o Kamehameha IV (The Kāhili and Crowns of Kamehameha IV) c.1980
Commercial cotton cloth, synthetic batting, with hand appliqué and contour quilting
253 x 266cm
Purchased 2010. Queensland Art Gallery
Foundation

The Gallery's growing collection of ceremonial quilts from eastern Polynesia is enhanced by this acquisition from senior Hawaiian quilter Gussie Bento. Referencing a popular nineteenth-century design, this work describes a merging of European and Hawaiian symbols of power and leadership. A superb example of *kapa kuiki*, a quilt artistry using cotton cloth that combines traditional designs with the textiles and techniques introduced by American missionaries, this enduringly beautiful work subtly conserves history and quietly expresses a strong connection between ideas of culture and sovereignty.



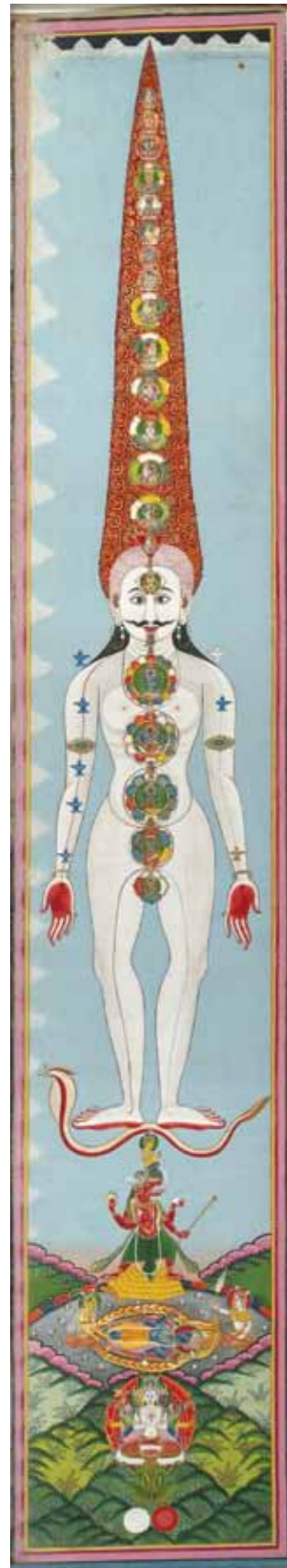
Graham Fletcher
New Zealand b.1969
Untitled (from 'Lounge Room Tribalism' series) 2010
Oil on canvas
162 x 130cm
Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation

Continuing Fletcher's interest in the collection and display of Pacific ethnographic material, these realist paintings of urban interiors reveal a cross-cultural intermingling between Western and South Pacific cultures. While focusing on domestic lounge rooms, with their designer furniture and Oceanic objects, these paintings raise questions relating to colonial history, appropriation and the collection of non-Western cultural materials. Complex in their engagement with issues of relevance to the region, their acquisition significantly augments the Gallery's important collection of New Zealand art.



Fiona Pardington
New Zealand, b.1961
Portrait of a life-cast of Jules Sebastian Cesar Dumont d'Urville (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper ed.1/10
146 x 110cm;
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation
Courtesy: Musée Flaubert d'Histoire de la Medecine, Roven, France

Fiona Pardington's photographs of life casts of named Pacific Islanders and the explorer Dumont d'Urville in her series 'Ahua: A beautiful hesitation' 2010 compellingly address death, history and racial representation and classification. Five larger-than-life portraits from the series were acquired, connecting to key themes in the Gallery's contemporary Pacific collection, and strengthening its holdings of works by this important New Zealand artist. Originally taken by the phrenologist Pierre-Marie Alexandre Dumoutier during his travels in the Pacific in 1837, the casts, with their visceral detailing of facial features, interest the artist not only in their links to her own family history, but also in how they convey the intricacies of memory and the history of museum collecting practices.



Asian art pre-1970

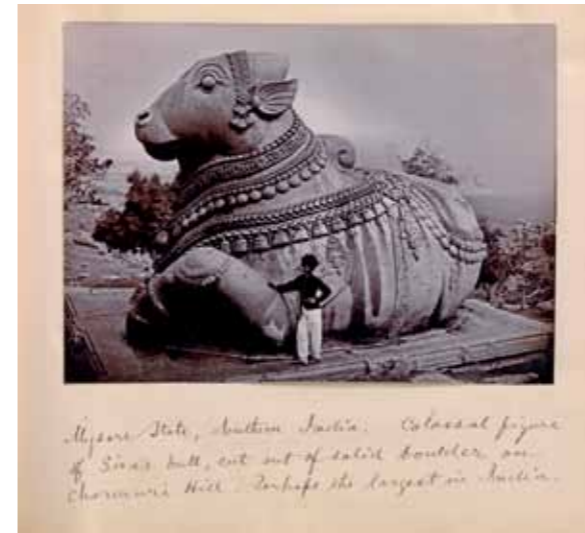
Unknown
Nepal
Untitled (Cakraman) 19th century
Ink and pigment on canvas
293 x 51.5cm
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

A rare tantric painting, revealing the sophistication of nineteenth-century Nepalese religious art, was the first major acquisition from the Himalayan region to enter the Gallery's Collection. Depicting the yogic figure of the 'cosmic man' marked with the six chakras or energy points, which regulate the flow of energy throughout the body, the painting reflects Hindu and Buddhist mythology and spiritual beliefs. Its style suggests the influence of nineteenth-century Rajput styles and connects to key works in the contemporary Asian collection, as well as forming a major focus for a growing collection of South Asian art.



Unknown
India
Untitled (Pair of Orissan Goddesses)
16th century
Copper alloy on metal veneer on wood
29.8 x 15.5 x 10cm (base: 10 x 12cm);
30.5 x 15.5 x 13cm (base: 13 x 12cm)
Purchased 2011 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

These bronzes are processional figures from the Indian state of Orissa. Taking the form of *chauri* (fly-whisk) bearers, the works are rare examples of figurative sculpture from the period, created for use in processional or ceremonial temple rituals. Ritual bronzes in a great variety of forms and styles were essential features of temples dedicated to gods in India. Their unrivalled elegance and beauty make them the hallmark of India's pre-modern sculpture while the extent of their use reflects the central roles they played across social and religious life. These works reflect how Indian sculpture drew upon on a range of influences including sacred texts and poetry, music, dance, the natural world and cosmology, to inspire worshippers of the Hindu faith.



John Burke
Photographer
fl. India 1857–97
Ireland 1843–1900
Del Tufo & Company
Photographer
India a.c. Madras 1880–1910
Philip Adolphe Klier
Photographer
fl. Burma 1860–1900
Germany 1845–1911
GW Lawrie
Photographer
fl. India 1880–90s
Scotland 1881–1921
Thomas A Rust
Photographer
fl. India 1880–89
England 1870s–1900
Unknown
Photographer
Volume I, III, IV: Untitled (photographs collected in India by a travelling theatre group) c.1880–1900
187 albumen and gelatin silver photographs, bound in three albums
Image sizes: a) 20.9 x 27.9cm; b) 7.6 x 12.7cm; c) 12.7 x 17.7cm (approx.)
Purchased 2011. Queensland Art Gallery Foundation

The acquisition of a personal collection of three photographic travel albums builds substantially on the Gallery's collection of Asian colonial photography. Carefully assembled and annotated by a member of the Williams family theatre group, which toured India in 1899–1900, the albums document the travels of two American actors, Jean Stewart Brown and Hannibal Williams. They cover a vast range of subjects in India, including views of monuments, architectural icons and temple sculpture (as in the image above, depicting the stone carving of Shiva's bull Nandi in Mysore); gardens and interior scenes; images of religious devotees and rituals; as well as portraits of labourers, royalty, officials, holy men, and Indian and Himalayan women. Together they provide a rich document of India at the height of the British Raj.



Unknown
China
Untitled (Chinese subject) 19th century
Reverse glass painting
51 x 35.7cm

Unknown
China
Untitled (European subject) 19th century
Reverse glass painting
45 x 34.5cm
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

The acquisition of two Chinese reverse glass paintings from the nineteenth century makes a significant addition to the Gallery's collection of objects produced for export. Such paintings were produced for European and American merchants and display strong European influences, with a focus on portraiture, landscape and historical scenes. Their unique blend of Chinese and western aesthetics convey the intersecting cultural and economic exchanges taking place through the active China trade of the period. These stylised portraits reflect such cross-cultural encounters — one a European mother and child, evoking the Madonna and Child; the other a formally dressed Chinese woman in Qing dynasty garb.



Collection exhibitions

Pale and Perfect: Ceramics from the Queensland Art Gallery Collection

16 October 2010 – 31 July 2011 | QAG

With a focus on ceramics with subtle and refined glazes, this display features works made after World War Two from the Gallery's significant collection of Australian ceramics.

William Robinson: Works from the Collection

13 November 2010 – 27 February 2011 | QAG

This display featured a range of landscapes by one of Queensland's best-loved artists. Along with large-scale paintings were a number of pastels, gifted to the Gallery by the artist, which depicted scenes from the Gold Coast hinterland and showed Robinson's art on a more intimate scale.

Photorealism from the Collection

5 March – 14 August 2011 | QAG

Based on advertising, found images or the artists' own photographs, the photorealistic paintings included in this display demonstrated how the artists filter their subject matter through the camera's lens and reflect how much of contemporary experience is mediated by the camera. This visually arresting display comprises works from across the Gallery's contemporary collections and includes artists from the United States, Indonesia, Japan and Australia.

Installation view of 'Pale and Perfect: Ceramics from the Queensland Art Gallery Collection'

Julie Ewington, Curatorial Manager, Australian Art, led a discussion on the work of Australian artist William Robinson as part of a My Gen 50+ short course on Queensland art

Installation view of 'Photorealism from the Collection'

Installation view of 'The Old and the New: Pintupi Masterworks from the Collection 1980s–2000s'

Installation view of 'The Fragmented Body'. This Collection display considers the human form physically, culturally and scientifically to gain insights into history, knowledge and memory

Bruce McLean, Associate Curator, Indigenous Australian Art, discussed the recently acquired contemporary desert paintings featured in 'Desert Painting Now: New Works for the Collection' on International Museum Day



The Old and the New: Pintupi Masterworks from the Collection 1980s–2000s

19 March – 9 October 2011 | QAG

Pintupi painters have been at the forefront of the Western Desert painting movement since its beginning at the tiny Indigenous community of Papunya in the early 1970s. The dynamism of their geometric shapes and lines, bursting with raw power, helped the fledgling movement gain national prominence and international acclaim. Today, Pintupi artists are still at the centre of the painting movement, continuing to innovate within a strong and proud tradition.

In this display, works by the early masters of the movement such as Uta Uta Tjangala, Turkey Tolson Tjupurrula and Mick Namerari Tjapaltjarri are seen together with works by some of the foremost artists of the current generation: Walangkura Napanangka, George Tjurrayi and the late Doreen Reid Nakamarra.

The Fragmented Body

7 May – 8 October 2011 | GoMA

This display presented diverse artistic expressions of ideas about the human body, drawn from the Gallery's Collection to complement the exhibition 'Surrealism: The Poetry of Dreams' (11 June – 2 October 2011).

Desert Painting Now: New Works for the Collection

14 May – 14 August 2011 | GoMA

Much of the most exciting art emerging from the growing desert painting movement is now being produced by 'new' painting communities — some of the smallest and most isolated in Australia — that have only recently joined the larger movement.

This display of new acquisitions was made possible by the generosity of Chair of the Queensland Art Gallery Board of Trustees, Professor John Hay, AC, and Mrs Barbara Hay, through the Queensland Art Gallery Foundation. The works are displayed alongside those from neighbouring art centres held in the Collection. These art communities are at the forefront of an exciting new current in Indigenous Australian art.





Physical Video

14 May – 4 September 2011 | GoMA

'Physical Video' featured examples of performance and theatricality in video art from the 1970s to the present day. Many of the video works demonstrate the resurgence of direct-to-camera performance. Other works draw on theatrically staged scenarios in which the body is used to examine broader narratives drawn from history and culture. It features works from the Collection by artists including Pierre Bismuth (France), Qin Ga (China), Donghee Koo (South Korea), Bruce Nauman (USA), James Oram (New Zealand), Mike Parr (Australia), Charwai Tsai (Taiwan) and Erwin Wurm (Austria).

Installation view of 'Physical Video' featuring Jun Nguyen-Hatsushiba's *Memorial Project Nha Trang, Vietnam, towards the complex – for the courageous, the curious, and the cowards* 2001 (centre) | Purchased 2002. Queensland Art Gallery Foundation Grant

David Burnett, Curator, International Art, discusses work from the Gallery's international collection. In the background: Blandford Fletcher | *Evicted* 1887 | Purchased 1896

In Edwardians and expatriates, an Australian collection display in Gallery 10, the works of George W Lambert and Hugh Ramsay demonstrate a vibrant new style of figurative painting, which the Australian artists honed in Paris and London

The new Asian collection display provides opportunities to explore key themes and influences in the arts of Asia while drawing attention to the intersecting cultural histories in the region

Twentieth-century Modernism

From 16 October 2010 | QAG

Modern European, British and North American works, including Willem de Kooning's *Two trees on Mary Street ... Amen!* 1975, feature in this new display. British Modernism includes works by artists associated with the Camden Town group including Walter Sickert, Walter Greaves, Duncan Grant and Spencer Gore. European Modernism is profiled through works by Maurice de Vlaminck, Chaim Soutine, Leonardo Dudreville, Fernand Léger and Laszlo Moholy-Nagy and sculpture by Henry Moore, Barbara Hepworth and Jacques Lipchitz also feature in this display.

Asian collection

Historical Asian Art to Early Modern

From 16 October 2010 | QAG

In the historical Asian art gallery, the collection of Neolithic ware from Japan and China and folding screens on permanent display are augmented by a focused selection of ceramics from China, Japan and Korea, which represents a lineage of cultural exchange between Japan and China. The theme of cultural exchange and interaction is further considered through a suite of *ukiyo-e* prints from Meiji-period Japan (1868–1912) and new acquisitions that consider the emergence and influence of photography in Japan during the Meiji period.

Empire and Image

From 16 October 2010 | QAG

This new display includes works that address the influences and exchanges flowing between Britain, Europe and 'the East' during the colonial period, including ceramics, textiles, furniture, photography and works on paper. A developing collection focus considers the British colonial period in Asia, represented by a carved teak screen, Company School paintings, and photography from Ceylon, India and Burma from the late nineteenth century.

Australian collection

Ongoing | QAG

These displays show Australian art dating from the European settlement of the continent to the 1970s. Presented in chronological order, each display reveals the multiple and sometimes contradictory stories of Australian art. Far from being one grand narrative, this history encompasses different perspectives, personalities, landscapes and cities.

Exploring places, people and histories, and focusing on the conventions of art itself, the vibrant and eclectic work of Australian artists is celebrated in these changing displays.

Exhibitions and Collection displays are also profiled in the Institutional profile, Cultural tourism and Accessibility and education sections of this report. For a full listing of all exhibitions and displays for 2010–11, please see pages 97–100.



Collection rotations

International collection

Historical International: European and British Art to 1900

From 25 September 2010 | QAG

The international collection was reconfigured to take a front-of-house position in Galleries 1 and 2. Key works such as the Master of Frankfurt's *Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter* c.1496, Tintoretto's *Cristo risorgente (The risen Christ)* c.1555, Picasso's *La belle Hollandaise* 1905 and Degas's *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90, are included in this newly contextualised display.





The Collection Resource Lounge in Gallery 6, QAG, provides a place for visitors to further explore the Collection with resource books and online access to the Collection database

Collection Resource Lounge

In the past year, two displays were featured in the Collection Resource Lounge (Gallery 6), QAG, which presented intensive explorations of selected aspects of the Gallery's Collection.

Art History, Collecting, Studio Practice and Technique 10 October 2009 – 26 September 2010

This display was defined by three broad and interrelated areas: art history, collecting and studio practice and technique. It focused on the various ways that art museums interpret their collections today, whether through the library research collection, applying art by historical methodologies, or by collating materials that highlight their collections' strengths.

The display included art historical texts from the Gallery's Research Library and a focus on the celebrated modern painter Ian Fairweather (1891–1973), whose works are a particular strength of the Gallery's Collection; an examination of conservation techniques as they were applied to *Mrs Fraser* 1947 by Sidney Nolan; and a display of works and explanatory materials relating to the precise techniques involved in Japanese ukiyo-e woodblock printmaking.

Picturing the Archive: Photography, Families and Collections 9 October 2010 – ongoing

'Picturing the Archive' focuses on the role of photography since the nineteenth century as an archival tool, used for historical and social records ranging from medical and scientific research to criminal investigation. It shows advances in photographic technology and how these have changed the ways images of families and friends are recorded. As an archival tool, photography is crucial for recording art museum collections, such as the Gallery's, which is now available online.

Publishing

The Gallery's publishing program, which supports new writing, research and scholarship based on the Collection and exhibition program, grew significantly in the past year. Highlights included the *21st Century: Art in the First Decade* and *Surrealism: The Poetry of Dreams* exhibition publications and corresponding books especially for children — the first of their kind for the Gallery's Children's Art Centre.

Several important publications were produced on Australian and Queensland art and artists including *Art, Love and Life: Ethel Carrick and E Phillips Fox*, which was well reviewed as a significant contribution to Australian art publishing; *Lloyd Rees: Early Brisbane Drawings*; *Scott Redford: Introducing Reinhardt Dammn*; *Joe Rootsey: Queensland Aboriginal Painter 1918–63*, the first publication on this artist; and the forthcoming title *The Torres Strait Islands*. The collaborative effort of the Gallery, the State Library of Queensland, Queensland Museum and Queensland Performing Arts Centre, *The Torres Strait Islands* will accompany the major cross-precinct project *The Torres Strait Islands: A Celebration*, opening on 1 July.

The Gallery also produced publications in association with a number of arts organisations, including the Sydney-based Sherman Contemporary Art Foundation (SCAF) with *Contemporary Art for Contemporary Kids*, and Kaldor Public Art Projects with *Santiago Sierra: 7 forms measuring 600 x 60 x 60cm, constructed to be held horizontal to a wall*.

Collection management

Conservation

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

With couriers from Les Arts Décoratifs, conservators condition reported, prepared mannequins, dressed and installed 100 outfits for the exhibition 'Valentino, Retrospective: Past/Present/Future'.

Paintings conservators undertook condition reporting in Brisbane and Sydney on the 106 paintings on loan for the 'Art, Love and Life: Ethel Carrick and E Phillips Fox' exhibition. As part of the extensive treatment and framing program, 26 works were treated for cleaning and consolidation and six reproduction frames made.

Conservators worked on the 'Surrealism: The Poetry of Dreams' exhibition with couriers from the Centre Pompidou to condition report 190 art works. In addition to this, 36 items from the Gallery's Research Library were treated and mounted.

Centre for Contemporary Art Conservation

The Gallery's Centre for Contemporary Art Conservation (CCAC) continued to actively support, and be involved in, the Australian Research Council grant, *The 20th Century in Paint*, a collaborative research project examining painting media — and the resulting conservation implications — in Australia and South-East Asia in the twentieth century. As part of the project, the Gallery continued to host University of Queensland PhD candidate Gillian Osmond, who is researching the Gallery's painting collection. This research will assist conservation staff in providing improved care for more than 15 000 art works currently in the Gallery's Collection.

Registration

In 2010–11 the Gallery commenced the stocktake of the Collection. The Gallery's Collection was also made available online in December 2010 to coincide with the '21st Century: Art in the First Decade' exhibition.

Outgoing loans

A total of 40 works from the Collection were lent to regional, national and international galleries for exhibition purposes:

- Albert Tucker, *Study for 'Images of modern evil: Spring in Fitzroy'* 1943 and *Tramstop* 1946 to Heide Museum of Modern Art exhibition 'Albert Tucker: Images of Modern Evil' (19 March – 26 June 2011)
- Aleks Danko, *Day in day out (second version)* 1991 to Australian Centre for Contemporary Art exhibition 'Mortality' (8 October – 28 November 2010)
- Craig Koomeeta, *Apelech brothers* 2002 and *Dingo* 2002, Duncan Korkatain *Crane with fish* 2004; Garry Namponan *Sea eagle* 2002 and *Yellow-patched camp dog* 2006, Joe Ngallametta *Thap yongk (Law poles)* 2002–03, *Kang'khan brothers* 2004, *Kang'khan brother: face* 2004, *Pole design* 2004, *Kang'khan brother: face and body painting* 2004; and Jubilee Wolmby *Freshwater shark* 2002 to the University of Queensland Art Museum exhibition 'Before Time Today: Art from Aurukun' (10 September – 28 November 2010)
- Eugene von Guerard, *A view from Mt Franklin towards Mount Kooroocheang and the Pyrenees* (previously known as *A view from Daylesford towards the Pyrenees*) c.1864 to the National Gallery of Victoria exhibition 'Eugene von Guerard: Artist and Traveller' (16 April 2011 – 7 August 2011), Queensland Art Gallery (17 December 2011 – 25 March 2012) and the National Gallery of Australia (27 April 2012 – 15 July 2012)
- Ian Fairweather, *Two Philippine children* 1934–35, *Painting III* 1960 and *Cafe tables* 1957 to the Castlemaine Art Gallery and Historical Museum for the exhibition 'Scottish-Born Australian Artists' (2 April – 8 May 2011)
- JW Waterhouse, *The mystic wood* c.1910 to the Bendigo Art Gallery for the exhibition 'The Faerie in Victorian Art and Imagination' (16 October 2010 – 28 November 2010)
- John Davis, *You Yangs* 1980 to the National Gallery of Victoria for the exhibition 'John Davis Retrospective' (6 August 2010 – 24 October 2010)
- John Olsen, *Journey into the you beaut country no. 2* 1961, Russell Drysdale *Man feeding his dogs* 1941 and *Bush fire* 1944 and Lin Onus *Ginger and my third wife approach the roundabout* 1994 to the McClelland Gallery + Sculpture Park for the exhibition 'Spirit in the Land' (12 December 2010 – 20 February 2011)
- Michael Stevenson, *The gift* (from 'Argonauts of the Timor Sea') 2004–06 to the Museum of Contemporary Art exhibition 'Michael Stevenson' (4 April – 18 June 2011)
- Natee Utarit, *Mother* (from 'Appearance and reality' series) 1998 to the Singapore Art Museum for the exhibition 'Natee Utarit' (1 October 2010 – 13 February 2011)
- Nilima Sheikh, *Shamiana* 1996 to the David Winton Bell Gallery for the exhibition 'Nilima Sheikh' (26 March – 29 May 2011)
- Robert Brownhall, *Afternoon storm, Brisbane* 2005 to the Museum of Brisbane for the exhibition 'Robert Brownhall Survey' (15 April – 31 July 2011)
- Robert Rooney, *Garments: 3 December 1972–19 March 1973* 1973 to the Australian Centre for Contemporary Art for the exhibition 'Gestures and Procedures' (6 August – 26 September 2010)
- Sally Gabori, *Dibirdibi Country* 2008 to the TarraWarra Museum of Art for the exhibition 'TWMA Contemporary 2010' (6 August – 24 October 2010)
- Sutee Kunavichayanont, *Classroom upside down* 2006 to the Sherman Contemporary Art Foundation for 'A Collaborative Development and Display of Children's Art Centre Projects from the Queensland Art Gallery Collection' (6 October – 18 December 2010)
- Wanyubi Marika, *Mumutthun (Paddle splash)* 2006 to the National Museum of Australia for the exhibition 'Yalangbara: Art of the Djang'kawu' (7 December 2010 – 25 September 2011) and Museum and Art Gallery of Northern Territory (26 November 2010 – 15 July 2011)
- William Robinson, *Four seasons (panel 1)* 1987; *Four seasons (panel 2)* 1987; *Four seasons (panel 3)* 1987; *Four seasons (panel 4)* 1987; *Dark tide, Bogangar* 1994; and *Chookyard* 1979 to the QUT Art Museum for the exhibition 'William Robinson: The Transfigured Landscape' (15 April – 14 August 2011); and William Robinson, *Sophie in her bedroom* 1974 to the William Robinson Gallery, Old Government House (15 April 2011 – 15 April 2012)
- Yvonne Todd, Victorian Tapestry Workshop, *Alice Bayke* 2008, to the TarraWarra Museum of Art, for the exhibition 'Artwork to Tapestry' (2 April – 3 July 2011)

As at 30 June 2011, 213 objects were on loan to Queensland Government offices.

Incoming loans

A total of 1036 objects were borrowed for exhibition purposes, including works featured in '21st Century: Art in the First Decade', 'Art, Love and Life: Ethel Carrick and E Phillips Fox', 'Creative Generation Excellence Awards in Visual Arts Art and Design 2010', 'Daphne Mayo: Let There Be Sculpture', 'Joe Rootsey: Queensland Aboriginal Painter 1918–63', 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands', 'Premier of Queensland's National New Media Art Award 2010', 'Scott Redford: Introducing Reinhardt Dammn', 'Valentino, Retrospective: Past/Present/Future', 'Vida Lahey: Colour and Modernism' and 'Surrealism: The Poetry of Dreams'.

A total of 329 objects were received for consideration for acquisition and included items from New Zealand, China, Germany, France, Israel, Palestine, Italy, Singapore, South Korea, Taiwan, England, Vietnam, Indonesia, Australia and the United States.



Opposite page:
Visitors of all ages are enthralled with these ink-blot drawings, created as part of the Decalcomania activity featured in Surrealism for Kids, Children's Art Centre. Photograph: Katie Bennett

Children were invited to taste the colours of the sunset as part of Spencer Finch's *Sunset (Brisbane) 2/27/09* 2009–10 during the 21st Century Kids Festival. Photograph: Katie Bennett

Accessibility and education

The Gallery provides 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 through the Children's Art Centre, Public Programs, Gallery Members, Education and Regional Services programs. In the period 2010–11, the Gallery continued to:

- develop exhibition, education and interpretative programs for people of all ages;
- 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;
- develop and deliver educational programs and services to schools, universities and the broader education sector; and
- contribute to reconciliation with Indigenous Australians through exhibitions, programs, services and consultative processes that promote Indigenous art and culture and address related issues.





Regional Queenslanders participated in 21st Century Kids Festival on Tour activities held at regional venues in January 2011. Image courtesy: Elizabeth Guzely Gallery, Cooktown

An installation view of 'Namatjira to Now' at Artspace Mackay. Image courtesy: Artspace Mackay

Regional programs and services

The Regional Services 2010–11 program reflected the Gallery's commitment to regional areas as part of its core business.

During this reporting period, the Gallery's Regional Services section delivered diverse programs and services including comprehensive Collection-based touring exhibitions; public programs and educational tours; professional development opportunities; programs of assistance to regional galleries; and loans facilitation and best practice models of museum operation.



Regional travelling exhibitions

Namatjira to Now

29 May 2009 – 31 January 2011

Previously on display at the Queensland Art Gallery, this exhibition highlighted works by Indigenous Australian artists from the Hermannsburg School, from the original and subsequent generations, and included watercolours, ceramics and acrylic paintings on canvas. The exhibition completed a 20-month tour of 10 regional Queensland venues in January 2011.

	Venue	Dates	Total
7	Bundaberg Regional Art Gallery	2 June – 11 July 2010	2 948
8	Gympie Regional Gallery	17 July – 12 September 2010	3 220
9	Artspace Mackay	18 September – 31 October 2010	4 875
10	Gold Coast City Art Gallery	13 November 2010 – 31 January 2011	6 295
	venues 7–10 of 10 venues		17 338



Contemporary Miniatures

19 March 2011 – 21 October 2012

An exhibition drawn from the Gallery’s holdings of miniature paintings from South Asia commenced a regional tour in early 2011. The paintings, dating from the past decade, explore the dynamic visual language of miniature painting and its continued significance in contemporary art practice.

The tour was scheduled to commence in late January 2011, but due to flooding in South East Queensland at the start of the year, the first venue of this tour, Redcliffe City Art Gallery, was rescheduled to a later date. The tour commenced in March at the Gladstone Regional Art Gallery and Museum, which also hosted the first in a series of workshops with artist Khadim Ali, whose work features in the exhibition. The exhibition is scheduled to tour to a further eight venues throughout 2011 and 2012.

The comprehensive education resource produced for this tour focused on the traditions and techniques of miniatures and was developed with the assistance of visual arts students from Brisbane State High School.

Venue	Date	Total
Redcliffe City Art Gallery	Rescheduled to 2012	
1 Gladstone Regional Art Gallery and Museum	19 March – 7 May 2011	2 388
2 Toowoomba Regional Art Gallery	19 May – 26 June 2011	4 045
venues 1–2 of 9 venues		6 433

Exhibitions and Collection displays are also profiled in the Institutional profile, Cultural tourism and Collection development sections of this report. For a full listing of all exhibitions and displays for 2010–11, please see pages 97–100.

Regional travelling programs

‘Contemporary Miniatures’ workshops: Khadim Ali Gladstone Regional Art Gallery and Museum hosted the first in a series of artist workshops presented in conjunction with the travelling exhibition ‘Contemporary Miniatures’.

Venue	Date
1 Gladstone Regional Art Gallery and Museum	25 March 2011
Venue 1 of 4	



The Gallery’s regional tour of the Collection-based exhibition ‘Contemporary Miniatures’ opened at the Gladstone Regional Art Gallery and Museum

NS HARSHA | *We eat (from We come, we eat and we sleep 1999–2001)* | Purchased 2002 with funds from Margaret Hockey, OAM, through the Queensland Art Gallery Foundation. Image courtesy: Gladstone Regional Art Gallery and Museum

Artist Khadim Ali, whose work features ‘Contemporary Miniatures’, conducted a workshop at the Gladstone Regional Art Gallery and Museum. Image courtesy: Gladstone Regional Art Gallery and Museum



One of the venues for 21st Century Kids Festival on Tour was the Hope Vale Arts and Cultural Centre, where local children participated in activities by contemporary artists such as Rirkrit Tiravanija. Image courtesy: Hope Vale Arts and Cultural Centre

21st Century Kids Festival on Tour
January – April 2011

Children and families across Queensland participated in a free day of activities at local galleries and venues as part of ‘21st Century: Art in the First Decade’ and 21st Century Kids Festival. The festival at the Gallery of Modern Art was rescheduled to April due to flooding throughout Brisbane in January.

A total of 47 venues throughout regional Queensland participated in the highly popular and successful On Tour program. 21st Century Kids Festival on Tour was the sixth program of its kind and has toured to the most venues to date.

21st Century Kids Festival on Tour featured interactive activities for children and families by artists in the ‘21st Century’ exhibition, including Fiona Hall, Tony Albert and Rirkrit Tiravanija. The projects were developed to reflect the themes of the exhibition, offering children and families insights into contemporary international art created in the past decade.

21st Century Kids, including the touring program, was made possible by Principal Benefactor, the Tim Fairfax Family Foundation.

Region	Venue
1 AURUKUN	Western Cape College, Aurukun Campus
2 BEAUDESERT	The Centre for Arts & Culture
3 BILOELA	Biloela Library Art Space
4 BLACKWATER	Blackwater Library
5 BRIBIE ISLAND	Bribie Island Community Arts Centre
6 BUNDABERG	Bundaberg Regional Art Gallery
7 CAIRNS	Cairns Regional Gallery
8 CALOUNDRA	Caloundra Regional Art Gallery
9 CAPELLA	Capella Library
10 CARDWELL	Cardwell Gallery
11 CHARLEVILLE	Charleville Neighbourhood Centre
12 CHARTERS TOWERS	World Theatre Foyer Gallery
13 CLONCURRENCY	John Flynn Place Museum & Art Gallery
14 COEN	Coen State School
15 COOKTOWN	Elizabeth Guzseley Gallery
16 CROWS NEST	Crows Nest Regional Gallery
17 DARNLEY ISLAND	Erub Erwer Meta
18 GLADSTONE	Gladstone Regional Art Gallery & Museum
19 GOLD COAST	Gold Coast City Art Gallery
20 GOONDIWINDI	Fairway Studios
21 GYMPIE	Gympie Regional Gallery
22 HERVEY BAY	Hervey Bay Regional Gallery
23 HOPE VALE	Hope Vale Arts and Cultural Centre
24 KILCOY	Kilcoy Art Society
25 KINGAROY	Kingaroy Art Gallery
26 LOGAN	Logan Art Gallery
27 MABUIAG ISLAND	Mabuiag Indigenous Knowledge Centre
28 MACKAY	Artspace Mackay
29 MILES	Dogwood Crossing @ Miles
30 MORNINGTON ISLAND	Mornington Island PCYC
31 MOUNT PERRY	Mount Perry Cultural Centre and Gallery
32 MOUNT ISA	Mount Isa Civic Centre
33 MUNDUBBERA	Mundubbera Art Gallery
34 NOOSA	Noosa Regional Gallery
35 MILLMERRAN	Millmerran Library
36 REDCLIFFE	Redcliffe City Art Gallery
37 ROCKHAMPTON	Rockhampton Art Gallery
38 STRATHPINE	Pine Rivers Regional Gallery
39 TOOWOOMBA	Toowoomba Regional Art Gallery
40 TOWNSVILLE	Perc Tucker Regional Gallery
41 WARWICK	Warwick Art Gallery
42 WINTON	Outback Regional Gallery
43 WONDAI	Wondai Art Gallery
44 WOORABINDA	Opal Hall
Hospitals	
45 BRISBANE	Starlight Express Room, Mater Children’s Hospital
46 BRISBANE	The Wonder Factory, Royal Brisbane Children’s Hospital
47 MACKAY	Playscheme, Children’s Ward, Mackay Base Hospital



Santos artist workshop: Shooshie Sulaiman

APT6 artist Shooshie Sulaiman travelled from Malaysia to facilitate a series of workshops with the support of Santos. Workshops were hosted by the Gladstone Regional Art Gallery and Museum, Brisbane State High School and GoMA.

Venue	Date
1 Gladstone Regional Art Gallery and Museum	17 July 2010
	18 July 2010
2 Brisbane State High School	19 July 2010
3 GoMA	24 July 2010



'Move: The Exhibition' regional programs

To coincide with Kaldor Public Art Projects 'Move: The Exhibition', which was on display at GoMA from 24 April to 8 August 2010, boxed sets of DVDs showcasing recent video art works by Australian artists were distributed to 60 Queensland regional galleries and venues, with nine venues also hosting regional lectures.

Throughout July to November 2010, the Gallery's Australian Cinémathèque staff presented 'Move' educational workshops at each exhibiting venue. This free public program was presented to regional areas as a way to introduce students and audiences to contemporary video art.

Venue	Date
1 KickArts, Cairns	22 July 2010
2 Tagai Secondary Campus, Thursday Island	23 July 2010
3 Rockhampton Art Gallery	23 July 2010
4 Artspace Mackay	3 August 2010
5 University of the Sunshine Coast	3 August 2010
6 Dogwood Crossing @ Miles Gallery	13 August 2010
7 USQ Artworx, Toowoomba (x2)	27 August 2010
8 Pinnacles Gallery, Thuringowa	16 October 2010
9 Outback Regional Gallery, Winton	9 November 2010

Artist Shooshie Sulaiman, whose work featured in 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) in 2009, conducted a workshop at the Gladstone Regional Art Gallery and Museum. Image courtesy: Gladstone Regional Art Gallery and Museum

Kathryn Weir, Curatorial Manager, International Art and Australian Cinémathèque, gave a lecture on Kaldor Public Art Projects' 'Move: The Exhibition' at KickArts, Cairns. Image courtesy: KickArts, Cairns

The Xstrata Coal Talking Queensland Art Lecture 'Vida Lahey: Colour and Modernism', at the Perc Tucker Regional Gallery, Townsville. Image courtesy: Perc Tucker Regional Gallery



Xstrata Coal Talking Queensland Art Lecture Tour

The Xstrata Coal Talking Queensland Art Lecture Tour program is a vital component of the Gallery's regional services program. The Xstrata Coal Talking Queensland Art Lecture Tour and Xstrata Coal Queensland Artists' Gallery (page 20–21) are strategic programs that assist the Gallery to provide exhibitions and interpretive programs with a Queensland-focus to diverse audiences throughout the state.

Vida Lahey: Colour and Modernism

In conjunction with the exhibition 'Vida Lahey: Colour and Modernism' at QAG, the Gallery's Australian art curatorial staff presented a series of lectures at eight regional Queensland venues from October to November 2010.

Venue	Date
1 USQ Artworx, Toowoomba	15 October 2010
2 Dogwood Crossing @ Miles Gallery	15 October 2010
3 Perc Tucker Regional Gallery	21 October 2010
4 Rockhampton Art Gallery	22 October 2010
5 Collinsville Civic Centre	10 November 2010
6 Queens Beach Hotel, Bowen	10 November 2010
7 Glenden Recreation Centre	11 November 2010
8 Artspace Mackay	12 November 2010

Backstage Pass: Queensland Art Gallery regional internships

Jak Henson was the recipient of the first Backstage Pass: Queensland Art Gallery regional internship. The Exhibitions Officer from Perc Tucker Regional Gallery, Townsville completed the internship in November 2010. During the placement, Jak worked closely with staff in Regional Services, Installation, Conservation and Registration departments of the Gallery.

The second recipient was Alicia Stephenson, Exhibitions Assistant, Artspace Mackay. Alicia completed a one-week internship in May 2011 in the Photography and Registration departments.



Toddlers responded to Bharti Kher's elephant sculpture *The skin speaks a language not its own* 2006, which featured in '21st Century: Art in the First Decade', by making their own trunk during one of the Gallery's regular Toddler Tuesday programs

Callum Morton's interactive installation *Ghost World* included a number of hands-on activities for visitors. Photograph: Brad Wagner

Children's Art Centre

The Children's Art Centre recognises that children are an important audience for contemporary art, and is a leader in developing exhibitions, artist projects, art works and children's programs for young visitors and their families. Collaboration with artists to develop major interactive works for children and families continued throughout the year. Across the state, the Gallery's On Tour regional program of Children's Art Centre activities also continued to broaden community access and foster interest in the arts. Major Children's Art Centre programs have received significant support from Principal Benefactor, the Tim Fairfax Family Foundation, and the Children's Art Centre receives support from Gallery sponsor, Santos.

Children's Art Centre exhibitions and projects

Callum Morton: Ghost World
26 June – 17 October 2010 | GoMA

This large-scale installation was created by leading Australian artist Callum Morton. The second in a series of artist commissioned exhibitions at the Children's Art Centre, its 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.



Contemporary Art for Contemporary Kids

6 October – 17 December 2010 | Sherman Contemporary Art Foundation, Sydney

The Sherman Contemporary Art Foundation partnered with the Queensland Art Gallery to present an interstate Children’s Art Centre exhibition of five artist projects drawn from the Gallery’s Collection as well as previous commissions for major exhibitions including Kids’ APTs, the ‘Contemporary Australia’ series and ‘The China Project’. In the exhibition were Alfredo and Isabel Aquilizan’s *In-flight (Project: Another Country)* 2009, Sutee Kunavichayanont’s *Classroom Upside Down* 2006, William Yang’s *Australia Now* 2009, Monir Shahroudy Farmanfarmaian’s *Patterns of Infinity* 2009 and Arlene TextaQueen’s *Unseen Superheroes of the Working World* 2009.

21st Century Kids

18 December 2010 – 26 April 2011 | GoMA

21st Century Kids, comprised 12 interactive art works and projects, including six newly commissioned projects for children. Displayed in the Children’s Art Centre and exhibition spaces, these projects encouraged children to explore and discover the imaginative ways that contemporary artists consider their world. 21st Century Kids was supported by the Tim Fairfax Family Foundation.

The range of interactive art works and projects including multimedia activities, workshops, large-scale installations and murals, making and drawing activities by artists Tony Albert, Pierre Bismuth, Jorge Méndez Blake, Justine Cooper, Olafur Eliasson, Fiona Hall, Romuald Hazoumè, Bharti Kher, Rivane Neuenschwander, John Pule, Jana Sterbak and Rirkrit Tiravanija.

Rivane Neuenschwander’s interactive installation *I Wish your Wish* 2003 invited visitors to select a ribbon printed with a wish, tie it to their wrist and leave a new wish in return

Rirkrit Tiravanija’s *Untitled (time sausage)* 2010 artist project invited visitors to share family histories, stories and images. Contributions were collected, transformed into ‘time sausages’ during workshops, and then displayed in the gallery space. Photograph: Katie Bennett

A young visitor to *Surrealism for Kids* participates in the Torn paper collage activity, inspired by the work of surrealist Jean Arp. Photograph: Katie Bennett



21st Century Kids Festival
16–26 April 2011 | GoMA

The 21st Century Kids Festival featured artist workshops with Fiona Hall, Campbell Patterson and Craig Koomeeta; performances; artist Spencer Finch’s *Sunset (Brisbane) 2/27/09* 2009–10 soft-serve ice-creams; daily screenings of *The Jetsons*; and interactive tours for kids. The Gallery attracted more than 93 000 visitors across the ten-day festival period. 21st Century Kids was supported by the Tim Fairfax Family Foundation.



Children’s Art Centre publishing

21st Century Art for Kids
The Gallery launched its first major children’s exhibition publication, *21st Century Art for Kids*, in conjunction with ‘21st Century: Art in the First Decade’. The publication comprised 16 exhibiting artists’ images and stories, from their childhood to the present day. *21st Century Art for Kids* profiles the diversity of contemporary art practice across the world in an appealing and accessible format for children and featured activities developed by the artists.

Surrealism for Kids
Surrealism for Kids, the Gallery’s second children’s publication, was created in conjunction with the exhibition ‘Surrealism: The Poetry of Dreams’. *Surrealism for Kids* features profiles of surrealist artists and is complemented by games and activities inspired by those of the surrealists, developed especially for children.



Surrealism for Kids

11 June – 2 October 2011 | GoMA

During the exhibition ‘Surrealism: The Poetry of Dreams’, the Children’s Art Centre presented *Surrealism for Kids* – an interactive exhibition featuring a range of activities inspired by games played by the surrealist artists. Exhibition highlights included innovative installations such as neon surrealist quotes, customised wallpaper and murals featuring primary and secondary students’ surrealist-inspired collages and drawings, as well as three collage and drawing activities. The multimedia project *The Surrealist Chronicle* updated surrealist word games in a contemporary format. *Surrealism for Kids* was supported by Principal Benefactor, the Tim Fairfax Family Foundation.

Programs

The popular Toddler Tuesday program continued to attract high participation rates throughout the year. The weekly program developed specifically for young children and families introduces young children to works in the Gallery’s Collection through performance, song and activities connected to the art work themes.





Opposite page: Weekly performances by leading local, national and international DJs were part of the Gallery's Up Late program for 'Valentino, Retrospective: Past/Present/Future', which ran from 3 September to 12 November 2010. Photograph: Brad Wagner

Visitors enjoyed music in the Gallery, performed in conjunction with the 'Art, Love and Life: Ethel Carrick and E Philips Fox' exhibition. Photograph: Stefanie Mellon

Louise Tahiraj and Elizabeth Willing host a discussion with artist TV Moore as part of the Gallery's New Wave Emerging program



Public Programs

A comprehensive and diverse range of interpretive programs enabled visitors of all ages to engage with the Gallery's exhibitions and Collection throughout the year — from lectures, tours, talks, discussions and performances, to Up Late evenings. The Gallery also hosted visiting international speakers and engaged with local community initiatives.

Programs

My Gen 50+

Now in its third year, My Gen 50+ continues to provide Gallery visitors aged over 50 with innovative ways to further their knowledge of the arts through cultural and leisure activities. The popular Conversations with Curators series, specially designed short courses exploring museological issues involved in collecting and exhibiting contemporary art, special after-hours exhibition tours, and programs for grandparents and young visitors contributed to expanding this vibrant program.

Up Late

The Gallery's Up Late Friday night events attracted over 16 000 visitors during the 'Valentino, Retrospective: Past/Present/Future' exhibition. Providing ways for audiences to engage with the Gallery and its temporary exhibitions outside usual opening hours, Up Late features weekly focus talks, films, music performances, Gallery Members programs and benefits, as well as access to exhibitions.



New Wave Teens

The New Wave Teens initiative for young people aged 13–18 years provided artist-run workshops during school holidays throughout the year, including fashion design sessions with Brisbane collective 'the stitchery' during the 'Valentino, Retrospective: Past/Present/Future' exhibition, and design, filmmaking and painting with Queensland artist Scott Redford during the 'Scott Redford: Introducing Reinhardt Dammn' exhibition.

New Wave Emerging

Professional development opportunities for emerging artists, writers and curators included the '21st Century: Art in the First Decade' writing competition, which awarded emerging writer Carmen Ansaldo the opportunity to publish a specially commissioned feature article on the exhibition in the Gallery's *Artlines* magazine. Emerging practitioners also participated in New Wave Emerging programs, including a live conversation between 2010 Melville Haysom scholars Elizabeth Willing and Louise Tahiraj and Sydney/Los Angeles-based new media artist TV Moore featured in 'Move: The Exhibition'.



GoMA Talks

The new initiative GoMA Talks was a five-part discussion series exploring contemporary ideas of the current decade during the '21st Century: Art in the First Decade' exhibition, hosted in partnership with ABC Radio National. Guest panellists including Professor Ian Frazer, Director of the Diamantina Institute, University of Queensland; media consultant Anne Fulwood; author Meg Mundell; Museum of Old and New Art Festival of Music and Art curator Brian Ritchie; and futurist Tim Longhurst explored topics ranging from climate change and health economics to innovations in communication and design. As well as providing a free and entertaining evening program focused on contemporary ideas, GoMA Talks was webcast live, enabling visitors and viewers to take part in the discussion.

Webcasting

A major new webcasting initiative launched with '21st Century' enabled wider access to public programs. Regional, interstate and international viewers were able to view live public programs via the Gallery's website and also access a growing archive of public programs via the Gallery's YouTube channel.

The Melville Haysom Memorial Art Scholarship

In 2011, the Melville Haysom Memorial Art Scholarship was awarded to emerging artist Tim Woodward, a graduate of the Queensland University of Technology Visual Arts program. The Melville Haysom Memorial Art Scholarship is awarded annually to an emerging Queensland artist 25 years or under — in memory of Mrs Yvonne Haysom's late husband, artist Melville Haysom. The scholarship provides financial support and access to the Gallery's resources to assist the recipient complete a specific body of work.

Community programs

The Gallery was a participating venue for local festivals and activities, including the Brisbane City Council components of the worldwide Fête de la Musique in June 2011 and the Brisbane Open House day in October 2010, which provides public access to buildings of historic and architectural significance.



International visiting speakers

The Gallery hosted lectures by international visiting curators, including Gary Tinterow, Engelhard Chairman of the Department of Nineteenth-Century, Modern and Contemporary Art at The Metropolitan Museum of Art; and Fram Kitagawa, Director of Art Front Gallery and Artistic Director, Echigo-Tsumari Art Triennial (ETAT) and Setouchi International Arts Festival (Art Setouchi).

Gallery Members

Significant growth in Gallery Membership coincided with the 'Valentino, Retrospective: Past/Present/Future' exhibition, during which more than 2 000 visitors became Gallery Members. By June 2011, Membership had reached 8 085 members.

New initiatives in the year under review included the Contemporary artist-run workshops program, which provided intimate sessions with leading local artists; breakfast and evening viewings of major exhibitions; and Access All Areas, a program providing Members with behind-the-scenes insights into the workings of various Gallery areas, such as Conservation and Registration.

The free limited edition Gallery Members tote bag, available for new and renewing Members, has proved a very successful joining initiative.

GoMA Talks Science was hosted by Paul Barclay on 31 March 2011 and included on its panel Professor Ian Frazer, Anne Fulwood, Amanda McKenzie and Dr Joseph Reser

Gallery Members participated in an artist-run workshop with Gemma Smith. Photograph: Brad Wagner



School children created collages of surreal scenes, using illustrations from nineteenth-century catalogues and advertisements, during Surrealism for Kids

A hearing-impaired visitor enjoys a volunteer-guided tour of the Gallery's historical international collection

Volunteer guides have been offering their service to the Gallery's education program for 30 years. The guides celebrated the anniversary with a high tea, attended by seven of the original guides from left to right: Helena Morrison, Pam Barnett, Elizabeth Teeland, Barbara Stening, Margaret McGregor, Jan Shaw, Anne Russell. Absent: Anne Agnew. Photograph: Don Heron



Education

The Gallery's education programs and resources, designed to enrich the visitor experience, provide dynamic learning experiences for students of all ages.

Volunteer Guides

A record 34 135 visitors enjoyed free volunteer-guided tours over the 2010–11 period, with the highest participation rate occurring during the 'Valentino, Retrospective: Past/Present/Future' exhibition, for which volunteer guides provided 365 tours to over 18 000 visitors.

In May 2011, the Gallery's volunteer guides celebrated 30 years of guiding. The occasion was marked with a high tea and a presentation by the Director to seven guides from the first intake, who continue to guide today.

Tours for visitors with special needs

The Gallery continued to develop visitor experiences for the differently abled with 26 volunteer-guided tours provided for visitors with hearing and/or vision impairment as well as Auslan-interpreted tours for the Deaf.





Schools

The highlight exhibition for student visits across the reporting period was '21st Century: Art in the First Decade' with over 17 000 students engaging with the exhibition. Learning professionals continued to find the Gallery's exhibitions and programs an essential part of the educational experience with student bookings for the duration of 'Surrealism: The Poetry of Dreams' reaching almost 9 000 at the end of June 2011 (these figures are not final as the exhibition continues until 2 October 2011).

Look Out teacher program

In 2010–11 the Look Out program, an ongoing professional development program for Queensland teachers that focuses on the Gallery's Collection and exhibitions, included specific educational workshops with '21st Century' artists Arlo Mountford and Callum Morton. The artists provided hands-on demonstrations that enabled teachers to take the creative message of '21st Century' back to the classroom. The Look Out program also provided exhibition viewings, curatorial discussions and information sessions exploring other major exhibitions and Collections.

Education resources

An extensive range of exhibition resources for all teaching levels was designed to meet curriculum objectives and help facilitate school visits to the Gallery. An online initiative, Blog it!, was developed for secondary students to engage with the 'Valentino, Retrospective: Past/Present/Future' exhibition through interviews with local fashion designers, comments and discussion questions.

Sets of curatorial talks for secondary students were produced for major exhibitions. These provided an essential context to the exhibition and helped students develop their own ideas and practices.

'21st Century: Art in the First Decade' artist Arlo Mountford conducted a workshop for teachers as part of the Look Out teacher program. Photograph: Melina Mallos

The Minister for Finance, Natural Resources and The Arts, Rachel Nolan, MP, previews the Children's Art Centre publication *Surrealism for Kids* with high school students at GoMA



Students whose work featured in this year's Creative Generation Excellence Awards in Visual Art and Design chat with Patrea Walton, Acting Deputy Director-General, Education Queensland, who officially opened the exhibition at GoMA

Primary, secondary and senior level resources

In the 2010–11 period, the Education section offered free printed and online education resources for the '21st Century: Art in the First Decade' exhibition. For the first time, three separate resources were designed to target primary, secondary and senior teaching levels. Some 17 000 visiting students received these resources, adding value to the overall museum experience and providing teachers with pre- and post-visit classroom material and activities. Printed resources targeting each of the three teaching levels have also been developed for 'Surrealism: The Poetry of Dreams'. Resources produced in 2010–11 were:

- 'Ron Mueck' secondary student resource
- 'Valentino, Retrospective: Past/Present/Future' Blog it! online resource for secondary students with activity sheet, suitable for primary school audiences
- 'William Robinson: Works from the Collection' online education resource
- '21st Century: Art in the First Decade' teacher notes and artist focus (primary); teacher notes and artist focus (secondary); teacher notes and artist focus (senior), 2011
- 'Contemporary Miniatures' travelling education resource
- Creative Generation Excellence Awards in Visual Art and Design 2011
- 'Surrealism: The Poetry of Dreams' teacher notes and worksheet (primary); teacher notes and worksheet (secondary); teacher notes and worksheet (senior)

Online interactive resources

A dynamic range of interactive online resources assisted visitors and educators to interpret displays and exhibitions. These incorporate new technologies such as blogs, artist profiles, virtual tours, YouTube videos of artist talks and public programs, and iPhone tours or podcasts. These rich media resources offered a framework from which educators could create meaningful visits for their students. These have included:

- Australian Collection iPhone app
- '21st Century: Art in the First Decade' Virtual Tour and iPhone app
- 'Art, Love and Life: Ethel Carrick and E Phillips Fox' iPhone app
- 'Surrealism: The Poetry of Dreams' virtual tour and iPhone app
- 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands' iPhone app



Creative Generation Excellence Awards in Visual Art and Design

28 May – 21 August 2011 | GoMA

The 2011 'Creative Generation Excellence Awards in Visual Art and Design' exhibition featured 34 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, 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 to support student engagement with the touring exhibition.

Online Strategy

The Gallery provides multiple entry points to enhance our audience's interpretation and appreciation of art through traditional mediums and a range of new technology applications. The Gallery's online objective is to deliver content that extends relationships and user experiences through its web and social media platforms and is integrated within the Gallery's existing corporate profile and exhibition identity.

By creating a synergy with the Gallery's various social media profiles: Facebook, Twitter, YouTube, Flickr; our websites, QAG|GoMA www.qag.qld.gov.au and the Gallery Store's www.australianartbooks.com.au; exhibition-specific iPhone apps; Msite; and the eNews suite, the Gallery profiles its exhibitions to a wide online audience.

Online resources meet the needs of the Gallery's primary target audiences from Brisbane metro, regional Queensland, interstate and overseas. The material is relevant both as a pre- or post-visit resource, or as a resource for virtual visitors unable to attend an exhibition. The online content is also of use to arts industry and media professionals and is archived as a valuable, ongoing research tool.

Website

The Gallery's website features information on all exhibitions, programs, resources and services including extensive exhibition overview and artist information; cinema, public and children's program details; online interactives and resources; links to social and multimedia resources; an overview of publications and excerpts of key essays; resources for media; and sponsors details.

The Queensland Art Gallery Collection database is available online.

Social Media

The Gallery's comprehensive social media resources including Flickr, YouTube, Facebook and Twitter were used to successfully profile all exhibitions to a wide audience.

Webcasts

A number of public programs were broadcast as live webcasts and archived as an ongoing resource on the Gallery's YouTube site. For more information please see Public programs: webcasting, page 74.

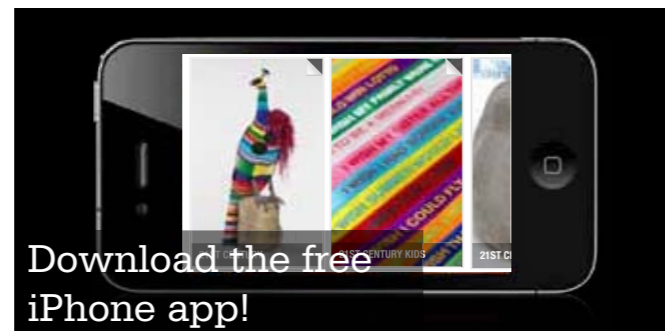
iPhone app and Msite

The Gallery launched a free iPhone app to coincide with the exhibition '21st Century: Art in the First Decade'. Providing unique quality content, the app extends new and existing visitors' connection with the Gallery. A key initiative of the Gallery's iPhone app is the multimedia tours which operate via QR codes on exhibition labels throughout the Gallery. '21st Century' featured 25 of these codes, giving users more information on art works and artists. More than 4 500 people downloaded the app during the exhibition period, utilising the Gallery's free wi-fi service. Some 34 303 visitors viewed the Gallery's web mobile site from 103 countries/territories, with 47 086 unique visits and a total of 146 458 page views.

The Gallery now produces iPhone apps for most major exhibitions. For more information please see Education: Online interactive resources, page 77.

Blog

The '21st Century' blog was an expanded platform and online source for the exhibition. The blog gathered reference material, artist contributions and contextual information on artists and projects included in the exhibition, complemented by a series of feature articles on issues relating to contemporary art and culture. The blog was viewed by 45 974 visitors from 144 countries/territories, with 58 703 unique visits and a total of 221 863 page views.



Since launching the Gallery's free iPhone app for '21st Century: Art in the First Decade', visitors have been able to access multimedia tours, information and resources for all major exhibitions via their iPhones

Opposite page: The Internet Meme Project breakout lounge, on the ground floor of GoMA, was an interactive exhibition space designed for the '21st Century' exhibition, featuring around 300 screens. Photograph: Katie Bennett

Young visitors enjoy *The Surrealist Chronicle* which features text and language games in the Children's Art Centre as part of Surrealism for Kids. This innovative multimedia interactive is designed for audiences of all ages and is also available to play online at www.qag.qld.gov.au/surrealistchronicle





Donghee Koo | South Korea
b.1974 | *Static electricity of
cat's cradle still 2007* | HD
video: 16:9, 11:30 minutes,
colour, stereo, ed. 5/5 |
Purchased 2011. John
Darnell Bequest

Engagement with the Asia Pacific region

The Gallery reinforces its strong 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. In 2010–11, the Gallery's ties to the Asia Pacific region have been strengthened through:

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

Asian and Pacific collection

The acquisition of significant works in a range of media, including sculpture, painting, textiles, photography and video, have substantially extended the Gallery's holdings of Asian and Pacific art. See pages 47–51 for acquisition highlights from 2010–11.

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 scholars.

Program highlights:

- In 2010–11 ACAPA supported the visiting curator from Japan, Shihoko Iida, formerly curator at Tokyo Opera City Gallery. Iida worked with the Asian and Pacific department for two years on the Asia Pacific Triennial, a Collection exhibition, 'The Fragmented Body', and an upcoming exhibition based on the Gallery's collection of Japanese contemporary art.
- Three professional internships supported by ACAPA were undertaken in the Curatorial department. Emily Casey, Jessica Stalenberg and Viona Fung each spent several weeks working on Collection research, documentation and exhibition development.
- In partnership with Griffith University's Griffith Asia Institute, six Perspectives Asia lectures were presented in 2010–11: 'Australia's Place in The World' (Dr Michael Wesley Executive Director, The Lowy Institute for International Policy and Adjunct Professor, Griffith University); 'Korea and Australia: Middle Power Cooperation' (His Excellency Professor Kim Woo-Sang, Ambassador Extraordinary and Plenipotentiary, Republic of Korea); 'Contemporary Indian Photography' (Pushpamala N, photographer and curator, Bangalore, India); 'Islam and Democracy in Indonesia's Foreign Policy: Political Transformation

and the Limits of Change' (Dr Rizal Sukma, Executive Director, Centre for Strategic and International Studies, Indonesia); 'Australia–Japan Relations: The current state of the relationship: existing and future challenges' (jointly presented by His Excellency Mr Shigekazu Sato, Japanese Ambassador to Australia and The Hon Alexander Downer, former Minister for Foreign Affairs); and 'The China–Australia Relationship' (Dr Geoff Raby, Australian Ambassador to China).

- In partnership with the Brisbane branch of The Asian Art Society of Australia (TAASA) two seminars were presented on Hmong costume art and Lao and Indo–China silver.

Other engagement with the Asia Pacific region:

- Curatorial staff undertook research across the Asia Pacific region during 2010–11 for Collection and exhibition development, in particular for 'The 7th Asia Pacific Triennial of Contemporary Art'. Countries visited included Singapore, China, Vietnam, Turkey, the United Arab Emirates, France and Hong Kong.
- Deputy Director, Curatorial and Collection Development, Suhanya Raffel, presented papers at the two largest art fairs in Asia: SH Contemporary in Shanghai (2010) and Art Hong Kong (2011). These were presented on panels with other museum professionals discussing recent contemporary art and museological developments in Asia and the Pacific.
- Curatorial Manager, Asian and Pacific Art, Russell Storer, was a co-curator of the third Singapore Biennale, entitled 'Open House', held across multiple venues in Singapore in early 2011. The largest contemporary art exhibition in South-East Asia, the Singapore Biennale featured 63 artists, including a significant number from Asia and the Pacific.
- Executive Manager, Marketing and Business Development, Celestine Doyle, met with representatives of Tourism Queensland, Tourism Australia, Australian High Commission and media in Singapore to consolidate relationships and promote upcoming exhibitions, the Gallery and Queensland as a cultural tourism destination.

Performance measures

	2010–11 Target/est. <small>(published target in 2010–11 SDS)</small>	2010–11 Est. actual <small>(published target in 2011–12 SDS)</small>	2010–11 Actual <small>(actual data as at 30 June 2011)</small>
Service standards	90%	97%	97%
Audience satisfaction with exhibitions and programs			
Other measures	28	34	34
Number of exhibitions presented			
Total attendance at Queensland Art Gallery and Gallery of Modern Art	1 100 000	1 400 000	1 681 399
Number of website user sessions	1 600 000	1 950 000	2 093 884
Number of regional locations receiving exhibitions, programs, education, interpretive and information services	35	53	53

Collection acquisitions

Donors

Donations and gifts through the Queensland Art Gallery Foundation

Anonymous donor
Anonymous donor
Lincoln Austin
Dr Mark Awerbuch
Philip Bacon, AM
Anne Best
Henry and Amanda Bartlett Trust
Thomas Bradley
The Michael and Janet Buxton Collection
Eugene Carchesio
Estate of David Chenoweth
Glenn R Cooke
Patrick Corrigan, AM
Bequest of Grace Davies and Nell Davies
Juan Davila
Bequest of Maryke Degeus
Tim Fairfax, AM
Lynne Frolich
Richard Frolich
Professor John Hay, AC,
and Mrs Barbara Hay
Nicholas Jose and Claire Roberts
Estate of Lawrence F King
Douglas Kirkland
Josef Lebovic
Dr Morris Low
Alex and Kitty Mackay
Estate of Arthur McIntyre
Cathryn Mittelheuser, AM
Margaret Mittelheuser, AM
James Mollison, AO
Margo Morgan
Margaret Olley Art Trust
Playking Foundation Pty Ltd
Queensland Art Gallery 2010
Foundation Appeal
Alan and Jan Rees
Timothy Roberts
Ross Searle and Dr Cheryl Stock
James C Sourris, AM
Audrey Thompson
Josephine Ulrick and Win Schubert
Foundation for the Arts
Josephine Ulrick and Win Schubert
Diversity Foundation
Anne Wienholt
Xstrata Coal

Cultural Gifts Program

Anonymous donor
Anonymous donor
Lincoln Austin
Dr Mark Awerbuch
Philip Bacon, AM
Anne Best
The Michael and Janet Buxton Collection
Patrick Corrigan, AM
Juan Davila
Richard Frolich
Nicholas Jose and Claire Roberts
Dr Morris Low
James Mollison, AO
Alan and Jan Rees
Ross Searle and Dr Cheryl Stock
James C Sourris, AM
Josephine Ulrick and Win Schubert
Foundation for the Arts
Anne Wienholt

Donations and gifts

The Premier of Queensland's National
New Media Art Award
Lynne Seear
Southern Ladies Animation Group (SLAG)
Thukral & Tagra

Purchased through bequests,
trusts, funds and foundations
Andrew and Lilian Pedersen Trust
John Darnell Bequest

Bequests

Bequest of Maryke Degeus

Commissioned

Thomas Bradley

Gifts, bequests, purchases

ABDESSEMED, Adel
Algeria b.1971
Head on 2007–08
Neon
300 x 249.9cm
Acc. 2011.001
Purchased 2011 with a special
allocation from the Queensland
Art Gallery Foundation and
the Queensland Art Gallery
Foundation Grant

ALBERT, Tony
Girramay people
Australia b.1981
Pay attention 2011
Digital print on 330gsm 100%
cotton paper, ed. 6/25
75 x 57cm (comp.)
Acc. 2011.050
Purchased 2011. Queensland
Art Gallery Foundation Grant

APUATIMI, Jean Baptiste
(artist)
Tiwi people
Australia b.c.1940
GRIBBIN, Jacqueline F
(collaborator)
England/Australia b.1969
Tangini 2010
Woodcut on Kozo paper, ed.
14/20
39 x 23.7cm (comp.)
Acc. 2010.621
Purchased 2010. Queensland
Art Gallery Foundation

ARPS, Dan
New Zealand b.1976
Wisdom Archetype 2008
Plasma ball ornament, twisty tie,
cotton glove, plastic, cardboard,
newspaper
42 x 25 x 25cm
Acc. 2011.166
Gift of Dr Morris Low through
the Queensland Art Gallery
Foundation 2011. Donated
through the Australian
Government's Cultural Gifts
Program

AUSTIN, Lincoln
Australia b.1974
Interloper 2009
Stainless steel mesh
164 x 101 x 123cm
Acc. 2010.346
Gift of the artist through
the Queensland Art Gallery
Foundation 2010. Donated
through the Australian
Government's Cultural Gifts
Program

BALBAL, Lydia
Mangala people
Australia b.c.1958
Wirmpa 2010
Synthetic polymer paint on
canvas
135 x 85cm
Acc. 2010.477
Purchased 2010 with funds
from Professor John Hay, AC,
and Mrs Barbara Hay through
the Queensland Art Gallery
Foundation

BANNER, Fiona
England b.1966
Marker pen wide 1999
Graphite on colour screenprint
on paper
92.5 x 62.2cm
Acc. 2011.026

*The corrections made to the text
for Apocalypse Now* 1996
Electrostatic print on paper, ed.
15/20
90.6 x 61.8cm
Acc. 2011.027
Gift of Dr Morris Low through
the Queensland Art Gallery
Foundation 2011. Donated
through the Australian
Government's Cultural Gifts
Program

BARKUS, Rosie
Muralug people
Australia b.1959
Shipwrecks 2010
Commercial cotton fabric, block
and screen printed
400 x 113cm
Acc. 2011.141

Torres Strait at war 2010
Commercial cotton fabric, block
and screen printed
400 x 113cm
Acc. 2011.142

Sea of Plenty 2010
Commercial cotton fabric, block
printed
400 x 113cm
Acc. 2011.143
Commissioned for 'Land, Sea
and Sky: Contemporary Art
of the Torres Strait Islands'.
Purchased 2011 with funds
from Thomas Bradley through
the Queensland Art Gallery
Foundation

<p>BELL, Jack Wik-Mungkan people Australia b.1950 <i>Ku' (Camp dog)</i> 2010 Carved milkwood (<i>Alstonia muellerana</i>) with synthetic polymer paint 39 x 70 x 16cm Acc. 2010.599 Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation</p>	<p>MAUGA, Irene Australia b.1978 MAUGA PEARSON, Daisy Australia b.1991 PEARSON, Carmen Australia b.1990 PEARSON, Melora Australia b.1990 SAILOR, Amanda Australia b.1989 Kala Lagaw Ya people (collaborating artists) <i>Sik (Hand-held women's dance instruments)</i> 2011 Wood, feathers, cotton, synthetic polymer paint, PVA glue Three dance objects, each of two parts: 77cm (diam.) x 8cm (each, overall) Acc. 2011.144.001–003 Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation</p>	<p>BRACK, John (artist) Australia 1920–99 LYREBIRD PRESS (publisher) Australia est. 1977 <i>John Brack Nudes</i> 1982 Uncut, unbound book containing 20 pages including title page, an introduction, text and 15 lithographs on Arches Satine 100% rag paper, ed. of 50 hors de serie 10 sheets: 1: 54.8 x 71.4cm; 2: 54.5 x 71.4cm; 3: 54.6 x 71.4cm; 4: 54.9 x 71.5cm; 5: 54.9 x 71.5cm; 6: 56.4 x 76.4cm (irreg.); 7: 56 x 77cm (irreg.); 8: 56 x 76.7cm (irreg.); 9: 56.5 x 76.9cm (irreg.); 10: 56.4 x 77.1cm (irreg.) 10 sheets: (1) 39.5 x 28cm (recto); (2) 39.4 x 28cm (verso); (3) (text only); (4) 44 x 30cm (irreg.) (recto); (5) 43.2 x 30.2cm (recto); (6) 42.8 x 43.5cm (recto); 42.5 x 29.8cm (verso); (7) 43 x 40.5cm (recto); 44 x 64cm (irreg.) (verso); (8) 43.4 x 30cm (recto); 43 x 30.5cm (irreg.) (verso); (9) 43.5 x 30.5cm (irreg.) (recto); 43.5 x 63.5cm (irreg.) (verso); (10) 46 x 66cm (irreg.) (recto); 25.7 x 20.7cm and 40.8 x 28.4cm (verso) Acc. 2010.428.001–020 Gift of Lynne Frolich through the Queensland Art Gallery Foundation 2010</p>	<p>BURKE, John Ireland 1843–1900 fl. India 1857–97 DEL TUFO & COMPANY India active Madras 1880–1910 UNKNOWN PHOTOGRAPHERS <i>Volume III: Untitled</i> (photographs collected in India by a travelling theatre) c.1880–1900 73 albumen and gelatin silver photographs bound in an album Image sizes: a) 20.9 x 27.9cm; b) 7.6 x 12.7cm; c) 12.7 x 17.7cm (approx.) Acc. 2011.067.001–073 Purchased 2011. Queensland Art Gallery Foundation</p>	<p>BURKE, John RUST, Thomas A England 1870s–1900 fl. India 1880–89 LAWRIE, GW Scotland 1881–1921 fl. India 1880–90s UNKNOWN PHOTOGRAPHERS <i>Volume I: Untitled</i> (photographs collected in India by a travelling theatre group) c.1880–1900 63 albumen and gelatin silver photographs bound in an album Image sizes: a) 20.9 x 27.9cm; b) 7.6 x 12.7cm; c) 12.7 x 17.7cm (approx.) Acc. 2011.065.001–063 Purchased 2011. Queensland Art Gallery Foundation</p>	<p>CHAPMAN, Nancy Nyanjilpayi Australia b.1942 CHAPMAN, May Maywokka Australia b.c.1940s MARNEY, Mulyatingki Australia b.c.1941 YATES, Marjorie Australia b.c.1950 Manyjiljijarra people <i>Mukurtu</i> 2010 Synthetic polymer paint on linen 127 x 300cm Acc. 2010.422 Purchased 2010 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation</p>	<p>CHUNG, Tiffany Vietnam b.1969 <i>Across the sea of dust and fluttering dragonflies</i> 2008 Painted plastic toy animals on plexi-glass on MDF 243 x 121 x 12cm (irreg., installed) Acc. 2011.009a–eeee Gift of Richard Frolich through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Narbong</i> 2009 Galvanised iron and fencing wire 178 x 49 x 13cm Acc. 2011.138</p>	<p>DANGAR, Anne Australia/France 1885–1951 <i>Tea service</i> c.1945–51 Wood-fired glazed ceramic Teapot with lid: 16 x 14cm (diam.) (complete); milk pot with lid: 12 x 9cm (diam.) (complete); sugar bowl with lid: 13 x 12cm (diam.) (complete); six cups: 5.5 x 10cm (diam.) (each); six saucers: 2 x 15cm (diam.) (each) Acc. 2011.091.001–015 Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation</p>	<p>DECOLONIZING ARCHITECTURE ART RESIDENCY Palestine est. 2007 PETTI, Alessandro HILLAL, Sandi WEIZMAN, Eyal (collaborating artists) with: SEGATTO, Diego (designer) MATTUZI, Francesco (photographer) PELLEGRINI, Sara (designer – photomontage) <i>The Book of Migration</i> 2009 Digital colour prints, open edition Dimensions variable Purchased 2011. Queensland Art Gallery Foundation Grant</p>	<p>(<i>Inside the fortress</i>) (from 'City' series) c.1984–85 Oil on linen 48 x 66cm Acc. 2011.011 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>
<p>BENTO, Gussie R Hawai'i b.1932 <i>Na Kalaunu a me Na Kāhili o Kamehameha IV (The Kāhili and Crowns of Kamehameha IV)</i> c.1980 Commercial cotton cloth, synthetic batting, with hand appliqué and contour quilting 254 x 269cm Acc. 2010.481 Purchased 2010. Queensland Art Gallery Foundation</p>	<p>BLACKMAN, Charles Australia b.1928 <i>Barbara</i> c.1960 Oil on canvas 28.5 x 31.5cm (framed) Acc. 2011.040 Bequest of Maryke Degeus through the Queensland Art Gallery Foundation 2010</p>	<p>BROINOWSKI, Gracius Joseph Australia 1837–1913 <i>Australian cassowary</i> c.1887 Coloured lithograph on paper 38.2 x 28.5cm Acc. 2011.042</p>	<p>BURKE, John RUST, Thomas A England 1870s–1900 fl. India 1880–89 LAWRIE, GW Scotland 1881–1921 fl. India 1880–90s UNKNOWN PHOTOGRAPHERS <i>Volume I: Untitled</i> (photographs collected in India by a travelling theatre group) c.1880–1900 63 albumen and gelatin silver photographs bound in an album Image sizes: a) 20.9 x 27.9cm; b) 7.6 x 12.7cm; c) 12.7 x 17.7cm (approx.) Acc. 2011.065.001–063 Purchased 2011. Queensland Art Gallery Foundation</p>	<p>CHEN Haiyan China b.1955 <i>Dream drumming</i> 2004 Woodblock print on paper, A.P. 90.2 x 61.5cm (comp.) Acc. 2011.004</p>	<p><i>Dream 7 January 1998</i> 1998 Woodblock print on paper, ed. 6/30 40.3 x 40cm (comp.) Acc. 2011.005</p>	<p><i>Frederina</i> 2009 Pigment print on Hahnemühle Photo Rag paper, ed. 2/8 100 x 120cm Acc. 2011.015</p>	<p>COOK, Timothy (artist) Tiwi people Australia b.1958 GRIBBIN, Jacqueline F (collaborator) England/Australia b.1969 <i>Kulama</i> 2010 Woodcut on Kozo paper, ed. 15/20 33 x 53cm (comp.) Acc. 2010.622 Purchased 2010. Queensland Art Gallery Foundation</p>	<p>DAVILA, Juan Chile/Australia b.1946 <i>Verdejo moderno</i> 1992 Oil and coloured wool embroidery on velvet; oil with applied stencils, collage, slashes and knitted tea cosy on canvas; two dead standard rose trees; applied black tape 300 x 700 x 33cm (approx. overall, variable) Acc. 2010.347a–d Gift of the artist through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p>	<p>DHAMARANDJI, Henry Gambika Nupurra Djambarrupungu people Australia b.1932 <i>Banumbirr (Morning star pole)</i> c.1997 Wood, bark fibre string, cotton, feathers, native beeswax, natural pigments 185 x 15cm (diam.) Acc. 2010.549</p>	<p>DJEEKULA, Frank Gupapungu people Australia 1943–2001 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 196 x 20cm (diam.) Acc. 2010.532 Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation Appeal</p>
<p>BILJABU, Jakayu Manyjiljijarra people Australia b.c.1937 <i>Numinyjara</i> 2010 Synthetic polymer paint on linen 76 x 122cm Acc. 2010.614 Purchased 2010 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation</p>	<p>BOOTH, Solomon Kaurereg/Kala Lagaw Ya people Australia b.1981 <i>Coconut palm</i> 2010 Linocut on paper, ed. 25/30 87 x 56cm (comp.) Acc. 2011.145 Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation</p>	<p><i>Rifle birds</i> c.1887 Coloured lithograph on paper 37.5 x 28.5cm Acc. 2011.043</p>	<p>CARY, John England c.1754–1835 CARY, William England c.1760–1825 <i>Cary's New Celestial Globe</i> 1816 Wood, metal, paper, brass 30.5cm (diam.) x 92cm (height) Acc. 2010.489 Purchased 2010. Queensland Art Gallery Foundation Grant</p>	<p><i>Dream 9 January 1998</i> (<i>Meng – Touliang de ye zi (Dream – Transparent leaves)</i>) 1998 Woodblock print on paper, ed. 6/30 42 x 42cm (comp.) Acc. 2011.006</p>	<p><i>Dream 28 February 2007</i> (<i>Meng – Zhan qingting (Dream – Stuck dragonfly)</i>) 2007 Woodblock print on paper, A.P. 91 x 61cm (comp.) Acc. 2011.007</p>	<p><i>Dream 26 October 2007</i> (<i>Meng – Ningjing de yuan (Dream – Quiet courtyard)</i>) 2007 Woodblock print on paper, A.P. 2/3 93 x 61cm (comp.) Acc. 2011.008 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p>CURTIS, Angkaliya Pitjantjatjara people Australia b.1928 <i>Cave Hill</i> 2010 Synthetic polymer paint on canvas 197 x 170cm Acc. 2010.476 Purchased 2010 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation</p>	<p>DAWSON, Janet Australia b.1935 <i>Coffee table</i> c.1964 Laminex plastic sheet on composition board; metal legs Base: 61 x 61 x 35.5cm (2.5cm square tubing); top: 122 (diam.) x 3cm Acc. 2010.427 Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, native beeswax, natural pigments 180 x 17cm (diam.) Acc. 2010.551</p>	<p><i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, native pigments 193 x 14cm (diam.) Acc. 2010.534 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal</p>
<p>BILLY, Kris Louis (artist) Australia b.1952 Kala Lagaw Ya people BILLY, Gagie Australia b.1985 BILLY, Panai Australia b.1991 BILLY, Sarah Australia b.1989 BOB, Ethel Australia b.1992 BOWIE, Azie Australia b.1987 BOWIE, Barbara Australia b.1966 BOWIE, Patagam Australia b.1976 BOWIE, Primrose Australia b.1991 HARRY, Patricia Australia b.1973 MARI, Annie Australia b.1983 MARI, Catherine Australia b.1992 MARI, Elizabeth Australia b.1990 MARI, Florence Australia b.1982</p>	<p>BOURSIER-MOUGENOT, Céleste France b.1961 <i>from here to ear (v.13)</i> 2010 Five octagonal structures (each made in maple and plywood), harpsichord strings piano tuning pins, audio system (contact microphones, amplifiers, guitar processors and speakers), coathangers, feeding trays and bowls, seeds, water, nests, sand and grass, ed. unique 400 x 1978 x 1852.1cm (installed, variable) Acc. 2011.033.001–010 Purchased 2011. Queensland Art Gallery Foundation</p>	<p><i>Musk duck</i> c.1887 Coloured lithograph on paper 28.5 x 37.3cm Acc. 2011.045 Gift of Timothy Roberts through the Queensland Art Gallery Foundation 2011</p>	<p>CHANDLER, Celeste Australia b.1977 <i>Love is homesickness</i> 3 2010 Oil on linen 152.5 x 137.5cm Acc. 2011.046 Purchased 2011 with funds from Alex and Kitty Mackay through the Queensland Art Gallery Foundation</p>	<p><i>Dream 26 October 2007</i> (<i>Meng – Ningjing de yuan (Dream – Quiet courtyard)</i>) 2007 Woodblock print on paper, A.P. 2/3 93 x 61cm (comp.) Acc. 2011.008 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Dream 26 October 2007</i> (<i>Meng – Ningjing de yuan (Dream – Quiet courtyard)</i>) 2007 Woodblock print on paper, A.P. 2/3 93 x 61cm (comp.) Acc. 2011.008 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p>CONNELLY-NORTHEY, Lorraine Waradgerie people Australia b.1962 <i>O'possum-skin cloak</i> 2005 Galah feathers on wire 67 x 110 x 7.5cm Acc. 2011.002 The James C Souris, AM, Collection. Gift of James C Souris, AM, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p>CURTIS, Lionel Australia 1847–unknown (<i>Young boy with dog</i>) 1882 Albumen photograph on paper mounted on card 6 x 9cm; card: 6.3 x 10.4cm Acc. 2010.467 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010</p>	<p>de la CRUZ, Angela Spain b.1965 <i>Clutter bag (orange) II</i> 2004 Oil on canvas, wood 180 x 75 x 60cm Acc. 2010.453 Gift of The Michael and Janet Buxton Collection through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Banumbirr (Morning star pole)</i> 1997 Wood, bark fibre string, cotton, feathers, native beeswax, natural pigments 165 x 15cm (diam.) Acc. 2010.552 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal</p>	<p>DING Fang China b.1956 (<i>Great Wall in top register</i>) (from 'City' series) c.1984–85 Oil on linen 48 x 66cm Acc. 2011.010</p>

DJURBERG, Nathalie (artist) Sweden b.1978	<i>Karr</i> 2011 Charcoal, watercolour on paper 85 x 60cm	<i>Weapu</i> 2011 Charcoal on paper 60 x 85cm	<i>Untitled</i> (from 'Lounge Room Tribalism' series) 2010 Oil on canvas 150 x 120cm Acc. 2010.634 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	GROVES, Helga Australia b.1961 <i>Elevations with low moon</i> 2008 Oil on linen Five panels: 100.2 x 70.2cm (each) Acc. 2010.429a–e The James C Sourris, AM, Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program	<i>Banumbirr (Morning star pole)</i> c.1995 Wood, cotton, feathers, natural pigments 202 x 16cm (diam.) Acc. 2010.499	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 169 x 23cm (diam.) Acc. 2010.509	<i>Banumbirr (Morning star pole)</i> c.1999 Wood, bark fibre string, feathers, native beeswax, natural pigments 227 x 20cm (diam.) Acc. 2010.540 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal	HENSON, Bill Australia b.1955 <i>Untitled</i> 2008–09 Archival inkjet pigment print on paper, ed. 1/5 104.5 x 155cm (comp.) Acc. 2010.340 Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation	HOFF, Rayner Australia 1894–1937 <i>Hercules, Achelous and Deianeira</i> 1920 Plaster 77 x 45cm Acc. 2010.555 Gift of Philip Bacon, AM, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program
BERG, Hans (composer) Sweden b.1978 <i>Putting down the prey</i> 2008 Digital video transferred to Digital Betacam, clay animation, 4:3, colour, stereo, 5:40 minutes, AP 1 from ed. of 4 + 2 APs Projection size variable Acc. 2010.424 Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation	GUTCHEM, Florence Mabel Kulkalgaw Ya people Australia b.1961 <i>Epei</i> 2011 Charcoal on paper 85 x 60cm	THAIDAY, Jimmy Kenny Meriam Mir people Australia b.1987 <i>War and peace</i> 2011 Charcoal on paper 85 x 60cm	FOX, Ethel Carrick England/Australia 1872–1952 <i>On the beach</i> c.1909 Oil on canvas 36 x 42cm Acc. 2011.086 Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2011	GURRUWIWI, David Lakariny Galpu people Australia b. c.1956 <i>Banumbirr (Morning star pole)</i> 1997 Wood, bark fibre string, cotton, feathers, native beeswax 129 x 15cm (diam.) Acc. 2010.528 Purchased 2010 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation Appeal	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 160 x 21cm (diam.) Acc. 2010.501	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 170 x 17cm (diam.) Acc. 2010.500	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 186 x 25cm (diam.) Acc. 2010.510	GURRUWIWI, Richard Dhaymutha Galpu people Australia b.1938 <i>Banumbirr (Morning star pole)</i> 2001 Wood, human hair, cotton, native beeswax, natural pigments, synthetic polymer paint 170.9 x 38cm Acc. 2010.529 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal	HEREL, Petr Australia b.1943 <i>Borges sequel</i> 1982 Etching on BFK Rives etching paper, ed. 7/55 Ten sheets: 28.5 x 22.5cm (comp., each) Acc. 2010.430.001–010 Gift of Lynne Frolich through the Queensland Art Gallery Foundation 2010
DRYSDALE, Russell Australia 1912–81 <i>Bushman sitting</i> c.1950s Pen and wash on paper 29 x 26cm (sight) Acc. 2010.456 <i>(Bushman standing)</i> c.1950s Pen and wash on paper 35 x 25cm (sight) Acc. 2010.457 Gift of the Estate of David Chenoweth through the Queensland Art Gallery Foundation 2010	<i>Samu</i> 2011 Charcoal, watercolour on paper 60 x 85cm	<i>Dabor</i> 2011 Charcoal, watercolour on paper 60 x 85cm Acc. 2011.159.001–022 Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation	FRIEND, Donald Australia 1915–89 <i>Adam and Eve</i> c.1957–61 Oil and gold leaf on wood 205 x 81cm Acc. 2010.577 Purchased 2010 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation	GURRUWIWI, Gali Galpu people Australia b.1942 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 193 x 35cm (diam.) Acc. 2010.503	<i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 192 x 28cm (diam.) Acc. 2010.502	<i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 192 x 28cm (diam.) Acc. 2010.502	<i>Banumbirr (Morning star pole)</i> 2001 Wood, bark fibre string, cotton, feathers, synthetic polymer paint, natural pigments 137 x 27cm (diam.) Acc. 2010.530 Purchased 2010 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation Appeal	HEYSEN, Nora Australia 1911–2003 <i>Self portrait</i> 1938 Oil on canvas laid on board 39.5 x 29.5cm (sight) Acc. 2011.080 Purchased 2011 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation	HOGG, JJ Australia 1848–unknown <i>Ralph Giles</i> c.1890s Albumen photograph on paper mounted on card 14.6 x 9.8cm; card: 16.4 x 10.2cm Acc. 2010.458 <i>Ralph Giles, seated</i> c.1890s Albumen photograph on paper mounted on card 14.6 x 9.8cm; card: 16.4 x 10.2cm Acc. 2010.459 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010
EMIN, Tracey England b.1963 <i>I never stopped loving you</i> 2010 Neon, ed. of 3 23 x 179cm Acc. 2010.425 Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation	KIWAT, Fred Mislam Meriam Mir people Australia b.1975 <i>Tagai's spear</i> 2011 Charcoal on paper 60 x 85cm	FAIRWEATHER, Ian Scotland/Australia 1891–1974 <i>Trotting race</i> c.1956 Gouache on cardboard 57 x 50.6cm (irreg.) Acc. 2011.085 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program	GARRAWURRA, Richard Gandhuwuy Liyagavumirr people Australia b.1940 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, feathers, natural pigments Acc. 2010.541	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 232 x 18cm (diam.) Acc. 2010.504	<i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 232 x 18cm (diam.) Acc. 2010.504	<i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 232 x 18cm (diam.) Acc. 2010.504	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 130 x 15cm (diam.) Acc. 2010.535	HILLS, Margaret Gangalidda people Australia b.c.1924 <i>Ceremonial dance hat</i> 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 40cm (height) Acc. 2010.616	HÖLLER, Carsten Belgium b.1961 <i>Left/Right Slide</i> 2010 Stainless steel, polycarbonate and rubber mats 950 x 2562 x 412cm (installed) Acc. 2010.421a– Commissioned 2010 with a special allocation from the Queensland Art Gallery Foundation
ERUB ERWER META ARTISTS	LUBUBAD 2011 Charcoal on paper 85 x 60cm	FAROCKI, Harun Czech Republic/Germany b.1944 <i>Übertragung (Transmission)</i> 2007 SD video: 4:3, 43 minutes, colour, stereo, ed. AP 1/1 Installed size variable Purchased 2011. John Darnell Bequest	Waistband 1999 Bark fibre string, cotton, human hair, feathers, native beeswax, natural pigments 138 x 39cm Acc. 2010.542	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 232 x 18cm (diam.) Acc. 2010.504	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 190 x 30cm (diam.) Acc. 2010.505	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 190 x 30cm (diam.) Acc. 2010.505	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 141 x 20cm (diam.) Acc. 2010.536	HILL, Margaret Gangalidda people Australia b.c.1924 <i>Ceremonial dance hat</i> 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 40cm (height) Acc. 2010.616	HOMANN, Johann Baptist Germany 1663–1724 <i>Asiae Recentissima Delineatio</i> c.1716 Copperplate engraving, hand-coloured 48 x 57cm Acc. 2010.490 Purchased 2010. Queensland Art Gallery Foundation Grant
BOURNE, Maryann Meriam Mir people Australia b.1947 <i>Spirals in the sand I</i> 2011 Charcoal on paper 60 x 85cm	NAAWI, Nancy Meriam Mir people Australia b.c.1960 <i>Ring tides</i> 2011 Charcoal on paper 60 x 85cm	FLETCHER, Graham New Zealand b.1969 <i>Untitled</i> (from 'Lounge Room Tribalism' series) 2010 Oil on canvas 162 x 130cm Acc. 2010.632	Headband 1999 Bark fibre string, feathers 78 x 19cm Acc. 2010.543	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 213 x 38cm (diam.) Acc. 2010.506	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 187 x 20cm (diam.) Acc. 2010.507	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 187 x 20cm (diam.) Acc. 2010.507	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1999 Wood, bark fibre string, cotton, feathers, natural pigments 120 x 30cm Acc. 2010.537	BOURNE, Maryann Australia b.1947 GELA, Rachel Emma Australia b.1954 KIWAT, Fred Mislam Australia b.1975 NAAWI, Nancy Australia b.c.1960 OUI-PITT, Racy Australia b.1953 SAVAGE, Eilarose Australia b.1969 Meriam Mir people GUTCHEM, Florence Mabel Australia b.1961 Kulkalgaw Ya people (collaborating artists) <i>Kip Moderr</i> 2011 Canvas printed with external solvent digital inks, bamboo, commercial hemp rope, eyelets 600 x 400cm Acc. 2011.160a–d Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011	Ceremonial dance hat 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 42cm (height) Acc. 2010.618 Purchased 2010. Queensland Art Gallery Foundation
DEUREM IBA NAMEI 2011 Charcoal, watercolour on paper 60 x 85cm	OUI-PITT, Racy Meriam Mir people Australia b.1953 <i>Waraz</i> 2011 Charcoal on paper 85 x 60cm	FLETCHER, Graham New Zealand b.1969 <i>Untitled</i> (from 'Lounge Room Tribalism' series) 2010 Oil on canvas 150 x 120cm Acc. 2010.633	Headband 1999 Bark fibre string, feathers, natural pigments, native beeswax 92 x 11cm Acc. 2010.544 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 143 x 17cm (diam.) Acc. 2010.497	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 143 x 17cm (diam.) Acc. 2010.497	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 143 x 17cm (diam.) Acc. 2010.497	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 120 x 30cm Acc. 2010.538	Ceremonial dance hat 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 42cm (height) Acc. 2010.618 Purchased 2010. Queensland Art Gallery Foundation	ISHAK, Raafat Egypt/Australia b.1967 <i>And government no.1</i> 1994–95 Oil on canvas 28.5 x 49 x 4.5cm (framed) Acc. 2010.431
GELA, Rachel Emma Meriam Mir people Australia b.1954 <i>Karr lar kubkub</i> 2011 Charcoal on paper 60 x 85cm	BEUGER 2011 Charcoal, watercolour on paper 60 x 85cm	SAVAGE, Eilarose Meriam Mir people Australia b.1969 <i>Nam</i> 2011 Charcoal, watercolour on paper 85 x 60cm	Headband 1999 Bark fibre string, feathers, natural pigments, native beeswax 92 x 11cm Acc. 2010.544 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 191 x 19cm (diam.) Acc. 2010.508	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 191 x 19cm (diam.) Acc. 2010.508	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 191 x 19cm (diam.) Acc. 2010.508	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 200 x 20cm (diam.) Acc. 2010.539	Ceremonial dance hat 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 42cm (height) Acc. 2010.618 Purchased 2010. Queensland Art Gallery Foundation	And government no.2 1993–95 Oil on canvas 28.5 x 49 x 4.5cm (framed) Acc. 2010.432
Sai and weres 2011 Charcoal on paper 85 x 60cm	SAVAGE, Eilarose Meriam Mir people Australia b.1969 <i>Nam</i> 2011 Charcoal, watercolour on paper 85 x 60cm	SAVAGE, Eilarose Meriam Mir people Australia b.1969 <i>Nam</i> 2011 Charcoal, watercolour on paper 85 x 60cm	Headband 1999 Bark fibre string, feathers, natural pigments, native beeswax 92 x 11cm Acc. 2010.544 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 180 x 28cm (diam.) Acc. 2010.498	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 180 x 28cm (diam.) Acc. 2010.498	<i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 180 x 28cm (diam.) Acc. 2010.498	GURRUWIWI, Henry Dhalganda Galpu people Australia b.1945 <i>Banumbirr (Morning star pole)</i> 1998 Wood, bark fibre string, cotton, feathers, natural pigments 200 x 20cm (diam.) Acc. 2010.539	Ceremonial dance hat 2010 Paperbark with wood, string, human hair, natural pigments and emu feathers 42cm (height) Acc. 2010.618 Purchased 2010. Queensland Art Gallery Foundation	And government no.3 1993–95 Oil on canvas 28.5 x 49 x 4.5cm (framed) Acc. 2010.433

And government no.6 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.434

And government no.9 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.435

And government no.12 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.436

And government no.13 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.437

And government no.16 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.438

And government no.38 1993–95
Oil on canvas
28.5 x 49 x 4.5cm (framed)
Acc. 2010.439
Gift of James Mollison, AO,
through the Queensland Art
Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

JONES, Dianne
Balardung/Nyoongar peoples
Australia b.1966
Shearing the rams 2001
Inkjet print on canvas, ed. of 10
123 x 185cm
Acc. 2010.449

L.H.O.O.Q. ERE! 2001
Inkjet print on canvas, ed. of 10
114 x 93cm
Acc. 2010.450

Jones's picnic 2001
Inkjet print on canvas, ed. 5/10
73.7 x 113cm
Acc. 2010.451

Brenda's wedding 2001
Inkjet print on canvas, ed. of 10
46 x 75cm
Acc. 2010.452
Gift of Patrick Corrigan, AM,
through the Queensland Art
Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

JONES, Jonathan
Kamilaroi/Wiradjuri people
Australia b.1978
*untitled (domestic heads or
tails)* 2009

Neon sculptures and electrical
cord, ed. 15–16/26
Pair: 62 x 34cm (diam.) (each)
Acc. 2011.140a–b

Gift of Patrick Corrigan, AM,
through the Queensland Art
Gallery Foundation 2011.
Donated through the Australian
Government's Cultural Gifts
Program

JUNG, Yeondo
South Korea b.1969
Location #20 2006

Type C photograph on paper,
ed. 4/5
122 x 154cm (comp.)
Acc. 2010.576
Gift of Dr Mark Awerbuch
through the Queensland Art
Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

KELLY, Madeleine
Australia b.1977
Choreography of war reportage
2002
Oil on canvas
185 x 174.2cm
Acc. 2010.440

Pathfinder closing 2005
Oil on canvas
240.2 x 188.3cm
Acc. 2010.441
The James C Sourris, AM,
Collection. Gift of James C
Sourris through the Queensland
Art Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

**KERINAUIA, Margaret Renee
(artist)**

Tiwi people
Australia b.1978
**GRIBBIN, Jacqueline F
(collaborator)**
England/Australia b.1969
Kulama Pukumani 2010
Woodcut on Kozo paper, ed.
13/20
44.5 x 27.5cm (comp.)
Acc. 2010.623
Purchased 2010. Queensland
Art Gallery Foundation

KIRKLAND, Douglas
Canada/United States b.1934
*Paul Morrissey, Andy Warhol,
Jane Forth and Joe Dallesandro,
Hollywood* 1970, printed 2010
Pigment print on Hahnemühle
Photo Rag paper, ed. 1/7
160 x 233cm
Acc. 2011.014
Gift of the artist through
the Queensland Art Gallery
Foundation 2011

KLIER, Philip Adolphe
Germany 1845–1911
fl. Burma 1860–1900
DEL TUFO & COMPANY
India active Madras 1880–1910
**UNKNOWN
PHOTOGRAPHERS**
Volume IV: Untitled
(photographs collected in India
by a travelling theatre group)
c.1880–1900
51 albumen and gelatin silver
photographs bound in an album
Image sizes: a) 20.9 x 27.9cm;
b) 7.6 x 12.7cm; c) 12.7 x
17.7cm (approx.)
Acc. 2011.066.001–051
Purchased 2011. Queensland
Art Gallery Foundation

KNOWLES, Isobel (artist)
Australia b.1980
SOWERWINE, Van (artist)
Australia b.1975
You Were In My Dream 2010
Custom animation bench:
Duncan Jack; Programming:
Touch My Pixel; Sound: James
Cecil
Interactive installation: live-feed
webcam and single-channel
video constructed from stop-
motion animation exhibited as
Shockwave Flash from hard
drive, wood, 16:9, colour, sound.
An Experimenta commission,
ed. 1/3
170 x 70 x 170cm (irreg.)
Acc. 2010.473a–c
The Premier of Queensland's
National New Media Art Award
2010. Purchased 2010 with
funds from the Queensland
Government

KOO, Donghee
South Korea b.1974
Static electricity of cat's cradle
2007
HD video: 16:9, 11:30 minutes,
colour, stereo, ed. 5/5
Installed size variable
Acc. 2011.032
Purchased 2011. John Darnell
Bequest

KOOMEETA, Craig
Wik-Alkan people
Australia b.1977
Ku' (Camp dog) 2010
Carved milkwood (*Alstonia
muellerana*) with synthetic
polymer paint and glass marbles
57 x 79 x 16cm
Acc. 2010.596

Ku'pi'in (Large black camp dog)
2010
Carved milkwood (*Alstonia
muellerana*) with natural
pigments, charcoal, synthetic
polymer paint and acrylic binder
48 x 81 x 17cm
Acc. 2010.597
Purchased 2010 with funds from
the Josephine Ulrick and Win
Schubert Diversity Foundation
through the Queensland Art
Gallery Foundation

**KULUPU FALEHANGA 'I
TELEILOA**
(Melaia Kefu, Sepi Lokotui,
Kolokesa Kuliketu, Monika
Tupou, Hulita Tupou, Lusi
Tupou, Lesieli Telua, Kolokesa
Mahina-Tuai)
New Zealand/Tonga est. 2010
Ngatu tā'uli 2011
Hiapo (paper mulberry) with
koka (pigment from *koka* tree)
and black commercial paint
2215 x 412cm (irreg.)
Commissioned 2011.
Queensland Art Gallery
Foundation

LANYDJURRA, Wilson
Gunbirtja people
Australia b.1955
Banumbirr (Morning star pole)
1998
Wood, bark fibre string, feathers,
commercial feathers, native
beeswax, natural pigments
147 x 20cm (diam.)
Acc. 2010.545

Banumbirr (Morning star pole)
1998
Wood, bark fibre string, feathers,
native beeswax, natural
pigments
130 x 18cm (diam.)
Acc. 2010.546

Banumbirr (Morning star pole)
1998
Wood, bark fibre string,
commercial feathers, native
beeswax, natural pigments
159 x 21cm (diam.)
Acc. 2010.547

Banumbirr (Morning star pole)
1997
Wood, bark fibre string,
commercial feathers, feathers,
cotton, native beeswax, natural
pigments
165 x 21cm (diam.)
Acc. 2010.548
Purchased 2010 with funds
raised through the Queensland
Art Gallery Foundation Appeal

LEE Ufan
South Korea/Japan b.1936
Untitled (1) 1986
Drypoint on paper, ed. 99/150
17.5 x 14.4cm (comp.)
Acc. 2011.020

Untitled (2) 1986
Drypoint on paper, ed. 99/150
17.5 x 14.4cm (comp.)
Acc. 2011.021
Gift of Dr Morris Low through
the Queensland Art Gallery
Foundation 2011. Donated
through the Australian
Government's Cultural Gifts
Program

LOGEROT, Auguste
France c.1839–c.1880
Atlas Geographique c.1880
Chromolithograph on card,
paper-covered box, die-cut
jigsaw puzzles of France and
Europe (after Gaultier, Abbé
(Aloisius Edouard Camille)
c.1746–1818)
Box with lid: 23 x 30 x 2cm;
map of France jigsaw of 15
parts: 21 x 27 x 0.5cm (overall);
map of Europe jigsaw of 15
parts: 21 x 27 x 0.5cm (overall)
Acc. 2010.488a–ff
Purchased 2010. Queensland
Art Gallery Foundation Grant

LOMER, Albert
Australia active 1874–1905
(Family group) c.1890s
Albumen photograph on paper
mounted on card
14.5 x 10.4cm; card: 16.4 x
11cm
Acc. 2010.460

*(Gentleman seated in a turned
chair)* c.1890s
Albumen photograph on paper
mounted on card
14 x 10.2cm; card: 16.5 x
10.5cm
Acc. 2010.461

(Sisters) c.1890s
Albumen photograph on paper
mounted on card
14.3 x 10.2cm; card: 16.7 x
10.3cm
Acc. 2010.462

(Seated woman with cane table)
c.1890s
Albumen photograph on paper
mounted on card
13.4 x 9.8cm; card: 16.7 x 10.7cm
Acc. 2010.463
Gift of Glenn R Cooke through
the Queensland Art Gallery
Foundation 2010

LUNDAGER, Jens Hansen
Denmark/Australia 1853–1930
Mining scene, Mount Morgan
c.1890s
Albumen photograph on paper
8.2 x 10.6cm
Acc. 2010.580
Purchased 2010. Queensland
Art Gallery Foundation

MACKIE, Glen
Kulkalgaw Ya people
Australia b.1975
Waru 2009
Linocut on Arches BFK 300gsm
paper, ed. 10/40
94 x 31.5cm (comp.)
Acc. 2011.054
Purchased 2011. Queensland
Art Gallery Foundation

MACNAMARA, Shirley
Indilandji/Aiyavarre people
Australia b.1949
Erkel (Vessel) 2010
Twined Spinfex (*Triodia
longiceps*) with nylon thread,
red ochre, galah feathers and
synthetic polymer fixative
14 x 31 x 25cm
Acc. 2010.620
Purchased 2010 with funds
from the Bequest of Grace
Davies and Nell Davies through
the Queensland Art Gallery
Foundation

MacPHERSON, Robert
Australia b.1937
127 frog poems 1982–86
Paper collage in plastic sleeves
and magazine pages stapled to
red manila folders
45 parts: closed: 35.5 x 24cm
(each); open: 1–5, 9, 11–12, 14,
16–18, 21–22, 29–34, 37–39,
41–45: 35.5 x 46.7cm (each); 6:
35.5 x 47.9cm; 7: 35.5 x 47.2cm
(irreg.); 8: 35.5 x 47.9cm (irreg.);
10 and 15: 35.5 x 47.6cm; 13 and
36: 35.5 x 47cm; 19 and 26: 35.5
x 47.4cm; 20: 35.5 x 48.6cm; 23:
35.5 x 47.2cm; 24 and 27: 35.5
x 48cm (irreg.); 25 and 35: 35.5 x
47.4cm (irreg.); 28: 35.5 x 47cm
(irreg.); 40: 35.5 x 47.6cm (irreg.)
Acc. 2010.575a–ss

Gift of an anonymous donor
through the Queensland Art
Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

(Family group with five children)
c.1890s
Albumen photograph on paper
mounted on card
9.8 x 13.5cm; card: 10.5 x 16.5cm
Acc. 2010.466
Gift of Glenn R Cooke through
the Queensland Art Gallery
Foundation 2010

MARPOONDIN, David
Wik-Ngathan and Wik-Me'an
people
Australia b.1968
Sitting ku' (camp dog) 2009
Carved milkwood (*Alstonia
muellerana*) with natural
pigments, charcoal and acrylic
binder
37 x 63 x 41cm
Acc. 2010.593

Ku' wu'nan (Lying camp dog)
2010
Carved milkwood (*Alstonia
muellerana*) with natural pigments,
charcoal and acrylic binder
27 x 60 x 39cm
Acc. 2010.594

Ku' (Camp dog) 2010
Carved milkwood (*Alstonia
muellerana*) with natural
pigments, charcoal, synthetic
polymer paint and acrylic binder
33 x 33 x 15cm
Acc. 2010.595
Purchased 2010 with funds from
the Josephine Ulrick and Win
Schubert Diversity Foundation
through the Queensland Art
Gallery Foundation

MARQUIS, Daniel
Scotland/Australia 1829–79
*Dr JF Berini with Queensland
Aboriginal men* 1869
Albumen photograph mounted
on card
9.5 x 6cm
Acc. 2011.108
Purchased 2011. Queensland
Art Gallery Foundation

MATHEWSON, Thomas
Australia 1842–1934
(Girl and toddler brother)
c.1890s
Albumen photograph on paper
mounted on card
6 x 9cm; card: 6.5 x 10.5cm
Acc. 2010.464

(Young boys with a hoop)
c.1890s
Albumen photograph on paper
mounted on card
13.6 x 10.1cm; card: 16.5 x 10.8cm
Acc. 2010.465

(Family group with five children)
c.1890s
Albumen photograph on paper
mounted on card
9.8 x 13.5cm; card: 10.5 x 16.5cm
Acc. 2010.466
Gift of Glenn R Cooke through
the Queensland Art Gallery
Foundation 2010

*(King Fred wearing a
breastplate)* c.1880
Albumen photograph on paper
mounted on card
10.4 x 6.5cm (image)
Acc. 2010.578
Purchased 2010. Queensland
Art Gallery Foundation

McCLELLAND and GOODE
Australia active 1885–91
*Daughters of Joshua Eddowes,
Rockhampton* c.1885–91
Albumen photograph on paper
mounted on card
13.8 x 10.3cm; card: 16.2 x
10.7cm
Acc. 2010.579
Purchased 2010. Queensland
Art Gallery Foundation

McGREGOR, Laith
Australia b.1977
Maturing 2008
Single channel video projection
(DVD): 30 minutes, colour,
surround-sound, ed. 5/5
Purchased 2011. John Darnell
Bequest

McINTYRE, Arthur
Australia 1945–2003
Bones of contention (series)
1987
Oilstick on paper
12 sheets: 59.6 x 42cm (each)
Acc. 2010.474a–l
Gift of the Estate of Arthur
McIntyre through the
Queensland Art Gallery
Foundation 2010

MÉNDEZ BLAKE, Jorge
Mexico b.1974
Untitled 2010
Paint on wall
1100 x 850cm
Acc. 2011.078

Discover Treasure Island 2010
Paint on wall
Dimensions variable
Acc. 2011.079a–b
Purchased 2011. Queensland
Art Gallery Foundation

MENLIBAYEVA, Almagul
Kazakhstan b.1969
Wrapping history 2010
Duratrans print in lightbox,
ed. 1/3
91 x 122cm
Acc. 2010.491
Purchased 2010 with a special
allocation from the Queensland
Art Gallery Foundation

MOFFATT, Tracey
Australia/United States b.1960
First Jobs (series) 2008
Archival pigments on rice paper
with gel medium
12 sheets: 71 x 91.5cm (each)
Acc. 2010.472.001–012
Gift of Patrick Corrigan, AM,
through the Queensland Art
Gallery Foundation 2010.
Donated through the Australian
Government's Cultural Gifts
Program

MOLVIG, Jon
Australia 1923–70
Sketch for Madam Y 1957
Oil on hardboard
91 x 78cm
Acc. 2010.556

Still life with plants c.1959
Oil on hardboard
61 x 71cm (framed)
Acc. 2011.034

Maryke reclining no. 1 1957
Charcoal on paper on hardboard
58 x 68cm (framed)
Acc. 2011.035

Maryke reclining no. 2 1957
Charcoal on paper on hardboard
70 x 55cm (framed)
Acc. 2011.036

Head of an old man 1956
Pen on paper
64 x 51cm (framed)
Acc. 2011.037

Two heads c.1955
Monotype: oil and gouache on
paper on hardboard
63.8 x 50.7cm (framed)
Acc. 2011.038

Afternoon c.1955
Monotype: oil on paper on
hardboard
50.8 x 64cm (framed)
Acc. 2011.039
Bequest of Maryke Degeus
through the Queensland Art
Gallery Foundation 2011

MORGAN, Margo
Hawaii b.1920
Ulu (breadfruit) 2005
Commercial cotton cloth,
synthetic batting with hand
appliqué and contour quilting
275 x 285cm
Acc. 2010.482
Gift of the artist through
the Queensland Art Gallery
Foundation 2010

MOSBY, Yessie (artist)
Kulkalgaw Ya people,
Gudumath clan
Australia b.1982
**MOSBY, Carolyn
(collaborating artist)**
Meriam Mir people
Australia b.1956
**MOSBY, Barnisha
(collaborating artist)**
Kulkalgaw Ya people,
Gudumath clan
Australia b.1989
*Pognbaugizu (The head of the
four winds) dance masks* 2011
Driftwood, bark, white clay,
synthetic polymer paint
Two dance objects: 41 x 34 x
2cm (each)
Acc. 2011.163.001–002

*Sikausagul (Dance of the waves
and foam) dance instruments*
2011
Wood, feathers, cotton, synthetic
polymer paint, PVA glue
Six dance objects, each of two
parts (hinged): 123cm (diam.) x
8cm (overall, each)
Acc. 2011.164.001–006
Commissioned for 'Land, Sea
and Sky: Contemporary Art
of the Torres Strait Islands'.
Purchased 2011 with funds
from Thomas Bradley through
the Queensland Art Gallery
Foundation

MULLER, attrib. to Henry
Australia active Toowoomba
1866–74
*Portrait of a Queensland
Aboriginal man* c.1870
Albumen photograph mounted
on card
9.3 x 6cm
Acc. 2011.109

*Portrait of a young Queensland
Aboriginal woman* c.1870
Albumen photograph mounted
on card
9.4 x 6cm
Acc. 2011.110
Purchased 2011. Queensland
Art Gallery Foundation

MUNTI, Betty Kutunga
Pitjantjatjara people, Amata
Community
Australia b.c.1942
*Punu Iritija (Tree from a long
time ago)* 2010
Raffia and emu feathers
32 x 43 x 43cm
Acc. 2010.478

Punu Tjukulpa (Tree full of stories) 2010
Raffia and emu feathers
35.5 x 33.5 x 25.5cm
Acc. 2010.479
Purchased 2010. Queensland Art Gallery Foundation

MURAKAMI, Takashi
Japan b.1962
Project KO² 1998
Offset lithograph on paper
51.4 x 36.4cm
Acc. 2011.022

A Master Mushroom with DOB in the Strange Forest (from 'Takashi Murakami Prints: "My First Art" series') 1999
Offset lithograph with vinyl varnish on OK Muse Shiromono paper, ed. of 300
50 x 50cm
Acc. 2011.024

Into the Dream (Jumbo Corn Head Mushroom) (from 'Takashi Murakami Prints: "My First Art" series') 1999
Offset lithograph with vinyl varnish on OK Muse Shiromono paper, ed. of 300
50 x 50cm
Acc. 2011.025
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

MURAKAMI, Takashi (artist)
AOSHIMA, Chiho (collaborating artist)
Japan b.1974
S.M.PKO² [Second Mission Project KO²] 1999
Offset lithograph on paper
51.4 x 36.4cm
Acc. 2011.023
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

MYE, Charlotte
Meriam Mir people
Australia b.1949
Basket 2010
Check-woven polypropylene tape
56 x 29 x 18cm
Acc. 2010.601

Basket 2010
Check-woven polypropylene tape
48 x 25 x 15cm
Acc. 2010.602

Basket 2010
Check-woven polypropylene tape
53 x 24 x 21cm
Acc. 2010.603

Basket 2010
Check-woven polypropylene tape
41 x 27 x 17cm
Acc. 2010.604

Basket 2010
Check-woven polypropylene tape
48 x 27 x 15cm
Acc. 2010.605

Basket 2010
Check-woven polypropylene tape
50 x 28 x 18cm
Acc. 2010.606

Basket 2010
Check-woven polypropylene tape
45 x 26 x 16cm
Acc. 2010.607

Basket 2010
Check-woven polypropylene tape
42 x 25 x 15cm
Acc. 2010.608

Basket 2010
Check-woven polypropylene tape
44 x 25 x 17cm
Acc. 2010.609

Basket 2010
Check-woven polypropylene tape
45 x 23 x 16cm
Acc. 2010.610
Purchased 2010. Queensland Art Gallery Foundation

Basket 2011
Woven polypropylene tape (yellow with blue and red designs)
50 x 30 x 24cm
Acc. 2011.146

Basket 2011
Woven polypropylene tape (red with yellow and blue designs)
46 x 28 x 19cm
Acc. 2011.147

Basket 2011
Woven polypropylene tape (brown with yellow and blue diagonal stripes)
54 x 28 x 20cm
Acc. 2011.151

Basket 2011
Woven polypropylene tape (blue with black, yellow and red diamond pattern)
51 x 26.5 x 24cm
Acc. 2011.152

Basket 2011
Woven polypropylene tape (yellow with red and black dari motif)
54 x 25 x 16cm
Acc. 2011.153

Basket 2011
Woven polypropylene tape (yellow with red vertical stripes and central star)
41 x 26.5 x 19cm
Acc. 2011.154

Basket 2011
Woven polypropylene tape (blue with red and yellow bands top and bottom)
52 x 29 x 22cm
Acc. 2011.155

Basket 2011
Woven polypropylene tape (yellow with blue vertical stripes and central star)
40 x 27 x 21.5cm
Acc. 2011.156

Basket 2011
Woven polypropylene tape (yellow with red, black and blue cross-stitch flower design)
52 x 28 x 18m
Acc. 2011.157
Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

MYE Jr, Jennifer
Meriam Mir people
Australia b.1984

Basket 2011
Woven polypropylene tape (blue with yellow and red stars)
52 x 28 x 21cm
Acc. 2011.148

Basket with short handles 2011
Woven polypropylene tape (blue with Australian flag motif)
47 x 29 x 21cm
Acc. 2011.149

Basket 2011
Woven polypropylene tape (red with blue and yellow designs)
49 x 28 x 20cm
Acc. 2011.150

Basket 2011
Woven polypropylene tape (blue with yellow drum motif)
52 x 25 x 19cm
Acc. 2011.158
Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

NAMPONAN, Garry
Wik-Alkan/Wik-Ngatharr people
Australia b.1960
Ku' (Camp dog) 2010
Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
69 x 149 x 32cm
Acc. 2010.589

Ku' (Camp dog) 2009
Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
68 x 118 x 22cm
Acc. 2010.590
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

NAMPONAN, Leigh
Wik-Ngathan and Wik-Alkan people
Australia b.1965
Three-legged ku' (camp dog) 2010
Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
30 x 71 x 16cm
Acc. 2010.598
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

NASR, Moataz
Egypt b.1961
Propaganda (Any vessel suspected of carrying mines to destroy "Har Abdallah" and "Om Qasr" water passages will be destroyed.) 2009
Embroidered textiles
110 x 186.5cm
Acc. 2010.342

Propaganda (The red word is Iraq and the rest are saying: we can see you. Don't use your nuclear or biologicals or chemical weapons!) 2009
Embroidered textiles
110 x 188cm
Acc. 2010.343
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

NAUMAN, Bruce
United States b.1941
Art make-up 1967–68
Betacam SP PAL: 4:3, 40 minutes, colour, mono, open edition
Acc. 2011.077
Purchased 2011. John Darnell Bequest

NAWA, Kohei
Japan b.1975
PixCell-Double Deer#4 2010
Taxidermied deer, glass, acrylic, crystal beads
224 x 200 x 160cm
Acc. 2010.637
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

NGUYỄN Minh Phuróc
Vietnam b.1973
Red étude (Khuc Luyen Do) 2009
Digital video on DVD: 5:00 minutes, colour, sound; compressed Quick Time file on hard drive and Mini DV
Acc. 2011.069
Purchased 2011. Queensland Art Gallery Foundation Grant

NGUYỄN Thái Tuân
Vietnam b.1965
Black painting no.45 2008
Oil on canvas
130 x 100cm
Acc. 2011.070

Black painting no.50 2008
Oil on canvas
116 x 81cm
Acc. 2011.071

Black painting no.80 2009
Oil on canvas
130 x 100cm
Acc. 2011.072

Room of the prince 2010
Oil on canvas
130 x 150cm
Acc. 2011.168
Purchased 2011. Queensland Art Gallery Foundation

NOLAN, Sidney
Australia/England 1917–92
(Calf carcass in tree) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.111

(Birdsville Hotel) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.112

(Horse carcass legs akimbo) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.113

(Horse carcass with legs in the air) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.114

(Desiccated horse carcass sitting up) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.115

(Cow carcass and cow skull) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.116

(Dead steer with horned skull) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.117

(Horse head on ground) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.118

(Cow skull balanced on hooves 1) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.119

(Camp beds) (from 'Drought photographs' series) 1952
Archival inkjet print on paper, ed. 8/10
23 x 23cm (comp.)
Acc. 2011.120
Purchased 2011. Queensland Art Gallery Foundation

O'BRIEN, Justin
Australia/Italy 1917–96
Hélène Kirsova and Henry Legerton c.1945
Oil on canvas
92 x 57cm (unframed)
Acc. 2010.454

Brian and Molly Midlane c.1945
Oil on canvas
89 x 56cm (unframed)
Acc. 2010.455
Gift of the Estate of David Chenoweth through the Queensland Art Gallery Foundation 2010

OVIRO, Rhoda
Ōmie people, Oro Province
Papua New Guinea b.1969
Sisira esêe (string bag) c.2009
Looped Tuli (timbak) tree bark fibre with natural dyes
48 x 20.7cm
Acc. 2010.635
Gift of Lynne Seear 2010

PALPATJA, Tiger
Pitjantjara people
Australia b.c.1920
Wanampi Tjukurpa 2010
Synthetic polymer paint on canvas
119 x 200cm
Acc. 2010.493
Purchased 2010 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

PANAYIOTOU, Christodoulos
Republic of Cyprus b.1978
I Land 2010
160 black and white slides, two synchronised slide projectors; images sourced from the Press and Information Office, Republic of Cyprus, ed. 2/5
Installed size variable
Purchased 2011. John Darnell Bequest

PARDINGTON, Fiona
New Zealand b.1961
Portrait of a life-cast of Pitani, Solomon Islands (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper, ed. 1/10
Courtesy: Musée de l'Homme (Musée National d'Histoire Naturelle), Paris, France
146 x 110cm
Acc. 2010.483

Portrait of a life-cast of Matua Tawai, Aotearoa/New Zealand (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper, ed. 1/10
Courtesy: Musée de l'Homme (Musée National d'Histoire Naturelle), Paris, France
146 x 110cm
Acc. 2010.484

Portrait of a life-cast of Jules Sebastien Cesar Dumont d'Urville (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper, ed. 1/10
Courtesy: Musée Flaubert d'Histoire de la Medecine, Rouen, France
146 x 110cm
Acc. 2010.485

Portrait of a life-cast of Tou Taloa, Samoa (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper, ed. 1/10
Courtesy: Musée de l'Homme (Musée National d'Histoire Naturelle), Paris, France
146 x 110cm
Acc. 2010.486

Portrait of a life-cast Orion, Papua New Guinea (from 'Ahua: A beautiful hesitation' series) 2010
Archival pigment inks on Hahnemühle 308gsm photo rag paper, ed. 1/10
Courtesy: Musée de l'Homme (Musée National d'Histoire Naturelle), Paris, France
146 x 110cm
Acc. 2010.487
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

PARR, Mike
Australia b.1945
Ostracism of a head 2010
Charcoal, crayon, wash and mixed media on paper
126 x 159cm (sight)
Acc. 2011.087
Gift of Patrick Corrigan, AM, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

PASSI, Segar
Meriam Mir people
Australia b.1942
Koob 2011
Synthetic polymer paint on paper
70 x 100cm

Deum tepki 2011
Synthetic polymer paint on paper
70 x 100cm

Kerkar meb 1 2011
Synthetic polymer paint on paper
70 x 100cm

Kerkar meb 2 2011
Synthetic polymer paint on paper
70 x 100cm

Lidliid 2011
Synthetic polymer paint on paper
70 x 100cm

Ap gegur 2011
Synthetic polymer paint on paper
70 x 100cm

Irmerira baz 2011
Synthetic polymer paint on paper
70 x 100cm

Te bubum 2011
Synthetic polymer paint on paper
70 x 100cm

Mi kes 2011
Synthetic polymer paint on paper
70 x 100cm

Dad 2011
Synthetic polymer paint on paper
70 x 100cm
Acc. 2011.049.001–010
Purchased 2011 with funds from Anne Best through the Queensland Art Gallery Foundation

PIVI, Paola
Italy b.1971
One love 2007
Type C photograph on paper, mounted on aluminium, ed. 4/5 + 2 AP
150 x 189.9 x 5.8cm (framed)
Acc. 2010.426
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

PLATT and CO.
Australia active c.1890s
(Young woman) c.1890s
Albumen photograph on paper mounted on card
9.4 x 5.7cm; card: 10.3 x 6.7cm
Acc. 2010.468
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010

POULSEN, Poul C.
Australia 1857–1925
(Aboriginal nanny with Caucasian child) c.1890s
Albumen photograph on paper mounted on card
5.9 x 9.5cm; card: 6.4 x 10.5cm
Acc. 2010.469
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010

PRAGER, Alex
United States b.1979
Irene (from 'The long week end' series) 2009, printed 2010
Digital Type C photograph on Kodak Endura Matte paper using a Lambda Laser, AP 1/2
121.9 x 177.8cm
Acc. 2010.554
Purchased 2010. Queensland Art Gallery Foundation

PURVES SMITH, Peter
Australia 1912–49
Lucile 1937
Oil on board
48.2 x 36cm
Acc. 2011.090
Purchased 2011 with funds raised through the Queensland Art Gallery Foundation Appeal

REBAY, Hilla
Germany/United States
1890–1967
With tenderness 1945
Oil on canvas
91.5 x 91.5cm
Acc. 2011.089
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

<p>REDFORD, Scott Australia b.1962 <i>Motorcycle emptiness 1</i> 2002 Screenprint on paper, ed. 5/20 74.2 x 109.5cm (comp.) Acc. 2011.121 Gift of Ross Searle and Dr Cheryl Stock through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p>	<p>(<i>Corner of Albert and Elizabeth Streets, looking east towards St Stephen's Cathedral</i>) c.1914 Pencil on paper 33.8 x 25.4cm Acc. 2010.563</p> <p>(<i>Brisbane building under construction</i>) c.1914 Pencil on paper 33.8 x 25.1cm verso: (<i>Napoleon</i>) c.1914 Pencil on paper 33.8 x 25.1cm Acc. 2010.564a–b</p> <p>(<i>Studies of St Brigid's, Red Hill</i>) 1916 Pencil on paper 23.9 x 14.5cm verso: (<i>Eight compositional studies of St Brigid's, Red Hill</i>) 1916 Pencil on paper 23.9 x 14.5cm Acc. 2010.565a–b</p> <p>(<i>South Brisbane Town Hall and 'Cumbooquepa', Somerville House</i>) c.1914 Pencil on paper 34.3 x 25.1cm Acc. 2010.558</p> <p>(<i>Brisbane hospital</i>) c.1914 Pencil on paper 25.1 x 35.2cm verso: (<i>Studies of a Brisbane hospital building</i>) c.1914 Pencil on paper 25.1 x 35.2cm Acc. 2010.559a–b</p> <p>(<i>Porch, Central Technical College and frontage of the Art Block</i>) c.1916 Pencil on paper 33.9 x 25cm verso: (<i>College gates and foliage and two men</i>) c.1916 Pencil on paper 33.9 x 25cm Acc. 2010.560a–b</p> <p>(<i>Petrie's quarry, Albion</i>) 1914 Pencil on paper 25.2 x 35.3cm Acc. 2010.561</p> <p><i>Study for 'A corner of the dining room'</i> c.1915 Pencil on paper 23.4 x 27.6cm <i>Study for 'One of the classrooms'</i> c.1915 Pencil on paper 27.8 x 23.4cm <i>Studies of the dining room of Womens College, Shafton Av. Kangaroo Point</i> c.1915 Pencil on paper 23.4 x 27.8cm Acc. 2010.562a–c</p>	<p>(<i>Naval depot, Kangaroo Point</i>) c.1914 Pencil on paper 33.8 x 25.4cm Acc. 2010.572</p> <p>(<i>Rubbish carts in lane near wharf (looking towards the light)</i>) c.1914 Pencil on paper 31.6 x 23.3cm verso: (<i>Queen's statue</i>) c.1914 Pencil on paper 31.6 x 23.3cm Acc. 2010.573a–b Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p> <p>ROBERTS, Neil Australia 1954–2002 <i>It might have been ... (the stencher of ...)</i> 1991 Mixed media 49.5 x 49.5cm Acc. 2011.047 Gift of Eugene Carchesio through the Queensland Art Gallery Foundation 2011</p> <p>ROBINSON, Brian Kala Lagaw Ya people, Wuthathi clan Australia b.1973 <i>Up in the Heavens the Gods contemplate their next move ...</i> 2011 Linocuts on Dibond panels; PVC plastic, synthetic polymer paint, timber, screws 370 x 300 x 40cm (installed, overall) Acc. 2011.136a–f Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011. Queensland Art Gallery Foundation</p> <p>ROGGENKAMP, Joy Australia 1928–99 <i>Trees, Bribie Island</i> 1960s Watercolour on paper 66.5 x 66.5cm (framed) Acc. 2011.041 Bequest of Maryke Degeus through the Queensland Art Gallery Foundation 2011</p> <p>ROSLER, Martha United States b.1943 <i>Semiotics of the kitchen</i> 1975 Betacam SP PAL: 4:3, 6:09 minutes, black and white, mono Acc. 2011.029</p>	<p><i>The East is red, the West is bending</i> 1977 Betacam SP PAL: 4:3, 19:57 minutes, colour, mono Acc. 2011.030 Purchased 2010</p> <p>ROUGHSEY, Dick Lardil people Australia 1924–85 <i>Hollow tree burial, Mornington Island</i> 1969 Oil on masonite panel 53 x 64cm (framed) Acc. 2010.613 Purchased 2010. Queensland Art Gallery Foundation</p> <p>SABATINO, Reggie Meriam Mir people Australia b.1946 <i>Ghost net gear bag with seed</i> 2009 Woven reclaimed acrylic fishing net, seed 50 x 24cm Acc. 2011.057</p> <p><i>Ghost net gear bag (blue flowers)</i> 2009 Woven reclaimed acrylic fishing net 45 x 30cm Acc. 2011.058</p> <p><i>Ghost net gear bag (red flower)</i> 2009 Woven reclaimed acrylic fishing net 71 x 24cm Acc. 2011.059</p> <p><i>Ghost net gear bag (yellow and blue flower)</i> 2009 Woven reclaimed acrylic fishing net 50 x 34cm Acc. 2011.060</p> <p><i>Ghost net gear bag (yellow and blue flower)</i> 2009 Woven reclaimed acrylic fishing net 78 x 30cm Acc. 2011.061</p> <p><i>Ghost net gear bag (blue flower)</i> 2009 Woven reclaimed acrylic fishing net 34 x 32cm Acc. 2011.062</p> <p><i>Ghost net gear bag</i> 2009 Woven reclaimed acrylic fishing net 50 x 40cm Acc. 2011.063 Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation</p>	<p>SAMSON, Dada (artist) Kartujarra people, Milangka skin Australia b.c.1933 SAMSON, Judith (Anya) (collaborating artist) Putijarra people, Milangka skin Australia b.1988 <i>Rabbit Proof Fence</i> 2010 Synthetic polymer paint on linen 125 x 300cm Acc. 2010.475 Purchased 2010 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p> <p>SATSUMA STYLE Japan Vase 1868–1912 (Meiji period) Earthenware on lacquer stand 60 x 25 x 35cm Acc. 2011.167 Gift of Audrey Thompson through the Queensland Art Gallery Foundation 2011</p> <p>SELIG, Sandra Australia b.1972 <i>Rivers recording the universe (Tokyo)</i> 2009 DV transferred to DVD, seven-channel video installation projected on customised polypropylene screens, 16:9, stereo, channel 1: monochrome, 7:37 minutes; channel 2: monochrome, 7:03 minutes; channel 3: colour, 6:32 minutes; channel 4: colour, 7:39 minutes; channel 5: colour, 7:29 minutes; channel 6: colour, 6:54 minutes; channel 7: monochrome, 6:37 minutes; looped, ed. of 1 (installed size variable); seven polypropylene sheets: (screen 2) 56 x 83cm, (screen 3) 37 x 52.5cm, (screen 4) 25.5 x 31cm, (screen 5) 35 x 49cm, (screen 6) 67 x 81cm, and screens 1 and 7 to be cut from sheet measuring 66.5 x 123.5cm Acc. 2010.442a–h The James C Sourris, AM, Collection. Gift of James C Sourris through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program</p>	<p>SHANG Yang China b.1942 <i>Northern Shaanxi landscape</i> 1982 Oil on Gaoli paper 52 x 53cm (framed) Acc. 2011.012</p> <p><i>Dusk at Taya</i> 1985 Oil on Gaoli paper 105 x 103cm Acc. 2011.013 Gift of Nicholas Jose and Claire Roberts through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p> <p>SHE (Self Help Enterprise) (embroiderers) India est. 1991 BANGAL, Chandana (team leader) India b.c.1976 <i>Nakshi kantha with village scenes</i> 2010 Embroidered tussar silk 223cm (diam.) Acc. 2011.073 Purchased 2011. Queensland Art Gallery Foundation</p> <p>SHERMAN, Cindy United States b.1954 <i>Untitled</i> 2007–08 Colour photograph mounted on aluminium, ed. of 6, AP 1/1 158.6 x 177.8cm Acc. 2011.084 Purchased 2011 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation</p> <p>SIMPSON, Rita Muni Manyjilyjara people Australia c.1941–2008 <i>Mukutu</i> 2008 Synthetic polymer paint on linen 76 x 153cm Acc. 2011.162 Purchased 2011. Queensland Art Gallery Foundation</p> <p>SKEEN, attrib. to William Louis Henry England/Ceylon fl.1860–1903 <i>Untitled</i> c.1890–1900 Carbon print on paper 86.5 x 65.5cm (comp.) Acc. 2010.359 Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation</p>	<p><i>Untitled</i> c.1890–1900 Carbon print on paper 86 x 64cm (comp.) Acc. 2010.360 Gift of Josef Lebovic through the Queensland Art Gallery Foundation 2010</p> <p>SMITH, Gemma Australia b.1978 <i>Boulder prototype #2</i> 2008 Laser-cut Perspex, ed. of 22 unique works 53 x 39 x 53cm (irreg., approx.) Acc. 2011.048 Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p> <p>SNELL, Jukuja Dolly Wangkajunga people Australia b.1933 <i>Kurtal Jila</i> 2010 Synthetic polymer paint on canvas 120 x 120cm Acc. 2011.017</p> <p><i>Kurtal Story</i> 2010 Synthetic polymer paint on canvas 90 x 120cm Acc. 2011.018 Purchased 2011 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation</p> <p>SOLOMON, Abraham (artist) England 1824–62 SIMMONDS, William Henry (engraver) England 1811–82 E GAMBART & Co. (publisher) England <i>The departure (second class)</i> and <i>The return (first class)</i> 1857 Engravings with stipple and roulette on paper Two sheets: 48 x 68.3cm (comp., each) Acc. 2010.358a–b Purchased 2010. Queensland Art Gallery Foundation</p> <p>SOUTHERN LADIES ANIMATION GROUP (SLAG) Australia est. 2001 <i>It's Like That</i> 2003 35mm film mastered to Digital Betacam, transferred to DVD; 4:3, 7:30 minutes, puppet animation, colour, stereo Acc. 2010.636 Gift of the Southern Ladies Animation Group (SLAG) 2010</p>	<p>SPONG, Sriwhana New Zealand b.1979 <i>Costume for a mourner</i> 2010 Hard Drive (transferred from standard-definition video): 8:22 minutes, black and white, sound, ed. 3/3 Acc. 2011.076 Purchased 2011. John Darnell Bequest</p> <p>STEWART, Nellie Pitjantjatjara people Australia b.c.1930s <i>Miryma Kutjara</i> 2010 Synthetic polymer paint on canvas 171 x 191cm Acc. 2010.619 Purchased 2010 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation</p> <p><i>Punu wara</i> 2010 Synthetic polymer paint on canvas 147 x 195cm Acc. 2011.165 Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation</p> <p>STREULI, Beat Switzerland b.1957 <i>T in the Park 95</i> 1995 Colour photograph on Fujicolor paper, ed. 2/3 26.5 x 39.5cm Acc. 2011.028 Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program</p> <p>TABRIZIAN, Mitra Iran/England <i>Untitled</i> 2009, printed 2010 Type C photograph on paper, ed. 1/5 124.8 x 267.2cm (comp.) Acc. 2010.344</p> <p><i>City, London</i> 2008, printed 2010 Type C photograph on paper, ed. 3/5 124.8 x 236.3cm (comp.) Acc. 2010.345 Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation</p>	<p>TARING PADI (artist collective) Indonesia est. 1998 <i>Petani (The farmer)</i> 2003 Woodcut print on canvas, open edition 242 x 122cm Acc. 2010.361</p> <p><i>Buruh bersatu (The workers unite)</i> 2003 Woodcut print on canvas, open edition 242 x 122cm Acc. 2010.362 Purchased 2010. Queensland Art Gallery Foundation Grant</p> <p>TARING PADI (artist collective) UCUP (Mohamad Yusuf) (woodcut master) Indonesia b.1975 <i>Tepat janji (The kept promise)</i> 2008 Woodcut print on canvas, ed. of 12 242 x 122cm Acc. 2010.363</p> <p><i>Janji sejahtera (The promise of prosperity)</i> 2008 Woodcut print on canvas, ed. of 12 242 x 122cm Acc. 2010.364 Purchased 2010. Queensland Art Gallery Foundation Grant</p> <p>THAIDAY, Patrick Kulkaigaw Ya people Australia b.1963 <i>Zugub (Dance machines)</i> 2011 Wood, galvanized steel, nails, synthetic polymer paint, nylon string 20 pieces: 75 x 85 x 23cm (each) Acc. 2011.055.001–020</p> <p><i>Comet (Dance machines)</i> 2011 Wood, galvanized steel, nails, synthetic polymer paint, nylon string 20 pieces: 55 x 85 x 6cm (each) Acc. 2011.056.001–020 Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation</p> <p>THAIDAY Sr, Ken Meriam Mir people Australia b.1950 <i>Fish trap land and sea dari headdress</i> 2010 Plywood, bamboo, feathers, cane, nylon line, wire, beads, hinges and synthetic polymer paint 78 x 46 x 28cm</p>	<p><i>Fish trap land and sea dari headdress</i> 2010 Plywood, bamboo, feathers, cane, nylon line, wire, beads, hinges and synthetic polymer paint 84 x 51 x 28cm</p> <p><i>Fish trap land and sea dari headdress</i> 2010 Plywood, bamboo, feathers, cane, nylon line, wire, beads, hinges and synthetic polymer paint 77 x 49 x 28cm</p> <p><i>Fish trap land and sea dari headdress</i> 2010 Plywood, bamboo, feathers, cane, nylon line, wire, beads, hinges and synthetic polymer paint 77 x 45 x 28cm Acc. 2010.615.001–004 Purchased 2010. Queensland Art Gallery Foundation</p> <p><i>Alag masks</i> 2011 Stitched pandanus leaves Seven pieces: 87 x 20 x 15cm (approx., each) Acc. 2011.161a–g Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011</p> <p>THOMAS, Mayapu Elsie Wangkajunga people Australia b.c.1940 <i>Ngarnkangarra</i> 2010 Synthetic polymer paint on 200gsm Fabriano paper 56 x 76cm Acc. 2010.629</p> <p><i>Pinga</i> 2010 Synthetic polymer paint on canvas 60 x 60cm Acc. 2011.019 Purchased 2011 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation</p> <p>THUKRAL & TAGRA India est. 2000 <i>(Footwear from) Put It On</i> 2007 Rubber thongs, printed wrapping paper, cardboard box Thongs: 1.5 x 26.5 x 10cm (each, irreg.); box: 11 x 31.5 x 18.5cm Acc. 2010.365.001–004</p>
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(Footwear from) Put It On 2007
Rubber thongs, printed wrapping paper, cardboard box
Thongs: 1.5 x 26.5 x 10cm (each, irreg.); box: 11 x 31.5 x 18.5cm
Acc. 2010.366.001–004
Gift of the artists 2010

TILJALA PANCHANNA GRAM MAHILA SAMITI SOCIETY
India est. 2010
Mahenjadhoro kantha 2006
Embroidered tussar silk
271.5 x 271cm
Acc. 2011.074

Mahenjadhoro kantha 2009
Embroidered tussar silk
118 x 101cm (irreg.)
Acc. 2011.075
Purchased 2011. Queensland Art Gallery Foundation

TIPOTI, Alick
Kala Lagaw Ya people
Australia b.1975
Apu kaz 2008
Linocut, hand coloured on Hahnemühle paper, ed. 2/35
220 x 114cm (comp.)
Acc. 2010.586
Purchased 2010. Queensland Art Gallery Foundation

TIPUNGWUTI, Conrad (artist)
Tiwi people
Australia b.1966
GRIBBIN, Jacqueline F (collaborator)
England/Australia b.1969
Kulama 2010
Woodcut on Kozo paper, ed. 17/20
24 x 34.5cm (comp.)
Acc. 2010.625

Kulama 2010
Woodcut on Kozo paper, ed. 15/20
24 x 34.5cm (comp.)
Acc. 2010.626

Kulama 2010
Woodcut on Kozo paper, ed. 14/20
24 x 34.5cm (comp.)
Acc. 2010.627
Purchased 2010. Queensland Art Gallery Foundation

TIPUNGWUTI, Ita (artist)
Tiwi people
Australia b.1966
GRIBBIN, Jacqueline F (collaborator)
England/Australia b.1969
Kapala 2010
Woodcut on Kozo paper, ed. 12/20
39 x 23.7cm (comp.)
Acc. 2010.624
Purchased 2010. Queensland Art Gallery Foundation

TORENBEEK, Mahnah Angela
Wagalgai people
Australia b.1942
Ghost net basket 2011
Woven reclaimed acrylic fishing net
11 x 29cm (diam.)
Acc. 2011.051

Ghost net basket 2011
Woven reclaimed acrylic fishing net
11 x 24cm (diam.)
Acc. 2011.052

Ghost net basket 2011
Woven reclaimed acrylic fishing net
31 x 23.5 x 11cm
Acc. 2011.053

Ghost net basket with shells 2010
Rope, reclaimed acrylic woven fishing net, shells, cane, string
9 x 33cm (diam.)
Acc. 2011.064
Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

TSUI Kuang-Yu
Taiwan b.1974
The Shortcut to the Systematic Life 2002–05
Digital video transferred to DVD, single channel video, 4:3, colour, sound, 16:54 minutes, looped (plus one master copy in a flash memory card); three Fujiflex colour photographs on Canson Infinity Platine Fibre Rag 310gsm paper; four black and white PS Plate prints on Arches Velin BFK Rives 300gsm paper; collection box hand painted by the artist, video: ed.14/15; photographs: ed. of 20 + 5APs; prints: ed. of 30
Three photographs: 80 x 60cm (each); four prints: 30 x 21cm (each)
Acc. 2010.423.001–003
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

UNKNOW
Laos
Textile arts c.2005
Silk plain weave with discontinuous supplementary weft
174 x 46cm
Acc. 2010.480
Purchased 2010. Queensland Art Gallery Foundation

UNKNOW
Nepal
Untitled [Cakraman] 19th century
Ink and pigment on canvas
293 x 51.5cm
Acc. 2010.553
Purchased 2010 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

UNKNOW
China
Untitled (European subject) 19th century
Reverse glass painting
45 x 34.5cm
Acc. 2010.630

Untitled (Chinese subject) 19th century
Reverse glass painting
51 x 35.7cm
Acc. 2010.631
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

UNKNOW
India
Untitled (Pair of Orissan Goddesses) 16th century
Copper alloy on metal veneer on wood
29.8 x 15.5 x 10cm (base: 10 x 12cm); 30.5 x 15.5 x 13cm (base: 13 x 12cm)
Acc. 2011.031a–b
Purchased 2011 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

UNKNOW
Australia
Shield c.1900
Carved wood with natural pigments
59.7cm (height)
Acc. 2011.122
Purchased 2011. Queensland Art Gallery Foundation

UNKNOW
Australia
Shield c.1900
Carved wood with natural pigments
59.7cm (height)
Acc. 2011.122
Purchased 2011. Queensland Art Gallery Foundation

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.123

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.124

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.125

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.126

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.127

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.128

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.129

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.130

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.131

Fighting club c.1900
Carved wood with natural pigments and synthetic polymer paint
69 x 10cm
Acc. 2011.132
Purchased 2011. Andrew and Lilian Pedersen Trust

Boomerang c.1900
Carved wood with natural pigments
54cm
Acc. 2011.133

Boomerang c.1900
Carved wood with natural pigments
61cm
Acc. 2011.134

Boomerang c.1900
Carved wood with natural pigments
72.5cm
Acc. 2011.135
Purchased 2011. Queensland Art Gallery Foundation

UNKNOW
Australia
Wallpaper design: Sulphur crested cockatoo c.1930s
Watercolour with pencil on paper
66 x 89cm (comp.)
Acc. 2011.106

Wallpaper design: Major Mitchell cockatoo c.1930s
Watercolour with pencil on paper
68.5 x 94cm (comp.)
Acc. 2011.107
Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

Wallpaper design: Major Mitchell cockatoo c.1930s
Watercolour with pencil on paper
68.5 x 94cm (comp.)
Acc. 2011.107
Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

UNKNOW
Australia
Bar brooch (two bars with large nugget) c.1880–1915
Gold and gold with pink ore
2 x 6.7 x 2cm
Acc. 2011.092

Bar brooch (dark quartz with applied flowers) c.1880–1915
Gold and dark gold bearing quartz
2.2 x 4.5 x 2cm
Acc. 2011.093

Bar brooch (gold bearing ore) c.1880–1915
Gold and gold bearing ore
1.5 x 5.3 x 1.5cm
Acc. 2011.094

Brooch and chain (crossed pick and shovel with bucket and nuggets) c.1880–1915
Gold and gold nuggets
3.5 x 5.8 x 1.2cm
Acc. 2011.095

Brooch (crossed pick and shovel with nuggets) c.1880–1915
Gold and gold nuggets with gemstone
3 x 5.8 x 0.7cm
Acc. 2011.096

Brooch (shovel with suspended nugget) c.1880–1915
Gold and gold nuggets
3 x 5.5 x 1cm
Acc. 2011.097

Bar brooch (two bars with pick, shovel and prospector's pan) c.1880–1915
Gold and gold nugget
1.7 x 5.5 x 1cm
Acc. 2011.098

Brooch and chain (boomerang with gold nugget) c.1880–1915
Gold and gold with red ore
5.3 x 2.2 x 1.2cm
Acc. 2011.099

Bar brooch and chain (two bars with large nugget) c.1880–1915
Gold and gold nuggets
1.5 x 6 x 2.2cm
Acc. 2011.100

Bar brooch (three bars with four nuggets and garnet) c.1880–1915
Gold, gold nuggets and garnet
1.5 x 5.3 x 1.5cm
Acc. 2011.101

Brooch (crossed pick and shovel with bucket) c.1880–1915
Gold and gold nuggets
3 x 5.2 x 0.7cm
Acc. 2011.102

Brooch (crossed pick and shovel with nugget) c.1880–1915
Gold and gold nugget
2.5 x 4.8 x 1cm
Acc. 2011.103

Pendant (crossed pick and shovel) c.1880–1915
Gold, gold nuggets and garnet
3.3 x 2.2 x 0.5cm
Acc. 2011.104

Stick-pin (crossed pick and shovel with garnet) c.1880–1915
Gold, gold nugget and garnet
5.2 x 2 x 0.5cm
Acc. 2011.105
Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

Brooch and chain (crossed pick and shovel with bucket and nuggets) c.1880–1915
Gold and gold nuggets
3.5 x 5.8 x 1.2cm
Acc. 2011.095

UNKNOW
Australia
Parliament House from the Botanic Gardens c.1890s
Albumen photograph on paper
13.3 x 20cm
Acc. 2010.471
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010

Kanaka built house c.1900–10
Colourised postcard
8.6 x 13.8cm
Acc. 2010.581

Kanaka girl c.1900–10
Colourised postcard
13.4 x 8.6cm
Acc. 2010.582

Japs cutting tramway, Farleigh Plantation, Mackay c.1900–10
Commercially printed colourised postcard
8.8 x 13.5cm
Acc. 2010.583

Aboriginal Mia Mias, Murray River, North Queensland c.1900–10
Colourised postcard
8.9 x 13.9cm
Acc. 2010.584

Camp life north Queensland c.1900–10
Colourised postcard
8.6 x 13.8cm
Acc. 2010.585
Purchased 2010. Queensland Art Gallery Foundation

VAN HOOREN, Sarah
Meriam Mir people
Australia b.1946
Basket 2010
Check-woven polypropylene tape
44 x 28 x 14cm
Acc. 2010.611

Basket 2010
Check-woven polypropylene tape
47 x 32 x 19cm
Acc. 2010.612
Purchased 2010. Queensland Art Gallery Foundation

VANG, Ia
Laos b.c.1960
'Pha pra vet' (story-telling cloth) with *Wat Tham Krabok* 2008
Reverse appliqué and embroidery on cotton and polyester
150 x 238cm
Acc. 2011.068
Purchased 2011. Queensland Art Gallery Foundation

VÕ An Khánh
Vietnam b.1936
Extra-curriculum political science class 7/1972 1972
Archival inkjet pigment print on Crane silver rag paper, ed. 5/50
56 x 40cm
Acc. 2010.367

Mobile military medical clinic 8/1970 1970
Archival inkjet pigment print on Crane silver rag paper, ed. 5/50
59 x 40cm
Acc. 2010.368
Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal

WALKER, Kara
United States b.1969
No world (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 99cm

Beacon (after R.G.) (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 27.9cm

Savant (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 43.2cm

The secret sharer (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 68.5cm

Buoy (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 90.2cm

Dread (from 'An unpeopled land in uncharted waters' series) 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemühle Copperplate Bright White 300gsm paper, ed. 8/30
68.5 x 38.1cm
Acc. 2010.492a–f
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

WANG Jin
China b.1962
Robe 1999
Polyvinyl chloride and fishing line
183 x 205.5 x 16.5cm
Acc. 2011.088
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2011.
Donated through the Australian Government's Cultural Gifts Program

WATSON, John
Australia active 1855–75
(Young woman in formal dress) c.1870
Albumen photograph on paper mounted on card
9.4 x 5.8cm; card: 10.3 x 6.2cm
Acc. 2010.470
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2010

WATSON, Judy
Waanyi people
Australia b.1959
bloom 2009
Pigment, pastel and synthetic polymer paint on canvas
219 x 147cm
Acc. 2011.003
The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

WIKMUNEA, Keith
Wik-Mungkan and Wik-Alkan people
Australia b.1967
Small ku' (camp dog) 2010
Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
28 x 48 x 12cm
Acc. 2010.600
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

WEAVER, Louise
Australia b.1966
Phoenix, Indian blue peacock (Pavo Cristatus) 2008–09
Hand-crocheted lambswool, cotton thread, and plastic over taxidermied Indian Blue Peacock (*pavo cristatus*), jute string
Peacock: 193 x 23 x 30cm (irreg.); base: 25 x 22.5cm (diam., irreg.)
Acc. 2010.341a–b
Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation

WHYOLTER, Bugai
Kartujarra people
Australia b.c.1940
Wantlif 2009
Synthetic polymer paint on linen
119.5 x 182cm
Acc. 2010.588
Purchased 2010 with funds from Professor John Hay, AC, and Mrs Barbara Hay through the Queensland Art Gallery Foundation

WIENHOLT, Anne
Australia/United States b.1920
Betty 1985
Pencil and crayon on rag paper
30 x 29.5cm (sight)
Acc. 2010.443
Knitted hat 1985
Pencil and crayon on rag paper
48 x 43cm
Acc. 2010.444

Seated woman 1985
Pencil and crayon on rag paper
47 x 48cm (sight)
Acc. 2010.445

Leg 1987
Pencil and crayon on rag paper
24.5 x 24.5cm
Acc. 2010.446

Kevin 1987
Pencil and crayon on rag paper
48 x 61cm (sight)
Acc. 2010.447

Skull 1990
Pencil and crayon on rag paper
31.4 x 35.5cm
Acc. 2010.448
Gift of the artist through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

WIKMUNEA, Keith
Wik-Mungkan and Wik-Alkan people
Australia b.1967
Small ku' (camp dog) 2010
Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
28 x 48 x 12cm
Acc. 2010.600
Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

WOOLNER, Thomas
 England/Australia 1825–92
Portrait medallion of Alfred Lord Tennyson 1856
 Bronze
 26cm (diam.)
 Acc. 2010.574

Gift of Philip Bacon, AM, through the Queensland Art Gallery Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

WURUWUL, Ian
 Ganalpuyngu people
 Australia b.c.1950
Banumbirr (Morning star pole) c.1966

Wood, bark fibre string, cotton, feathers, natural pigments
 175 x 16cm (diam.)
 Acc. 2010.531
 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal

YUMBULUL, Terry Dhurritjini
 Warramirri people
 Australia b.1950
Banumbirr (Morning star pole) 1999

Wood, bark fibre string, commercial feathers, feathers, native beeswax, synthetic polymer paint
 171 x 25cm (diam.)
 Acc. 2010.513

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, commercial feathers, feathers, synthetic polymer paint
 186 x 20cm (diam.)
 Acc. 2010.514

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, synthetic polymer paint
 170 x 22cm (diam.)
 Acc. 2010.515

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, commercial feathers, native beeswax, synthetic polymer paint
 209 x 28cm (diam.)
 Acc. 2010.516

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, feathers, native beeswax, synthetic polymer paint
 181 x 28cm (diam.)
 Acc. 2010.517

Banumbirr (Morning star pole) 1999
 Wood, commercial thread, commercial feathers, feathers, synthetic polymer paint
 184 x 30cm (diam.)
 Acc. 2010.518

Banumbirr (Morning star pole) 1999

Wood, commercial thread, cotton, commercial feathers, feathers, native beeswax, synthetic polymer paint
 184 x 23cm (diam.)
 Acc. 2010.519

Banumbirr (Morning star pole) c.1999

Wood, bark fibre string, commercial feathers, feathers, synthetic polymer paint
 188 x 24cm (diam.)
 Acc. 2010.520

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, feathers, native beeswax, natural pigments, synthetic polymer paint
 181 x 25cm (diam.)
 Acc. 2010.521

Banumbirr (Morning star pole) 1998

Wood, bark fibre string, feathers, native beeswax, natural pigments, synthetic polymer paint
 158 x 17cm (diam.)
 Acc. 2010.522

Digging stick (Wapitja) 1999

Wood, commercial feathers, feathers, synthetic polymer paint
 179 x 16cm (diam.)
 Acc. 2010.523
 Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation Appeal

Digging stick (Wapitja) 1999

Wood, bark fibre string, commercial feathers, feathers, synthetic polymer paint
 189 x 18cm (diam.)
 Acc. 2010.524
 Purchased 2010 with funds raised through the Queensland Art Gallery Foundation Appeal

Banumbirr (Morning star pole) 1999

Wood, bark fibre string, feathers, synthetic polymer paint
 187 x 18cm (diam.)
 Acc. 2010.525

Digging stick (Wapitja) c.1999
 Wood, bark fibre string, cotton, feathers, synthetic polymer paint
 195 x 15cm (diam.)
 Acc. 2010.526

Digging stick (Wapitja) 1999

Wood, bark fibre string, commercial feathers, feathers, native beeswax, natural pigments, synthetic polymer paint
 164 x 18cm (diam.)
 Acc. 2010.527
 Purchased 2010 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation Appeal

YUNKAPORTA, Roderick

Wik-Mungkan people
 Australia b.1948
Scratching ku' (camp dog) 2010
 Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
 59 x 74 x 38cm
 Acc. 2010.591

Ku' (Camp dog) 2010

Carved milkwood (*Alstonia muellerana*) with natural pigments, charcoal and acrylic binder
 42 x 99 x 18cm
 Acc. 2010.592
 Purchased 2010 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Foundation

ZHAO Dalu

China b.1953
Balcony #2 2007
 Oil on canvas
 100 x 80cm
 Acc. 2011.081

Balcony #3 2007

Oil on canvas
 100 x 80cm
 Acc. 2011.082

Balcony #4 2007

Oil on canvas
 100 x 80cm
 Acc. 2011.083
 Purchased 2011 with funds from Carrillo Gantner, AO, and Ziyin Gantner through and with the assistance of the Queensland Art Gallery Foundation

Exhibitions schedule and sponsors

Exhibitions presented at the Gallery

Pacific Jewellery from the Collection

10 April – 5 December 2010 | GoMA

Figure, Form and Allegory: Sculpture from the Collection

24 April 2010 – ongoing | QAG

'Move: The Exhibition'

24 April – 8 August 2010 | GoMA

Presented in partnership with Kaldor Public Art Projects

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 was shown at the National Gallery of Victoria, Melbourne, 26 November 2010 – 27 February 2011

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 Collection

29 May – 8 August 2010 | GoMA

Multiple Choice

5 June – 17 October 2010 | GoMA

Joe Rootsey: Queensland Aboriginal Painter 1918–63

17 July – 3 October 2010 | Xstrata Coal Queensland Artists' Gallery, QAG

The Queensland Artists' Gallery is sponsored by Xstrata Coal

Hans Heysen

31 July – 24 October 2010 | QAG

An Art Gallery of South Australia travelling exhibition

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia

Valentino, Retrospective: Past/Present/Future

7 August – 14 November 2010 | GoMA

Exhibition designed and realised by Les Arts Décoratifs, Paris, with the assistance of the Valentino fashion house.

Organised in Australia by the Queensland Art Gallery and Art Exhibitions Australia.

Presented by

Queensland Government

Principal Sponsor

Mazda

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 Seven Network
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 Queensland Rail TravelTrain Holidays

Supporting Sponsors

ourbrisbane.com
 QUT Creative Industries
 Sofitel Brisbane Central

Simryn Gill: Gathering

28 August – 17 October 2010 | GoMA

A Museum of Contemporary Art travelling exhibition

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Premier of Queensland's National New Media Art Award 2010

28 August – 7 November 2010 | GoMA

Supported by the Queensland Government

Douglas Kirkland: A Life in Pictures

11 September – 24 October 2010 | GoMA

Presented by the Brisbane Festival 2010, in association with the Queensland Art Gallery. Brisbane Festival is an initiative of the Queensland Government and Brisbane City Council.

Sponsored by

612 ABC Brisbane

Vida Lahey: Colour and Modernism

16 October 2010 – 11 January 2011 | Xstrata Coal Queensland Artists' Gallery, QAG

The Queensland Artists' Gallery is sponsored by Xstrata Coal

William Robinson: Works from the Collection

13 November 2010 – 27 February 2011 | QAG

Scott Redford: Introducing Reinhardt Dammn

19 November 2010 – 13 March 2011 | QAG

Santiago Sierra:

7 forms measuring 600 x 60 x 60cm, constructed to be held horizontally to a wall

20–28 November 2010 | GoMA

'Santiago Sierra: 7 forms measuring 600 x 60 x 60cm, constructed to be held horizontal to a wall' is presented in partnership with Kaldor Public Art Projects. Supported by the The Balnaves Foundation and Consulate General of Spain in Sydney. Recruitment assistance provided by Empire Careers

21st Century: Art in the First Decade

18 December 2010 – 26 April 2011 | GoMA

Founding Supporter

Queensland Government

Presenting Sponsor

Santos

Principal Benefactor

Tim Fairfax Family Foundation

Major Sponsors

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Tourism and Media Partners

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Brisbane Marketing
ourbrisbane.com
Tourism Queensland

21st Century Kids supported by

Tim Fairfax Family Foundation

21st Century Kids Summer Festival Media Partner

Quest Community Newspapers

Children's Art Centre Sponsored by

Santos

Lloyd Rees: Life and Light

12 March – 13 June 2011 | Xstrata Coal Queensland Artists' Gallery, QAG

The Queensland Artists' Gallery is sponsored by Xstrata Coal

Photorealism from the Collection

5 March – 14 August 2011 | QAG

The Old and the New: Pintupi Masterworks from the Collection 1980s–2000s

19 March – 9 October 2011 | QAG

Pale and Perfect: Ceramics from the Queensland Art Gallery Collection

16 October 2010 – 31 July 2011 | QAG

Art, Love and Life: Ethel Carrick and E Phillips Fox

16 April – 7 August 2011 | QAG

Media and Tourism Partners

Brisbane Times
612 ABC

The Fragmented Body

7 May – 8 October 2011 | GoMA

Desert Painting Now: New Works for the Collection

14 May – 14 August 2011 | GoMA

Physical Video

14 May – 4 September 2011 | GoMA

Creative Generation Excellence Awards in Visual Art and Design

28 May – 21 August 2011 | 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

Surrealism: The Poetry of Dreams

11 June – 2 October 2011 | GoMA

Exhibition organised by the Queensland Art Gallery and the Centre Pompidou, Paris

Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland

Presented by

Events Queensland

Principal Benefactor

Tim Fairfax Family Foundation

Tourism and Media Partners

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Nine Network Australia
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Queensland Rail
The Courier Mail
Tourism Queensland
Virgin Australia

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Sofitel Brisbane Central

Surrealism for Kids Proudly Supported by

Tim Fairfax Family Foundation

Children's Art Centre Sponsored by

Santos

FOCUS/THEMATIC DISPLAYS 2010–11**International Art from the Collection**

QAG and GoMA

Australian Art from the Collection

QAG

Asian Art from the Collection

QAG

Collection Resource Lounge

QAG

Fiona Hall

GoMA

Emily Kngwarreye

GoMA

Ai Weiwei: Pillar through round table 2004–05

GoMA

Lincoln Austin

GoMA

Big Ideas: Paintings from the Collection

GoMA

Children's Art Centre exhibitions**Callum Morton: Ghost World**

26 June – 17 October 2010

Sponsored by

IKEA Logan

Children's Art Centre Sponsored by

Santos

Exhibitions presented nationally and internationally**Unnerved: The New Zealand Project**

26 November 2010 – 27 February 2011
National Gallery of Victoria, Melbourne

Paperskin: Barkcloth across the Pacific

18 June – 12 September 2010
Museum of New Zealand Te Papa Tongarewa, Wellington

Pacific Reggae: Roots beyond the Reef

25 March – 3 April 2011
10 Days on the Island Festival, Tasmania

Exhibitions presented in regional Queensland**Namatjira to Now**

29 May 2009 – 30 January 2011

Venues seven to ten of ten venues

Bundaberg Regional Art Gallery | 2 June – 11 July 2010
Gympie Regional Gallery | 17 July – 12 September 2010
Artspace Mackay | 18 September – 31 October 2010
Gold Coast City Art Gallery | 13 November 2010 – 31 January 2011

Contemporary Miniatures

19 March 2011 – 21 October 2012

Venues one and two of nine venues

Redcliffe City Art Gallery | Rescheduled to 2012*
Gladstone Regional Art Gallery | 19 March – 7 May 2011
Toowoomba Regional Art Gallery | 19 May – 26 June 2011

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.

*'Contemporary Miniatures' was scheduled to open at the Redcliffe City Art Gallery 29 January 2011 but was rescheduled due to the flooding in south-east Queensland. Redcliffe City Art Gallery will now receive the exhibition at the end of the tour in 2012.

Film programs

Harold Lloyd

7–21 July 2010

Bond, JANE Bond: Hong Kong Action Women of the 1960s

23 July – 1 August 2010

Sponsored by Hong Kong Economic and Trade Office and Hong Kong Film Archive

Green Screen

4–10 October 2010

Presented in partnership with Unlimited: Designing for the Asia Pacific

Jaume Balagueró: New Wave Spanish Horror

28–31 October 2010

Fashion & Film

7 August – 14 November 2010

This Fashion Life

7 August – 12 November 2010

Glamour: Adrian and the Golden Age of Hollywood

8 August – 14 November 2010

Masquerade

14 August – 12 November 2010

Pier Paolo Pasolini: We Are All In Danger

3 November – 1 December 2010

Presented in partnership with the Centro Sperimentale di Cinematografia – Cineteca Nazionale, the Cineteca di Bologna, Associazione Fondo Pier Paolo Pasolini, Cinecittà Holding and the Ministero degli Affari Esteri in Rome

Ritwik Ghatak & Kumar Shahani: Stepping Into the Same River

5 December 2010 – 23 February 2011

21st Century Cinema

26 December 2010 – 26 April 2011

A New Tomorrow: Visions of the Future in Cinema

26 December 2010 – 16 March 2011

Presented by The Courier Mail

Unseen: Cinema in the 21st Century

18 March – 26 April 2011

Video Witness: News from the World

19 March – 2 April 2011

The Jetsons

16–26 April 2011

Tracey Moffatt: Video Montages

1–29 May 2011

Commedia dell'arte

28 May and 1 June 2011

Presented in partnership with the Consulate of Italy in Brisbane

Let There Be Rock

29 April – 5 June 2011

The Savage Eye: Surrealism and Cinema

11 June – 2 October 2011

Presented by The Courier Mail

Presented with the support of the Embassy of France in Australia

Publications

Publications produced 2010–11

July

Joe Rootsey: Queensland Aboriginal Painter 1918–63

(2010, 80pp., softcover, illus: col., b/w)

Staff contributions:

McLean, Bruce. 'Joe Rootsey: Queensland Aboriginal painter 1918–63', pp.12–24.

August

Premier of Queensland's National New Media Art Award 2010

(2010, 52pp, softcover, illus: col.)

Staff contributions:

Buttrose, Ellie. 'Lynette Wallworth: At the crossroads', pp.32–7.

Da Silva, José. 'Chris Howlett: In the not-to-distant future', pp.16–9.

Evans, Naomi. 'Nigel Helyer: Sounding the depths', pp.12–5.

Parker, Francis E. 'Wade Marynowsky: *The Discreet Charm of the Bourgeois Robot 2*', pp.24–8.

Richards, Bree. 'Soda_Jerk: *Astro Black: A History of Hip Hop*', pp.28–31.

Slack-Smith, Amanda, 'Isabel Knowles and Van Sowerine: A world of wild things', pp.20–3.

Storer, Russell. 'Philip Brophy: 10 Flaming Youths', pp.8–11.

Valentino, Retrospective: Past/Present/Future

Published with Art Exhibitions Australia

Author: Pamela Golbin, with a foreword by Valentino Garavani

Originally published as *Valentino, thèmes et variations*, Rizzoli, Milan, 2008

(2010, 312pp., hardcover, illus: col.)

October

Callum Morton 'Ghost World'

(2010, 36pp., softcover, illus: col.)

Contemporary Art for Contemporary Kids

Sherman Contemporary Art Foundation and the Queensland Art Gallery

Children's Art Centre

(2010, 48pp., hardcover, illus: col.)

Staff contributions:

Clark, Andrew. 'Contemporary art for contemporary kids: In the now and for the future', pp.36–9.

McColm, Donna and Ryan, Kate. 'Collaboration and contemporary art projects', pp.40–1.

Vida Lahey: Colour and Modernism

(2010, 8pp., folded brochure, illus: col.)

Staff contribution:

Cooke, Glenn R.

November

Scott Redford: Introducing Reinhardt Dammn

(2010, 149pp., softcover, illus: col., b/w)

Staff contributions:

Ewington, Julie. 'Emailing: Scott Redford / Julie Ewington, Brisbane, August–September 2010', pp.23–44.

Parker, Francis E. 'From appropriation to aggregation', pp.45–68.

Santiago Sierra: 7 forms measuring 600 x 60 x 60cm, constructed to be held horizontal to a wall

Published in partnership with Kaldor Public Art Projects

(2010, 40pp., softcover, illus: b/w)

December

21st Century: Art in the First Decade

(2010, 296pp., softcover, illus: col.)

Staff contributions:

Burnett, David. 'Now and then', pp.52–7.

Chambers, Nicholas. '21st century recession art', pp.40–5.

Da Silva, José. 'Real-time curating: Participatory image-making in art and culture', pp.46–51.

Ewington, Julie. 'Symbols, metaphors, sorrow and joy: Australian artists in the global frame', pp.58–63.

Storer, Russell. 'More than half the world: Asian and Pacific artists in the 21st century', pp.34–9.

Wallace, Miranda. 'Editor's introduction', pp.20–1.

Weir, Kathryn. 'In this together: The aesthetics of inclusion', pp.24–33.

21st Century Art for Kids

A Queensland Art Gallery Children's Art Centre Publication

(2010, 176pp., hardcover, illus: col.)

January

Contemporary Miniatures

(2011, 8pp., folded brochure, illus: col.)

Staff contribution:

Kavenagh, Mellissa.

March

Lloyd Rees: Early Brisbane Drawings

(2011, 92pp., softcover, illus: b/w)

Staff contribution:

Hawker, Michael.

April

Art, Love and Life: Ethel Carrick and E Phillips Fox

(2011, 160pp., softcover, illus: col., b/w)

Staff contributions:

Goddard, Angela. 'Modernity in motion: Ethel Carrick's crowds', pp.79–94; 'Staying on alone', pp.139–45.

Let There be Rock

(2011, 8pp., folded brochure, illus: col., b/w)

June

Surrealism: The Poetry of Dreams

In association with Centre Pompidou, Paris

(2011, 320pp., softcover and hardcover, illus: col., b/w)

Surrealism for Kids

A Queensland Art Gallery Children's Art Centre Publication

(2011, 60pp., hardcover, illus: col., b/w)

Corporate and Membership Publications

Queensland Art Gallery Annual Report 2009–10 (2010, 110pp., illus: col., b/w)

Queensland Art Gallery Foundation Year in Review 2009–10 (2010, 68pp., illus: col.)

2010 Review (2010, 104pp., illus: col.)

Artlines

Issues 3/4–2010 – 1/2–2011 (Sep–Nov, Dec–Feb, Mar–May, Jun–Aug; 48–52pp., illus: col., b/w)

Staff contributions:

Beiers, Peter. ‘Constructing a Poetic Universe: The Diane and Bruce Halle Collection of Latin American Art’ (4–2010, p.41); ‘Face: Australian Portraits 1880–1960’ (1–2011, p.41).

Burnett, David. ‘Re-thinking historical collections’ (3–2010, p.8); ‘Hidden treasure’ (3–2010, pp.32–5); ‘Empire and image’ (4–2010, pp.30–2); ‘Almagul Menlibayeva: *Wrapping history* 2010’ (4–2010, p.38); ‘Painters’ paintings: Flesh and light’ (1–2011, pp.31–3); ‘Writing the revolution’ (2–2011, pp.28–9).

Buttrose, Ellie. ‘Steve McQueen’s hunger’ (1–2011, p.42).

Chambers, Nicholas. ‘SUPERFLEX’ (3–2010, p.39); ‘Céleste Boursier-Mougenot: *From here to ear (v.13)* 2010’ (2–2011, p.41).

Cooke, Glenn R. ‘Donald Friend: *Adam and Eve c.1957–61*’ (1–2011, p.36).

Da Silva, José. ‘Douglas Kirkland: A Life In Pictures’ (3–2010, pp.26–31); ‘Latifa Echakhch’s *À chaque stencil une révolution (For each stencil a revolution) 2007*’ (3–2010, p.38); ‘Mitra Tabrizian: *City, London 2008 and Untitled 2009*’ (4–2010, p.35); ‘Jean Vigo’s *Zéro de conduite (Zero for Conduct)*’ (2–2011, p.46).

De Luca, Zoe. ‘Gabriel Orozco’ (4–2010, p.40); ‘Another world: Dalí, Magritte, Miró and the surrealists’ (2–2011, p.45).

Evans, Naomi. ‘New for old: The Premier of Queensland’s National New Media Art Award’ (3–2010, pp.18–9); ‘Moataz Nasr: *Propaganda 2009*’ (4–2010, p.34).

Ewington, Julie. ‘Scott Redford: Introducing Reinhardt Dammn’ (3–2010, pp.12–3); ‘Xstrata Community Partnership Program Queensland’ (3–2010, pp.40–1).

Goddard, Angela. ‘Figure, Form and Allegory: Sculpture from the Collection’ (4–2010, pp.10–11); ‘Art, Love and Life: Ethel Carrick and E Phillips Fox’ (1–2011, pp.15–21); ‘Living art: Janet Dawson’s *Coffee table* c.1964’ (2–2011, p.42).

Hawker, Michael. ‘Lloyd Rees: Early Brisbane drawings’ (1–2011, pp.12–4).

Iida, Shihoko. ‘Shirana Shahbazi’s photographs: ‘Flowers, fruits and portraits’ series’ (3–2010, p.37); ‘Rirkrit Tiravanija: *Untitled (lunch box)* 1998’ (4–2010, p.37); ‘Tsui Kung-Yu: *The shortcut to the systematic life 2002–05*’ (1–2011, p.34); ‘The fragmented body’ (2–2011, p.16).

Kavenagh, Mellissa. ‘Japanese ambrotypes’ (3–2010, p.42); ‘Contemporary Miniatures’ (4–2010, p.14); ‘Cultural encounters: Chinese glass paintings’ (1–2011, p.38); ‘Bronze idols: A pair of Orissan Goddesses’ (2–2011, p.39).

Mallos, Melina. ‘Enrichment Exhibit’ (2–2011, p.17).

McColm, Donna. ‘Up Late’ (3–2010, p.17).

McDougall, Ruth. ‘Fiona Pardington: ‘Ahua: A beautiful hesitation’ series 2010’ (1–2011, p.35).

McFadyen, Fiona. ‘*Younger than Jesus: Artist Directory*’ (4–2010, p.40).

McLean, Bruce. ‘Aurukun camp dogs: A pack to be reckoned with’ (4–2010, p.36); ‘Land, Sea and Sky: Contemporary Art of the Torres Strait Islands’ (2–2011, p.12–3); ‘Douglas Watkin: *The Queen & I* 2011’ (2–2011, p.38).

Moon, Diane. ‘Nancy Nyanjilpayi Chapman, May Maywokka Chapman, Mulyatingki Marney and Marjorie Yates: *Mukurtu* 2010’ (1–2011, p.37); ‘Notes from the Torres Strait Islands’ (2–2011, pp.34–6).

Mudge, Laura. ‘*A Singular Voice: Essays on Art and Architecture*’ (1–2011, p.40).

Parker, Francis E. ‘Scott Redford: Introducing Reinhardt Dammn’ (3–2010, pp.12–3); ‘*Surf-O-Rama: Treasures of Australian Surfing*’ (4–2010, p.40).

Rajkowski, Raymonda. ‘*Santiago Sierra – Haus im Schlamm / House in Mud*’ (3–2010, p.45); ‘21st Century Kids’ (4–2010, p.13).

Richards, Bree. ‘Artist’s Choice: Marian Drew – Buoyancy’ (2–2011, pp.14–5).

Ryan, Kate. ‘Contemporary Art for Contemporary Kids’ (4–2010, p.12).

Slack-Smith, Amanda. ‘Metropolis: Piece by piece’ (4–2010, p.42).

Storer, Russell. ‘Simryn Gill: Gathering’ (3–2010, pp.14–6).

Stratton, Sarah. ‘Surreal objects: Sculpture and objects from Dalí to Man Ray’ (2–2011, p.44).

Walsh, Tim. ‘Futur antérieur: Overtaking the future in 21st century science fiction cinema’ (4–2010, pp.26–9); ‘*Dalí & Film*’ (2–2011, p.44).

Were, Ian. ‘Now and When: Australian Urbanism’ (1–2011, p.39); ‘Menagerie: Contemporary Indigenous Sculpture’ (2–2011, p.43).

Preview

(Sep–Nov 10, Dec–Feb 11, Mar–May 11, Jun–Aug 11; quarterly, brochure, illus: col.)

Cinefile (Cinema from Dec–Feb 11)

(Sep–Nov 10, Dec–Feb 11, Mar–May 11, Jun–Aug 11; quarterly, brochure, illus: col.)

Gallery Members guide

(Sep–Nov 10, Dec–Feb 11, Mar–May 11, Jun–Aug 11; quarterly, brochure, illus: col.)

Artmail

(e-bulletins) nos.253–274, 2010–11

Cinemail

(e-bulletins) nos.016–040, 2010–11

Edmail

(e-bulletins) nos.31–36, 2010–11

Membermail

(e-bulletins) nos.21–32, 2010–11

Education kits

21st Century: Art in the First Decade
Surrealism: The Poetry of Dreams
Contemporary Miniatures (travelling exhibition)
William Robinson: Works in the Collection
Valentino, Retrospective: Past/Present/Future
Ron Mueck

Publications in progress at 30 June

Artist’s Choice: Marian Drew – Buoyancy (2011, 8pp., folded brochure, illus: col.)
July

The Torres Strait Islands

In collaboration with the State Library of Queensland, Queensland Museum and Queensland Performing Arts Centre (2011, 320pp., softcover, illus: col., b/w)
July

In bed by Ron Mueck

(2011, 8pp., folded brochure [travelling exhibition], illus: col.)
September

Artlines 3–2011

(Sep–Nov, 48pp., quarterly magazine, illus: col.)
September

Threads: Contemporary Textiles and the Social Fabric

(2011, 160pp., softcover, illus: col.)
October

Daphne Mayo: Let There Be Sculpture

(2011, 120pp., softcover, illus: col.)
November

Matisse: Drawing Life

(2011, 320pp., softcover, illus: col., b/w)
December

Contributions to external publications

Buttrose, Ellie. *Crawl2: Three Moves* [exhibition catalogue], Boxcopy, Brisbane, 2010, unpaginated.

Cooke, Glenn R. ‘Donald Friend’s *Bumbooza*’, in Roslyn Follett (ed.), *Found in Fryer: Stories from the Fryer Library Collection*, University of Queensland Library, Brisbane, 2010, pp.84–5.

Cooke, Glenn R. ‘Kalboori Youngi or Nora Nathan’, in Libby Robin, Chris Dickman and Mandy Martin (eds), *Desert Channels: The Impulse to Conserve*, CSIRO, Collingwood, 2010, pp.264–66.

Cooke, Glenn R. ‘Mapping the mythic: Hugh Sawrey’s outback’ and ‘Queensland on a tea-towel’, in *Queensland Historical Atlas*, University of Queensland and Queensland Museum, <http://www.qhatlas.com.au/>, 7 December 2010.

Cooke, Glenn R. ‘Queensland Germanic book-case’, *World of Antiques and Art*, August 2010 – February 2011, pp.36–7.

Cooke, Glenn R. ‘Vida Lahey: Beyond *Monday Morning*’, *Queensland Review*, vol.17, no.2, 2010, pp.53–9.

Cooke, Glenn R. ‘Vida Lahey’s flower painting’, *World of Antiques and Art*, August 2010 – February 2011, pp.116–21.

Cooke, Glenn R. ‘Review: ‘Western Australian gold and silver-smithing’, *World of Antiques and Art*, August 2010 – February 2011, pp.129–30.

Da Silva, José. ‘Regards to the Family’, in *Regards to the Family* [exhibition catalogue], Canberra Contemporary Art Space, Canberra, 2011, unpaginated.

Da Silva, José. ‘The living’ and ‘Annotated list of works’, in *How We Know That the Dead Return* [exhibition catalogue], Gertrude Contemporary, Melbourne, 2010, unpaginated.

Ewington, Julie. ‘Big maman: The curious case of Louise Bourgeois and Australia’, *Art and Australia*, vol.48, no.2, December 2010, pp.326–33.

Goddard, Angela. ‘Eugene von Guérard: *A view from Mount Franklin towards Mount Kooroocherang and the Pyrenees c.1864*’, in *Eugene von Guérard: Nature Revealed* [exhibition catalogue], National Gallery of Victoria, Melbourne, 2011, p.200.

Keehan, Reuben. ‘Four long paragraphs on Teppai Kaneuji’, *Broadsheet*, vol.40, no.1, March 2011, pp.26–8.

Keehan, Reuben. ‘Shane Haseman: Checkmate (wheels, who needs them?)’, in *New 11* [exhibition catalogue], Australian Centre for Contemporary Art, Melbourne, 2011, p.30.

Keehan, Reuben. ‘Operator, apparatus, image’, in *Sam Smith: Cameraman* [exhibition catalogue], Art Gallery of New South Wales, Sydney, 2011, unpaginated.

Keehan, Reuben. ‘Speculative social fantasies’, in *Ahmet Ögüt: Speculative Social Fantasies* [exhibition catalogue], Contemporary Art Centre of South Australia, Adelaide, 2011, unpaginated.

Mallos, Melina. 'Building blocks: Empowering early childhood teachers to use our museums as teaching resources', *Artery*, vol.6, 2010, p.13.

Pagliarino, Amanda. 2011 'Monumental and on the move', (poster) in ICOM-CC Preprints, Portugal Meeting 2011, ICOM, unpaginated

Richards, Bree. 'Around the world in 80 shades: Raafat Ishak's pilgrimage in paint', *Art Monthly Australia*, summer issue, December 2010 – February 2011, pp.37–9.

Richards, Bree. *Crawl2: Three Moves* [exhibition catalogue], Boxcopy, Brisbane, 2010, unpaginated.

Storer, Russell. 'William Yang: Diary of a denizen', in *Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang* [exhibition catalogue], Heide Museum of Modern Art; Schwartz City, Melbourne, 2010, pp.213–27.

Storer, Russell. 'Curating the Asia Pacific Triennial (A conversation with Russell Storer)', in Rodriguez Fominaya, Alvaro and Lee, Michael (eds). *Who Cares? 16 Essays on Curating in Asia*, Para/Site Art Space; Studio Bibliothèque; seed projects, Hong Kong, 2010, pp.125–35.

Storer, Russell. 'When Biennales question the model: A conversation between David Liss and Russell Storer', *ArtPulse*, vol.2, no.2, winter 2010–11, pp.54–6.

Storer, Russell. 'Open House: Singapore Biennale 2011', *Artlink*, vol.31, no.1, March 2011, pp.56–9.

Storer, Russell (with Ngui, Matthew and Smith, Trevor). 'Open Plan: Curatorial Notes', in *Singapore Biennale 2011: Open House* [exhibition catalogue], Singapore Art Museum, Singapore, 2011, pp.99–113.

Storer, Russell. 'Yes I Remember', in Ang, Song-Ming and Cascone, Kim (eds), *The Book of Guilty Pleasures*, Circadian Songs, Singapore, 2011, pp.182–83.

Storer, Russell. 'Repeat after me', in Guerrero, Inti (ed.), *Duet for Cannibals: Forms of Cultural Appropriation*, Jap Sam Books, Heijningen, 2011, pp.30–4.

Wild, Liz. 2011 'Conservation and exhibition preparation of a contemporary indigenous Australian artwork: 'Tree sculpture' by Lena Yarinkura', in ICOM-CC Ethnographic Newsletter number 32 April 2011, unpaginated.

Papers presented

Carter, Anne. 'Assessing fragility in the works of Ian Fairweather', University of Melbourne, Centre for Cultural Materials, Conservation symposium.

Ellwood, Tony. 'The Role of the Art Museum in the 21st Century'. National Gallery of Victoria Women's Association Annual Lecture, National Gallery of Victoria, Melbourne, 9 March 2011.

Ellwood, Tony. 'GoMA Talks Design: What Does a 21st Century Art Museum Look Like and Who Is It For?'. Gallery of Modern Art, Brisbane, 17 March 2011.

Goddard, Angela. 'Michael Stevenson: *The gift* (from 'Argonauts of the Timor Sea') 2004–06' [exhibition floortalk], 'Michael Stevenson', Museum of Contemporary Art, Sydney, 14 May 2011.

Goddard, Angela. 'Women Artists and Abstraction in Europe and Australia' [lecture], 'Paths to abstraction 1867–1917', Art Gallery of New South Wales, 23 July 2010.

Goddard, Angela. 'An Artistic Marriage: Ethel Carrick and E Phillips Fox' [conference paper], Art Association of Australia and New Zealand Annual Conference, University of South Australia, Adelaide, 3 December 2010.

Goddard, Angela. 'Impressionists abroad: Ethel Carrick and E Phillips Fox in Australia, Paris and London' [conference paper], Australians Abroad: An Interdisciplinary Conference, University of Queensland, 10 February 2011.

Keehan, Reuben. 'How Many Rivers Do We Have To Cross?'. Gallery Nova Lecture, Galerija Nova, Zagreb, 8 April 2011.

Mallos, Melina. 'Building Blocks: Empowering Educators to Utilise Museums'. Talk to teachers and cultural precinct colleagues, Gallery of Modern Art, Brisbane, 25 February 2011.

Mallos, Melina. 'Object-Centred Programming for Children at the Queensland Art Gallery/Gallery of Modern Art'. Presentation to Smithsonian museum educators, Washington DC, 13 July 2010.

Raffel, Suhanya. 'The Queensland Art Gallery's Contemporary Asian Collections'. Collecting Asian Contemporary Art; What, When & How? SH Contemporary 2010, Shanghai, China, 9 September 2010

Raffel, Suhanya. Panel discussion: 'The Decade Revisited', Backroom Conversations presented by Asia Art Archive during Art Hong Kong, May 2011.

Statistical summary

Trustees	
Number of Trustees meetings	6
Attendance	
Total attendance – QAG	552 019
Total attendance – GoMA	1 129 380
Total attendance combined	1 681 399
Exhibitions	
Number of exhibitions presented	34
Collection	
Total number of works in Collection	15 012
Total number of works acquired 2010–11	645
Australian Cinémathèque	
Number of short and feature films presented	412
Number of public screenings	392
Total attendance screenings	25 462
Regional Services	
Total attendances regional QLD exhibitions and programs	28 417
Total travelling exhibitions	2
Exhibition venues	7
Total exhibition attendances	23 771
Total programs	5
Program venues	68
Total program attendances	4 646
Total visits by Gallery staff to regional QLD	62

Education & Access

Volunteer guided tours	2 199
Participants in volunteer guided tours	34 981
Students group visitation (booked and unbooked)	34 135
Promotional material supplied to Education clients	10 735
Education resources supplied to Education clients	17 000

Public Programs, Children's Art Centre and Membership

Number of Public Programs presented	151
Number of attendees to Public Programs	24 257
Number of Children's Art Centre workshops presented	43
Number of attendees to Children's Art Centre workshops	1 896
21st Century Kids Festival attendees	93 742
Number of Gallery Members programs presented	116
Gallery Members program attendees	3 572
Number of Gallery Members	8 085
Number of Gallery Memberships	5 674

Photographic reproductions and copyright clearances

External reproduction requests (173 works)	83
Internal reproduction requests (538 works)	17
Internal copyright clearances sought (1227 works)	19

Publications

Published by the Gallery	33
Staff contributions to external publications	28
Papers presented (unpublished)	12

Website

Total visits	2 092 906
Page views	5 298 375

Volunteers

Curatorial volunteers	11
Library volunteers	5
Publications volunteers	0
Volunteer guides	89

Financial performance

Financial summary 2010-11

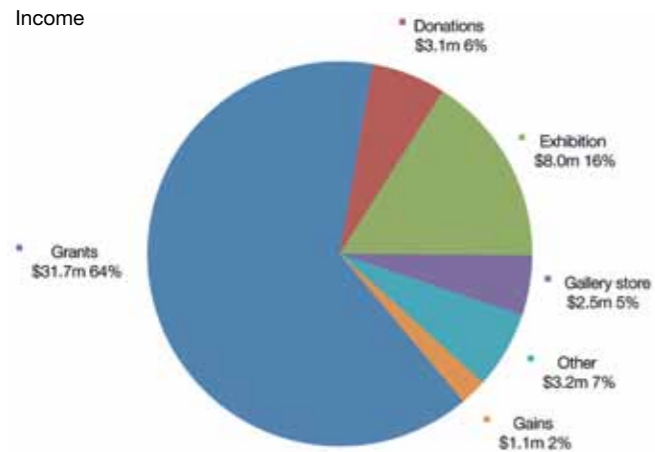
This financial summary provides an overview of financial performance and position for 2010–11 for the Queensland Art Gallery and the Queensland Art Gallery Foundation (the Gallery and the Foundation).¹

Statement of comprehensive income

The Statement of Comprehensive Income sets out the income and expenditure of the Gallery and the Foundation.

Statement of Comprehensive Income	2011 \$000	2010 \$000
Total Income	49 647	43 661
Total Expenses	43 130	36 371
Operating Result from Continuing Operations	6 517	7 290
Other Comprehensive Income - Increase in asset revaluation reserve	4 623	4 243
Total Comprehensive Income	11 140	11 533

Income



Income of the Gallery and Foundation is sourced primarily from Grants, mainly the Queensland Government annual recurrent grant (\$31.3m). Other major sources of income are exhibition admission and sponsorship revenues (\$8.0m), donations – both cash and art work – (\$3.1m); and Gallery store and publication sales (\$2.5m).

Income for 2010-11 was \$6.0m above the previous financial year reflecting additional support from the Queensland Government (\$2.3m) and additional exhibition sponsorship and admissions (\$4.0m).

Expenses

Expenses for the Gallery and Foundation were \$43.1m in 2010–11. Major costs were employee expenses (52% of total cost), and supplies and services (41%), which represents the cost of running the Gallery and presenting exhibitions. Expenditure in 2010–11 was up \$6.8m over 2009–10 reflecting the expanded exhibition program and growth in attendances at the Gallery.

Operating Result from Continuing Operations

The Operating Result from Continuing Operations was \$6.5m for the 2010–11 year. Included in the result was \$1.5m of art works donated to the Gallery and the Foundation, which under accounting requirements is treated as Income. Of the remaining \$5.0m, \$3.2m was used for the purchases of artworks for the Gallery's collections.

Other Comprehensive Income – Increase in asset revaluation reserve

As at the 30 June 2011, the Gallery's art and heritage library collection was revalued in line with accounting requirements. The overall increase in the value of the collection was \$4.6m (approximately 1.6%).

Statement of financial position

The Statement of Financial Position sets out the Net Assets (that is, assets less liabilities) and equity of the Gallery and the Foundation.

As at 30 June 2011, the Net Assets of the Gallery was \$302.2m and the Foundation \$16.5m, giving combined Net Assets of \$318.7m. With respect to the Gallery, the major asset was the art collection (\$290.6m) and other property (\$4.4m). With respect to the Foundation, most of the Net Assets are donations which need to be retained and invested under the terms of their original donation, with only the interest used for acquisitions.

Comparison to the 2010–11 budget

Statement of Comprehensive Income 2010-11	Actual \$000	Budget \$000
Total Income	49 647	41 353
Total Expenses	43 130	38 464
Operating Result from Continuing Operations	6 517	2 889
Other Comprehensive Income - Increase in asset revaluation reserve	4 623	5 000
Total Comprehensive Income	11 140	7 889

The Gallery and the Foundation's Total Comprehensive Income for the year was \$11.1m against a budget of \$7.9m (up \$3.2m).

Major components of the increase were exhibition sponsorship and admissions (\$4.1m), donations (\$1.4m), flood recoveries (\$0.7m), and investment income (\$0.3m). The increase in expenditure was as a result of additional costs associated with the expanded exhibition program and greater than expected Gallery attendances.

Net Assets of the Gallery and Foundation were \$8.6m above the 2010–11 budget of which \$4.5m was attributable to a greater than expected valuation of the collection and other property, and the balance to the improved operating result.

Financial Governance

The Gallery and the Foundation are properly managed in accordance with the requirements of the *Financial Accountability Act 2009*, the *Financial and Performance Management Standard 2009*, the *Statutory Bodies Financial Arrangements Act 1982* and the *Queensland Art Gallery Act 1987*.

The Gallery and the Foundation have a well-developed risk management system and internal audit system, all under the supervision of the Audit and Risk Management Committee. In addition, the accounts of the Gallery and the Foundation are audited by the Queensland Audit Office. The Gallery and the Foundation maintains a strong system of internal controls, and expenditures are minimised and provide value for money. The risk management system under the supervision of the Audit and Risk Management Committee ensures that potential liabilities and risks are understood and well controlled.

Assurances to this effect have been provided by Professor John Hay, AC, Chair of the Queensland Art Gallery Board of Trustees, and Tony Ellwood, the Director of the Queensland Art Gallery, to the Queensland Audit Office.

¹ More details on the financial performance and position of the Gallery and the Foundation are set out in the Financial Statements enclosed in this Annual Report. In these 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.

This is a summary of the financial performance and position of the economic entity (that is, both the Gallery and the Foundation).

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 Body 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 gallery@qag.qld.gov.au.

Statements of comprehensive income for the year ended 30 June 2011

	Notes	Economic Entity		Parent Entity	
		2011	2010	2011	2010
		\$000	\$000	\$000	\$000

Income from Continuing Operations

Revenue					
Grants	2	31 719	28 724	31 719	28 474
Donations and contributions	3	3 082	5 563	6 932	9 211
Exhibition sponsorships and income	4	8 005	4 055	8 005	4 355
Gallery store and publications revenue		2 506	2 357	2 506	2 357
Other revenue	5	3 225	1 800	2 471	1 337
Gains					
Gains on sale of property, plant and equipment	6	1 110	1 162	32	19
Total Income from Continuing Operations		49 647	43 661	51 665	45 753

Expenses from Continuing Operations

Employee expenses	7	22 540	19 499	22 540	19 499
Supplies and services	8	17 923	13 941	17 915	13 941
Gallery store and publications expenses	9	1 498	1 336	1 498	1 336

	Notes	Economic Entity		Parent Entity	
		2011	2010	2011	2010
		\$000	\$000	\$000	\$000

Grants and subsidies	10	9	286	509	536
Depreciation	11	822	840	822	840
Other expenses	12	338	469	1 657	1 222
Total Expenses from Continuing Operations		43 130	36 371	44 941	37 374
Operating Result from Continuing Operations		6 517	7 290	6 724	8 379
Other Comprehensive Income					
Increase in asset revaluation reserves		4 623	4 243	4 623	4 243
Total Other Comprehensive Income		4 623	4 243	4 623	4 243
Total Comprehensive Income		11 140	11 533	11 347	12 622

The accompanying notes form part of these statements.

Statements of financial position as at 30 June 2011

	Notes	Economic Entity		Parent Entity	
		2011	2010	2011	2010
		\$000	\$000	\$000	\$000

Current assets

Cash and cash equivalents	13	1 354	3 139	1 210	2 360
Receivables	14	2 487	769	2 279	1 164
Other financial assets	15	12 050	8 053	6 000	4 000
Inventories	16	1 301	804	1 301	804
Prepayments		213	156	213	155
Non-current assets classified as held for sale					
	17	0	53	0	53
Total current assets		17 405	12 974	11 003	8 536

Non-current assets

Other financial assets	15	11 312	12 315	0	0
Property, plant and equipment	18	295 035	286 274	295 035	286 274
Total non-current assets		306 347	298 589	295 035	286 274
Total assets		323 752	311 563	306 038	294 810

Current liabilities

Payables	19	3 294	2 186	2 093	2 153
Accrued employee benefits	20	1 124	1 060	1 124	1 060
Other current liabilities	21	5	10	5	10
Total current liabilities		4 423	3 256	3 222	3 223

Non-current liabilities

Accrued employee benefits	20	667	785	667	785
Total non-current liabilities		667	785	667	785
Total liabilities		5 090	4 041	3 889	4 008
Net assets		318 662	307 522	302 149	290 802

Equity

Contributed equity		721	721	721	721
Accumulated reserves		162 918	156 401	146 405	139 681
Asset revaluation reserves	22	155 023	150 400	155 023	150 400
Total equity		318 662	307 522	302 149	290 802

The accompanying notes form part of these statements.

Statements of changes in equity as at 30 June 2011

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

Accumulated Reserves

Balance as at 1 July	156 401	149 111	139 681	131 302
Operating Result from Continuing Operations	6 517	7 290	6 724	8 379
Total Other Comprehensive Income				
Increase in asset revaluation reserves	0	0	0	0
Balance as at 30 June	162 918	156 401	146 405	139 681

Asset Revaluation Reserve

Balance as at 1 July	150 400	146 157	150 400	146 157
Operating Result from Continuing Operations	0	0	0	0
Total Other Comprehensive Income				
Increase in asset revaluation reserves	4 623	4 243	4 623	4 243
Balance as at 30 June	155 023	150 400	155 023	150 400

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 in asset revaluation reserves	0	0	0	0
Balance as at 30 June	721	721	721	721

Total

Balance as at 1 July	307 522	295 989	290 802	278 180
Operating Result from Continuing Operations	6 517	7 290	6 724	8 379
Total Other Comprehensive Income				
Increase in asset revaluation reserves	4 623	4 243	4 623	4 243
Balance as at 30 June	318 662	307 522	302 149	290 802

The accompanying notes form part of these statements.

Statements of cash flow as at 30 June 2011

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
Notes	\$'000	\$'000	\$'000	\$'000
Cash flows from operating activities				
Inflows				
Grants	31 719	28 724	31 719	28 474
Donations and other contributions	1 603	1 163	5 163	4 124
Exhibition sponsorship and income	6 451	3 276	7 229	3 527
Gallery Store revenue and publications	2 506	2 357	2 506	2 357
Other revenue	2 961	2 100	2 348	1 327
GST collected from customers	643	506	635	441
GST input tax credits from ATO	1 695	1 551	1 674	1 479
Outflows				
Employee costs	(22 671)	(19 462)	(22 672)	(19 462)
Supplies and services	(17 382)	(12 712)	(17 495)	(12 712)
Gallery Store and publications expenses	(1 995)	(988)	(1 995)	(988)
Grants and subsidies	(9)	(286)	(509)	(536)
Other	(283)	(353)	(2 716)	(2 273)
GST paid on purchases	(1 833)	(1 369)	(1 811)	(1 328)
GST remitted to ATO	(596)	(481)	(576)	(413)
Net Cash from Operating Activities	23	2 809	4 026	3 500
Cash flows from investing activities				
Inflows				
Proceeds from sale of investments	19	300	0	0
Sales of property, plant and equipment	40	(24)	40	0
Outflows				
Payments for investments	(2 000)	(1 500)	(2 000)	(1 500)
Payments for property, plant and equipment	(2 653)	(3 422)	(2 690)	(3 216)
Net cash used in investing activities	(4 594)	(4 646)	(4 650)	(4 716)
Net decrease in cash held	(1 785)	(620)	(1 150)	(699)
Cash at beginning of financial year	3 139	3 759	2 360	3 059
Cash at end of financial year	13	1 354	3 139	1 210

The accompanying notes form part of these statements.

Notes to and forming part of the financial statements 2010–11

Objectives and Principal Activities of the Gallery

The Queensland Art Gallery's (the Gallery) 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 ended 30 June 2011, and other authoritative pronouncements.

(b) The Reporting Entity

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

The Queensland Art Gallery Foundation's principal activity is to raise funds to support the development of the Queensland Art Gallery's collection and the operations of the Queensland Art Gallery.

The Queensland Auditor-General audits the Foundation. Audit fees for 2010–11 were \$5 017 (\$5 228 in 2009–10).

In the process of reporting on the Gallery as a single economic entity, all transactions and balances between the Gallery and the Foundation have been eliminated (where material).

(c) 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.

(d) 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.

(e) 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.

(f) Inventories

Inventories comprise stock for sale through the Gallery stores, and publications held for sale. 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.

(g) Non-current Assets Classified as Held for Sale

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

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

(h) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical 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 AASB 116 *Property, Plant and Equipment*.

(i) Property, Plant and Equipment

The Gallery's Art Collection, 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.

(j) Revaluation of Non-Current Physical Assets

The Gallery's Art Collection 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 Collection, 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 Collection 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 in accordance with Treasury's *Non-Current Asset Accounting Policies for the Queensland Public Sector*.

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.

(k) 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 Collection 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	10-30
Leasehold improvement	6-10

(l) 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 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(j).

(m) Leases

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

The Arts Legislation Amendment Act 1997 transferred the assets and liabilities of the Queensland Cultural Centre Trust (QCCT) that was abolished in December 1997 to the State of Queensland. Arts Queensland is the current 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(s)).

Notes to and forming part of the financial statements 2010–11

(n) 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 income and expenditure 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 \$8.0M (2010: \$7.8M). These funds are restricted as per an agreement with the State Government which states that only the interest derived from these funds can be used by the Foundation for the acquisitions or the exhibition program of the Gallery.

Interest and dividend revenues are recognised on an accrual basis.

(o) 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.

(p) 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 – 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.

(q) 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*.

Key Executive Management Personnel and Remuneration

Key executive management personnel and remuneration disclosures are made in accordance with the section 5 Addendum (issued in May 2011) to the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury. Refer to Note 7 for the disclosures on key executive management personnel and remuneration.

(r) 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.

(s) Services Provided by Arts Queensland and the Corporate Administration Agency

Arts Queensland, manager of the Cultural Centre precinct provides facility services to the Gallery including building maintenance and repairs, cleaning and external security. The cost of these services in the 2011 year was \$1 527 000 (2010: \$1 616 000).

The Corporate Administration Agency (CAA) provides finance and human resource management services to the Gallery at a cost of \$753 000 (2010: \$688 000).

(t) 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 2011 year was \$250,000 (2010: \$247,030).

(u) Taxation

The Gallery is a Statutory Body as defined under the *Income Tax Assessment Act 1936* and is exempt from Commonwealth taxation with the exception of Fringe Benefits Tax, Payroll Tax (QLD) and Goods and Services Tax (GST). As such, GST credits receivable from/payable to the ATO are recognised and accrued. Refer Note 14.

(v) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairman of the Queensland Art Gallery Board of Trustees and the Director of the Queensland Art Gallery at the date of signing the Management Certificate.

(w) Judgments and Assumptions

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgments 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

(x) 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.

(y) New and Revised Accounting Standards

The Gallery did not voluntarily change any of its accounting policies during 2010–11. No new or amended Australian Accounting Standards that were applicable for the first time in the 2010–11 financial year impacted on the Gallery's Financial Statements.

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 reassess 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(p) 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 2010–11

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

2. Grants

State Government recurrent	31 310	28 441	31 310	28 191
Other	409	283	409	283
Total	31 719	28 724	31 719	28 474

3. Donation and contributions

Donations – cash	1 608	1 152	1 524	1 043
Donations – art works	1 474	4 411	1 018	3 870
Contributions from the Queensland Art Gallery Foundation for artwork	0	0	4 390	4 298
Total	3 082	5 563	6 932	9 211

4. Exhibition sponsorships and income

Admissions revenue	4 702	2 228	4 702	2 228
Sponsorships – cash	2 263	1 228	2 263	692
Sponsorships – contra	681	571	681	571
Tour income	359	28	359	28
Sponsorships received through the Queensland Art Gallery Foundation	0	0	0	836
Total	8 005	4 055	8 005	4 355

5. Other Revenue

Investment income	551	390	0	0
Interest earned	625	437	625	436
Miscellaneous *	2 049	973	1 846	901
Total	3 225	1 800	2 471	1 337

* Includes an amount of \$672,000 received from the Queensland Reconstruction Authority (QRA) in relation to the Brisbane flood in January 2011. Refer Note 27.

6. Gains

Gain on sale of plant and equipment	35	19	35	19
Realised gains on managed funds	0	5	0	0
Unrealised gains on managed funds	1 075	1 094	(3)	0
Gain on sale of investments	0	44	0	0
Total	1 110	1 162	32	19

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

7. Employee Expenses

Employee benefits				
Wages and salaries	16 590	14 092	16 590	14 092
Employer superannuation contributions	*	1 878	1 706	1 878
Recreation leave expense	1 254	1 068	1 254	1 068
Overtime and allowances	1 012	1 064	1 012	1 064
Redundancy payments	8	95	8	95
Long service leave levy	*	395	284	395
Employee Related Expenses				
Payroll and Fringe Benefits Tax	**	1 081	984	1 081
Staff recruitment and training	122	44	122	44
Workers' compensation premium	**	132	80	132
Other employee related expenses	68	82	68	82
Total	22 540	19 499	22 540	19 499

* Employer superannuation contributions and the long service levy are regarded as employee benefits

** Costs of workers' compensation insurance and payroll tax are a consequence of employing employees, but are not counted in employees' total remuneration package. They are not employee benefits, but rather employee related expenses.

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

Number of employees	254	247	254	247
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7. Employee Expenses (Cont.)

(a) Key Executive Management Personnel

The following details for key executive management personnel include those positions that had authority and responsibility for planning, directing and controlling the activities of the Gallery during 2010–11. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

Position	Responsibilities	Current Incumbents *	
		Contract classification and appointment authority	Date appointed to position
Director	Work with the Board of Trustees to set the Gallery's strategic direction. Provide academic and artistic leadership on all Gallery programs. Oversee the management of the Gallery's budget, exhibitions, programs and services. Manage the overall direction of the Gallery's Collection development, exhibition and programming schedule, and marketing and business development and philanthropic initiatives. Maintain high-level relationships with government, sponsors, donors, national and international institutions and colleagues, and other stakeholders.	CEO 5.1 – Governor in Council	17-May-07
Deputy Director, Programming and Corporate Services	Oversee the development of existing and new audiences through targeted initiatives and cooperative ventures, including increased public and regional program activities. Maximise access to the Collection and to temporary exhibitions. Manage the Gallery's commercial activities, corporate governance responsibilities and oversee the administrative financial services for the Gallery.	SES 3.5 – Queensland Art Gallery Act 1987	6-July-07
Deputy Director, Curatorial and Collection Development	Manage the development, research, documentation, registration, conservation, interpretation and display of the Collection. Oversee the research, development and delivery of exhibitions and cinema screening programs. Oversee the Gallery's publication program, including the research and development of art historical publications. Provide curatorial and art historical expertise.	SES 2.1 – Queensland Art Gallery Act 1987	30-May-11
Executive Manager, Marketing and Business Development	Manage the development and maintenance of the Gallery's public profile through marketing, media, events, online and corporate communications. Oversee the management of the Gallery's corporate identity and brand, and audience research. Develop existing and new corporate and government sponsorships and relationships. Manage the Gallery's grant administration processes and relationships with funding agencies and foundations.	SES 2.1 – Queensland Art Gallery Act 1987	12-Apr-10

(b) Remuneration

Remuneration policy for the Gallery's key executive management personnel is set by the Queensland Public Service Commission as provided for under the *Public Service Act 2008*. The remuneration and other terms of employment for the key executive management personnel are specified in employment contracts. The contracts provide for other benefits including motor vehicles.

For the 2010–11 year, remuneration of key executive management personnel increased by 2.5% in accordance with government policy.

Remuneration packages for key executive management personnel comprise the following components:

- Short term employee benefits:
 - Base – consisting of base salary, allowances and leave entitlements paid and provided for the entire year or for that part of the year during which the employee occupied the specified position. All amounts disclosed equal the amount expensed in the Statement of Comprehensive Income.

- Non-monetary benefits – consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee benefits which include long service leave accrued.
- Post employment benefits including superannuation contributions.
- Redundancy payments are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.
- Performance bonuses may be paid or payable annually depending upon satisfaction of key criteria. Performance payments of the key executive management are capped at 15% of total fixed remuneration. The amounts payable are tied to the achievement of pre-determined agency and individual performance targets as agreed by the Director-General (or the Premier, in the case of the Director-General).

Total fixed remuneration is calculated on a 'total cost' basis and includes the base and non-monetary benefits, long term employee benefits and post employment benefits.

1 July 2010 – 30 June 2011

Position	Short Term Employee Benefits		Long Term Employee Benefits	Post Employment Benefits	Termination Benefits	Total Remuneration
	Base \$'000	Non-Monetary Benefits \$'000	\$'000	\$'000	\$'000	\$'000
Director	256	0	6	32	0	294
Deputy Director, Programming and Corporate Services	204	0	4	22	0	230
Deputy Director, Curatorial and Collection Development	154	0	3	13	0	170
Executive Manager, Marketing and Business Development	152	0	3	16	0	171
Total	766	0	16	83	0	865

1 July 2009 – 30 June 2010

Position	Short Term Employee Benefits		Long Term Employee Benefits	Post Employment Benefits	Termination Benefits	Total Remuneration
	Base \$'000	Non-Monetary Benefits \$'000	\$'000	\$'000	\$'000	\$'000
Director	247	0	4	31	0	282
Deputy Director, Programming and Corporate Services	205	0	3	21	0	229
Deputy Director, Curatorial and Collection Development	127	0	2	12	0	141
Executive Manager, Marketing and Business Development	138	0	2	14	0	154
Total	717	0	11	78	0	806

Performance payments

No performance payments are available or made to the Executive Management of this organisation.

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

8. Supplies and services

Advertising, promotion and public relations	2 110	1 729	2 110	1 729
Contractors and consultants	2 122	1 690	2 121	1 690
Exhibition related expenses	3 613	1 854	3 613	1 854
Other supplies and services	2 814	1 789	2 808	1 789
Postage, freight and storage	1 311	1 270	1 311	1 270
Property, equipment and maintenance costs	4 017	3 820	4 017	3 820
Stationery, printing books and publications	1 168	1 060	1 168	1 060
Telecommunications and access fees	142	152	142	152
Travel expenses	626	577	625	577
Total	17 923	13 941	17 915	13 941

9. Gallery Store and publication expenses

Gallery Store and publication expenses	1 498	1 336	1 498	1 336
Total	1 498	1 336	1 498	1 336

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	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

10. Grants and subsidies

Grants to the Queensland Art Gallery Foundation	0	0	500	250
Grants to external arts organisations	0	286	0	286
Scholarships	9	0	9	0
Total	9	286	509	536

11. Depreciation

Depreciation was incurred in respect of:				
Plant and equipment	589	592	589	592
Leasehold improvements	233	248	233	248
Total	822	840	822	840

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

12. Other expenses

Audit fees – external *	50	74	47	72
Audit fees – prior year under provision	8	14	6	11
Audit fees – internal	0	3	0	3
Donations transferred to the Foundation	0	0	1 524	1 041
Sundry expenses	280	378	80	95
Total	338	469	1 657	1 222

* There are no non-audit services included in these amounts

13. Cash and Cash Equivalents

Imprest accounts	36	20	36	20
Cash at bank and on hand	1 155	752	1 104	542
24 hour call deposits	95	2 367	2	1 798
Foreign currency holdings held with QTC	68	0	68	0
Total	1 354	3 139	1 210	2 360

14. Receivables

Trade debtors	828	592	826	592
GST receivable	138	57	136	57
<i>Investment income</i>				
Interest	176	67	138	15
Franking receivables	127	0	0	0
Long service leave reimbursements	0	43	0	43
Other	1 218	10	1 179	457
Total	2 487	769	2 279	1 164

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

15. Other Financial Assets

<i>Current</i>				
Deposit notes	50	53	0	0
Fixed interest term deposits	12 000	8 000	6 000	4 000
Total	12 050	8 053	6 000	4 000
<i>Non-current</i>				
Investments in managed funds at fair value through profit and loss	11 312	10 327	0	0
Corporate bonds	0	1 988	0	0
Total	11 312	12 315	0	0

16. Inventories

Gallery Store stock	776	546	776	546
Publications	525	258	525	258
Total	1 301	804	1 301	804

17. Non-Current Assets Classified as Held for Sale

Assets held for resale	0	53	0	53
Total	0	53	0	53

18. Property, Plant & Equipment

<i>Art collection</i>				
At management valuation	290 614	281 257	290 614	281 257
<i>Library heritage collection</i>				
At management valuation	166	120	166	120
<i>Plant and equipment</i>				
At cost	4 640	4 571	4 640	4 571
Less: Accumulated depreciation	(2 587)	(2 072)	(2 587)	(2 072)
<i>Leasehold improvements</i>				
At cost	2 665	2 665	2 665	2 665
Less: Accumulated depreciation	(499)	(267)	(499)	(267)
<i>Work in progress</i>				
At cost	36	0	36	0
Total	295 035	286 274	295 035	286 274

Valuations of cultural assets (Art Collection and Library Heritage Collection) were performed as at 30 June 2011 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*.

18. Property, Plant & Equipment (contd)**Property, Plant and Equipment Reconciliation for Economic and Parent Entity**

	Art Collection	Library Heritage Collection	Plant & Equipment	Leasehold Improvement	Work in progress	Total
	2011	2011	2011	2011	2011	2011
	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	281 257	120	2 499	2 398	0	286 274
Acquisitions	3 210	42	149	1	36	3 438
Donations received	1 527	1	0	0	0	1 528
Disposals	0	0	(6)	0	0	(6)
Revaluation increment	4 620	3	0	0	0	4 623
Depreciation	0	0	(589)	(233)	0	(822)
Carrying amount at 30 June	290 614	166	2 053	2 166	36	295 035

	Art Collection	Library Heritage Collection	Plant & Equipment	Leasehold Improvement	Work in progress	Total
	2010	2010	2010	2010	2010	2010
	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	268 675	97	2 836	2 646	0	274 254
Acquisitions	3 951	0	282	0	0	4 233
Donations received	4 403	8	0	0	0	4 411
Disposals	0	0	(27)	0	0	(27)
Revaluation increment	4 228	15	0	0	0	4 243
Depreciation	0	0	(592)	(248)	0	(840)
Carrying amount at 30 June	281 257	120	2 499	2 398	0	286 274

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

19. Payables

GST Payable	0	11	0	0
Trade creditors	525	106	512	106
Other	2 769	2 069	1 581	2 047
Total	3 294	2 186	2 093	2 153

20. Accrued Employee Benefits

<i>Current</i>				
Long service leave levy payable	27	0	27	0
Recreation leave	1 097	1 060	1 097	1 060
Total	1 124	1 060	1 124	1 060
<i>Non-Current</i>				
Recreation leave	667	785	667	785
Total	667	785	667	785

21. Other Current Liabilities

Unearned revenue	5	10	5	10
Total	5	10	5	10

	Art Collection		Library Heritage Collection		Total	
	2011	2010	2011	2010	2011	2010
	\$000	\$000	\$000	\$000	\$000	\$000

**22. Asset Revaluation Reserve by Class:
Economic and parent entity**

Balance 1 July	150 330	146 101	70	56	150 400	146 157
Revaluation increment	4 620	4 229	3	14	4 623	4 243
Balance 30 June	154 950	150 330	73	70	155 023	150 400

	Economic Entity		Parent Entity	
	2011	2010	2011	2010
	\$000	\$000	\$000	\$000

23. Reconciliation of Operating Result to Net Cash from Operating Activities

Operating result	6 517	7 290	6 724	8 379
Depreciation expense	822	840	822	840
Gain on sale of property, plant and equipment	(69)	(8)	(32)	(8)
Donated assets received	(1 474)	(4 411)	(1 474)	(4 640)
Gain on investments at fair value through profit and loss	(985)	(1 058)	0	0

Changes in assets and liabilities:

(Increase)/decrease in GST input tax credits receivable	(81)	197	(79)	178
Decrease in interest accrued on discounted bond	(28)	(28)	0	0
(Increase)/decrease in net receivables	(1 636)	96	(1 035)	(749)
(Increase)/decrease in inventories	(497)	348	(497)	348
(Increase)/decrease in prepayments	(57)	289	(58)	289
Increase/(decrease) in accounts payable	356	794	(812)	(286)
Increase in GST payable	0	11	0	0
Decrease in accrued employee benefits	(54)	(334)	(54)	(334)
Decrease in other current liabilities	(5)	0	(5)	0
Net Cash from Operating Activities	2 809	4 026	3 500	4 017

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 contra sponsorship arrangements. All gifts or contra sponsorship are recognised as revenue.

Amounts received in 2010–11 were:

- Artwork donations: \$1 473 000
- Library Heritage Collection donations: \$375
- Advertising and promotional services: (\$681 000)
- Contra sponsorships: \$681 000

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:

	2011	2010
	\$	\$
Bell, A	1 405	1 967
Fairfax, T (Deputy Chair)	1 967	1 967
Fraser, M	843	0
Gray, M	1 124	1 967
Hay, J (Chair)	2 338	2 338
Lobban, J	1 686	1 686
Millhouse, D	1 124	1 967
Wilkinson, R	562	0
Williams, D	1 686	1 124
Total remuneration paid to all Board Members	12 735	13 016
Board meetings' miscellaneous expenses	1 988	2 487
Total	14 723	15 503

26. Other Commitments Expenditure

Other expenditure committed at the end of the period but not recognised in the accounts as follows:

	2011	2010
	\$	\$
Payable:		
No later than one year	103	859
Later than one year and not later than five years	193	0
Total	296	859

27. Contingent Liabilities

As at 30 June 2011, the only contingent liability relates to the possible repayment of some or all of \$672 000 paid by the Queensland Reconstruction Authority in respect of the January 2011 Brisbane floods. The claim was paid by the Queensland Reconstruction Authority prior to assessment of the claim, on the condition that the Gallery may be liable to pay back some or all of this money if the claim was subsequently rejected. The monies have been brought to account as income (refer Note 5) consistent with Arts Queensland advice. If the claim is refused by the Queensland Reconstruction Authority, the Gallery will be making a claim under its insurance policies which are held with the Queensland Government Insurance Fund.

28. Financial Instruments

(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	
		2011 \$000	2010 \$000	2011 \$000	2010 \$000
Financial Assets					
Cash and cash equivalents	13	1 354	3 139	1 210	2 360
Receivables	14	2 487	769	2 279	1 164
Other financial assets	15	23 362	20 368	6 000	4 000
Total		27 203	24 276	9 489	7 524
Financial Liabilities					
Financial liabilities measured at amortised costs	19	3 294	2 186	2 093	2 153

(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 Committee under the direction of the Queensland Art Gallery Foundation Council.

The Gallery measures risk exposure using a variety of methods as follows:

Risk Exposure	Measurement method
Credit risk	Ageing analysis, earnings risk
Liquidity risk	Sensitivity analysis
Market risk	Interest rate sensitivity analysis

(c) Credit Risk Exposure

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

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.

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

Maximum Exposure to Credit Risk

Category	Notes	Economic Entity		Parent Entity	
		2011 \$000	2010 \$000	2011 \$000	2010 \$000
Cash	13	1 354	3 139	1 210	2 360
Receivables	14	2 487	769	2 279	1 164
Other financial assets	15	23 362	20 368	6 000	4 000
Total		27 203	24 276	9 489	7 524

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 Committee. The method for calculating any provisional impairment for risk is based on past experience, current and expected changes in economic conditions and changes in client credit ratings. The main factors affecting the current calculation for provisions are disclosed below as loss events. These economic and geographic changes form part of the Gallery's documented risk analysis assessment in conjunction with historic experience and associated industry data.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired, and are stated at the carrying amounts as indicated.

Ageing of past due but not impaired financial assets are disclosed in the following tables:

2011 Financial Assets Past Due But Not Impaired

Contractual Repricing/Maturing Date:

	Not Overdue \$000	Less than 30 Days \$000	Overdue			Total \$000	Total Financial Assets \$000
			30-60 Days \$000	61-90 Days \$000	More than 90 Days \$000		
Financial Assets							
Receivables	2 485	1	1	0	0	2	2 487
Other financial assets	23 362	0	0	0	0	0	23 362
Total	25 847	1	1	0	0	2	25 849

2010 Financial Assets Past Due But Not Impaired

Contractual Repricing/Maturity date:

	Not Overdue \$000	Less than 30 Days \$000	Overdue			Total \$000	Total Financial Assets \$000
			30-60 Days \$000	61-90 Days \$000	More than 90 Days \$000		
Financial Assets							
Receivables	769	0	0	0	0	0	769
Other financial assets	20 368	0	0	0	0	0	20 368
Total	21 137	0	0	0	0	0	21 137

(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.

2011 Payables in	<1 year Notes	1-5 years \$000	>5 years \$000	Total \$000
Financial Liabilities				
Payables	19	3 294	0	3 294
Total		3 294	0	3 294
2010 Payables in	<1 year Notes	1-5 years \$000	>5 years \$000	Total \$000
Financial Liabilities				
Payables	19	2 186	0	2 186
Total		2 186	0	2 186

(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 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 reserves and equity increase/(decrease) of \$1,131,000 (2010: \$1,033,000). 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	2011 Market price risk			
		-10% Profit	Equity	+10% Profit	Equity
Managed funds	11 312	(1 131)	(1 131)	1 131	1 131
Overall effect on profit and equity		(1 131)	(1 131)	1 131	1 131

Financial Instruments	Carrying Amount	2010 Market price risk			
		-10% Profit	Equity	+10% Profit	Equity
Managed funds	10 327	(1 033)	(1 033)	1 033	1 033
Overall effect on profit and equity		(1 033)	(1 033)	1 033	1 033

(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 reserve and equity increase/ (decrease) of \$248,000 (2010: \$112,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount	2011 Interest rate risk			
		-1% Profit	Equity	+1% Profit	Equity
Cash	1 354	(14)	(14)	14	14
Other Financial Assets	23 362	(234)	(234)	234	234
Overall effect on profit and equity		(248)	(248)	248	248

Financial Instruments	Carrying Amount	2010 Market price risk			
		-1% Profit	Equity	+1% Profit	Equity
Cash	3 139	(31)	(31)	31	31
Other Financial Assets	8 053	(81)	(81)	81	81
Overall effect on profit and equity		(112)	(112)	112	112

(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.

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

The consolidated general purpose financial statements have 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:

- the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- 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 2011 and of the financial position of the Gallery and its controlled entity at the end of the financial year.


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

Date: 22-8-2011


AD Ellwood
 Director
 Queensland Art Gallery

Date: 22/8/11

INDEPENDENT AUDITOR'S REPORT

To the Board of the Queensland Art Gallery Board of Trustees

Report on the Financial Report

I have audited the accompanying financial report of the Queensland Art Gallery Board of Trustees, which comprises the statements of financial position as at 30 June 2011, the statements of comprehensive income, statements of changes in equity and statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the Chair and the Director of the entity and the consolidated entity comprising the Board and the entities it controlled at the year's end or from time to time during the financial year.

The Board's Responsibility for the Financial Report

The Board is responsible for the preparation of the financial report that gives a true and fair view 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. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about 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 the risks of material misstatement of 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 of the financial report that gives a true and fair view 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 used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report including any mandatory financial reporting requirements 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

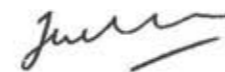
The *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can only be removed by Parliament.

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.

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 relation to the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of the Queensland Art Gallery Board of Trustees and the consolidated entity for the financial year 1 July 2010 to 30 June 2011 and of the financial position as at the end of that year.



J LATIF (CA)
As Delegate of the Auditor-General of Queensland

22 August 2011
Brisbane

Proposed forward operations

Strategic Plan 2011–16

Vision

Increased quality of life for all Queenslanders through enhanced access to, and understanding and enjoyment of, the visual arts, and the assurance 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 2011–16. No major operational changes are anticipated from this direction.

Goal 1. Expand, exhibit, publish on and care for our Collection

Strategies:

- Develop the Collection in accordance with our acquisitions policy
- Present a dynamic range of exhibitions (including travelling exhibitions) and displays focused on or incorporating Collection works
- Continue scholarly research into the Collection and dissemination of such information through a wide variety of publications and public programs
- Conduct regular reviews of Collection management and conservation practices to ensure ongoing best practice.

Performance indicators:

- Number of exhibitions presented
- Number of regional locations receiving travelling exhibitions and education, interpretative and information services.

Goal 2. Reach new audiences

Strategies:

- Present a program of major exhibitions — including international exhibitions exclusive to Queensland, and the Asia Pacific Triennial of Contemporary Art — with wide audience and cultural tourism appeal
- Provide an economic benefit to Queensland through the presentation of major exhibitions and the Gallery's profile as an important cultural tourism destination
- Expand and strengthen important partnerships and alliances between the Gallery and key national and international museums and arts touring organisations
- Undertake strategic marketing and collaborate with tourism sector partners to attract attendance by key local, intrastate, interstate and international audiences.

Performance indicators:

- Number of exhibitions presented
- Total attendance at QAG and GoMA
- Number of website user sessions
- Audience satisfaction with exhibitions and programs.

Goal 3. Enrich visitor experience

Strategies:

- Strive for diversity and innovation in the range, presentation and delivery of the Gallery's public programs and related initiatives, including those presented by the Children's Art Centre
- Focus on highlighting the visual arts as an interconnected part of broader culture relevant to the lives of a wide audience, including children, young people and seniors
- Continue to deliver educational programs and services to schools, universities and the broader education sector

Performance indicators:

- Total attendance at QAG and GoMA
- Audience satisfaction with exhibitions and programs.

Strategic risks

The Gallery recognises a number of challenges relative to the achievement of its goals and the fullest potential of its contribution to Government objectives, including:

- Ensuring the Gallery is adequately resourced to respond to continued growth in audiences and associated increased demand for programs and services
- Remaining responsive to changing audience needs in a competitive and diverse leisure market
- Continuing to secure the support of individual donors and benefactors towards Collection-building.

Operational Plan 2011–12

The Agency's Operational Plan 2011–12 is based on its Strategic Plan 2011–16.

The Gallery's strategic goals are to expand, exhibit, publish on and care for our Collection; reach new audiences; and enrich visitor experience. This Operational Plan details key undertakings proposed for the twelve-month period from 1 July 2011 to 30 June 2012 in support of these goals.

The plan outlines:

- Major exhibitions
- Major Collection based exhibitions
- Australian Cinémathèque programs
- Publishing
- Fundraising
- Marketing and communications
- Public programs
- Children's Art Centre
- Membership
- Commercial services

Following page: Visitors to the 'Valentino, Retrospective: Past/Present/Future' exhibition

Risk management

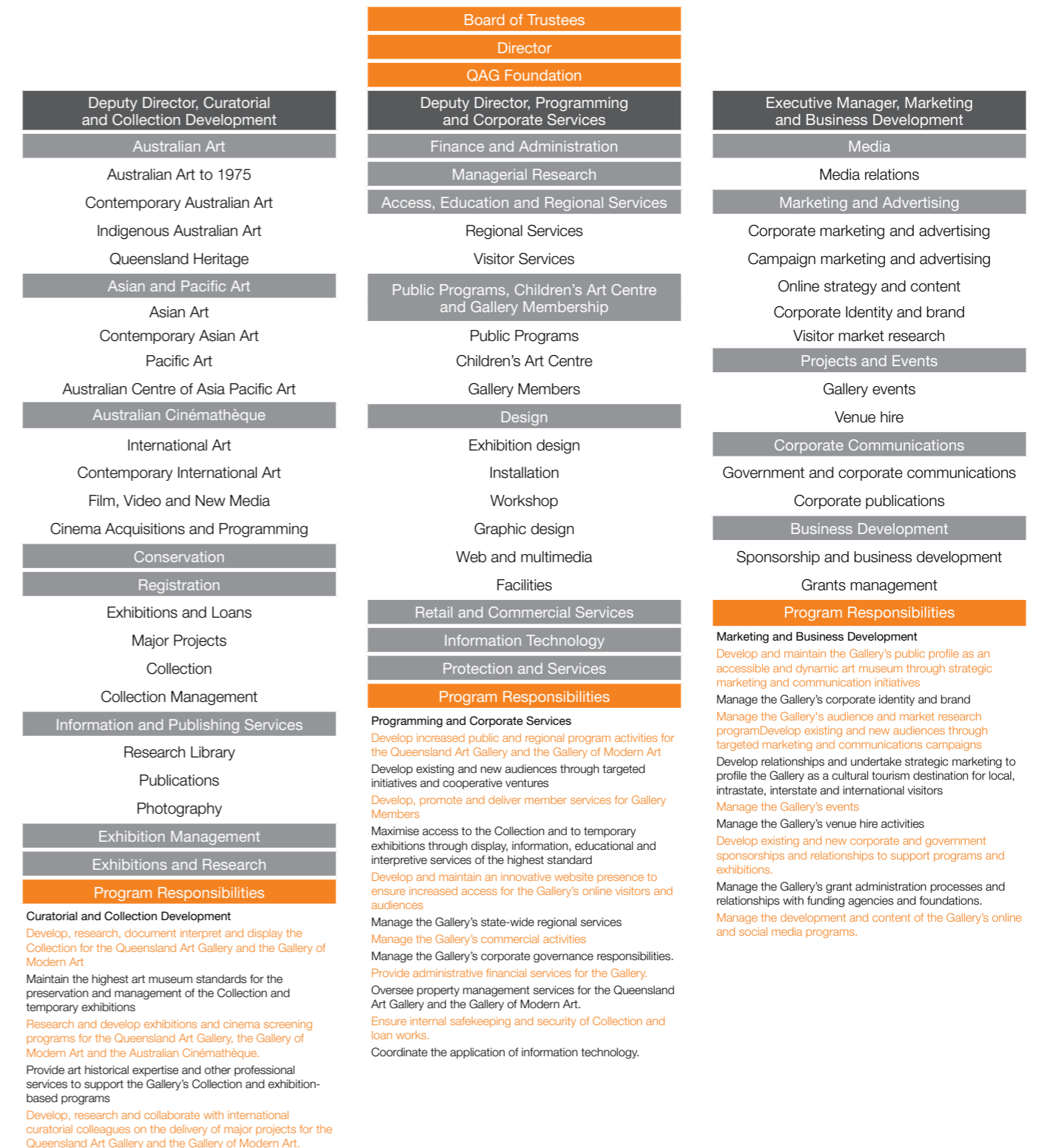
The Gallery's risk management process includes a strategic risk framework, a strategic risk assessment process, an Audit and Risk Management Committee and an internal audit function. The strategic risk framework, which has been prepared in line with the international standard ISO 31000:2009 Risk management – Principles and guidelines, provides guidance on how the Gallery manages its overall risk and details key roles and responsibilities. The strategic risk assessment includes an external environmental scan, an internal scan, and identification, assessment and mitigation of strategic risk. Both documents are presented annually to the Audit and Risk Management Committee for review. Operational risks are identified and addressed by individual managers with the proviso that risks that have the potential to become strategic are referred to Executive Management. The findings of risk assessments are taken into account in the Gallery's broader planning process.



Governance

Management and structure

Organisational structure



Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* provides 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 for appointment as a member if the person is not able to manage a corporation under the *Corporations Act 2001 (Cth)*. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

The Board met six times during the year.

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.

Members of the Board of Trustees during the year were:

Name	Role	Term of appointment	
Professor John Hay, AC	Chair & member	03/02/08 – 02/02/11	03/02/11 – 31/10/13
Mr Tim Fairfax, AM	Deputy Chair & member	14/02/08 – 13/02/11	14/02/11 – 31/10/13
Mr Mark Gray	Member	03/04/08 – 13/02/11	
Mr David Millhouse	Member	03/04/08 – 13/02/11	
Dr Amanda Bell	Member	14/02/08 – 13/02/11	14/02/11 – 31/10/13
Ms Avril Quail	Member	03/04/08 – 13/02/11	14/02/11 – 31/10/13
Mr John Lobban	Member	03/04/08 – 13/02/11	14/02/11 – 31/10/13
Mr David Williams	Member	03/04/08 – 13/02/11	14/02/11 – 31/10/13
Ms Margie Fraser	Member		14/02/11 – 31/10/13
Mr Rick Wilkinson	Member		14/02/11 – 31/10/13

Executive management

Name	Title
Tony Ellwood	Director
Andrew Clark	Deputy Director, Programming and Corporate Services
Suhanya Raffel	Deputy Director, Curatorial and Collection Development
Celestine Doyle	Executive Manager, Marketing and Business Development

The Director is appointed by the Governor in Council upon recommendation by the Premier and Minister for the Arts approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Art Gallery Act 1987* and is eligible for reappointment upon expiry of the term.

Staff profile

	Permanent	Temporary	Casual	Total
Directorate				
Executive Management		1		1
Directorate		1		1
Foundation	1	2		3
Curatorial and Collection Development				
Executive Management	1			1
Australian Cinémathèque	7		5	12
Conservation	12	3	2	17
Curatorial	15	3		18
Exhibition Management	1	2		3
Photography	3			3
Publications	3	2		5
Registration	10	2		12
Research Library	4			4
Programming and Corporate Services				
Executive Management	1			1
Access and Education	4	1	2	7
Design, Web and Multi-media	2	6		8
Exhibition Design	5	5		10
Finance and Administration	3	3		6
Gallery Store	2	1	23	26
Information Technology	5	1	1	7
Installation	1	1	9	11
Managerial Research	4	2		6
Protection and Services	69		36	105
Public Programs, Children's Art Centre and Members	5	4	23	32
Regional Services		1		1
Workshop	4	12	27	43
Marketing and Business Development				
Executive Management	1			1
Marketing and Business Development	7	6		13
Total	170	59	128	357



Peter Purves Smith I
Australia 1912 – 49 I *Lucile*
1937 I Oil on board I 48.2 x
36cm I Purchased 2011 with
funds raised through the
Queensland Art Gallery
Foundation Appeal

Opposite: The Queensland
Art Gallery Foundation
Annual Fundraising Dinner
was also an opportunity to
preview 'Surrealism: The
Poetry of Dreams'

Queensland Art Gallery Foundation

Throughout the year, the Queensland Art Gallery Foundation continued to support the development of the State art Collection, the presentation of major national and international exhibitions and community-based public programs, including regional and children's exhibition programs.

Many generous donations were received this year including exceptional support from Foundation President and Deputy Chair of the Queensland Art Gallery Board of Trustees, Tim Fairfax, AM, and Gina Fairfax and the Tim Fairfax Family Foundation. Significant contributions through the Foundation were also made by the Josephine Ulrick and Win Schubert Diversity Foundation and Henry Bartlett, CMG, OBE. The Foundation also continued to receive wonderful support from Cathryn Mittelheuser, AM, and Margaret Mittelheuser, AM.

During the past year, the Gallery received gifts of art work through the Foundation, including generous donations from the Josephine Ulrick and Win Schubert Foundation for the Arts, Margaret Olley, AC, Juan Davila, Patrick Corrigan, AM, James C Sourris, AM, Nicholas Jose and Claire Roberts, Michael Buxton, James Mollison, AO, and Philip Bacon, AM.

The Foundation's Annual Fundraising Dinner was held on Thursday 9 June 2011. The black-tie dinner, held in association with the exhibition 'Surrealism: The Poetry of Dreams', was attended by the Queensland Art Gallery Patron, Her Excellency, the Governor of Queensland, Ms Penelope Wensley, AC, who provided welcoming remarks; Minister for Finance, Natural Resources and The Arts, The Honourable Rachel Nolan, MP; and Didier Ottinger, Deputy Director, Musée national d'art moderne, Centre Pompidou, who presented an engaging address on the Surrealist movement and highlights of the works on display. Speakers at the dinner included Foundation President, Tim Fairfax, AM, Professor John Hay, AC, Chair Queensland Art Gallery Board of Trustees and Foundation Vice President, and Tony Ellwood, Director. Guests were the first to preview the exhibition before enjoying an exclusive dining experience within the magnificent surroundings of the exhibition space.

Guests at the Annual Dinner were also given a preview of the Foundation's 2011 Appeal inviting support for the acquisition of Peter Purves Smith's *Lucile* 1937 for the Collection.

During the year, Foundation members also enjoyed exclusive viewings of the exhibitions 'Hans Heysen', 'Valentino, Retrospective: Past/ Present/Future', 'Vida Lahey: Colour and Modernism', '21st Century: Art in the First Decade', 'Lloyd Rees: Life and Light' and 'Art, Love and Life: Ethel Carrick and E Phillips Fox'.

This year, 44 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 available in the annual Foundation publication *Year in Review*.

Queensland Art Gallery Foundation Appeal 2011

An important work by Australian surrealist artist Peter Purves Smith was secured through the 2011 Queensland Art Gallery Foundation Appeal. The portrait entitled *Lucile* 1937 is a key acquisition for the Collection and will make a significant contribution to the Gallery's holdings of major works from the modernist period.

The generous contributions of Foundation members and Gallery Members ensured this enigmatic painting's place as a focus of the 'Modern Art and Australia' display in the Australian galleries of the Queensland Art Gallery.

Foundation Council members during the year were:

Name	Role
Tim Fairfax, AM	President and Member
Professor John Hay, AC	Vice President and Member
James C Sourris, AM	Member
Paul Spiro	Member

The Foundation's financial reports are prepared by the Queensland Art Gallery and audited by the Queensland Audit Office.



Audit and Risk Management Committee

The role of the Committee is to provide independent assurance and assistance to the Board of Trustees on:

- The internal control structures of the Gallery
- The risk management practices of the Gallery
- The internal and external audit practices of the Gallery
- The financial accountability of the Gallery, as prescribed under the Financial *Accountability Act 2009*, particularly in relation to the preparation of financial statements
- The compliance of the Gallery with relevant laws, regulations and government policies.

The committee met four times during the year. Achievements during the year were:

- Review and approval of the 2009–10 Financial Statements for the Queensland Art Gallery and the Queensland Art Gallery Foundation;
- Oversight of the external audit function, including review and response to all external audit reports;
- Oversight of the internal audit function, including preparation of the Strategic and Annual Audit Plans and review and response to all internal audit reports;
- Review of the Risk Management Framework and the Strategic Risk Assessment prepared by the Gallery;
- Review of major policies prepared by the Gallery with relevance to role of the Committee (e.g. Policy for Fraud Control, and Policy for Recognition of Art Work Acquisitions in Financial Statements were both reviewed by the Committee during the year).

Members of the committee during the year were:

Name	Role on committee	Number of meetings attended	Remuneration
Mr John Lobban	Committee Chair and Trustee	4	Nil
Professor John Hay, AC	Trustee	4	Nil
Mr Tim Fairfax, AM	Trustee	4	Nil
Dr Amanda Bell	Trustee	3	Nil

In performing its functions, the Audit and Risk Management Committee observed the terms of its charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

All recommendations made by the Queensland Audit Office in respect of financial audits have been presented to the Audit and Risk Management Committee. All recommendations were accepted by the committee, and are being implemented.

Workplace Health and Safety Committee

The Gallery's Workplace Health and Safety Committee consists 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.

Members of the committee during the year were:

Name	Role on committee
Graeme Archibald	Officer and rotating Chairperson
Janelle Currie	Officer and rotating Chairperson
Stephanie Reid	Officer and rotating Chairperson
Jeremy Attrill	Officer and rotating Chairperson
Kerrie Batchelor	Officer and rotating Chairperson
Grant Kulmar	Officer and rotating Chairperson
David Ryan	Officer and rotating Chairperson
Jill Cairns	Officer and rotating Chairperson
Marcus Harden	Officer and rotating Chairperson
Don Heron	Representative
Izabella Chabrowska	Representative
Desley Bischoff	Representative
Mervyn Brehmer	Representative
Samantha Shellard	Representative
Joe Yeh	Representative
Glenn Cooke	Representative
Kerrie Prien	Representative
David Woldt	Representative

Compliance

Public sector ethics

Up to 31 December 2010, the Chair and members of the Board, the Director and all staff were bound by an internal Code of Conduct approved by the Board, in accordance with the *Public Sector Ethics Act 1994* (as in force prior to 1 January 2011). The ethics principles and values and the standards of conduct stated in the Code of Conduct were provided to all staff upon induction and available on the Queensland Art Gallery's intranet site. The Code of Conduct was available for inspection by any person at the Gallery's offices.

Since 1 January 2011, the Chair and members of the Board, the Director and all staff have been bound by the whole-of-government *Code of Conduct for the Queensland Public Service* under the *Public Sector Ethics Act 1994* as amended.

The Gallery has purchased an online learning system which will see ethics compliance training being provided to all staff on an annual basis. This will be complemented with face-to-face training for all new and existing staff. New employees will 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.

Public interest disclosures

Whistleblowers Protection Act

There were no disclosures received during the reporting period (1 July 2010 – 31 December 2010). With the repeal of the *Whistleblowers Protection Act 1994* and the introduction of the *Public Interest Disclosure Act 2010* (PID Act) on 1 January 2011, the way in which public interest disclosures are to be reported has changed. From 1 January 2011 agencies are no longer required to report public interest disclosures in annual reports. Under section 61 of the PID Act, the Public Service Commission (PSC) is now responsible for the oversight of public interest disclosures and preparing an annual report on the operation of the PID Act. From 1 January 2011 agencies are required to report information about public interest disclosures to the PSC. The PSC will prepare an annual report on the operations of the PID Act and the information provided by agencies. The annual report will be made publicly available after the end of each financial year.

Recordkeeping

The Gallery is progressing towards compliance with the provisions of the *Public Records Act 2002*, *Information Standard 40: Recordkeeping* and *Information Standard 31: Retention and Disposal of Public Records*. In late 2010–11, a Record Management Project has been established for the purpose of purchasing new record management software for the Gallery, and implementing an improved record management system.

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.

Carers recognition

The Gallery recognises and supports the role of carers as outlined in the *Carers (Recognition) Act 2008*. The Carers Charter is available to all staff on the Gallery's intranet. Gallery policies, including the employee assistance, work-life balance and leave policies, support the role of carers within the institution. The Gallery recognises the Companion Card, which provides free entry for carers accompanying people with a disability to exhibitions and public program events. Carers are also

advised of the Gallery's recognition of the Companion Card at the time of booking tours designed for special needs group, such as Auslan-interpreted tours and tours for hearing impaired visitors.

Human resources

The Gallery continued a review of its Human Resources policies and procedures and incorporated an alignment process with the new Code of Conduct, in particular:

- continued strategies for maximising its permanent staffing profile;
- delivered various policy-based training programs, including induction training for new staff;
- 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;
- implemented a revised Performance Management system and policy; and
- key industrial relations and WHS policies in addition to those already listed include:
 - WHS policy; and
 - Rehabilitation Policy.

Strategies to achieve the objectives contained in the Gallery's *Equal Employment Opportunity (EEO) Management Plan 2009–11* was 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 Gallery Referral Officer;
- 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 and Family
 - Employee Assistance Service
 - Reasonable Adjustment – People with Disabilities
 - Cultural Leave
 - Working Hours arrangements
 - SARAS
 - Leave Management
 - Part-Time Employment / Job Share
 - Workplace Harassment, Sexual Harassment and Violence
 - Code of Conduct.

Another initiative implemented within 2010–11 was the purchase of an online learning system with the intent of training staff on equity/discrimination issues.

Workforce planning, attraction and retention

During 2010–11 the Gallery's workforce averaged 254.1 full time equivalent staff. Its permanent retention rate was 87.83%.

In relation to workforce planning, attraction and retention the Gallery has implemented various strategies during the year including:

- a progression career path and targeted online recruitment for Gallery Services Officers to manage the difficulty of 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

Employee Performance Management

The employee performance management framework continues to operate strongly. All new staff were inducted to the Gallery at a local and organisational level.

Performance development, talent management and recognition all occurred as part of individual performance planning which has been reviewed and relaunched over the last financial year. Succession planning occurred in conjunction with this talent management and recognition.

Early retirements, retrenchments and redundancies

In 2010–11, there were no early retirements, retrenchments or redundancies.

Operations

Internal audit

An internal audit function is carried out on the Gallery's behalf by the Corporate Administration Agency.

The internal audit function is under the supervision of the Audit and Risk Management Committee and is independent of management and the external auditors. The internal auditor is invited to attend all meetings of the Audit and Risk Management Committee.

The role of the internal audit function is to:

- appraise the Gallery's financial administration and its effectiveness having regard to the functions and duties imposed upon the statutory body under section 61 of the *Financial Accountability Act 2009*.
- provide value added audit services and advice to the statutory body, the Audit and Risk Management Committee and the Gallery's management on the effectiveness, efficiency, appropriateness, legality and probity of the Gallery's operations. In particular this responsibility includes advice on the measures taken to establish and maintain a reliable and effective system of internal control.

The internal audit function operates under a charter consistent with relevant audit and ethical standards and approved by the Audit and Risk Management Committee. The internal audit function has due regard to Queensland Treasury's Audit Committee Guidelines.

A Strategic Audit Plan and an Annual Audit Plan are approved by the Audit and Risk Management Committee each year in order to ensure that the internal audit process focuses on the areas of greatest potential risk to the Gallery.

In 2010–11, two internal audit reports were prepared and submitted to the Audit and Risk Management Committee: Queensland Government Art Loans and Review of Expenditure Approvals.

The effectiveness of the internal audit function is subject to monitoring by the Audit and Risk Management Committee. Costs are minimised through the use of internal auditors from the Corporate Administration Agency as part of a shared service arrangement and by concentrating on areas of greatest potential risk to the Gallery.

Consultancies

Category	Cost
Funding and performance management review commissioned by Arts Queensland	\$26 818
Total	\$26 818

External scrutiny

In addition to the audit report on the financial statements, the Gallery is currently undergoing a Performance Management Systems (PMS) audit by the Queensland Audit Office, as part of its broader audit of collections and access.

The Gallery is awaiting the outcomes of this audit, which it anticipates will be finalised in the 2011–12 financial year.

Overseas travel

Name of officer and position	Destination	Reason for travel	Agency Cost	Other sources
Celestine Doyle, Executive Manager, Marketing and Business Development	Singapore, Austria, United Kingdom	Tourism, business and media meetings and briefing in Singapore and London to profile the Gallery and upcoming projects, and Queensland as a tourism destination. Attend the 'Communicating the Museum' conference in Vienna and to develop new and strategic alliances.	\$8 835.42	NIL
Russell Storer, Curatorial Manager, Asian and Pacific Art	Singapore	Attend meetings and press conferences and to conduct site visits for the 2011 Singapore Biennale, which the officer co-curated. Conduct research for future exhibitions and art acquisitions for, in particular, 'The 7th Asia Pacific Triennial of Contemporary Art'.	NIL	\$3 391 (Singapore Biennale)
Suhanya Raffel, Deputy Director, Curatorial and Collection Development	People's Republic of China, Vietnam	Attend and present a paper at the SH Contemporary International Conference in Shanghai. Conduct research into Chinese and Vietnamese art for future exhibitions and acquisitions, in particular for the 'The 7th Asia Pacific Triennial of Contemporary Art'.	\$4 327	\$2 897 (SH Contemporary)
Miranda Wallace, Senior Curator, Exhibitions and Research	United States, United Kingdom, France	Develop new and strategic alliances with art museums in San Francisco, New York, Paris and London for possible future exhibitions and loans.	\$9 517	NIL
Tony Ellwood, Director	United States, United Kingdom, France	Negotiate several major international exhibitions for the Gallery. Negotiate arrangements with staff at Centre Pompidou regarding 'Surrealism: The Poetry of Dreams' and develop 'Matisse: Drawing Life' with staff at the Bibliothèque nationale de France.	\$19 703	NIL
Reuben Keehan, Curator, Contemporary Asian Art	Singapore	Meet and develop key contacts in Singapore. Conduct research for future exhibitions and acquisitions, in particular for 'The 7th Asia Pacific Triennial of Contemporary Art'.	\$2 987	NIL
Tony Ellwood, Director	Spain, France	Attend the announcement and sign the agreement for 'Portrait of Spain: Masterpieces from the Prado'. Meet with international contacts to develop future exhibition opportunities.	\$13 033	NIL
Celestine Doyle, Executive Manager, Marketing and Business Development	Spain, Singapore	Attend the announcement of 'Portrait of Spain: Masterpieces from the Prado' and to promote Brisbane/Queensland as a cultural tourism destination and the exhibition as a significant international cultural event. Explore international publicity and marketing opportunities.	\$12 135	NIL
Russell Storer, Curatorial Manager, Asian and Pacific Art	United Arab Emirates, Turkey, France, People's Republic of China	Conduct research into Asian and West Asian artists for future exhibitions and acquisitions, in particular for 'The 7th Asia Pacific Triennial of Contemporary Art'.	NIL	\$9 134 (Visual Arts & Craft Strategy)
Suhanya Raffel, Deputy Director, Curatorial and Collection Development	United Arab Emirates, Turkey, France, People's Republic of China	Attend and present a paper at the Hong Kong Art Fair. Undertake research into art works for the Asian and international collections. Meet and develop key international contacts to discuss future exhibitions opportunities.	NIL	\$9 444 (Hong Kong Art Fair / Visual Arts & Craft Strategy)
Susie Quinn, Registrar, Collections	Hong Kong (People's Republic of China)	Ensure continuous supervision of a shipment of art works on loan to the Gallery from the Musée national d'art moderne, Centre Pompidou, Paris, for 'Surrealism: The Poetry of Dreams'.	\$4 577	NIL

Feedback form

To assist us in ensuring that our Annual Report fulfills our objectives, please answer the following questions.

1. How would you rate our Annual Report?

Overall

excellent good satisfactory poor

Presentation of content

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

Level of detail

excellent good satisfactory poor

2. How do you think we could improve our Annual Report?

.....
.....
.....

3. Do you have any other comments about our Annual Report?

.....
.....
.....

4. Please indicate the group which best describes you:

- Member of Parliament
 Industry professional
 Government employee
 Student / Academic
 Media
 Queensland Art Gallery employee
 Queensland Art Gallery visitor
 Other (please specify)

.....

Thank you for your feedback.

Glossary

ACAPA	Australian Centre of Asia Pacific Art
APT	Asia Pacific Triennial of Contemporary Art
CAC	Children's Art Centre
CCAC	Centre for Contemporary Art Conservation
GoMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QR codes	Quick Response codes

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Queensland Art Gallery Board of Trustees Annual Report
for the year ended 30 June 2011

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

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Tel: (07) 3840 7287
Fax: (07) 3844 8865
Email: foundation@qag.qld.gov.au

Photography

Unless otherwise stated, all photography by Natasha Harth, Mark Sherwood and Ray Fulton. Unless otherwise stated, all works are in the Queensland Art Gallery Collection.

Public availability of the report

This report is available on the Gallery's website at www.qag.qld.gov.au/about_us/annual_reports. It is also available in the Gallery's Research Library, located on level 3 of the Gallery of Modern Art. Copies may be requested by contacting the Gallery's Administration Section at administration@qag.qld.gov.au. Inquiries may be directed to Natasha Saltmarsh, Executive Officer, on (07) 3840 7336 or at gallery@qag.qld.gov.au.

The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty in understanding this report, please call (07) 3840 7303 and we will arrange an interpreter to effectively communicate the report to you.



The Queensland Art Gallery Board of Trustees welcomes feedback on this annual report. Please complete our online feedback form at www.qag.qld.gov.au/about_us/footer_links/feedback

