



QUEENSLAND ART GALLERY  
**BOARD OF TRUSTEES**  
**ANNUAL REPORT 2011-12**

# REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

16 October 2012

The Honourable Ros Bates, MP  
Minister for Science, Information Technology, Innovation and the Arts  
Level 5, Executive Building  
100 George Street  
BRISBANE QLD 4000

Dear Minister

I am pleased to present the Annual Report 2011–12 and financial statements 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.qagoma.qld.gov.au/about\\_us/annual\\_reports](http://www.qagoma.qld.gov.au/about_us/annual_reports).

Yours sincerely,



Professor Susan Street  
Chair, Queensland Art Gallery Board of Trustees

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## INTRODUCTION

### 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.

### Purpose

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

#### Queensland Art Gallery Gallery of Modern Art

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA), as Queensland's premier visual arts institution, aims to connect art and people. Established in 1895 as the Queensland National Art Gallery, it was housed in temporary premises until the opening of the Queensland Art Gallery (QAG) building at South Bank in 1982.

The Gallery of Modern Art (GOMA), which opened in December 2006, focuses on the art of the twentieth and twenty-first centuries, while QAG primarily profiles the historical collections and exhibitions. The Gallery's Collection comprises more than 15 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and other international works of art.

Annually, QAGOMA 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. The Gallery is well regarded, nationally and internationally, for the development, focus and promotion of its curatorial and programming directions and its commitment to reach new audiences. The Gallery is a major cultural tourism attraction for Queensland.

The Gallery's flagship project is the Asia Pacific Triennial of Contemporary Art (APT) series, the only major recurring international exhibition to focus exclusively on the contemporary art of Asia, the Pacific and Australia. The Gallery will present 'The 7th Asia Pacific Triennial of Contemporary Art' from December 2012. 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 initiated a series of country-specific exhibitions drawn from the Collection, including 'The China Project' (2009) and 'Unnerved: The New Zealand Project' (2010).

'Contemporary Australia' is the Gallery's national survey of contemporary Australian art. This exhibition series highlights the extraordinary range, ambition and achievement of contemporary art practice in this country. 'Contemporary Australia: Optimism' (2008) was the first exhibition in the series and the second, 'Contemporary Australia: Women', was held in 2012.

QAGOMA is the only state gallery to provide an ongoing regional program of touring exhibitions and programs, ensuring all Queenslanders have access to the Collection. The Gallery is particularly committed to profiling Queensland artists and strengthening relationships with Indigenous communities, through a dedicated acquisition focus, exhibition program and public engagement strategies.

The Gallery's Children's Art Centre is an international leader in developing interactive art projects for children, including an award-winning publishing program. It is also highly regarded for its innovation in audience access strategies, and presents engaging, large-scale public programs, often integrating new technologies to enhance the visitor experience.

GOMA was the first art museum in Australia to include purpose-built facilities dedicated to film and the moving image. Since opening in December 2006, the Gallery's Australian Cinémathèque has presented more than 2500 films and attracted more than 150 000 visitors.

The Gallery publishes a range of research and scholarship on the Collection, exhibitions and artists, all of which is accessible to a wide readership. Children's publishing, through the Gallery's Children's Art Centre, is an important component of the overall publishing program.

The innovative and wide-ranging education and public programs presented at the Gallery highlight the visual arts as an interconnected part of broader culture, relevant to the lives of diverse audiences, including children, young people and seniors. The variety of exhibitions, publications, programs and collecting practices forming the Gallery's core business make art more accessible to Queenslanders, enhance the visitor experience and help define us as a community.

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

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

For more information on the Board, please refer to page 133.

## CHAIR'S OVERVIEW

Professor Susan Street  
Chair, Queensland Art Gallery Board of Trustees

I am delighted to present the Queensland Art Gallery Board of Trustees Annual Report for 2011–12. I would like to begin by acknowledging my predecessor, Professor John Hay, AC, who retired in July 2012 after five years as Chair. I also take this opportunity to acknowledge the former Deputy Chair of the Board, Tim Fairfax, AM, who retired from this position in April after 16 years on the Board. John and Tim provided outstanding leadership to the Board and oversaw momentous change and growth in QAGOMA and the cultural standing of our state. They will be remembered as highly active and articulate advocates for the Gallery and its exhibitions and programs. We are delighted that Tim remains in the role of President of the Queensland Art Gallery Foundation.

In the interim period between the end of the financial year and publication of the 2011–12 Annual Report, the Gallery also farewelled Director Tony Ellwood and Deputy Director, Programming and Corporate Services, Andrew Clark who took up the Director and Deputy Director positions at the National Gallery of Victoria in Melbourne. I would also like to acknowledge their strategic vision and the vital role they have played in the Gallery's success, particularly over this report period.

The Queensland Art Gallery | Gallery of Modern Art prides itself on being a dynamic and accessible art museum of international standing. As the state's premier visual arts institution, delivered leading cultural and education initiatives and we have made significant contributions to the tourism economy throughout 2011–12. We believe these contributions have provided Queenslanders with better access to, understanding and enjoyment of the visual arts, enhancing quality of life by fostering a social and cultural hub within the community. In 2011–12 the Gallery has once again exceeded all set targets and attracted over 1.5 million national and international visitors.

The Gallery places priority on visitor experience. This year our commitment to providing meaningful experiential, educational and social access for audiences of all ages progressed to a higher level with 41 exhibitions presented at QAG and GOMA (up from 34 in 2010–11); innovative interactive resources such as The Drawing Room in 'Matisse: Drawing Life'; award-winning publications; audience engagement through public programs, resources and online access; and a comprehensive suite of programs and exhibitions touring regional Queensland. Visitor surveys throughout the year have indicated satisfaction with our exhibitions and programs was 96 per cent.

The 2011–12 program of major exhibitions — including 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life' — has had wide audience and cultural tourism appeal. These exhibitions provided an estimated economic benefit to Queensland of more than \$8.6 million and have strengthened the Gallery's profile as a leading cultural tourism destination. This year we also forged new alliances and strengthened

existing partnerships with many national and international museums, which are outlined in the following pages. Forward planning has included successful negotiations with institutions and arts touring organisations such as the Museo Nacional del Prado, Madrid; the British Museum, London, and longstanding partner Art Exhibitions Australia.

In December 2011, we celebrated the fifth anniversary of the opening of the Gallery of Modern Art with a diverse range of exhibitions, programs and events marking this important milestone for the Gallery and cultural life in Queensland. Five major acquisitions made through the Foundation, one from each of the Gallery's collection areas, were on display throughout GOMA over the summer, along with a series of exhibitions that highlighted our core collecting and public engagement ambitions. One of the Gallery's most popular recent acquisitions, *In bed* 2005 by Ron Mueck, toured to four venues in Queensland between September 2011 and May 2012, providing regional audiences with an opportunity to view this extraordinary sculpture. Also as part of the 'GOMA Turns 5' celebrations, New Zealand artist Michael Parekowhai was awarded a commission to create a public sculpture, which will also commemorate twenty years of the Gallery's flagship series 'The Asia Pacific Triennial of Contemporary Art', with APT7 which opens in December 2012.

The Gallery remains committed to attracting new visitors and fulfilling the needs of our audiences, Members and stakeholders. The Gallery's web, digital marketing and social media strategies have increased our ability to engage with existing and potential audiences, to stimulate attendance and make social connections within peer networks. This year the Gallery's website recorded over 2.37 million user sessions. QAGOMA Membership increased by 755 new members in 2011–12. The Gallery has also conducted visitor and market research that has informed audience development enterprises and marketing campaigns. Our programs and communications strategies have specifically targeted children and families, young people, the over 50s, as well as culturally diverse communities and cinema audiences. Working within this framework, we have achieved critical acclaim and an increased national and international profile resulting from collaborative campaigns with our media and tourism sector partners.

Funding for the Gallery comes primarily from the State Government grant and covers all core activities and running costs, ensuring we can offer free public access to the State Collection, art spaces, public programs and most exhibitions throughout the year. The cost of staging major exhibitions is offset by exhibition entrance fees, commercial activities and sponsorship revenue. We have worked very closely with existing sponsors and nurtured new business partnerships to support exhibitions, films and additional public programs throughout 2011–12, and supplemented this support with commercial enterprises — including income derived from the stores, the sale of publications, venue hire, and membership.

In the year under review, the Gallery has strategically pursued avenues to further expand, exhibit, publish on and care for the State Collection. This year 680 new works were acquired, bringing the total number of works in the Collection to 15 686. Donations, primarily through the Gallery's fundraising body, the Queensland Art Gallery Foundation, were used to acquire art works for the Collection. I acknowledge the exceptional contributions we have received this year from Foundation President Tim Fairfax, AM, and Gina Fairfax; the Josephine Ulrick and Win Schubert Diversity Foundation; Henry Bartlett, CMG, OBE; James C Sourris, AM; Cathryn Mittelheuser, AM, and Margaret Mittelheuser, AM, along with the art works gifted to the Gallery by many generous benefactors, including Yayoi Kusama; Kay Bryan; Dr Paul Eliadis; James C Sourris, AM; the Josephine Ulrick and Win Schubert Foundation for the Arts; and Philip Bacon, AM. This year the Foundation focused on increasing individual giving through private benefaction events such as the launch of the new Bequest program, the Annual Dinner and Annual Appeal to acquire a group of rare historical Queensland Aboriginal artefacts.

In April 2012, the Queensland Art Gallery's Australian collection galleries were named the Josephine Ulrick and Win Schubert Galleries, in honour of the exceptional contributions made by Foundation member Mrs Win Schubert to the Queensland Art Gallery's Collection. The Tim Fairfax Family Foundation has also continued its extraordinary support of major Children's Art Centre programs and publishing, which has assisted the Gallery to expand the scale, scope and reach of programs for children and families throughout Queensland. I also acknowledge the group of companies that comprise the Chairman's Circle for their support as Major Sponsor of 'Contemporary Australia: Women'. We gratefully acknowledge the generous assistance and donations we have received over the past 12 months from all our sponsors and supporters, corporate and private benefactors, and collectors and artists. A full schedule of the exhibition program, acknowledging partners and sponsors, appears on pages 82–93.

The pursuit of our goals throughout 2011–12 has been in accordance with the *Queensland Art Gallery Act 1987*; the *Queensland Art Gallery Strategic Plan 2011–16* and *Operational Plan 2011–16*; and our two specific purpose plans, the *Queensland Art Gallery Asset Strategic Plan 2011–12* and *Queensland Art Gallery Information Communication and Technology Resources Strategic Plan 2011–16*.

The Gallery's risk management process has included a strategic risk framework, a strategic risk assessment process, an Audit and Risk Management Committee and an internal audit function. The strategic risk framework, prepared in line with the international standard ISO 31000:2009 *Risk management — Principles and guidelines*, provided guidance on how the Gallery managed its overall risk during the reporting period. The findings of risk assessments were taken into account in the Gallery's broader planning process.

There were a number of significant operations and new initiatives executed in 2011–12. A new corporate brand was implemented, aligning the Gallery's achievements since becoming two sites with its ambitions for the future. QAGOMA, the new acronym and logo for the Queensland Art Gallery | Gallery of Modern Art, celebrates the individuality of each building and its programming directions while uniting the institution as two intrinsic parts of a whole. The roll-out of the new brand began with 'Matisse: Drawing Life' and has now been successfully incorporated into corporate, operational and promotional material.

In December, the food and beverage outlets opened for the first time under Gallery management. This was undertaken as a strategic initiative to ensure a high quality of service and to enhance visitor experience through integrated exhibition and public program theming. QAGOMA Catering also supplies our corporate and private functions.

Following the Queensland state election in March 2012, we welcomed the new Liberal National Party (LNP) Government. During this report period the Gallery has addressed key aspects of the Government's Getting Queensland back on track pledges to grow a four-pillar economy and revitalise front-line services, and in doing so has fostered a diverse and inclusive arts community.

The success we have enjoyed this year would not have been possible without the considerable support provided by the Queensland Government. In particular I acknowledge the Honourable Campbell Newman, MP, Premier of Queensland; the Honourable Ros Bates, MP, Minister for Science, Information Technology, Innovation and the Arts; Philip Reed, Director-General, Department of Science, Information Technology, Innovation and the Arts; and the staff at Arts Queensland. I also offer our sincere gratitude to the Honourable Janet Stuckey, MP, Minister for Tourism, Major Events, Small Business and the Commonwealth Games; and Stephen Gregg, Chair, and Kirsten Herring, Acting Chief Executive Officer, Events Queensland, for their support throughout the year.

Once again, I congratulate former Director Tony Ellwood and the Gallery's Executive Management Team for their enthusiasm, leadership and achievements during this reporting period. I also thank the Gallery Foundation Council and Members, QAGOMA Members and staff for their outstanding commitment to the Gallery. Finally, I acknowledge and thank the Trustees during the period under review — Chair, Professor John Hay, AC, Dr Amanda Bell, Margie Fraser, John Lobban, Avril Quail, Rick Wilkinson, David Williams, Peter Young, AM; as well as Tim Fairfax, AM. We are delighted to have welcomed Suhanya Raffel to the role of Acting Director, from 23 July 2012, and I am honoured to be the newly appointed Chair of the Queensland Art Gallery Board of Trustees.

## BACKGROUND

### Government objectives

#### Getting Queensland back on track

The Queensland Art Gallery Board of Trustees contributes to the achievement of the Queensland Government's Getting Queensland back on track pledges:

**Grow a Four-Pillar Economy:** The Gallery's standing as a leading national cultural tourism destination is relevant to the Government's 'Grow a Four-Pillar Economy based on Tourism, Agriculture, Resources and Construction' strategy, which includes the aim of 'Returning Queensland's tourism industry to #1'.

**Revitalise Front-Line Services:** The Gallery also contributes to the strategy to 'Revitalise Front-Line Services', which includes the specific aim of providing 'Arts for all Queenslanders'. The Government's objectives for the community are also articulated in the *Queensland Art Gallery Act 1987*.

In pursuing the strategic goals detailed in the Gallery's *Strategic Plan 2011–16*, the Gallery made a significant contribution towards the Queensland Government's priorities for Queensland.

#### Object and guiding principles

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

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

#### Strategic Plan 2011–16

The Queensland Art Gallery's *Strategic Plan 2011–16* set out the following strategic objectives:

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 touring 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.
2. **Reach new audiences**  
Strategies:
  - Present a program of major exhibitions — including international exhibitions exclusive to Queensland, and the three-yearly 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.
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.



## Operational Plan 2011–12

The Queensland Art Gallery's *Operational Plan 2011–12* detailed key undertakings proposed for the 12-month period from 1 July 2011 to 30 June 2012 in support of these goals. This plan complies with requirements set out in the *Queensland Art Gallery Act 1987* and should be read in conjunction with the Queensland Art Gallery *Strategic Plan 2011–16*.

Our suite of planning documents also included two specific purpose plans: *Queensland Art Gallery Asset Strategic Plan 2011–16* and *Queensland Art Gallery Information Communication and Technology Resources Strategic Plan 2011–16*.

The Operational Plan addressed the three key goals of the *Strategic Plan 2011–16*. The plan outlined:

- Major exhibitions and Collection-based exhibitions
- Australian Cinémathèque programs
- Publishing
- Fundraising
- Marketing and communications
- Public programs
- Children's Art Centre
- Membership
- Commercial services.

Some modifications to the *Operational Plan* were made during the financial year, in response to various factors, and with the endorsement of the Board of Trustees. These included changes to exhibition scheduling and dates. Key performance measures — including the number of exhibitions presented, attendances, audience satisfaction, the number of website user sessions, and the number of regional locations receiving exhibitions and services — exceeded the 2011–12 targets.

Neither the former Minister for Finance, Natural Resources and The Arts nor the Minister for Science, Information Technology, Innovation and the Arts gave any directions to the Board during or relating to the financial year.

## OUTCOMES

### The Collection

The Gallery is committed to the development and profile of the State Collection and ensuring it is accessible to Queenslanders. Sustained research into the Collection — and dissemination of this information through a variety of exhibitions, publications and public programs — has ensured it is an enduring resource for a wide range of visitors and scholars. The Queensland Art Gallery Collection is distinguished for its holdings of contemporary Australian, Asian and Pacific art, with a particular focus on Queensland Indigenous and non-Indigenous artists.

The Gallery reinforced its strong ties with the Asia Pacific region through initiatives such as the Asia Pacific Triennial of Contemporary Art (APT); and the Australian Centre of Asia Pacific Art (ACAPA), the research arm of the Gallery's Asia Pacific activities, which has supported artist and curator residencies, academic research projects, public lectures, forums and publications. In 2011–12, ACAPA supported two internships: curator John Ohoiwirin, Asmat Museum of Culture and Progress, Agats Papua, Indonesia (supported by the Diocese of Agats, the University of Queensland Museum Studies Program and ACAPA), and Sushma Griffin, a graduate of the University of Queensland's Art History department.

Curatorial staff undertook research throughout Europe and the Asia Pacific region during 2011–12 for Collection and exhibition development purposes. Countries visited included: Indonesia (including Papua), Vietnam, Japan, South Korea, India, Papua New Guinea, Malaysia, Thailand, Taiwan, China (including Hong Kong), Spain, the United Kingdom, the United States of America and France. Gallery staff also presented papers at conferences and contributed to external publications, further promoting the Gallery and its Collection. For more information on these contributions, please refer to page 99.

The Gallery presents two major exhibition series: the Asia Pacific Triennial of Contemporary Art (APT) — the only major recurring international exhibition to focus exclusively on the contemporary art of Asia, the Pacific and Australia; and the 'Contemporary Australia' series — the most extensive regular presentation of contemporary Australian art in the country. This financial year the Gallery presented the second exhibition in the series, 'Contemporary Australia: Women'.

Initiatives to increase and diversify membership of the Gallery's fundraising body, the Queensland Art Gallery Foundation, have continued this year, with a focus on individual giving through private benefaction, as well as a targeted appeal campaign for the acquisition of new works. For more information on the Queensland Art Gallery Foundation, please refer to page 137.

The Gallery's Research Library collected and maintained a range of materials related to the Collection, including catalogues, journals and images, which are publicly accessible. Gifts and donations contribute to the Research Library's collection development and included two significant gifts this year. These included the addition of resources on Henri Matisse to the James C Sourris, AM, Collection of Rare Books made possible by the generous support of James C Sourris, AM, through the Queensland Art Gallery Foundation; and a collection of Australian art books, exhibition catalogues and journals gifted by the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012, donated through the Australian Government's Cultural Gifts Program.

The acquisition and gifting of major works and projects presented in the Children's Art Centre has also contributed to the diverse nature of the Gallery's collections. As part of the Children's Art Centre's exhibition programming, major works were commissioned, including an expanded iteration of Fiona Hall's *Fly Away Home*, presented in 2012. Yayoi Kusama's *The obliteration room 2002*, created in collaboration with the artist as part of Kids' APT 2002, was gifted by the artist in 2012.

Research, scholarship, publishing, acquisition and conservation programs throughout the year have ensured the Collection is maintained to the highest art museum standards for the benefit and enjoyment of present and future users.

### Collection development

During 2011–12, the Gallery continued to develop the Collection with a number of important acquisitions.

The Gallery is committed to supporting and promoting the work of Queensland artists, in particular Aboriginal and Torres Strait Islander art and culture. The Gallery's Collection currently consists of 15 686 works with 680 acquired during 2011–12; 235 were works by Queensland artists. For more information on acquisitions with detailed captions, please refer to page 32. The development of the Collection was pursued in accordance with the *Acquisitions Policy 2009–14*.

## Acquisition highlights

### Australian art to 1975

#### Vida Lahey *Morning light, Brisbane River* c.1925–30

Vida Lahey (1882–1968) is one of Queensland's best-loved artists, recognised as much for her work in promoting art and art education in Queensland as for her art works.

The exhibition 'Vida Lahey: Colour and Modernism' (16 October 2010 – 11 January 2011) revealed the strength and vibrancy of the artist's floral studies in watercolour, her accomplishments in landscape painting and her particular skill in depicting light on water. The latter is a feature of the light-filled work *Morning light, Brisbane River*, acquired for the Collection. As with *Beach umbrellas* 1933, another of the Gallery's holdings, Lahey's handling of oil paint has a strong impressionist touch, in both colour and execution.

#### Charles Blackman (*Self-portrait in front of a boarding house, Spring Hill*) 1951

This painting by Charles Blackman represents a strong personal and artistic link to Brisbane, and demonstrates the major influence that Blackman's Queensland sojourn had on his career from the late 1940s.

Blackman's technique of drawing with a dry brush loaded with white paint over a black ground creates the effect of eroded paint on the exterior of the weatherboard building. The subject is evocative of the timber and tin architecture that defined Brisbane's inner suburbs at the time.

#### Flavelle, Roberts & Sankey *Bracelet* c.1896–1910

This delightful gold and pearl bracelet is a significant piece of Queensland jewellery. The natural pearls — possibly from the Torres Strait — provide a point of reference to Queensland's pearling history, and the shells are likely those of a turbo snail (either *Turbo brunneus* or *Turbo intercostalis*), due to their spiral-grooved shells and wide distribution throughout coastal waters of Queensland.

The bracelet was sold by Flavelle, Roberts & Sankey. This firm was originally established in Brisbane in 1863, and opened a branch in Rockhampton in 1896. It contributed a display to the Melbourne Exhibition of Women's Work in 1907, and to the Queensland Court of the Franco-British Exhibition, held in London in 1908, which attracted the attention of Queen Alexandra. This work was acquired with funds from the Estate of Kathleen Elizabeth Mowle through the Queensland Art Gallery Foundation.

#### Ian Fairweather *Bus stop* 1965

This subject, a bus stop on Bribie Island, is unique in Ian Fairweather's oeuvre and was first exhibited at the Macquarie Galleries, Sydney, in the Easter exhibition of 1966. The writer Murray Bail describes the work as 'an exploration of relationships and a comment on an everyday but ritualised event'. In a note of 15 March 1965, Fairweather commented: 'the bus stop is part of the landscape as seen from the beach outside the grocery — over my daily bottle of milk'.

One can imagine Fairweather, watching the procession of people boarding the bus to work or to the shops, and perhaps thinking that he had, at least, escaped this particular monotonous daily routine in his life as a painter.

*Bus stop*, a gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation, is an important addition to the Gallery's holdings of Fairweather's work, the most extensive in the country.

### Contemporary Australian art

#### Brent Harris *Station X (The disrobing)* 1989

Prominent painter and printmaker Brent Harris explores the fine line between figuration and abstraction. This early work illustrates Harris's journey from geometric abstraction towards his idiosyncratic exploration of the mind and body.

*Station X (The disrobing)* is from 'The Stations', a body of work comprising a series of 14 paintings and a portfolio of prints (also in the Gallery's Collection). The work refers to the Stations of the Cross, which represent the Passion of the Christ.

Gifted to the Gallery by James Mollison, AO, former director of the National Gallery of Australia, Canberra, and the National Gallery of Victoria, Melbourne, this donation demonstrates Mollison's continued commitment to public art collections in Australia.

#### Judith Wright *A wake* 2011

Suggesting mystery, loss and sorrow, this work is both memoriam and celebration for a lost child, the artist's only daughter, who died shortly after birth many years ago. The mother of three sons, Wright's experience has provided the emotional impetus for some of her most powerful works over several decades.

This ghostly troupe of silent musicians sends departed souls to the afterlife. Deliberately appealing to the rich imagery of travelling performers, the work is decidedly theatrical: gawky, glamorous, even wry, these musicians represent a fragile, but resilient, company.

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#### Emily Floyd *Steiner rainbow* 2006

A gift of the artist through the Queensland Art Gallery Foundation, donated through the Australian Government's Cultural Gifts Program, *Steiner rainbow* possesses considerable physical presence.

As well as being natural phenomena, rainbows are cultural symbols often associated with utopian ideals, alternative social and political movements, and the desire to do things differently. With this in mind, Floyd took a humble object — a popular wooden children's toy — and scaled it to adult height. The original toy was inspired by the educational ideas of the Austrian philosopher Rudolf Steiner, which were to encourage open-ended play: a child can use the coloured components of the wooden toy as basic building blocks or to model whole worlds. Like the toy, this sculpture's coloured arches can be rearranged; Floyd suggests this flexibility is similar to the way artists work to imaginatively envision the world — as a place of potential, as well as continual, transformation.

#### Indigenous Australian art

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#### Tjampawa Katie Kawiny and collaborating artists Mona Mitakiki Shepherd and Tjimpayie Prestley *Seven sisters* 2011

Through the generosity of benefactors Cathryn Mittelheuser, AM, and Margaret Mittelheuser, AM, the Gallery acquired seven spectacular works by women artists from the Amata community in South Australia. The works were commissioned for the exhibition 'Contemporary Australia: Women'.

The artists span three generations. At 91, Tjampawa Katie Kawiny is the most senior; she is also a traditional owner of Tjurma country. For *Seven sisters*, she and her daughters painted an important creation story about the constellations of Pleiades (the sisters) and Orion (Nyiru, an evil man who wants to marry the eldest sister).

Amata community is located in the Anangu Pitjantjatjara Yankunytjatjara (APY) lands in north-western South Australia. Tjala Arts is a leader in the vibrant Western Desert painting movement, which is currently reinvigorating contemporary Australian art.

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#### Wakartu Cory Surprise *Mimpi* 2011

Wakartu Cory Surprise (1929–2011) was one of the great women artists who began painting at Mangkaja Arts Centre in Fitzroy Crossing in the early 1980s. Wakartu's bold, abstract works are joyful explorations, in vivid colour, of the spirit and features of her country; they describe places she walked and knew intimately as a young woman. Her deep knowledge of the desert environment and its law were essential elements of her work.

In *Mimpi*, Corey's final major painting, the sandhills of desert life are distilled into horizontal, tapered forms, representing the sheer masses of sand (jilji) that have to be scaled in order to reach precious sources of fresh water (jila).

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#### Dickie Minyintiri *Kanyalakutjina (Euro tracks)* 2011

Dickie Minyintiri, at 96 years of age, is the most senior and authoritative man painting today in Central Australia. His work expresses the strength of his personal Tjukurpa (dreaming) and reflects many stories from his years walking his country.

Acquired with funds from Ashby Utting through the Queensland Art Gallery Foundation, *Kanyalakutjina (Euro tracks)* was the winner of the 2011 Telstra National Aboriginal and Torres Strait Islander Art Award. It depicts a creation story from the area of Minyintiri's ngura (birthplace) — the painting follows the dreaming track of a Euro (common wallaroo) — and is exemplary of the artist's oeuvre: Minyintiri maps the course of epic journeys onto his canvases by translating dance steps commemorating these travels.

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#### Warwick Thornton *Stranded* 2011

Warwick Thornton is one of Australia's most acclaimed filmmakers. His Kaytej (Kaytetye) heritage imbues the films he writes, directs and produces with an honesty coming directly from the heart of the Aboriginal experience, particularly from his own country in Central Australia. Thornton is best known for his multi-award-winning premier feature-length film *Samson and Delilah* 2009.

His first work for a gallery environment, *Stranded* highlights Thornton's cinematographic abilities. Filmed and presented in 3-D, the work presents us with a classic conundrum in a wildly spectacular setting. In a self-portrait of sorts, Thornton appears as a Christ-like figure nailed to a light-box cross, hovering over a desert landscape at dusk. *Stranded* shares qualities with iconic works by well-known Aboriginal photography and video artists Tracey Moffatt and Michael Riley; like these artists, Thornton does not give his work a prescriptive meaning, preferring to leave interpretations to his audiences.

## International art

Edgar Degas *Danseuse regardant la plante de son pied droit, quatrième étude (Dancer looking at the sole of her right foot, fourth study)* Original wax version c.1882–95; cast in plaster c.1900, this bronze cast before 1954

Philip Bacon, AM, donated this important Degas bronze to the Queensland Art Gallery in memory of the late Margaret Olley, AC. *Danseuse regardant la plante de son pied droit* is based on one of the wax statuettes found in Degas's studio following his death in 1917. The work captures a typically candid and private moment in the life of a dancer — a subject Degas explored comprehensively through paintings, drawings and prints.

During his lifetime, Degas was primarily known as a painter and draughtsman. His images of ballerinas, dancehall habitués and prostitutes continue to capture the public imagination as evocative depictions of life in fin-de-siècle Paris. His sculptures were virtually unknown to the public, although his contemporaries were familiar with his work in the medium — Renoir even proclaimed him 'the greatest living sculptor'.

### Pablo Picasso *Cavalier and horse* 1952

When Picasso visited the town of Vallauris in south-eastern France in 1946, his interest in local pottery traditions was piqued by the annual pottery exhibition, at which he met Suzanne and Georges Remié, founders of Madoura Pottery; Picasso began working with Madoura the following year. This working relationship lasted around 25 years and produced some of Picasso's most memorable works.

With his characteristic and intuitive grasp of two- and three-dimensional form, Picasso proceeded to fuse freely painted images with the volumes and forms of pots, vessels and vases. This harmony of image and form is evident in *Cavalier and horse*, in the way the cavalier is depicted to the full height of the pot's spout while the vessel's belly gives depth to the horse when viewed from an angle. This work was a gift of Alan and Jennette Johnstone through the Queensland Art Gallery Foundation.

### François Péron, Charles Alexandre Lesueur, Nicolas-Martin Petit *Voyage de Découvertes aux Terres Australes. Paris: Imprimerie Impériale [Royale] 1807–16*

In 1800, the French doctor and zoologist François Péron joined Commander Nicolas Baudin's scientific expedition — on board two corvettes, the *Géographe* and the *Naturaliste* — to explore and map Nouvelle Hollande (Australia), Van Diemen's Land (Tasmania) and New Guinea. With natural history painter Charles-Alexandre Lesueur, Péron documented marine

creatures along the south-east Australian coastline, while landscape painter Nicolas-Martin Petit recorded scenes of British colony life. Petit also painted portraits of the Indigenous people encountered in Tasmania and Sydney. The book features extraordinary hand-coloured engravings by Lesueur and Petit, which provide fascinating documentation of our distinctive flora and fauna as well as early European encounters with Australia's Indigenous inhabitants.

## Contemporary international art

### Lara Favaretto *Gummo IV* 2012

Italian artist Lara Favaretto's *Gummo IV*, recently acquired for the Gallery's Collection with the generous assistance of Tim Fairfax, AM, makes a familiar object both strange and engaging.

*Gummo IV* is characteristic of Favaretto's oeuvre, whereby found objects are removed from their usual contexts — in this instance, car wash brushes appear in an art gallery. This displacement isolates the object, emphasising its specific material and formal qualities, making that which was once familiar appear foreign and absurd. Favaretto animates these objects in a way that strips them of their intended function and imbues them with a sense of fantasy and play.

### Gordon Matta-Clark *Office Baroque* 1977

Gordon Matta-Clark (1943–78) is renowned for his architectural interventions and site-specific performances, his works questioning the function and nature of architecture in society. Matta-Clark's approach often involved carving sections from buildings scheduled for demolition, so-called building 'cuts', to open private spaces to the public and reorient the viewer's sense of spatial awareness.

Matta-Clark worked extensively in photography and film to further visualise his spatial concerns and document his ephemeral projects. *Office Baroque* 1977 records his last major site-specific project, which took place in Antwerp, Belgium. The film not only shows the 'cut' of a five-storey building, but is also a study of the creative process itself — in it, Matta-Clark's commentary illuminates both his working methodologies and his concerns in the broader field of sculpture. This work was acquired for the Gallery's Collection with the generous support of Tim Fairfax, AM.

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**Michael Sailstorfer *Wolken (Clouds)* 2010**

Michael Sailstorfer has developed a distinctive approach to sculpture drawing on the legacies of Minimalism, Fluxus, Land art and the readymade. Sailstorfer's early works were notable for their extraordinary transformation of found objects and sites. For example, *Schlagzeug* 2003 remodelled a German police car into a drum kit and *Sternschnuppe* 2002 involved firing a streetlamp from a rocket to resemble a shooting star.

*Wolken (Clouds)* — acquired with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation — comprises over 300 black inner tubes. Its power is derived from its materiality: the smell of rubber; the mass of black, bulbous floating shapes; together with the heavy looking forms create a compelling interplay of weight and volume. There is a strong romantic sensibility to the work in its evocation of landscape and the brooding atmosphere of an impending storm.

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**Phil Collins *the meaning of style* 2011**

Drawing on his own experiences of growing up in northern England in the 1970s and 1980s, Phil Collins explores the way that music, dancing and fandom transcend race, class, language and locality. *the meaning of style* focuses on Malaysia's small but vibrant skinhead subculture and takes the form of a dreamlike pop music video, set to a soundtrack by Welsh musician Gruff Rhys.

The work follows no clear narrative but contains several visually striking scenes, including a tableau set in Penang's Cheong Fatt Tze ('Blue') Mansion, where boys sit reading vintage English music magazines, listening to music and playing cards. One boy opens a box of butterflies, which alight on the heads and shoulders of the group, creating a visual allegory of youth's desire for flamboyant display.

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**Asian art pre 1970**

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**Unknown *Equestrian portrait of Rathor Udai Bhanji* c.1760–80**

Miniature painting is an important South Asian art tradition, and a number of major schools and themes are represented in the acquisition of nine watercolour-and-ink works dating from the eighteenth and early nineteenth centuries.

Influenced by the Persian tradition, miniature painting flourished in sixteenth-century India under the rule of the Mughal emperors. While Mughal miniatures usually depicted military conquests and scenes from the royal courts, the Rajput style, which flourished in the courts of Rajasthan in the eighteenth century, incorporated Hindu imagery, lavish royal scenes, portraiture and scenes of romance. *Equestrian portrait of Rathor Udai Bhanji* adds to the Gallery's existing holdings of Rajput works.

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**Unknown *Horse* Tang dynasty**

A 'golden age' in Chinese history, the Tang dynasty (618–906) was born out of a newly reunified China. A ceramics industry flourished, with a proliferation of lead-glazed pottery produced in the northern kilns around Shaanxi, Hebei and Henan. Driven largely by the requirements of elaborate tomb furnishings, intended for use in the afterlife, these pottery pieces included human and animal figurines as well as vessels.

This exemplary Tang horse represents the remarkable industry of figurative funerary ceramics during this prosperous period and is an image synonymous with Tang dynasty culture. The piece was donated to the Gallery as part of a gift of over 80 Chinese artefacts. This generous gift, from an anonymous donor, comprises several imperial pieces and makes an outstanding contribution to the Gallery's historical Asian collection.

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**Unknown *Round imperial badge of rank with five-clawed dragon for a princess* 18th century (Jiaqing reign)**

The nobility and officials during the Qing dynasty (1644–1912) were required to wear embroidered or woven badges as part of their court dress, which would distinguish their rank, occupation and ethnicity as the Manchu ruling minority. Made with fine silks in detailed weaving techniques, the badges were worn on the front and back of the coat and emblazoned with mythical creatures, birds and animals that, together with their colour, denoted social or courtly standing. Symbolising heaven, circular badges were only worn by the highest ranking royals, with a frontal, five-clawed dragon signalling the highest rank. This work was gifted to the Gallery by an anonymous donor through the Queensland Art Gallery Foundation 2012.

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Unknown *Krishna the jubilant butter thief* late Chola period, 13th century

The Chola dynasty of southern India (c.880–1279) is considered a golden age for Hindu sculpture, notably for developing the production of bronze statues of deities that could be paraded in ceremonies and processions outside the temple. Represented in many forms, Krishna is one of the most celebrated Hindu gods, depicted here as a youth in a cheerful dancing pose. He holds a small ball of butter stolen from his foster mother, who, when peering into his mouth, could see the entire universe. The sculpture expresses a dance of mischievous joy as well as the grace and divinity of this popular incarnation of Vishnu. The Sculpture was purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation.

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#### Contemporary Asian art

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Tromarama *Happy hour* 2010

The Indonesian artist collective Tromarama works predominantly with stop-motion animation techniques. Their imaginative and playful videos question the experiences of daily life — frequently from the perspective of 'kidults' — often to critique Indonesian politics and society.

*Happy hour* 2010 reveals a witty take on the Indonesian bank scandal of 2010. Inspired by the group's belief that the currency at the centre of the corruption must have been personally stressed by its involvement, they devised a 'happy hour' for the banknotes at a karaoke bar. The video shows animated *rupiah* banknotes, complete with depictions of various national figures, singing along to a musical score.

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An-My Lê *Clearing trip wires, Indonesia* (from 'Events Ashore' series) 2010

Vietnamese artist An-My Lê's works examine the consequences and representations of war, often framing the tension between the natural landscape and its violent transformation into battlefields.

Shifting between documentary and staged photography, Lê explores the disjunction between war as an historical event and the ubiquitous representation of military power in entertainment and politics, as well as its place in the collective consciousness. The images document the artist's experiences with the US armed forces at various sites around the world.

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Almagul Menlibayeva and Bahar Behbahani  
*Ride the Caspian* 2011

*Ride the Caspian* is a two-channel video exploring the dialogue between ancient cultures bordering the Caspian Sea, a vast salt lake located at the crossroads of Europe and Asia. Probing the relationship between the urban culture of Persia and the pre-Islamic traditions of the region's nomadic Kazakh tribes, it follows an enigmatic cast of characters. The focus is on the provocative performance of an archetypal female figure, strikingly photographed against the backdrop of industrialised, post-Soviet Kazakhstan. Bubbling with cheeky humour and an inventive soundtrack and imagery, the work richly alludes to the cultural and social complexity of a region of profound geopolitical significance.

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Yayoi Kusama *Flowers that Bloom at Midnight* 2011

Yayoi Kusama is one of the most prominent and prolific artists working today. With a practice encompassing performance, filmmaking, painting, drawing, sculpture, installation, fashion, poetry, fiction and public spectacles ('happenings') over some 60 years, Kusama has been widely acknowledged as a major influence on several generations of contemporary artists.

*Flowers that Bloom at Midnight* 2011 is one of a series of 18 floral sculptures — in a variety of sizes, poses and colour schemes — on which Kusama has worked since 2009. Its shiny surface, polka-dotted petals and great, staring eye recall the animated alien flora of science fiction and fantasy, and its larger-than-life scale, sleek flowing lines and vibrant colour combinations encourage appreciation from multiple angles. This work was acquired for the Collection with the generous support of the Josephine Ulrick and Win Schubert Diversity Foundation.

### Contemporary Pacific art

Gibson Kapun, Ganot Kam, Willie Maso, Aamus Kamduka  
*Mavetgowi (saltwater crocodile) 2011*

For the Iatmul people of Papua New Guinea, Mavetgowi and Palingowi represent ancestral figures in the form of crocodiles. Though these masks are life-sized, they are typical of ceremonial masks used by initiated men; these men, with their sinuous dance movements, resemble the grace with which the reptiles move through water.

The woven split-cane bodies of Mavetgowi and Palingowi, painted with local clays, resemble the camouflaged animals in their natural environment. Cowrie shells, used to trade with coastal peoples, are used for eyes, the distinctive shape of the cowrie fixing audiences with a narrow gaze. Trailing leaves and a raffia skirt are attached to a secondary structure to complete the masks when used in performance, and disguise the wearer's identity — just as vegetation masks a crocodile on the banks of the Sepik River.

Richard Killeen *Don't forget the spider 2011*

Richard Killeen is a senior New Zealand artist whose practice has consistently explored the language of painting. His cut-out paintings, created between 1978 and 2001, are perhaps the most celebrated of his oeuvre, and two examples are held in the Gallery's Collection.

In *Don't forget the spider 2011*, a spider and its dragonfly prey are entwined in a carnal relationship of life and death. The interlocking of their legs leads the eye into a maze of rich patterning and interlocking shapes. The more we look at these entwined subjects, the more the fine, mesh-like patterning of the work's white background dissolves — as though we are looking up through a web of fine threads instead of down onto a patterned surface.

Michel Tuffery *Laumei le titi 1998*

*Laumei le titi 1998* is one of the first radio-controlled mechanised sculptures created by Michel Tuffery. As with *Povi tau vaga (The challenge) 1999*, the life-size bulls made from corned beef tins, also in the Gallery's Collection, Tuffery states that this striking turtle sculpture:

... takes as its theme the tension that lies between communities, whatever nationality they may be. When cultures evolve, we witness the passing of old traditions, the assimilation and adaptation of customs from other cultures, and the creation of new expressions.

Through these signature tin works, Tuffery addresses the devastating effects of introduced foods on Pacific-island populations and environments. The giant turtle clad in aluminum, with gigantic black rubber flippers and a mechanised interior, resembles a creation from a science-fiction narrative, a hybridised reptile in a post-nuclear world.

Alexia Kingimani *Au (sago pot) 2011*

Pots and cooking hearths from the Iatmul village of Aibom in the middle Sepik region of Papua New Guinea are used and traded extensively along the Sepik River, where they continue to play an important role in local economies. Alexia Kingimani is celebrated for her refined handling of form, and her *Au (sago pot) 2011* is a superb example of its kind.

Sago is the staple food of the Sepik River region and storage containers are often decorated with important mythological and totemic designs. Modelled on the cylindrical neck of this pot is a face of a bird, attributed to the mythological figure of Ntshambeyaintshe (often depicted as a duck) or Meintu (frequently figured as a pig, bush spirit or cannibalistic eagle). Both figures are related to Kolimangge, the cultural heroine of Aibom village. Kolimangge is believed to have created pots which, without a father, became her children. Today, women continue to create pots in their own distinctive styles.



## Collection exhibitions

Collection works featured in a dynamic range of exhibitions and displays across both sites including:

- 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'
- 'Threads: Contemporary Textiles and the Social Fabric'
- 'Ten Years of Contemporary Art: The James C Sourris AM Collection'
- 'Desert Painting Now: New Works for the Collection'
- 'Physical Video'
- 'Re Work: Australian Women Artists of the 1970s and 1980s'

Four Collection exhibitions toured to 11 venues in regional Queensland this financial year, attended by over 63 000 visitors:

- 'Contemporary Miniatures'
- *'In bed* by Ron Mueck'
- 'Lloyd Rees: Life and Light'
- 'The Moderns: Highlights from the Queensland Art Gallery Collection'

For further details, including a listing of all venues hosting these exhibitions, please see 'Exhibition schedule and sponsors 2011–12', on page 82. Touring programs presented in regional Queensland during this reporting period are also detailed in this report; for more information on this program, please refer to page 28.

A vibrant range of programs and events — lectures and tours, discussions and performances, and major events such as GOMA Talks and Up Late — continued to encourage visitors of all ages to enjoy the Gallery's exhibitions and Collection. For more information on public programs, please refer to page 25.

## Queensland Artists' Gallery

The Queensland Artists' Gallery program (Gallery 14, QAG), sponsored by Xstrata Coal Queensland, features exhibitions of Queensland art and artists. This program began in 2009 as a three-year agreement by the Gallery's long-time partner Xstrata Coal, and in 2011 was generously extended to an additional three-year commitment. It is a vital addition to the Gallery's exhibition program and demonstrates the priority given to collecting, representing and profiling Queensland art and artists. It is supported by the Xstrata Coal Queensland Regional Touring Workshop program. For more information on this program, please refer to page 29.

This year, there were three exhibitions in the Queensland Artists' Gallery, all of which were supported by publications, online collateral, a regional component and public programs:

- 'Artist's Choice: Marian Drew: Buoyancy'
- 'Daphne Mayo: Let There Be Sculpture'
- 'Carl and Phillip McConnell: Queensland Studio Potters'

For more information on these exhibitions, please refer to page 82.

## Publishing

In 2011–12, the Gallery continued its program of publishing research and scholarship on the Collection, exhibitions and artists, ensuring its accessibility to a wide readership. This reporting year, the Gallery produced nine publications and room brochures about the Collection:

- *Contemporary Australia: Women*
- *Daphne Mayo: Let There Be Sculpture*
- *Ten Years of Contemporary Art: The James C Sourris AM Collection*
- *Threads: Contemporary Textiles and the Social Fabric*
- *Carl and Phillip McConnell: Queensland Studio Potters*
- *Artist's Choice: Marian Drew: Buoyancy*
- *Lloyd Rees: Life and Light*
- *The Moderns: Highlights from the Queensland Art Gallery Collection*
- *In bed by Ron Mueck*

The Gallery also published catalogues for the major exhibitions: *Matisse: Drawing Life*; *Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris*; and major Cultural Centre collaboration *The Torres Strait Islands*.

The Gallery's Children's Art Centre continued its publishing program, initiated in 2010, with one publication for children, *Drawing Life for Kids: My Art Journal*, produced during 2011–12. Children's publishing remains an important strand of the Gallery's publishing program. We gratefully acknowledge the Tim Fairfax Family Foundation for their support of the children's publications produced to date.

Capitalising on opportunities for new forms of publishing, the Gallery produced the online publication *Yayoi Kusama: Look Now, See Forever*.

Several education resources were produced by the Gallery during the reporting year. These included online publications, education kits and interactive smartphone tours. The Gallery continued its interaction with online audiences via social media forums, including its blog, Twitter and Facebook pages.

In 2011–12, a number of Gallery publications were recognised:

- *Drawing Life for Kids: My Art Journal* (A Children's Art Centre publication): Awarded Best Designed Children's Non-Fiction Book at the Australian Publisher's Association (APA) Book Design Awards 2012
- *Drawing Life for Kids: My Art Journal* (A Children's Art Centre publication): Commended for Best Designed Children's Cover of the Year at the Australian Publisher's Association (APA) Book Design Awards 2012
- *Drawing Life for Kids: My Art Journal* (A Children's Art Centre publication): Nominated for Distinguished Achievement Award Supplemental Resources: The Arts category of the Association of Educational Publishers Awards 2012
- *Matisse: Drawing Life*: Awarded a Silver Medal in the Fine Art category of the Independent Publisher Book Awards (IPPY Awards) 2012
- *Matisse: Drawing Life*: Honourable Mention in the Exhibition Catalogue category of the American Association of Museums (AAM) Publications Design Awards 2012
- *Surrealism for Kids* (A Children's Art Centre publication): Awarded a Bronze Medal in the Children's Interactive category of the Independent Publisher Book Awards (IPPY Awards) 2012
- *Surrealism for Kids* (A Children's Art Centre publication): Commended for Best Designed Children's Non-Fiction Book at the Australian Publishers Association (APA) Book Design Awards 2012
- *Surrealism for Kids* (A Children's Art Centre publication): Winner of Golden Lamp Supplemental Resources Association of Educational Publishers Awards 2012
- *Surrealism for Kids* (A Children's Art Centre publication): Nominated for Distinguished Achievement Award Supplemental Resources: The Arts of the Association of Educational Publishers Awards 2012
- *Surrealism for Kids* (A Children's Art Centre publication): Shortlisted for Children's Book Council of Australia Awards (CBCA) Eve Pownall Award for Information Books
- *The Surrealist Chronicle* (A Children's Art Centre multimedia interactive): Second Prize in the International Design Awards 2012 in the category Multimedia – Professional, sub category Interactive Media
- *21st Century Art for Kids* (A Children's Art Centre publication): Honourable Mention in the Education Resources category of the American Association of Museums (AAM) Design Awards 2011

The Gallery's *Artlines* magazine for Members and supporters continued to present engaging writing and reviews focused on Gallery exhibitions and Queensland culture.

During the reporting year, there was also a focus on expanding the national and international distribution and marketing of the Gallery's publications. For more information on Gallery publications, as well as staff contributions to external publications and papers presented, please refer to page 94.

## Collection management and conservation

### Conservation

The Gallery conducts regular reviews of Collection management and conservation practices to ensure ongoing best practice.

The Conservation department's main role is the preventive conservation and treatment of the Gallery's Collection. In 2011–12, conservation work was carried out on five international exhibitions: 'Henri Cartier-Bresson: The Man, The Image & The World', 'Surrealism: The Poetry of Dreams', 'Matisse: Drawing Life', 'Yayoi Kusama: Look Now, See Forever' and 'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay Paris'.

Conservators also worked closely with the artists involved in 'Contemporary Australia: Women', and major treatments were carried out on works for the forthcoming exhibition 'Sculpture is Everything'. Extensive conservation projects were conducted on Ian Fairweather works, recently gifted to the Gallery through the Josephine Ulrick and Win Schubert Foundation for the Arts. The Gallery's research into Fairweather's use of materials and techniques will contribute to the limited documentation available on this eminent Australian artist. Significant conservation work was conducted to prepare Collection works for the regional touring exhibitions 'In bed by Ron Mueck' and 'The Moderns: Highlights from the Queensland Art Gallery Collection'.

The Gallery's Centre for Contemporary Art Conservation (CCAC) has actively supported — and continues its involvement in — the Australian Research Council (ARC) grant The 20th Century in Paint. In conjunction with the University of Queensland, the Gallery also continued to host Gillian Osmond, PhD candidate, who is researching the Gallery's painting collection.

A new Collection Management System was implemented. This involved customisation of the software, preparation and mapping of data from the former system; transfer and testing of data; and staff training. The system was commissioned in December 2011. Stocktake of the Collection continued, as did the ongoing work in making the Collection available online.

### Outgoing loans

A total of 43 objects from the Collection were lent to regional, national and international galleries for exhibition purposes:

- Franz Marc *Schopfungsgeschichte II (Story of creation II)* 1914 to the Art Gallery of New South Wales for the exhibition 'The Mad Square: Modernity in German Art 1910–1938' (6 August – 6 November 2011)
- Fred Williams *Echuca landscape* 1961 and *Yan Yean* 1970 to the National Gallery of Australia, Canberra, exhibition 'Fred Williams Retrospective' (12 August – 6 November 2011); National Gallery of Victoria, Melbourne (7 April – 22 July 2012); and the Art Gallery of South Australia, Adelaide (31 August – 4 November 2012)
- Kaapa Mbitjana Tjampitjinpa *Untitled* 1971, Mick Namarari Tjapaltjarri *Bush tucker story* 1972, Timmy Payungka Tjapangati *Ceremonial snake story* 1972 and Johnny Warrangkula Tjupurrula *Medicine Corroboree Dreaming* 1971 to the National Gallery of Victoria exhibition 'Tjukurrjjanu: Origins of Western Desert Art' (30 September 2011 – 12 February 2012) and the Musée du quai Branly, Paris (9 October 2012 – 27 January 2013)
- Girolamo Nerli (*Portrait*) c.1890 and *The sitting* 1889 and Tom Roberts *Mrs Tom Roberts (Lillie, 1860–1928, the artist's wife)* 1905 to the National Portrait Gallery, Canberra, for the exhibition 'Australian Impressionist Portraits' (25 November 2011 – 4 March 2012)
- Superflex *Flooded McDonalds* 2009 to the RMIT Gallery, Melbourne, for the exhibition '2112 Imagining the Future' (2 December 2011 – 28 January 2012)
- Charles Bush *Glasshouse Mountains* 1952, Karl Langer *Glasshouse Mountain no.3* c.1960, George Seymour Owen *The Glasshouse Mountains from Scarborough* 1889, Edit Richards *Wallhanging: Mountain & Flash* 1980 and Fred Williams *Glasshouse Mountains III* 1971 to the Moreton Bay Regional Council for the exhibition 'Glasshouse Mountains' (10 December 2011 – 19 February 2012)

- Gulumbu Yunupingu *Garak, The Universe* 2004, *Garak, The Universe (Larrakitj)* 2004 and *Ganyu (Stars)* 2007 to the Museum of Contemporary Art, Sydney, for the exhibition 'Making Time' (16 March – 3 June 2012)
- Ken Whisson *From Dandenong to Niddrie* 1983 to the Heide Museum of Modern Art, Melbourne, for the exhibition 'Ken Whisson: As If' (17 March – 25 November 2012)
- Joshua Smith *Fishermen and bathers* 1969, Roma Thompson *Composition* c.1952 and Eric Wilson *The rock pool* 1946 to the Australian National Maritime Museum, Canberra, for the exhibition 'Fish and Fishing in Australian Art' (5 April – 1 October 2012)
- George W Lambert *Self portrait with Ambrose Patterson, Amy Lambert and Hugh Ramsay* c.1901–03, Sydney Long *Spirit of the Plains* 1897, Arthur Loureiro *Study for The spirit of the new moon* 1888 and Bertram Mackennal *Daphne* 1897 to the Art Gallery of New South Wales, Sydney, for the exhibition 'Australian Symbolism' (4 May – 22 July 2012)
- Gareth Sansom *Frame me soon* 1976–77 to the Art Gallery of Ballarat for the exhibition 'Alternative Persona' (19 May – 30 June 2012)
- Tracey Moffatt *Beauties (in mulberry)* 1997, *Beauties (in wine)* 1994 and *Beauties (in cream)* 1994 and Jeff Gibson *dis Engage* (from 'dis' series) 1986, *dis Inherit* (from 'dis' series) 1986, *dis Locate* (from 'dis' series) 1986, *dis Orientate* (from 'dis' series) 1986 and *dis Possess* (from 'dis' series) 1986 to the University of Queensland Art Museum, Brisbane, for the exhibition 'Return to Sender' (16 June – 26 August 2012)
- Zhang Huan *12 square metres* 1994 to the Mornington Peninsular Regional Gallery for the exhibition 'Controversy: The Power of Art' (25 June – 5 August 2012)
- Yuken Teruya, *Notice – Forest* 2006 to the 18th Biennale of Sydney for the exhibition '18th Biennale of Sydney: All Our Relations' (27 June – 16 September 2012)
- Sydney Long *Canal scene, Bruges* 1913, *Collins Street* c.1921, *Melbourne, Kookaburras* 1909 and *(Reflections)* c.1900–10 to the National Gallery of Australia for the exhibition 'Sydney Long' (17 August – 11 November 2012)
- Thomas Bock *Portrait of Eliza Gregory* c.1845 to the National Portrait Gallery for the exhibition 'Elegance in Exile: Portrait Drawings from Colonial Australia' (1 June – 26 August 2012) and the Tasmanian Museum and Art Gallery, Hobart (15 September – 4 November 2012)

As at 30 June 2012, 139 objects were on loan to Queensland Government offices.

#### Incoming loans

A total of 194 objects were borrowed for exhibition purposes and included works featured in 'Contemporary Australia: Women', 'Daphne Mayo: Let There Be Sculpture', 'Dinosaur Designs', 'National New Media Art Award 2012', 'Social Networking', 'Ten Years of Contemporary Art: The James C Sourris AM Collection', 'The 7th Asia Pacific Triennial of Contemporary Art', 'Yayoi Kusama: Look Now, See Forever'.

A total of 503 objects were received for consideration for acquisition and included shipments from France, Germany, India, Indonesia, New Zealand, Pakistan, Papua New Guinea, Switzerland, Taiwan, the United Kingdom, the United States and Vietnam.

## New audiences

The Gallery contributed to the Government's strategies to 'Revitalise Front Line Services' with the specific aim of providing 'Arts for all Queenslanders', while its commitment to cultural tourism contributed to the strategy 'Grow a Four Pillar Economy'.

The Gallery maintained its strong commitment to the development and promotion of its curatorial and programming directions, and focus on attracting new audiences. The Gallery is one of the best attended art museums in the country, recording 1 562 911 visitors to QAG and GOMA during the reporting year.

The Gallery continued to present a program of major exhibitions — including international exhibitions exclusive to Queensland, and the Asia Pacific Triennial of Contemporary Art — that have wide audience and cultural tourism appeal. One of the many benefits of the two-site institution is the ability to present complementary programs across both galleries, simultaneously profiling the Collection and works on loan from major international institutions. QAGOMA's programs highlight the distinctions, as well as the connections, between historical and contemporary art.

### Major exhibitions

Several major exhibitions were presented at QAGOMA during 2011–12, and all were supported by public programs and events, across both sites.

The total attendances to ticketed international exhibitions that were presented during this report period was over 293 570.

- 'Art, Love and Life: Ethel Carrick and E Phillips Fox': 23 655
- 'Surrealism: The Poetry of Dreams': 114 923
- Henri Cartier-Bresson: The Man, The Image & The World': 27 519
- 'Matisse: Drawing Life': 96 111
- 'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris': 31 371

Extensive curatorial research has been undertaken during this reporting period for 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7), as well as a major program of acquisitions. Opening in December 2012, APT7 marks 20 years since the first APT was held at the Queensland Art Gallery in 1993.

For more information on exhibitions, please refer to page 82.

## Australian Cinémathèque

Programs presented by the Gallery's Australian Cinémathèque highlight the important lines of influence between the moving image and other areas of visual culture. It is the only facility of its kind in an Australian art museum. In 2011–12, the Australian Cinémathèque screened over 480 short and feature films in 500 dedicated film screenings, attended by over 28 000 visitors.

Two major film programs were presented in 2011–12:

- The Savage Eye: Surrealism and Cinema
- Contemporary Australia: Women in Film

The Gallery also presented two ticketed film programs:

- Alfred Hitchcock: A Retrospective
- Drawn to Screen: Graphic Novels, Comics and Serials

The department also curated exhibitions for GOMA's Media Gallery:

- 'Physical Video'
- 'The Hand, The Eye and The Heart'

For more information on exhibitions, please refer to page 82; for more information on film programs, please refer to page 91.

## Cultural tourism

Exclusive-to-Queensland exhibitions play an important role in profiling Brisbane as a cultural destination, generating visitors and expenditure in Queensland and supporting the tourism sector, thereby directly contributing to the Government's pledge of strengthening Queensland's tourism industry.

In 2011–12 the Gallery presented four international exclusive-to-Queensland exhibitions, attended by over 269 920 people. Approximately one-third of visitors to these exhibitions were from interstate and overseas. Based on visitor survey findings, the audience profile may be summarised as follows:

- 'Surrealism: The Poetry of Dreams': 53% metropolitan Brisbane; 14% regional Queensland; 29% interstate; 4% overseas
- 'Henri Cartier-Bresson: The Man, The Image & The World': 39% metropolitan Brisbane; 20% regional Queensland; 34% interstate; 7% overseas
- 'Matisse: Drawing Life': 51% metropolitan Brisbane; 17% regional Queensland; 21% interstate; 11% overseas
- 'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris': 37% metropolitan Brisbane; 17% regional Queensland; 38% interstate; 8% overseas.

Exhibition-specific economic contributions:

- 'Surrealism: The Poetry of Dreams' – \$4.04 million economic benefit and \$142 734 total visitor nights
- 'Matisse: Drawing Life' – \$4.59 million economic benefit and \$221 068 total visitor nights.

This is incorporated in an accumulated estimated economic impact of more than \$53.75 million since the Gallery became a two-site institution in 2006.

For more information on these exhibitions, please refer to page 82. Collaborative tourism strategies build on the Gallery's achievements as a significant cultural tourism destination. For more information on the Gallery's business development program, please refer to page 29; for more information on the strategic marketing and communication partnerships and outcomes, please refer to page 24.

## National and international partnerships

In 2011–12, QAGOMA continued to expand and strengthen important partnerships and alliances with key national and international museums and arts touring organisations to present programs including:

- Musée national d'art moderne, Centre Pompidou, Paris: 'Surrealism: The Poetry of Dreams' (11 June – 2 October 2011, GOMA)
- Henri Cartier-Bresson Foundation and Magnum Photos, Paris: 'Henri Cartier-Bresson: The Man, The Image & The World' (27 August – 27 November 2011, QAG)
- Bibliothèque nationale de France, Paris: 'Matisse: Drawing Life' (3 December 2011 – 4 March 2012, GOMA)
- National Gallery of Victoria, Melbourne: 'Eugene von Guérard: Nature Revealed' (17 December 2011 – 4 March 2012, QAG)
- Musée d'Orsay, Paris: 'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris' (24 March – 24 June 2012 QAG)

The Gallery has partnered with Art Exhibitions Australia (AEA) for over 30 years to bring major international exhibitions to Queensland. During this reporting period this partnership resulted in the presentation of two exhibitions from France, 'Modern Woman: Daughters and Lovers 1850–1918' and 'Matisse: Drawing Life'. The Gallery and AEA will also present the first exhibition from the esteemed Museo Nacional del Prado to visit Australia, 'Portrait of Spain: Masterpieces from the Prado' in July 2012.

Queensland's major arts organisations located at the Cultural Centre — Queensland Art Gallery | Gallery of Modern Art, Queensland Museum, State Library of Queensland, Queensland Performing Arts Centre — co-presented The Torres Strait Islands: A Celebration (1 July – 23 October 2011), showcasing the diversity and vibrancy of Torres Strait Island culture. The project included exhibitions, performances, a publication and an opening weekend community celebration and explored both contemporary and historical art and culture. The Gallery's exhibition 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands' was a major component of this program.

QAGOMA worked cooperatively with Arts Queensland and Queensland Cultural Centre partner institutions to ensure that the Gallery played an important role in raising the profile of the Cultural Centre, and cultural tourism in Queensland generally.

For more information on business development and partnership initiatives, please refer to page 29.

As an associate member of the Fédération Internationale des Archives du Film, the Gallery's Australian Cinémathèque continued to collaborate with a number of prestigious international institutions:

- Danish Film Institute, Swedish Film Institute and Cineteca di Bologna: Carl Theodor Dreyer (3–18 December 2011)
- Danish Film Institute, Finnish Film Foundation, Icelandic Film Centre, Norwegian Film Institute and Swedish Film Institute: *Midnight Sun: Film and Video from the North* (7 March – 18 April 2012)

The Gallery also presented public programs in partnership with Griffith University (Perspectives Asia) and ABC Radio National (GOMA Talks). For more information on these programs, please refer to page 25.

### Online audiences

QAGOMA provided a number of entry points for audiences to access its exhibitions, displays and the Collection. The interpretation and appreciation of art is encouraged through both traditional mediums and via a range of new technologies. The Gallery delivered content that extended relationships and user experiences through its web and social media platforms, thereby profiling the Gallery and its exhibitions to a wide online audience.

Online publications and resources address the needs of the Gallery's primary target audiences from Brisbane metropolitan areas, as well as those visitors from further afield, from regional Queensland, interstate and overseas. This material was relevant as both a pre- and post-visit resource, and for virtual visitors who are unable to attend an exhibition. The online content was also of use to educational audiences, and to arts and media professionals, and is archived as a valuable research tool. For more information on the publishing program, please refer to page 94. The Gallery's web and digital marketing and social media strategies increase the Gallery's capacity to engage with existing and potential audiences, to stimulate arts attendance and to leverage social connections within peer networks.

### Website

The Gallery's website featured information on all exhibitions, events, programs, resources and services including extensive exhibition overviews and artist information; details of film screenings, talks and lectures, and children's programs; online interactive games and education resources; the Gallery's blog; links to social and multimedia resources; an overview of publications including essay excerpts; resources for media; and information on the Gallery's sponsors. The Collection database is also available online. The Msite, or mobile optimised version of the Gallery's website, ensured a user-friendly experience for visitors who browsed key areas of the website via smartphones.

### Blog

Following the success of exhibition-specific micro blogs and blog-style Facebook trials, the Gallery developed a permanent, multi-voiced blog. Launched to coincide with the exhibition 'Matisse: Drawing Life', this online environment allowed the Gallery to share its knowledge and expertise and helped strengthen the audience's connections with the institution. The blog achieved considerable international awareness with a posting on Yayoi Kusama's *The obliteration room* 2011 promoted by US-based art and design blog [thisiscolossal.com](http://thisiscolossal.com); this article was then re-tweeted tens of thousands of times around the blogosphere.

### Social Media

The Gallery's social media platforms — Flickr, YouTube, Facebook and Twitter — were strategically integrated into every marketing campaign to connect with wider audiences, allow them to interact with us, and build and maintain an active, online community. Integration of social media platforms to live public program events, initiated in early 2011, continued for the Gallery's major GOMA Talks discussion series.

### Webcasts

Some 22 public programs were broadcast as live webcasts. These were then archived as part of an ongoing webcast resource on the Gallery's YouTube site.

### iPhone app

The Gallery's free iPhone app extends visitors' access to information about the Gallery and its exhibitions. The multimedia iTours, which operate via QR codes on exhibition labels throughout the Gallery, are easily accessible via personal smartphones using the Gallery's free wi-fi. The Gallery produces iTours for most major exhibitions and for selected acquisitions as part of Collection displays. For more information on education programs, please refer to page 27.

### Strategic marketing and communications

In 2011–12, the Gallery continued to employ strategic marketing, communication and brand management tactics to maintain a strong national and international and generate diverse audiences. Marketing and communication plans for major projects were developed in collaboration with tourism sector partners to attract attendance by audiences from local, intrastate, interstate and international locations. Strategic partnerships with key industry, tourism and media organisations also assisted the Gallery to strengthen and communicate its artistic, cultural and community value to audiences.

A major marketing and communications campaign promoted GOMA's fifth anniversary, reinforcing the institution's profile nationally and internationally. A review of the corporate brand, brand management strategies and an assessment of the Gallery's corporate publications has strengthened the Gallery's two-site identity and profile.

### Cultural tourism marketing

With tourism identified as one of the four pillars of Queensland's economy, the Gallery sustained its leadership in the cultural tourism marketing field, strengthening the Gallery's position as a prime cultural experience and driver of tourism.

The Gallery secured and presented a number of exclusive-to-Queensland exhibitions during 2011–12. These exhibitions consistently attracted visitors from outside the Brisbane metropolitan area – averaged 40 to 50 per cent of visitors from intrastate, interstate and overseas locations. The Gallery has increased its profile as a cultural tourism destination through strategic marketing and collaborative partnerships with tourism organisations and local industry.

During the year, integrated, collaborative marketing and advertising campaigns for major exhibitions were undertaken with a number of tourism partners — Brisbane Airport Corporation, Brisbane Marketing, Queensland Rail, Singapore Airlines, Tourism Queensland and Virgin Australia. The Gallery also worked closely with the hotel market to develop accommodation packages, promoting specific exhibitions, as well as Brisbane as a cultural tourism destination. The campaigns also involved collaborating with Brisbane Marketing and Tourism Queensland on the coordination of intrastate and interstate media familiarisation.

For more information on exhibition attendances to ticketed exhibitions, please refer to page 21; for more information on the associated economic impact estimates, please refer to page 22; and for more information on all exhibitions presented in 2011–12, listing associated tourism, marketing and media partners, please refer to page 82.

### Brand Strategy and Visual Identity

The Brand Strategy and Visual Identity Project has resulted in a strong and vibrant new Gallery visual identity. Specialist brand agency, Interbrand, worked closely with Executive Management and the Gallery's marketing and design teams to create the visually arresting and unique identity, which celebrates the ambition, respect, leadership and pride embodied by the Queensland Art Gallery and Gallery of Modern Art. It is inspired by the concept that the galleries are two sides of the same story. The design unites the two sites and simultaneously celebrates their differences.



## Visitor experience

The Gallery continued to develop innovative programs to enrich the visitor experience and make art accessible to all Queenslanders. With a particular focus on highlighting the visual arts as an interconnected part of broader culture, the public programs delivered in 2011–12 have engaged audiences including children, young people, students and seniors.

Marketing and communication strategies have specifically targeted these diverse audiences.

### Public programs

The Gallery strived for diversity and innovation in the range, presentation and delivery of its public programs and initiatives this financial year. More than 27 370 people attended public programs held at QAGOMA.

Engaging programs, such as GOMA Talks and illustrated lectures, continued to be presented in association with major exhibitions, with an emphasis on broad art historical developments and their contexts.

Regional, interstate and international audiences took advantage of increased access to programs and events via webcasting and social media. The Gallery also continued to profile local expertise, by hosting visiting national and international speakers, and connecting with local communities through specially organised activities.

### Major opening weekends

Major opening weekend events were organised in conjunction with the exhibitions 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands', 'Matisse: Drawing Life' and 'Contemporary Australia: Women'. Focusing on engaging audiences with exhibiting artists and leading experts in various fields, weekend events continued to attract significant audience participation. Auslan-interpreted artist talks during opening weekends provided members of the Deaf community with direct engagement with contemporary artists.

Similarly, GOMA's fifth anniversary was celebrated with a weekend program of events featuring more than 20 talks, tours and activities by Australian artists, visiting curators and academics, and Gallery curatorial staff, who provided insights into the Collection and several featured exhibitions and displays — 'Matisse: Drawing Life', 'Dinosaur Designs', 'Yayoi Kusama: Look Now, See Forever' and 'Across Country: Five Years of Indigenous Australian Art from the Collection'.

A key component of the opening weekend of 'Contemporary Australia: Women' was the performance program entitled Embodied Acts. A special project incorporated into the exhibition, Embodied Acts included a number of artist-led performances, events and actions in and around GOMA, which enlivened the entire site and introduced audiences to the work of these dynamic Australian performers.

### Up Late

Now in its eighth season, the Gallery's Up Late program continued during 'Matisse: Drawing Life'. Since its inception in January 2008, over 90 000 visitors have attended Up Late at the Gallery. During 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life', the Gallery offered musical performances, and bar and lounge facilities. Up Late provided an important opportunity for audiences to engage with the Gallery after hours.

### GOMA Talks

The second in the evening discussion series GOMA Talks was held in conjunction with 'Surrealism: The Poetry of Dreams' from August to September 2011. Presented in partnership with ABC Radio National, guest panellists included artist and filmmaker Philip Brophy; *The Courier-Mail's* chief music writer Noel Mengel; addiction researcher at the University of Queensland's Centre for Clinical Research, Professor Wayne Hall; ARIA award-winning Australian musician and singer-songwriter Dave Graney; author Sue Woolfe; and artist Anastasia Klose. Hosted by presenters from ABC Radio National, panellists discussed the mind, imagination and art exploring how the mind's capacity has evolved, and how the contributions of philosophy, science and literature inspire new ideas and innovations.

As part of 'Contemporary Australia: Women', GOMA Talks — each session featuring all-female panels — addressed some highly topical questions about the nature of contemporary Australia, from national identity and business to sexuality, science and the arts. Guest hosts from partner ABC Radio National, Natasha Mitchell (*Life Matters*), Geraldine Doogue, AO (*Saturday Extra*), Fenella Kernebone (*By Design*) and Sarah Kanowski (*Weekend Arts*), led discussions with exhibiting artists Deborah Kelly and Judy Watson, media commentator and author Jane Caro, social researcher Rebecca Huntly, academic psychologist Cordelia Fine and other special guests. GOMA Talks was webcast live, enabling further discussion through social media initiatives. The Audi GOMA Bar was open for late night programs including GOMA Talks. For more information on the Gallery's partnership with Audi, please refer to page 29.

### Youth audiences

The program New Wave Emerging offered young artists, writers and curators professional development opportunities, including access to the Gallery's curatorial, exhibition design and other professional expertise. During 'Surrealism: The Poetry of Dreams' an after-hours behind-the-scenes discussion allowed emerging curators to learn more about the process of bringing a major travelling exhibition to Brisbane. For 'Matisse: Drawing Life', local fashion designer Paul Hunt presented an after-hours workshop in The Drawing Room, which provided opportunities for emerging artists and designers to enhance their skills and knowledge.

Young people aged 13 to 18 years continued to take advantage of opportunities to work with local and exhibiting artists and designers in creative workshops. Highlights included: printmaking with Alick Tipoti ('Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'), animation with Joe Brumm (animator and director of Brisbane-based Studio Joho), and collage and watercolour with Kirsty Bruce ('Contemporary Australia: Women').

The 2012 Melville Haysom Memorial Art Scholarship was awarded to emerging Brisbane collaborators 'Catherine or Kate', a duo comprising Queensland University of Technology graduates Catherine Sagin and Kate Woodcroft. The Scholarship is awarded annually to an emerging Queensland-based artist aged 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 to complete a specific project.

The Gallery again presented the annual 'Creative Generation Excellence Awards in Visual Art and Design' at GOMA, showcasing the outstanding achievements of visual art and design students from secondary schools throughout Queensland. For more information on this exhibition, please refer to page 82.

### My Gen 50+

The Gallery provided visitors aged over 50 with various ways to connect with art through accessible, tailored and free programs. The Gallery's My Gen 50+ program featured after-hours tours, conversations with curators, short courses, and artist workshops all of which contributed to an enriching program of events for an increasing audience.

### Perspectives Asia

The Perspectives Asia lecture series, held in partnership with Griffith University's Griffith Asia Institute, offered free public seminars by leading figures on issues exploring culture, society and politics in Asia and the Pacific. Six lectures were presented during 2011–12:

- 'The Rise in Popularity of Asian Cooking and TV Chefs' (Elizabeth Chong, celebrity chef and author of *The Heritage of Chinese Cooking*)
- 'Australian Engagement with Asia: A Patriotic Perspective' — Dr Tim Soutphommasane, political theorist, philosopher and commentator
- 'Australia–Asia Relations' — The Hon. Julie Bishop MP, Deputy Leader of the Opposition and Shadow Minister for Foreign Affairs and Trade
- 'Australia and Japan in an Era of Dynamic Change: Strategic Partners for the Long Term' — Mr Murray McLean, OAM, former Australian ambassador to Japan
- 'Contemporary Japanese Fashion Design: Where Art Meets Fashion' — Associate Professor Bonnie English, Department of Art Theory, Queensland College of Art, Griffith University
- 'Grand Stakes: Australia's Future between China and India' — Rory Medcalf, Director, International Security Program, Lowy Institute for International Policy

### Community programs and international visiting speakers

The Gallery hosted a number of performances by local artists in conjunction with community festivals and activities, including the worldwide Fête De La Musique and NAIDOC Week. For The Torres Strait Islands: A Celebration (1–2 July 2011), the Gallery worked with local and visiting communities to explore the art, culture and heritage of the Torres Strait with performances, artist talks and discussions staged at the GOMA and across the Cultural Centre precinct.

During the reporting year, artist lectures by Wolfgang Buttress (UK) and Arne Quinze (Belgium) were hosted through the Arts Queensland art+place Queensland Public Art Fund project.

A partnership with the Brisbane branch of The Asian Art Society of Australia (TAASA) resulted in the presentation of two seminars during the year: a panel discussion exploring contemporary textiles from Asia as featured in the exhibition 'Threads: Contemporary Textiles and the Social Fabric'; and a lecture focusing on seventeenth-century Japanese ceramics, illustrated by pieces from public and private collections.

#### Staff training programs

The 'Prado School' staff training initiative was launched as a ten-part series to provide Gallery staff and volunteer guides with background to the forthcoming 'Portrait of Spain: Masterpieces from the Prado' exhibition. Featuring presentations by curatorial staff from QAGOMA, as well as local and interstate academics, the lecture series provided insights into Spanish culture, film and history.

#### Children's Art Centre

Since 1998, more than 2 million children have attended Gallery exhibitions and programs. Children and families now make up over one quarter of the Gallery's exhibition visitors, thereby fostering a new generation of gallery visitors.

In 2011–12, the Gallery's Children's Art Centre has presented the following large-scale exhibitions, interactives and artist projects for children and families:

- Surrealism for Kids
- The Drawing Room, 'Matisse: Drawing Life'
- My Art Trail, 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'
- Pip & Pop: we miss you magic land!
- Yayoi Kusama: *The obliteration room* 2011
- Fiona Hall: Fly Away Home

For more information on these exhibitions and projects, please refer to page 89.

The Children's Art Centre continued to present a number of ongoing programs, including the Toddler Tuesday program, which introduces young visitors to major works from the Collection.

The major regional 'On Tour' outreach programs — Surrealism for Kids on Tour and Drawing Life for Kids on Tour: Celebrating Artists — coincided with the annual summer school holidays. For more information on this program, please refer to page 28.

The Gallery produced the third in its successful children's publishing series, with *Drawing Life for Kids: My Art Journal* (for 'Matisse: Drawing Life' 2011). Written and designed to engage children with artists and their methods of working while also stimulating creativity in children, this and the previous two publications, *21st Century: Art for Kids* and *Surrealism for Kids*, have been nominated and received national and international publishing and design awards during this report period. For more information on publishing awards, please refer to page 18; for more information on publications produced, please refer to page 94.

As part of the 2011 Cairns Indigenous Art Fair, the Children's Art Centre presented two workshops by Queensland artists Craig Koomeeta and Gordon Hookey. Children and families participated in the creation of a collective portrait of camp dogs with Koomeeta, while Hookey invited children to make a flag portraying their personal identity.

#### Education programs and resources

The Gallery delivered educational programs, resources and services to schools, universities and the broader community, designed to enrich the visitor experience and make art more accessible for all Queenslanders.

#### School groups

The Gallery developed exhibition and Collection-based school materials to align with current curriculum trends, intended for use in both classroom and Gallery settings. Student visitation was high during the reporting period, with 'Surrealism: The Poetry of Dreams', 'Yayoi Kusama: Look Now, See Forever' and 'Matisse: Drawing Life' the most popular exhibitions for school groups. Approximately 42 245 students attended the Gallery as part of booked school groups in 2011–12.

A series of illustrated talks were offered by curators to secondary students visiting 'Surrealism: The Poetry of Dreams'. These presentations were held during Term 3 and provided over 2300 secondary school students with insights into the artists and major themes of the exhibition.

### Education resources

The Gallery produced education resources for all teaching levels. These were designed to meet curriculum objectives, help facilitate school visits and provide opportunities for classroom discussion. Online education resources included worksheets and teacher notes, Virtual tours, iTours and videos, designed to assist self-guided visits for their students. In 2011–12, 18 education resources were produced. For more information on these resources, please refer to page 98.

Edmail, the Gallery's email newsletter for the education sector, increased its subscriptions by 23 per cent from 2010–11. More than 24 000 education resources were disseminated by the Gallery during 2011–12.

### Education programs

Look Out, the Gallery's professional development program for teachers, offered talks, artist workshops and exhibition previews for selected exhibitions. Artist workshops were accompanied by practical ideas to assist teachers to translate exhibition concepts to students in the classroom. For 'Yayoi Kusama: Look Now, See Forever', teachers travelled considerable distances — from Rockhampton, Gympie and Charleville, as well as northern New South Wales, Sydney and Singapore — in order to participate in the Look Out program.

Art for Our School provided opportunities for teachers and students to work with artists on-site at their own school. One primary and one secondary school group, and their respective teachers — Beenleigh State School and Cannon Hill Anglican College — worked with Brisbane-based artists — Charles Robb and Madeleine Kelly — to create a collaborative art work, inspired by a visit to 'Surrealism: The Poetry of Dreams'.

The Annual 'Creative Generation Excellence Awards in Visual Art and Design' exhibition, held at GOMA was attended by 4500 students as part of booked school groups. For more information on this exhibition, please refer to page 82.

In a new initiative organised by the Gallery's education staff, a focus group of primary and secondary teachers met each term to provide invaluable feedback about the Gallery's education programs and resources.

### Volunteer Guides

The Gallery's volunteer guides continued to play a vital role in enhancing visitor experience. In 2011–12, 2035 free tours of exhibitions and the Collection — attended by over 22 385 people — were conducted by volunteer guides. In February 2012, an intake of 31 trainee volunteer guides commenced a training program of lectures and workshops, bringing the total number of volunteer guides at the Gallery to 113.

The Gallery also continued to develop experiences for visitors with special needs. In 2011–12 volunteer guides provided tours for 64 visitors with a hearing impairment (via FM system assistive listening devices), 30 visitors with a vision impairment (via described tours) and 57 visitors from the Deaf community (via Auslan interpretation).

### Regional Services

During 2011–12, Regional Services delivered a number of programs and services including comprehensive Collection-based touring exhibitions, public programs and educational tours, professional development opportunities and programs of assistance to regional galleries, as well as loans facilitation and best-practice models of museum operation.

Regional Services programs during 2011–12 included four touring exhibitions, four touring programs and one professional development opportunity for the staff of regional Queensland venues. The Gallery's regional touring program received generous support from the Tim Fairfax Family Foundation for On Tour programs and from Xstrata Coal Queensland for the Xstrata Coal Queensland Regional Touring Workshops and the touring exhibition 'Lloyd Rees: Life and Light'. For more information, please refer to 'Collection exhibitions' on page 17 and 'Exhibitions schedule and sponsors' on page 82.

### Surrealism for Kids on Tour

Surrealism for Kids on Tour — a program of activities and interactive animated games developed by the Gallery's Children's Art Centre and inspired by the surrealists — toured to 54 regional venues throughout Queensland during September and October 2011. The program had 5705 participants.

### Drawing Life for Kids on Tour: Celebrating Artists

From January to April 2012, the popular On Tour program encompassed an exciting range of drawing activities related to 'Matisse: Drawing Life' and The Drawing Room. A record number of Queensland galleries, community centres, schools and hospitals participated in the Gallery's Drawing Life for Kids on Tour: Celebrating Artists program — 58 venues and 10 266 visitors were involved in the program.

Participants received a drawing journal featuring a selection of activities from the Children's Art Centre publication *Drawing Life for Kids: My Art Journal*. The Gallery supported each venue by inviting a local artist to facilitate a drawing workshop, which in turn celebrated the role of artists in communities.

### Contemporary Miniatures workshops

A series of workshops led by artist Khadim Ali, and presented in conjunction with the touring exhibition 'Contemporary Miniatures', continued its tour of regional centres in 2011–12. During this reporting period two venues hosted the program, attended by 54 participants.

### Xstrata Coal Queensland Regional Touring Photography Workshop

During September and October 2011 regional audiences participated in a hands-on workshop with Queensland photographers Peter Liddy and Rod Buchholz as part of the Xstrata Coal Queensland Regional Touring program. Ten venues hosted workshops, which were attended by 120 visitors. The program was held in conjunction with the exhibition 'Artist's Choice: Marian Drew: Buoyancy', presented as part of the Gallery's Queensland Artists Gallery program. For more information on this program, please refer to page 17.

### Backstage Pass: Queensland Art Gallery regional internships

The Gallery's Backstage Pass is made available to operational staff of regional Queensland art galleries and is designed to promote, encourage and advance the development of best practice in the visual arts. Chloe Camilleri, Marketing and Sponsorship Officer, Bundaberg Regional Art Gallery, completed a two-week internship in the Gallery's Marketing and Business Development section between May and June 2012.

### QAGOMA Members

QAGOMA Membership totalled over 8700 members by 30 June 2012. Significant increases in new memberships occurred during the major exhibitions, 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life', as well as in association with Up Late and the Gallery's film programs. A range of communication and promotional strategies were implemented in order to maximise member retention in particular family memberships.

Members participated in a broad range of programs during the reporting years, including New Member evenings, after-hours painting and drawing classes, activity trials for Children's Art Centre publications and exhibitions, and special events such as book launches presented in association with the Members Book Club.

### Business development and partnerships

The Gallery has strategically pursued new business development opportunities and retained existing partnerships to ensure a solid national and international network to support the Gallery's exhibitions and programs, including the Australian Cinémathèque and the Children's Art Centre.

In addition to its funding of the Gallery, the Queensland Government provided important additional support for particular programs and initiatives in the year under review. Events Queensland's investment in 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life', and 'Portrait of Spain: Masterpieces from the Prado', recognised the significant contribution these exclusive-to-Brisbane exhibitions make to cultural tourism and economic benefits to the state.

Through the Cairns Indigenous Art Fair, the Government supported the commission of Douglas Watkin's animated film *The Queen and I* for inclusion in the 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands', the largest exhibition of contemporary art from the Torres Strait ever mounted. This exhibition was the Gallery's contribution to the ground-breaking Cultural Centre project, *The Torres Strait Islands: A Celebration*. The Cultural Centre received exceptional support for all facets of the project from the Queensland Government as Presenting Partner, through the Office of Aboriginal and Torres Strait Islander Partnerships, Department of Communities; Trade and Investment Queensland, Department of Employment,

Economic Development and Innovation; and Arts Queensland's Backing Indigenous Arts program, which includes the Cairns Indigenous Art Fair and the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA). Sincere gratitude is extended to these agencies and the many individuals involved.

New Zealand artist Michael Parekowhai's *The World Turns* was commissioned to mark the fifth anniversary of the opening of the Gallery of Modern Art in December 2011 and 20 years of the Asia Pacific Triennial of Contemporary Art (APT) in 2012, and will be installed for APT7 opening in December 2012. The commission was supported by the art+place Queensland Public Art Fund and the Queensland Art Gallery Foundation.

The Gallery also secured an increased level of sponsorship for exhibitions and programs during 2011–12. This was achieved by partnering with leading corporate sponsors and generating funds of more than \$3 million plus up to \$1 million was received by the Gallery in contra marketing and promotional support.

Santos is the Gallery's leading corporate partner, and the company has continued in 2011–12 to support the Gallery's major summer exhibitions and the Children's Art Centre. Santos developed an impressive creative campaign to leverage its support of 'Matisse: Drawing Life' and actively engaged hundreds of Santos staff through a series of events held in conjunction with exhibitions and Children's Art Centre artist projects.

During the reporting period, Xstrata Coal Queensland renewed its three-year partnership with the Gallery for the second time. This partnership supports exhibitions in the Queensland Artists Gallery, and also supports a regional touring workshop program. For more information, please refer to 'Queensland Artists Gallery' on page 17 and 'Regional Services' on page 28.

In 2011–12, the Gallery signed a two-year partnership with luxury car brand, Audi and the partnership was launched with Audi as Principal Sponsor of 'Contemporary Australia: Women'. Audi also supports the Audi GOMA Bar, which will open in association with the Gallery's late night programming initiatives, GOMA Talks, GOMA Cinema and Up Late.

New sponsorships secured during the year included: Leica ('Henri Cartier Bresson: The Man, The Image & The World'), IKEA Logan ('we miss you magic land'), Little Creatures (in-kind support for Gallery venues), Yering Station (in-kind support for Gallery venues), Hilton Hotel Brisbane ('Matisse: Drawing Life'), Audi ('Contemporary Australia: Women'); and Gadens Lawyers (long-term supporters through the Chairman's Circle and Queensland Art Gallery Foundation), who took their support to a new level in 2011–12 by independently supporting the 'Contemporary Australia: Women in Film' program.

During the past year the Gallery built on strong partnerships with tourism and media sponsors who extended their support of the Gallery's exhibitions and programs to an unprecedented level — News Limited through *The Australian*, *The Courier-Mail* and *Herald Sun*; Southern Cross Austereo; Adshel; Seven Network; [brisbanetimes.com.au](http://brisbanetimes.com.au); 612ABC Brisbane; ABC Radio National; Clemenger BBDO and tourism partners Tourism Queensland, Brisbane Marketing, Queensland Rail, Brisbane Marketing, Sofitel Brisbane, Hilton Hotel Brisbane, Brisbane Airport Corporation and Virgin Australia. These partners have assisted the Gallery in attracting important local, intrastate, interstate and international audiences. For more information, please refer to 'Strategic marketing and communication' on page 24.

The Chairman's Circle welcomed FIIG Securities and Mirvac as new members of the corporate members program. The Gallery acknowledges the ongoing support of the Chairman's Circle members; Ausenco, Clemenger BBDO, Cox Rayner, Gadens Lawyers, Rio Tinto Alcan, Sofitel Brisbane Central and Westpac Private Bank. During this reporting period, the Chairman's Circle was Major Sponsor of 'Contemporary Australia: Women'.

The Tim Fairfax Family Foundation continued its generous support of the Children's Art Centre including the development of the children's publication *Surrealism for Kids* and the regional touring program, as well as the development of The Drawing Room, the children's publication *Drawing Life for Kids: My Art Journal* and associated regional touring activities for 'Matisse: Drawing Life'. The Tim Fairfax Family Foundation's generous support for the Gallery's On Tour program has been essential to its success and growth. For more information, please refer to 'Regional Services' on page 28.

## Commercial services

### Catering services

In December 2011 the Gallery's four food and beverage outlets opened for the first time under the Gallery's management. The Gallery's cafes, lounge bar and restaurant provide a range of dining options, and enhance visitor experience through integrated exhibition and public program themes within the venues.

A French-themed cafe was incorporated into the Drawing Room in 'Matisse: Drawing Life' and proved popular with audiences. The Gallery also provided the catering services for Matisse Up Late. During these events, the GOMA Restaurant and GOMA Lounge Bar remained open, often operating at full capacity.

In association with 'Modern Woman: Daughter and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris', audiences were offered a high tea at the GOMA Restaurant. High teas and lunch packages were particularly popular on Mother's Day.

Another new initiative for the reporting year was 'Sunday Sessions' at GOMA's Cafe Bistro. Held in conjunction with 'Contemporary Australia: Women' these sessions featured local female DJs and a special menu for patrons.

Corporate and private functions continued to draw visitors and new audiences to the Gallery, with special exhibition viewing packages developed for specific groups. These functions also generated revenue for the Gallery.

### Retail and commercial services

The Gallery supplemented its revenue through a range of commercial activities undertaken by the Gallery Store, including the establishment of successful exhibition shops for 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life'.

The QAGOMA Store produced several lines of merchandise to accompany a number of exhibitions, enriching visitor experience and supporting the accessibility to the Gallery Collection by the wider public. Merchandise ranges were produced for 'Art, Love and Life: Ethel Carrick and E Phillips Fox', 'Land, Sea and Sky: Contemporary Art from the Torres Straits Islands', 'Yayoi Kusama: Look Now, See Forever', 'Modern Woman: Daughter and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris' and 'Pip & Pop: we miss you magic land!'.

The Store produced a range of artist editions for 'Contemporary Australia: Women', and specially commissioned T-shirts by artists represented in the Gallery's Collection in celebration of GOMA's fifth anniversary.

The Store hosted the annual Christmas design market on 26 November 2011, featuring craft by 21 local and national craft artists, and held book launches for *Tony Albert: It Always Seems Impossible until Its Done* and *Richard Bell: UZ vs Them*.

## Acquisitions

Donations and gifts through the Queensland Art Gallery Foundation		
Phillip and Patricia Adams	Russell Cox and Jeanette Watkins	Cathryn Mittelheuser, AM and Margaret Mittelheuser, AM
Anonymous donor	Bequest of Grace Davies and Nell Davies	James Mollison, AO
Anonymous donor	Detached Cultural Foundation	Roger and Marjorie Morton
Anonymous donor	Dr Paul Eliadis	Estate of Kathleen Elizabeth Mowle
Anonymous donor	Estate of Jessica Ellis	Michael Sidney Myer
Anonymous donor	Gina Fairfax	Julie O'Duffy
Anonymous donor	Tim Fairfax, AM	Margaret Olley Art Trust
Anonymous donor	Emily Floyd	David Pestorius in memory of Raymond Creuze
Philip Bacon, AM	Galerija Gregor Podnar and Tobias Putrih	Jocelyn and Cassi Plate
Henry and Amanda Bartlett Trust	Josephine Grieve	Mary Preston
Lyell Bary	Frank and Elizabeth Grigg	Aase Pryor
Thomas Bradley	Fiona Hall	Alan and Jan Rees
Olaf Breuning	The Hellwig Family in memory of Petra Hellwig (Neē Jansen)	John Reid, AO
Brown Council	Ihor Holubizky	Dr Michael and Eva Slancar
Robert Brownhall	Ruth Hutchinson	James C Sourris, AM
The Michael and Janet Buxton Collection	Alan and Jennette Johnstone	Josephine Ulrick and Win Schubert Diversity Foundation
Nicholas Chambers	Estate of Lawrence F King	Josephine Ulrick and Win Schubert Foundation for the Arts
David Colville in memory of Dr LCG Colville	Yayoi Kusama	Ashby Utting
Glenn R Cooke	Estate of Shirley Lahey	Judith Wright
Gift in memory of Mary (Molly) Blyth Stanley	Michel Lawrence	Marcus Edwin Young
Coorparoo Quilters Inc.	Gift in memory of Harold (Boy) and Hazel Young and their son Edwin by their family	Marina Elizabeth Young
Jim Cousins, AO and Libby Cousins	John Lobban and Peter Frohlich	Victoria Louise Young
	Dr Morris Low	Jay Younger
	Dr Judith McKay	Zhao Dalu



**Cultural Gifts Program**

Phillip and Patricia Adams

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Philip Bacon, AM in memory of  
Margaret Olley, AC

Lyell Bary

Robert Brownhall

The Michael and Janet Buxton Collection

David Colville

Jim Cousins, AO and Libby Cousins

Detached Cultural Foundation

Dr Paul Eliadis

Emily Floyd

The Hellwig Family of Petra Hellwig  
(Neē Jansen)

Alan and Jennette Johnstone

Michel Lawrence

Gift in memory of Harold (Boy) and Hazel  
Young and their son Edwin by their family

John Lobban and Peter Frohlich

Dr Morris Low

James Mollison, AO

Julie O'Duffy

David Pestorius in memory of  
Raymond Creuze

Jocelyn and Cassi Plate

Alan and Jan Rees

John Reid, AO

Dr Michael and Eva Slancar

James C Sourris, AM

Josephine Ulrick and Win Schubert  
Foundation for the Arts

Judith Wright

Jay Younger

Zhao Dalu

**Donations and gifts**

Tom Asong

Barbara Dauphin Duthuit

Sopie Kopa

Kay Lawrence

Milingimbi Art and Culture Aboriginal  
Corporation

National Australia Bank Heritage  
Collection

**Purchased through bequests, trusts,  
funds and foundations**

Andrew and Lilian Pedersen Trust

Ivy Lillian Walton Bequest

**Gifts, bequests, purchases****AFEX, Ben**

Asmat people  
Indonesia

*Jipai (mask)* 2011

Shredded sago leaf, knotted fum (paper mulberry), stick, white cockatoo feathers, natural pigments (lime, ochre, charcoal), rattan earrings, shell nose-piece, pandanus decorative weaving around arm and skirt bands, jobs tear seeds

140 x 124 x 10cm (without stick);

190 x 124 x 10cm (with stick)

Acc. 2011.370a–b

Purchased 2011. Andrew and Lilian Pedersen Trust

**AH KEE, Vernon**

Kuku Yalanji/Waanyi/Yidinyji/Guugu  
Yimithirr people

Australia b.1967

*Tall Man* 2010

Four-channel digital video installation from DVD: 11:10 minutes, colour, sound, 4:3, ed. 2/3

Purchased 2012. Queensland Art Gallery

**AHMAK, Amatus**

Asmat, Unir Sirau, Mbu (Mbu-Agani)  
Indonesia

*Jinir (spirit mask)* 2012

Rattan, sago palm fronds, fum (mulberry bark), white cockatoo feathers (discoloured), natural ochres, lime and a stick

160 x 44 x 20cm

Purchased 2012. Queensland Art Gallery

**AKAU, Bruno**

Papua New Guinea

SAPU, Alfred

Papua New Guinea

*Tabuan Kamut Mut* 2011

Bamboo, cane, bush rope, cloth, synthetic polymer paint, cockatoo feathers, soft wood (worn with covering of banana, croton and tanget leaves)

Two masks: 60 x 20 x 40cm (approx.) (each)

Acc. 2011.315.001–002

Purchased 2011. Queensland Art Gallery Foundation

**ALDER, Anthony**

Australia 1838–1915

*Heron's home* 1895

Oil on canvas

102 x 82cm

Acc. 2011.229

Purchased 2011 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

**ARKE, Antonin**

Asmat people

Indonesia

*Bisj pole* 2011

Carved mangrove wood, natural pigments (lime, ochre, charcoal), rattan, jobs tears seeds, shell, cassowary feathers, cockatoo feathers, sago leaves, red seeds, split cane, bamboo leaf

403 x 120cm

Acc. 2011.368

Purchased 2011. Andrew and Lilian Pedersen Trust

**BARAMBAH POTTERY**

Australia c.1967–80

RILEY, Mervyn

Muluridji people

Australia

*Sugar bowl* c.1977–80

Stoneware, wheel-thrown with grey glaze and platypus and yabby motif 10.5 x 9.5cm (diam.) (complete)

Acc. 2012.146a–b

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

*Jug* c.1977–80

Stoneware, wheel-thrown with grey glaze, scroll design around shoulder and lizard motif in rust

19 x 14 x 12cm

Acc. 2012.147

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

**BASKETT, Jonathon**

Australia b.1969

*Caterpillar bowls* 2009

Hot-worked clear and blue glass

Three bowls: 11.4 x 10.4cm (diam.)

(stacked); 5.2 x 10.4cm (diam.) (each)

Acc. 2011.258a–c

Purchased 2011 with funds from Gina Fairfax through the Queensland Art Gallery Foundation

*Caterpillar bowls* 2009

Hot-worked clear and green glass

Three bowls: 15.5 x 15.5cm (diam.)

(stacked); 7.3 x 15.5cm (diam.) (each)

Acc. 2011.259a–c

Purchased 2011 with funds from Gina Fairfax through the Queensland Art Gallery Foundation

**BAUMANN, Rebecca**

Australia b.1983

*Untitled Cascade* 2012

Tinsel, domestic fan

620 x 450cm (installed, variable)

Acc. 2012.314

Purchased 2012. Queensland Art Gallery Foundation

**BELL, Richard**

Kamilaroi people

Australia b.1953

*Scratch an Aussie* 2008

Digital video projection from DVD: 10 minutes, sound, colour, ed. 2/5

Acc. 2012.350

Purchased 2012. Queensland Art Gallery

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**BERRY, Alex**  
Papua New Guinea  
**WILSON, Baka**  
Papua New Guinea  
**MABUT, Joan**  
Papua New Guinea  
**AUSORI, James**  
Papua New Guinea  
**KOMONAIN, Connor**  
Papua New Guinea

**SALID, Fransica**  
Papua New Guinea  
**SUNA, Rupina**  
Papua New Guinea  
**SARUM, Joe**  
Papua New Guinea  
**AUKA, Connor**  
Papua New Guinea  
*Sar (headdresses)* 2011  
Commercial paint, plastic, cassowary and rooster feathers, cane  
12 headdresses: 70 x 30cm (each approx.)  
Acc. 2011.299.001–012  
Purchased 2011. Queensland Art Gallery Foundation

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**BEVAN, Thomas**  
Australia active 1860s–70s  
*Walter St Mims* late 1860s  
Albumen photograph on paper mounted on card  
10 x 6.4cm  
Acc. 2012.255  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation  
2012

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**BILLYCAN, Jan**  
Yulparija people  
Australia b.c.1930  
*Kirriwirri* 2011  
Synthetic polymer paint on plywood  
Triptych: 90 x 180cm (overall)  
Acc. 2011.320a–c  
Purchased 2011. Queensland Art Gallery Foundation

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**BLACKMAN, Charles**  
Australia b.1928  
*(Self-portrait in front of a boarding house, Spring Hill)* 1951  
Oil and enamel on composition board  
63.5 x 75.5cm  
Acc. 2011.171  
Purchased 2011. Queensland Art Gallery Foundation

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**BLEK LE RAT**  
France b.1952  
*Le Miserable* 2009  
Synthetic polymer paint on canvas  
165 x 131cm  
Acc. 2011.176  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

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**BOOTH, Solomon (Artist)**  
Kaurereg/Kala Lagaw Ya people  
Australia b.1981  
**SINCLAIR, Andrew (Printer)**  
Australia b.1978  
*Baidam Tulu* 2011  
Lino and woodblock print on paper  
100 x 64.5cm  
Acc. 2012.276  
Purchased 2012 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

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**BOYD, Daniel**  
Kudjla/Gangalu people  
Australia b.1982  
*A Darker Shade of Dark # 1–4* 2012  
Four-channel video installation: HD video, 16:9, sound, approx. 20 minutes each, ed. 3/5  
Sound: Ryan Grieve  
Purchased 2012. Queensland Art Gallery

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**BREUNING, Olaf**  
Switzerland b.1970  
*Miss Loot* 2006  
Painted timber, metal and plaster  
226 x 106 x 45cm  
Acc. 2012.313a–m  
Gift of the artist through the Queensland Art Gallery Foundation  
2012

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**BRIKITI CULTURAL GROUP**  
Papua New Guinea est. 2006  
**NERA, Waikua (Team leader)**  
Abelam  
Papua New Guinea b.1955  
**KAIWAUL, Nikit (Collaborating artist)**  
Abelam  
Papua New Guinea b.1979  
**LOCTAI, Kano (Collaborating artist)**  
Abelam  
Papua New Guinea b.1976  
*Korumbo (spirit house)* 2012  
comprising:  
*Mbai (Korumbo painted façade)*  
*Tikkit (Korumbo lintel)*  
Façade: synthetic polymer paint on plywood; lintel: synthetic polymer paint on carved pine  
*Mbai (Korumbo painted façade)*  
ten pieces: 750 x 682cm (overall, installed); ((1) Puti: 167 x 110.9cm; (2) Markbwe (spirits of the tree and the ground): 227 x 131.5cm; (3) Markbwe (spirits of the tree and the ground): 227 x 131.5cm; (4) Wanginnowru (loving spirit): 261 x 163 x 73cm; (5) Wanginnowru (loving spirit): 261 x 163 x 73cm; (6) Wanginnowru (loving spirit): 261 x 163 x 73cm; (7) Binduwina (clan spirit): 356 x 210.5 x 88cm; (8) Yeyui: 356 x 130.5 x 130.5cm; (9) Tepmungaro: 356 x 130.5 x 130.5cm; and (10) Daramu: 356 x 210.5 x 88cm); and Tikkit (Korumbo lintel) 30 x 982 x 25cm  
Acc. 2012.305  
Purchased 2012. Queensland Art Gallery

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**BROWN, CA**

Australia 1850–1908

*Inkwell* 1874

Silver, emu egg on turned wooden base

24 x 13.5 x 11.5cm (including base)

Acc. 2011.174

Gift in memory of Harold (Boy) and Hazel Young and their son Edwin by their family through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

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**BROWN, Vincent**

Australia 1901–2001

*Back of houses, Spring Hill* c.1945

Oil on composition board

35 x 47.5cm

Acc. 2011.177

Gift of Frank and Elizabeth Grigg through the Queensland Art Gallery Foundation 2011

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**BROWN COUNCIL**

Australia est. 2007

BARRETT, Frances

Australia b.1983

BLACKMORE, Kate

Australia b.1982

DOLEY, Kelly

Australia b.1984

SMITH, Diana

Australia b.1981

*Performance fee* 2012

Performance and installation: four wooden stools, four aluminium tins, text, Australian coins, video (40:08 minutes, colour, sound, not editioned)

Dimensions variable

Acc. 2012.326a–i

Gift of Brown Council through the Queensland Art Gallery Foundation 2012

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**BROWNHALL, Robert**

Australia b.1968

*Night City from Casino Towers* 2009

Oil on linen

Triptych: 140 x 362 x 6.2cm (overall, framed)

Acc. 2012.308

Gift of the artist through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**BRUCE, Kirsty**

Australia b.1973

*Untitled* 2010–11

Synthetic polymer paint and watercolour on paper

55 sheets ranging from 14.6 x 7cm to 39.5 x 27cm

Acc. 2012.301a–ccc

Purchased 2012. Queensland Art Gallery

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**BRUMBY, Sandy**

Pitjantjatjara people

Australia b.c.1935

*Untitled* 2011

Synthetic polymer paint on linen

183 x 110cm

Acc. 2011.267

Purchased 2011. Queensland Art Gallery Foundation

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**BULAMBULA, Raymond**

Manj McKay/Wubulkarra people

Australia b.1945

*Banumbirr (Morning star pole)* 2011

Wood, bark fibre string, feathers, natural pigments

229 x 7cm (diam.)

Acc. 2011.271

Gift of Milingimbi Art and Culture Aboriginal Corporation, Milingimbi, Northern Territory 2011

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**BURN, Ian**

Australia 1939–93

*Yellow-blue equivalence* 1965–66

Synthetic polymer paint on canvas

72.7 x 164.2cm

Acc. 2011.322

Gift of Dr Paul Eliadis through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Grey constant* 1966

Synthetic polymer paint on canvas

140 x 140cm

Acc. 2011.323

Gift of Dr Paul Eliadis through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

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**BURTON, Wawiriya (Artist)**

Pitjantjatjara people

Australia b.1925

BURTON, Angela (Collaborating artist)

Pitjantjatjara people

Australia b.1968

DOUGLAS, Maureen (Collaborating artist)

Pitjantjatjara people

Australia b.1966

*Mingiri Tjukurpa (Mice Dreaming)* 2011

Synthetic polymer paint on linen

197 x 196cm

Acc. 2012.269

Purchased 2012 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

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CAPURRO, Christian

Australia b.1968

*Untitled garnish* (from 'Graftings' series) 1996–97

Tape, ink, paper, blood and hair in box-frame on painted wood support  
14.4 x 10.6cm (sight, irreg.); 42 x 33.7 x 4cm (framed); support: 4.5 x 6.2 x 8.2cm

Acc. 2012.265a–b

Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Untitled garnish* (from 'Graftings' series) 1996–97

Tape, ink, paper, blood and hair in box-frame on painted wood support  
14.5 x 10.7cm (sight, irreg.); 42 x 33.7 x 4cm (framed); support: 4.5 x 6 x 8.4cm

Acc. 2012.266a–b

Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Untitled garnish* (from 'Graftings' series) 1996–97

Tape, ink, paper, blood and hair in box-frame on painted wood support  
14.5 x 10.7cm (sight, irreg.); 41.7 x 33.7 x 4cm (framed); support: 4.5 x 6.5 x 8.2cm

Acc. 2012.267a–b

Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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CARTER, Jeff

Australia 1928–2010

*SLSA march past, Wanda Beach* c.1962

Vintage gelatin silver photograph on paper

20.5 x 30.4cm

Acc. 2012.100

Purchased 2012. Queensland Art Gallery

*Hamburgers and bikinis* c.1965

Vintage gelatin silver photograph on paper

15.4 x 29.6cm

Acc. 2012.101

Purchased 2012. Queensland Art Gallery

*Keith and Oscar Namatjira, Todd River* c.1965

Vintage gelatin silver photograph on paper

16.5 x 25.3cm

Acc. 2012.102

Purchased 2012. Queensland Art Gallery

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CAZNEAUX, Harold

Australia 1878–1953

*Bridge, West Circular Quay* 1931

Gelatin silver photograph on paper  
30 x 24.3cm (sight)

Acc. 2011.328

Purchased 2011. Andrew and Lilian Pedersen Trust

*Departure* 1928

Gelatin silver photograph on paper  
19.5 x 23.4cm (sight)

Acc. 2011.329

Purchased 2011. Andrew and Lilian Pedersen Trust

*Farley Lane steps, Argyle Cut* c.1920

Gelatin silver photograph on paper  
25.3 x 18cm (sight)

Acc. 2011.330

Purchased 2011. Andrew and Lilian Pedersen Trust

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CHOKSI, Neha

India/United States b.1973

*Leaf fall* 2008

Single-channel digital video on DVD:  
14:14 minutes, looped, colour, stereo sound, subtitles, widescreen, ed. 4/4 (plus 2 AP)

Acc. 2011.281

Purchased 2011. Queensland Art Gallery Foundation

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CHUNG, Tiffany

Vietnam b.1969

*roaming with the dawn-snow drifts, rain falls, desert wind blows* 2012

4000 glass animals, wooden plinth  
50 x 1000 x 700cm (approx., installed)

Acc. 2012.349a–

Purchased 2012. Queensland Art Gallery

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CLARK, Tony

Australia b.1954

*Pseudoperipteral Temple; Dipteral Temple; Sacro-Idyllic Landscape; Peripteral Temple; Nocturnal Composition* 1982–83

Oil on canvas and oil on paper

a: 30.5 x 25.5 x 2cm; b: 35 x 24.5cm (sight); c: 45 x 61 x 2cm; d: 40 x 30cm (sight); e: 20.5 x 26cm

Acc. 2012.175a–e

Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

2012. Donated through the Australian Government's Cultural Gifts Program

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CLAYTON, Leanne Joy Lupelele

Australia/New Zealand b.1963

*Ulapinaki* 2010

Measuring tape (yellow), cable ties, plastic peanuts  
74 x 24 x 6cm

Acc. 2011.318

Purchased 2011. Queensland Art Gallery Foundation

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*Ulapinaki* 2010

Measuring tape (red), cable ties,  
plastic peanuts  
70 x 24 x 6cm  
Acc. 2011.319  
Purchased 2011. Queensland Art  
Gallery Foundation

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## COLE, Bindi

Wathaurung people  
Australia b.1975  
*I forgive you* 2012  
Emu feathers on MDF board  
11 pieces: 100 x 800cm (installed,  
approx.)  
Acc. 2012.302a–k  
Purchased 2012. Queensland Art  
Gallery Foundation

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## COLLINS, Paul

Canada/France b.1955  
*(S)he(it)* 1995  
Bubble print/painting on canvas  
146.8 x 114.5cm  
Acc. 2011.223  
Gift of Ihor Holubizky through the  
Queensland Art Gallery Foundation  
2011

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## COLLINS, Phil

United Kingdom b.1970  
*the meaning of style* 2011  
16mm film transferred to HD video:  
16:9, 5:00 minutes, colour, stereo, ed.  
1/5  
Acc. 2011.173  
Purchased 2011. Queensland Art  
Gallery Foundation

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## CONLON, Donna

United States/Republic of Panama  
b.1966  
HARKER, Jonathan  
Ecuador/Republic of Panama b.1975  
*Tapitapultas (Capapults)* 2012  
HD video: 16:9, 3:40 minutes, colour,  
stereo, AP1 (ed. of 5 + 2 APs)  
Purchased 2012. Queensland Art  
Gallery Foundation

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## COORPAROO QUILTERS INC.

Australia est. 1984  
RIDDERSHOLM, Henriette  
Denmark/Australia b.1956  
CRAIG, Cheryl Hazel  
Australia b.1953  
McPIKE, Janet Margaret  
United Kingdom/Australia b.1946  
COWAN, Barbara  
Australia b.1956  
STEEL, Michelle Veronica  
Australia b.1964  
*Heritage quilt* 2009  
Hand-dyed cotton in patchwork,  
piecing, needle-turn appliqué and  
quilting  
206 x 206cm (approx.)  
Acc. 2012.327  
Gift of Coorparoo Quilters Inc.  
through the Queensland Art Gallery  
Foundation 2012

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## COURBOULD, A

England  
*Life in the backwoods of Queensland:*  
*A load of wool stuck in the mud; A*  
*native encampment – breakfast time;*  
*A native cutting out 'sugar bag' from*  
*a bee's nest; Running in wild horses;*  
*Coach travelling; stopped by a flood*  
*and A native postman* (from 'The  
Graphic', London, 9 November 1878)  
1878  
Engraving on paper  
40.5 x 30cm  
Acc. 2012.243  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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## CREW, John J (Engraver)

England active 1863–80  
CARSE, after JH (Painter)  
Scotland/Australia c.1818–1900  
*Gladstone, Queensland* (from  
'Australia' series) c.1873  
Etching and engraving on thick cream  
wove paper  
21.5 x 27cm; 10.5 x 18.5cm (comp.)  
Acc. 2012.251  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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## DAIKO, Sogen

Japan 1772–1860  
*Hanging scroll* 19th century  
Ink on paper with brocade mount  
217 x 52cm; 134.5 x 41cm (comp.)  
Acc. 2012.287  
Purchased 2012 with funds from the  
Henry and Amanda Bartlett Trust  
through the Queensland Art Gallery  
Foundation

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## De CARO, Marina

Argentina b.1961  
*Espera (Waiting)* 2011  
Coloured pencil, charcoal and pastel  
on paper  
190 x 150cm  
Acc. 2012.163  
Purchased 2012 with funds from Tim  
Fairfax, AM, through the Queensland  
Art Gallery Foundation

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*Hombre-semilla o el mito de lo posible*  
(*Seed man or the myth of the possible*)  
2011

Plaster, metal and wool  
280 x 129 x 129cm  
Acc. 2012.164  
Purchased 2012 with funds from Tim  
Fairfax, AM, through the Queensland  
Art Gallery Foundation

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## de LETH, Hendrik

The Netherlands c.1703–1766  
*World map: 'Mappe Monde ou*  
*Déscription du Globe Terrestre';*  
*Amsterdam* 1740  
Engraving with contemporary hand-  
colouring on paper (folded)  
45 x 56cm  
Acc. 2012.323  
Purchased 2012. Queensland Art  
Gallery

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**DEGAS, Edgar**

France 1834–1917

*Danseuse regardant la plante de son pied droit, quatrième étude (Dancer looking at the sole of her right foot, fourth study)* cast before 1954

Bronze, dark brown and green patina  
46.2 x 25 x 18cm

Acc. 2012.440

Gift of Philip Bacon, AM, in memory of Margaret Olley, AC, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**DELPHIN, Susan**

Papua New Guinea

*John Efesus* 2011

Bilum: looped commercial yarns  
28 x 34cm

Acc. 2011.365

Purchased 2011. Queensland Art Gallery Foundation

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**DODIYA, Atul**

India b.1959

*[yet to be advised by the artist]* 2012

Teak wood cabinets with archival prints, paintings, sculptures and found objects

Three cabinets: 213.4 x 121.9 x 22.9cm (each); three cabinets: 198.1 x 121.9 x 22.9cm (each); three cabinets: 182.9 x 106.7 x 22.9cm (each); 1193.7cm (width, installed)

Purchased 2012. Queensland Art Gallery

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**DONALDSON, ADS**

Australia b.1961

*Constellation no.5* 1992

Synthetic polymer paint and buttons on canvas

198 x 305 x 5cm

Acc. 2012.264

Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**ELISON, Katnanat**

Papua New Guinea

*Guaramgi nimenenga* 2011

Mandas mask: barkcloth, cane, bamboo, natural pigments  
250 x 125 x 40cm

Acc. 2011.384

Purchased 2011. Queensland Art Gallery Foundation

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**ELLIS ROWAN, Marian**

Australia 1847–1922

*Eugenia* c.1891

Watercolour and gouache on paper  
52 x 36cm

Acc. 2011.178

Purchased 2011 with funds from Roger and Marjorie Morton through the Queensland Art Gallery Foundation

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**FAIRWEATHER, Ian**

Scotland/Australia 1891–1974

*Bus stop* 1965

Gouache on cardboard on board  
72.5 x 97.5cm

Acc. 2012.166

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Alpha* c.1951

Gouache on cardboard  
75.6 x 50.1cm

Acc. 2012.167

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Chi-tien drunk – carried home* 1964

Synthetic polymer paint and gouache on paper on board

91 x 71cm

Acc. 2012.168

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Composition I* 1962

Synthetic polymer paint and gouache on cardboard on hardboard

67.6 x 83.5cm

Acc. 2012.169

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Coolie* c.1949

Gouache on paper

55 x 45.3cm (irreg.)

Acc. 2012.170

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Punch and Judy* 1964

Synthetic polymer paint and gouache on cardboard on composition board

73 x 95cm

Acc. 2012.171

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Sea shells* 1950

Gouache on paper  
68.1 x 54.7cm (irreg.)  
Acc. 2012.172

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**FAVARETTO, Lara**

Italy b.1973

*Gummo IV* 2012

Iron, car wash brushes and electrical motors

300 x 450 x 150cm

Acc. 2012.346a-

Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

**FIZELLE, Rah**

Australia 1891–1964

*Construction II* c.1939

Oil on board

91 x 65cm

Acc. 2012.300

Purchased 2012 with funds from Philip Bacon, AM, through the Queensland Art Gallery Foundation

**FLAVELLE, ROBERTS & SANKEY**

Australia 1891–1949

*Bracelet* c.1896–1910

Australian gold with nine linked shells, each set with a pearl, with similar detachable pendant

Bracelet: 4.5 x 7cm; pendant: 1.8 x 1 x 1cm

Acc. 2011.253a–b

Purchased 2011 with funds from the Estate of Kathleen Elizabeth Mowle through the Queensland Art Gallery Foundation

**FLOYD, Emily**

Australia b.1972

*Steiner rainbow* 2006

Two-part epoxy paint on MDF

Nine parts: 54 x 131 x 60cm; 82 x 160 x 60cm; 96 x 188 x 60cm; 110 x 217 x 60cm; 124.5 x 245 x 60cm; 139 x 275 x 60cm; 154 x 303 x 60cm; 166 x 334 x 60cm; 180 x 362.5 x 60cm

Acc. 2011.175a–i

Gift of the artist through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

**FOLEY, Fiona**

Badtjala people, Wondunna clan, Fraser Island

Australia b.1964

*The Oyster Fishermen #1* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #3* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #9* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #10* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #11* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #13* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #15* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

*The Oyster Fishermen #16* 2011

Inkjet print on Hahnemühle paper, ed. of 15

60 x 80cm

Purchased 2012. Queensland Art Gallery Foundation

**FULLBROOK, Sam**

Australia 1922–2004

*Mermaid as bride* 1971

Oil on canvas on panel

116 x 104cm

Acc. 2012.307

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*(Portrait)* c.1980s

Oil on canvas

45 x 30cm

Acc. 2012.309

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program



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**GABOUR, Alex**

Papua New Guinea

*Ule and Neo (Male and female fish)*  
2011

Masks: Sago palm frond, commercial feathers, chicken feathers, synthetic polymer paint, commercially dyed grasses, wood, cane, metal

Two figures: 200 x 100cm (each); two fish: 50 x 50 x 180cm (each)

Acc. 2011.298.001–002

Purchased 2011. Queensland Art Gallery Foundation

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**GAZZARD, Marea**

Australia b.1928

*Floor pot* 1964–65

Stoneware, hand-built

56 x 43 x 45cm

Acc. 2011.250

Gift of Aase Pryor through the Queensland Art Gallery Foundation  
2011

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**GILL, Tarryn**

Australia b.1981

**MATA DUPONT, Pilar**

Australia b.1981

*Gymnasium* 2010

Single-channel HD video: 4:07 minutes, black and white, sound, ed. 5/10

Acc. 2012.139

Purchased 2011. Queensland Art Gallery

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**GILLIES, John**

Australia b.1960

*Hidden Sound Geographies (Toowoomba Version)* 1980

U-matic (master) transferred to digital file: 6 minutes, colour, mono

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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*Sweeping* 1980

U-matic (master) transferred to digital file: 14 minutes, colour, silent

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Continuous Monument to the Australian Film Industry* 1982

U-matic (master) and transfer to digital file: 3 minutes, looped, colour, mono

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*I need you* 1982

U-matic (master) and transfer to digital file: 6 minutes, colour, mono

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Views* 1982

U-matic (master) and transfer to digital file: 4:50 minutes, colour, mono

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Hymn* 1983

U-matic (master) and transfer to digital file: two-channel video installation, 10 minutes, looped, colour, stereo

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*London 1986* 1985

U-matic (master) and transfer to digital file: 6 minutes, colour, mono  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Armada* 1994–98

Single-channel video projection on boat sail; Broadcast Video U-matic (master) and transfer to digital file: 12 minutes, looped, colour, stereo

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*The Mary Stuart Tapes* 2000

Betacam SP (master) and transfer to digital file: 10 minutes, colour, stereo

Performer: Clare Grant

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**GILLIES, John**

Australia b.1960

**THE SYDNEY FRONT**

Australia 1986–93

*Test* 1992

U-matic (master) and transfer to digital file: 2:35 minutes, colour, mono

Performers: Elise Ahamnos, Clare Grant, Nigel Kellaway and Chris Ryan

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**GIMHONGSOK**

South Korea b.1964

*Canine Construction* 2009

Resin, ed. 1/2

162 x 235 x 88cm

Acc. 2012.162

Purchased 2012. Queensland Art Gallery

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**GOIYAP, Simon**

Kwoma

Papua New Guinea b.1973

*Mirwir (shield)* 2011

Natural pigments on wood

180 x 22 x 4.5cm

Acc. 2011.300

Purchased 2011. Queensland Art Gallery Foundation

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**GOLE, Mary**

Papua New Guinea b.1951

*Cooking pot* 1997Hand-thrown earthenware with incised decoration and beeswax  
27 x 38cm

Acc. 2011.379

Purchased 2011. Queensland Art Gallery Foundation

*Cooking pot with bat handles* 1997

Hand-built earthenware with applied decoration and beeswax

14 x 32.5 x 26cm

Acc. 2011.380

Purchased 2011. Queensland Art Gallery Foundation

*Circumcision ceremony drinking bowl* 2001Hand-thrown earthenware with incised decoration and beeswax  
11 x 26.5cm

Acc. 2011.381

Purchased 2011. Queensland Art Gallery Foundation

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**GRANT, WG**

Australia 1876–1951

*In the morning* 1940s

Oil on board

59 x 59cm

Acc. 2012.006

Gift of David Colville in memory of Dr LCG Colville through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Alamandas in a blue vase* c.1945–50

Watercolour on paper

54.5 x 58.5cm

Acc. 2012.179

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Suburban house with palms* c.1945–50

Watercolour on paper

50.7 x 76.3cm

Acc. 2012.180

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Black horse and shed* c.1940–45(verso: *Sketch of trees*)

Watercolour on paper

56 x 78.5cm

Acc. 2012.181a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Trees and blue fence* c.1945–50(verso: *Suburban yard (unfinished)*)

Watercolour on paper

50.5 x 70cm

Acc. 2012.182a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Trees in silhouette* c.1940–45(verso: *Blue fence and house*)

Watercolour on paper

55.7 x 78.8cm

Acc. 2012.183a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Beyond the garden fence* c.1945–50

Watercolour on paper

55.8 x 78.8cm

Acc. 2012.184

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Dark rocks and sea* c.1940–45(verso: *Pandanus (unfinished)*)

Watercolour on paper

50.7 x 66.8cm

Acc. 2012.185a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Farm house with three cows*

c.1940–45

Watercolour on paper

54 x 62cm

Acc. 2012.186

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The old stone shop* c.1940–45

Watercolour on paper

39 x 58cm

Acc. 2012.187

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Twilight pastoral* c.1940–45

Watercolour on paper

45 x 51cm

Acc. 2012.188

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Casuarina and beach* c.1945–50(verso: *Rocks and beach*)

Watercolour on paper

46 x 58cm

Acc. 2012.189a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Potted plants at Bimbimbie* c.1945–50

Watercolour on paper

55.8 x 61cm

Acc. 2012.190

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Sailing on the Brisbane River*

c.1940–45

(verso: *Three trees*)

Watercolour on paper

56 x 57cm

Acc. 2012.191a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Seated in sunlight* c.1945–50(verso: *Beach cottage and casuarina*)

Watercolour on paper

42.5 x 51cm

Acc. 2012.192a–b

Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*City scene* c.1940–45  
Watercolour on paper  
50.5 x 45cm  
Acc. 2012.193  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The brown mountain* c.1940–45  
Watercolour on paper  
49.8 x 60cm  
Acc. 2012.194  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Farm shed and trees* 1930s  
Watercolour on paper  
47.5 x 63cm (sight)  
Acc. 2012.195  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Four palms against a sunset* c.1945  
(verso: *Domed building with palms*)  
Watercolour on paper  
50 x 57.5cm  
Acc. 2012.196a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Five palms and sea view* c.1945  
(verso: *Two boats and river scene*)  
Watercolour on paper  
39 x 55.5cm  
Acc. 2012.197a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Bimbimbie* c.1945–50  
Watercolour on paper  
51 x 60cm  
Acc. 2012.198  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Backyard and fence* c.1945–50  
(verso: *Veranda at Bimbimbie (unfinished)*)  
Watercolour on paper  
50.5 x 61.5cm  
Acc. 2012.199a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Channel to the beach* c.1945–50  
(verso: *Coast with trees*)  
Watercolour on paper  
50 x 61cm  
Acc. 2012.200a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Pandanus amid rocks* c.1945  
(verso: *Rock and shaded path*)  
Watercolour on paper  
51 x 59.5cm  
Acc. 2012.201a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The blue roof* c.1945  
(verso: *(Engineering drawing)*)  
Watercolour on paper  
48.2 x 59.8cm  
Acc. 2012.202a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Tree with backyard fences* c.1945  
(verso: *Hill and trees*)  
Watercolour and ink on paper  
50 x 61.5cm  
Acc. 2012.203a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Tree with backyard fences* c.1945  
(verso: *Hill and trees*)  
Watercolour and ink on paper  
50 x 61.5cm  
Acc. 2012.203a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Tree at the entrance, Bimbimbie* c.1940–45  
(verso: *Partial interior (unfinished)*)  
Watercolour on paper  
50 x 67cm  
Acc. 2012.204a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The dead forked tree* c.1945–50  
Watercolour on paper  
51 x 66cm  
Acc. 2012.205  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Old shop and cottage* c.1940–45  
(verso: *The cane chair*)  
Watercolour on paper  
39 x 50cm  
Acc. 2012.206a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Garden with monstera and staghorn* c.1945  
Watercolour on paper  
46 x 59.7cm  
Acc. 2012.207  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Back of house, Nundah* c.1945–50  
Watercolour on paper  
46 x 58cm  
Acc. 2012.208  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Dark cottages with palms* c.1945–50  
(verso: *(Sketch of dark cottage with palms)*)  
Watercolour on paper  
58 x 58.9cm  
Acc. 2012.209a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Cottage, palms and view to sea* c.1945–50  
(verso: *Low-set house with palms*)  
Watercolour on paper  
51.8 x 62cm  
Acc. 2012.210a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Banksia and trees in silhouette* c.1945  
Watercolour on paper  
56 x 61cm  
Acc. 2012.211  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Casuarina with dead trunks* c.1945–50  
(verso: *Backyard scene*)  
Watercolour on paper  
47 x 57cm  
Acc. 2012.212a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Country shops* c.1945  
(verso: *Cattle and trees*)  
Watercolour on paper  
51 x 69cm  
Acc. 2012.213a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*House amid trees* c.1945–50  
(verso: *Backyard with goat*)  
Watercolour on paper  
45.7 x 59cm  
Acc. 2012.214a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Dead trees at Coolum* c.1945  
(verso: *Woman and rocks*)  
Watercolour on paper  
43.5 x 58cm  
Acc. 2012.215a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The dividing fence* c.1945–50  
(verso: *Landscape with burnt trees*)  
Watercolour on paper  
48 x 60.5cm  
Acc. 2012.216a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The yellow house* c.1945–50  
(verso: *Bathers and rocks*)  
Watercolour on paper  
50 x 69cm  
Acc. 2012.217a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Palms at sunset* c.1945–50  
(verso: *Landscape sketch*)  
Watercolour on paper  
51.5 x 57cm  
Acc. 2012.218 a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Palms with yellow sunset* c.1945–50  
Watercolour on paper  
47 x 58cm  
Acc. 2012.219  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Corner of Bimbimie with table and chair* c.1945–50  
(verso: *Jungley backyard*)  
Watercolour on paper  
50.5 x 51cm  
Acc. 2012.220a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Trees, fence and house* c.1945–50  
(verso: *Scene with paper repair*)  
Watercolour on paper  
45.5 x 58cm  
Acc. 2012.221a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Landscape with horse and calf* c.1945  
Watercolour on paper  
53.5 x 57cm  
Acc. 2012.222  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The mysterious house* c.1940–45  
(verso: *Landscape with yellow sky*)  
Watercolour on paper  
46.5 x 56cm  
Acc. 2012.223a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Red-roofed shed* c.1945–50  
(verso: *Trees at the beach*)  
Watercolour on paper  
50.5 x 61cm  
Acc. 2012.224a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Jacaranda in the yard* c.1945–50  
(verso: GRANT, Gwendolyn, *Landscape sketch*)  
Watercolour on paper  
61 x 48.5cm  
Acc. 2012.225a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Suburban sketch* c.1945–50  
(verso: *Cows and trunks*)  
Watercolour on paper  
54 x 56cm  
Acc. 2012.226a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Five horses grazing near the beach* c.1945–50  
(verso: *Sunset scene (unfinished)*)  
Watercolour on paper  
38 x 57cm  
Acc. 2012.227a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Breakfast Creek Bridge* c.1930s  
Watercolour on paper  
46 x 53cm  
Acc. 2012.228  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Suburban street, Nundah* c.1930s  
Watercolour on paper  
51 x 63cm  
Acc. 2012.229  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Two white and a brown horse*  
c.1945–50  
Watercolour on paper  
52 x 61cm  
Acc. 2012.230  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The house next door* c.1945–50  
Watercolour on paper  
28.5 x 38.5cm  
Acc. 2012.231  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*Path to the house* c.1945–50  
(verso: *Horses and tree trunks*)  
Watercolour on paper  
58 x 64cm  
Acc. 2012.232a–b  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

*The blue gate, Coolum* c.1930s  
Watercolour on paper  
37 x 54cm (sight)  
Acc. 2012.233  
Gift in memory of Mary (Molly) Blyth Stanley through the Queensland Art Gallery Foundation 2012

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**GULKLEDEP, Damien**  
Pomio/Mengen  
Papua New Guinea  
*Avalau* 2011  
Rattan, leaf pith, cotton, commercial paint, feathers, tanget leaves and natural grasses  
500 x 213cm (approx., with skirt)  
Acc. 2011.382  
Purchased 2011. Queensland Art Gallery Foundation

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**GUMOWE, Angelina Andambole**  
Iatmul  
Papua New Guinea b.c.1971  
*Crocodile* 2011  
Woven gumba tree fibre with natural pigments  
80 x 228 x 40cm (approx.)  
Acc. 2011.385  
Purchased 2011. Queensland Art Gallery Foundation

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**HALL, Fiona**  
Australia b.1953  
*Fly away home* 2012  
Bird nests, paper, pencils, wallpaper, timber, MDF board, US dollars, glass, DVD  
Dimensions variable  
Acc. 2012.310a–  
Gift of the artist through the Queensland Art Gallery Foundation 2012

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**HARRIS, Brent**  
Australia b.1956  
*Station X (The disrobing)* 1989  
Oil on canvas  
197.8 x 90.9cm  
Acc. 2012.176  
Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**HOBBERMAN, Nicky**  
England b.1967  
*Snakes and ladders* 2000  
Oil on canvas  
184 x 367cm  
Acc. 2012.010  
Gift of The Michael and Janet Buxton Collection through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**HOLT, James**  
Australia 1853–1921  
*Pair of silver-mounted emu eggs* 1879  
Emu eggs, supported on ears of wheat with lizards and frogs on domed base and kangaroo and emu finials in silver, each with a glass dome and ebonised circular stand  
25cm (high, each)  
Acc. 2011.332a–b  
Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**HOOKEY, Gordon**  
Waanyi people  
Australia b.1961  
*Blood on the wattle, blood on the palm* 2009  
Oil on linen  
285 x 500cm  
Acc. 2012.007  
The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Defy* 2010  
Oil on linen  
Diptych: 152.5 x 122cm (each panel)  
Acc. 2012.008a–b  
The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**HORN, Rebecca**

Germany b.1944

*Rebecca Horn Films* 2003

comprising:

Three DVDs (PAL):

*Performances I* 1970–72

16mm transferred to DVD: 19 minutes, colour, sound

*Simon-Sigmar* 1971

16mm transferred to DVD: 3 minutes, colour, sound

*Performances II* 1973

16mm transferred to DVD: 36 minutes, colour, sound

*Berlin – Übungen in neun Stücken*

1974–75

16mm transferred to DVD: 42 minutes, colour, sound

*Der Eintänzer* 1978

16mm transferred to DVD: 47 minutes, colour, sound

*La Ferdinanda: Sonate für eine Medici-Villa* 1981

35mm transferred to DVD: 85 minutes, colour, sound

*Buster's Bedroom* 1990

35mm transferred to DVD: 104 minutes, colour, sound

*Cutting Through the Past* 1995

16mm transferred to DVD: 55 minutes, colour, sound

ed. 300 + 30 APs;

booklet (with filmography); and

*Cockfeather Mask Performance II* 1973, printed 2003

C print, 30 x 40cm

Acc. 2012.351.001–010

Purchased 2012. Queensland Art Gallery

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**HUANG Yong Ping**

China b.1954

*Ressort* 2012

Aluminium, stainless steel

53m (length)

Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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**HUTCHINSON, Ruth**

Australia b.1963

*Incubator for cultivating realities (past, present, and future)* 2011

Powder-coated mild steel, mirror, ceramic, acrylic paint, stainless steel, aluminium, adhesive

Box: 54 x 75 x 75cm; stand: 100 x 75 x 75cm; 146.5 x 75 x 75cm (overall)

Acc. 2012.262a–b

Purchased 2012. Queensland Art Gallery

*Umbilical* 2011

Watercolour on vellum

Two sheets: 5.6 x 9.2cm (each)

Acc. 2012.328a–b

Gift of the artist through the Queensland Art Gallery Foundation 2012

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**IATAPAL CULTURAL GROUP**

Tolai

Papua New Guinea

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.001

Purchased 2011. Queensland Art Gallery Foundation

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.002

Purchased 2011. Queensland Art Gallery Foundation

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.003

Purchased 2011. Queensland Art Gallery Foundation

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.004

Purchased 2011. Queensland Art Gallery Foundation

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.005

Purchased 2011. Queensland Art Gallery Foundation

*Mary* 2011

Tokatokoi, headdress: wood, feathers, plastic Virgin Mary figurine, synthetic polymer paint, grass fibre 150 x 60cm (approx.)

Acc. 2011.386.006

Purchased 2011. Queensland Art Gallery Foundation

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**ISIMIN, Primus**

Asmat, Emari Ducur, Pupis

Indonesia

*Manmar (spirit mask)* 2012

Rattan, soft wood carving, sago palm fronds, fum (mulberry bark) white cockatoo feathers, natural ochres, lime

140 x 98 x 50cm

Purchased 2012. Queensland Art Gallery

*Jinir (spirit mask)* 2012

Rattan, sago palm fronds, fum (mulberry bark), white cockatoo feathers, natural ochres, lime, cassowary feathers and stick

166 x 60 x 50cm

Purchased 2012. Queensland Art Gallery

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**JACK, Talita**

Papua New Guinea  
*Our Beer SP* 2011  
 Bilum: looped commercial yarns  
 28 x 42cm  
 Acc. 2011.362  
 Purchased 2011. Queensland Art  
 Gallery Foundation

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**JACKSON, M**

England  
*The Bremer Railway Bridge near  
 Ipswich, Queensland* (from 'The  
 Illustrated London News' 31 March  
 1866) 1866  
 Engraving on paper  
 15 x 23.5cm (trimmed)  
 Acc. 2012.236  
 Gift of Glenn R Cooke through the  
 Queensland Art Gallery Foundation  
 2012

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**JAKFU, Stefanus**

Asmat, Joerat, Yamasj village  
 Indonesia  
*Wuramon* 2012  
 Softwood, natural ochres, lime,  
 charcoal, rattan and cassowary  
 feathers  
 600 x 23 x 24cm  
 Purchased 2012. Queensland Art  
 Gallery

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**JAUKAE-KAMEL, Florence**

Papua New Guinea b.1972  
*Kalibobo* 2010  
 Bilum-wear: hand-twisted and  
 looped polyester wool mix fibre with  
 commercial dyes  
 117.5 x 50cm  
 Acc. 2011.294  
 Purchased 2011 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

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*Mountain and traditional hut* 2011

Bilum-wear: hand-twisted and looped  
 natural fibres with natural vegetable  
 dyes  
 71 x 42cm  
 Acc. 2011.378  
 Purchased 2011 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

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**JOKOMEN, Norbertus**

Asmat, Becembub  
 Indonesia  
*Bisj pole* 2012  
 Soft wood, natural ochres, lime,  
 charcoal, shredded sago leaf, rattan  
 600 x 30 x 140cm  
 Purchased 2012. Queensland Art  
 Gallery

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**JONES, Deb**

Australia b.1963  
*Kink oil bottle* 2011  
 Hot-worked clear glass with rubber  
 and metal fittings  
 30 x 8.5cm  
 Acc. 2011.255  
 Purchased 2011 with funds from Gina  
 Fairfax through the Queensland Art  
 Gallery Foundation

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*Kink oil bottle* 2011

Hot-worked pale green glass with  
 rubber and metal fittings  
 30 x 8.5cm  
 Acc. 2011.256  
 Purchased 2011 with funds from Gina  
 Fairfax through the Queensland Art  
 Gallery Foundation

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*Kink oil bottle* 2011

Hot-worked dark green glass with  
 rubber and metal fittings  
 30 x 8.5cm  
 Acc. 2011.257  
 Purchased 2011 with funds from Gina  
 Fairfax through the Queensland Art  
 Gallery Foundation

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**JORDAN, Col**

Australia b.1935  
*Prism I* c.1973  
 Synthetic polymer paint on canvas  
 153 x 185.5cm (irreg.)  
 Acc. 2011.324  
 Gift of an anonymous donor  
 through the Queensland Art Gallery  
 Foundation 2011. Donated through  
 the Australian Government's Cultural  
 Gifts Program

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**KAMBAXAL, Malina**

Nalik  
 Papua New Guinea b.1994  
 SIMET, Lambanang  
 Nalik  
 Papua New Guinea b.1992  
*Aruaai* 2011  
 Basket: Woven coconut leaves,  
 barkcloth and synthetic wool  
 39 x 19 x 13cm (with handle)  
 Acc. 2012.319  
 Purchased 2012. Queensland Art  
 Gallery Foundation

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*Aruaai* 2011

Basket: Woven coconut leaves,  
 barkcloth and synthetic wool  
 35 x 18 x 11cm (with handle)  
 Acc. 2012.320  
 Purchased 2012. Queensland Art  
 Gallery Foundation

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*Aruaai* 2011

Basket: Woven coconut leaves,  
 barkcloth and synthetic wool  
 33 x 18 x 11cm (with handle)  
 Acc. 2012.321  
 Purchased 2012. Queensland Art  
 Gallery Foundation

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**KANTJURI, Naomi**

Pitjatjantjara people  
 Australia b.1944  
*Basketosaurus* c.2008  
 Minarri (grey beard grass) and raffia  
 28 x 110cm (diam.)  
 Acc. 2012.275  
 Purchased 2012. Queensland Art  
 Gallery Foundation

<p>KAPUN, Isaac latmul Papua New Guinea <i>Kulinginbu (garamut drum)</i> 2003 Carved garamut wood 50 x 174 x 36.5cm Acc. 2012.316 Purchased 2012. Queensland Art Gallery Foundation</p>	<p>KASHIKI, Tomoko Japan b.1982 <i>Eating grass</i> 2011 Synthetic polymer paint, pencil on linen on wood panel 194 x 94cm Purchased 2012. Queensland Art Gallery</p>	<p>KATA, Cathy (Designer) Papua New Guinea b.1966 OPA, Emma (Maker) Papua New Guinea <i>Mbu walg kumbana</i> 2008–09 Bilum: looped natural fibres and chicken feathers 43cm Acc. 2011.186 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>
<p>KAPUN, Gibson Papua New Guinea KAM, Ganot Papua New Guinea MASO, Willie Papua New Guinea KAMDUKA, Aamus Papua New Guinea <i>Mabutgawi (Saltwater crocodile)</i> 2011 Mask: Woven split cane with cowrie shells and natural ochres, cordyline leaves, grass fibres 32 x 335 x 48cm Acc. 2011.387a Purchased 2011. Queensland Art Gallery Foundation</p>	<p>KATA, Cathy (Designer) Papua New Guinea b.1966 BANG, Barbara (Maker) Papua New Guinea <i>Computer</i> 2008–09 Bilumwear: looped commercial fibres Bodice: 40 x 40cm; skirt: 60 x 40.5cm Acc. 2011.209a–b Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>	<p>KATA, Cathy (Designer) Papua New Guinea b.1966 ORTEGA, Wendy (Maker) Papua New Guinea <i>Mbu walg kupun</i> 2008–09 Bilum: looped natural fibres and chicken feathers 68cm Acc. 2011.187 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>
<p><i>Kuvuk kuvuk</i> 2011 Dyed sago, bush string, split cane, chicken feathers, pangal, white, black and red clay, mangrove wood and cowrie shells 49 x 131 x 58cm Acc. 2011.387b Purchased 2011. Queensland Art Gallery Foundation</p>	<p>KATA, Cathy (Designer) Papua New Guinea b.1966 ISRAEL, Toka (Maker) Papua New Guinea <i>Bilum</i> 2008–09 Looped commercial fibres 35cm Acc. 2011.199 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>	<p><i>Kalibobo</i> 2008–09 Bilum: looped commercial fibres 54cm Acc. 2011.188 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>
<p><i>Palingawi (Freshwater crocodile)</i> 2011 Mask: Woven split cane with cowrie shells and natural ochres, cordyline leaves, grass fibres 32 x 335 x 48cm Acc. 2011.388a Purchased 2011. Queensland Art Gallery Foundation</p>	<p>KATA, Cathy (Designer) Papua New Guinea b.1966 JOHN, Julie (Maker) Papua New Guinea <i>50 Toea/spiderweb</i> 2008–09 Bilum-wear bodice: looped commercial fibres 62 x 44cm Acc. 2011.204 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>	<p><i>Mbu walg kumbana</i> 2008–09 Bilum: looped natural fibres and possum fur 48cm Acc. 2011.189 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>
<p><i>Kuvuk kuvuk</i> 2011 Dyed sago, bush string, split cane, chicken feathers, pangal, white, black and red clay, mangrove wood and cowrie shells 55 x 131 x 58cm Acc. 2011.388b Purchased 2011. Queensland Art Gallery Foundation</p>	<p><i>Round house</i> 2008–09 Bilum: looped commercial fibres 30cm Acc. 2011.190 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation</p>	



*Mba walg kumbana* 2008–09  
 Bilum: Looped natural fibres, possum fur and feathers  
 55cm  
 Acc. 2011.192  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Bilum* 2008–09  
 Looped commercial fibres  
 28cm  
 Acc. 2011.193  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Diamond* 2008–09  
 Bilum: looped commercial fibres  
 29cm  
 Acc. 2011.194  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Diamond* 2008–09  
 Bilum: looped commercial fibres  
 50cm  
 Acc. 2011.195  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*BSP Bank* 2008–09  
 Bilum: looped wool and possum fur  
 45cm  
 Acc. 2011.196  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Bilum* 2008–09  
 Looped commercial fibres  
 60cm  
 Acc. 2011.197  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Highway* 2008–09  
 Bilum: looped commercial fibres  
 47cm  
 Acc. 2011.198  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Box* 2008–09  
 Bilum: looped commercial fibres  
 45cm  
 Acc. 2011.200  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Golf stick* 2008–09  
 Bilum: looped commercial fibres  
 35cm  
 Acc. 2011.202  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Diamond* 2008–09  
 Bilum: looped commercial fibres  
 36cm  
 Acc. 2011.203  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

Papua New Guinea  
*Mundmong* 2008–09  
 Bilum-wear: looped commercial fibres and commercially dyed chicken feathers  
 Bodice: 59 x 48cm; skirt: 65 x 68cm; belt: 93 x 5.5cm  
 Acc. 2011.205a–c  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Bilum-wear* 2008–09  
 Looped commercial fibres  
 Dress: 137 x 36cm; scarf: 78 x 30cm  
 Acc. 2011.206a–b  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Roundhouse* 2008–09  
 Bilum-wear: looped commercial fibres  
 Bodice: 61 x 41cm; skirt: 80 x 40.5cm  
 Acc. 2011.207a–b  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Rainbow* 2008–09  
 Bilum-wear: looped commercial fibres  
 Bodice: 59 x 60cm; skirt: 80 x 84cm; hat: 19 x 24.5cm  
 Acc. 2011.208a–c  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Mundmong bilum-wear hat* 2008–09  
 Looped commercial fibres  
 15 x 28cm  
 Acc. 2011.211  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Mbu walg kupun* 2008–09  
 Bilum: looped natural fibres and chicken feathers  
 68cm  
 Acc. 2011.373  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Mbu walg kumbana* 2008–09  
 Bilum: looped natural fibres and possum fur  
 43cm  
 Acc. 2011.374  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Ngapna kolm* 2008–09  
 Bilum: looped commercial fibres  
 28cm  
 Acc. 2011.377  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KATA, Cathy** (Designer)  
 Papua New Guinea b.1966  
**PETER, Julie** (Maker)  
 Papua New Guinea  
*Butterfly* 2008–09  
 Bilum: looped commercial fibres  
 35cm  
 Acc. 2011.375  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KATA, Cathy** (Designer)  
 Papua New Guinea b.1966  
**PIUS, Bepi** (Maker)  
 Papua New Guinea  
*Mbu walg kupun* 2008–09  
 Bilum: recycled coffee sack, possum jaws, chicken feathers, tapa cloth, shells, boars tusks, junk food wrappers, natural dyes  
 115cm  
 Acc. 2011.376  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KATA, Cathy** (Designer)  
 Papua New Guinea b.1966  
**SIBILI, Alice** (Maker)  
 Papua New Guinea  
*Bilum-wear* 2008–09  
 Looped commercial fibres  
 Dress: 60 x 146cm  
 Acc. 2011.210.001  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

*Bilum-wear* 2008–09  
 Looped commercial fibres  
 Sleeve: 32.5 x 10cm  
 Acc. 2011.210.002  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KATA, Cathy** (Designer)  
 Papua New Guinea b.1966  
**TARI, Meri** (Maker)  
 Papua New Guinea  
*Mbu walg kupun* 2008–09  
 Bilum: looped natural and commercial fibres  
 65cm  
 Acc. 2011.201  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KATA, Cathy** (Designer)  
 Papua New Guinea b.1966  
**ZEMING, Anna** (Maker)  
 Papua New Guinea  
*Mbu walg kupun* 2008–09  
 Bilum: looped natural and commercial fibres  
 64cm  
 Acc. 2011.185  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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*Mbu walg kumbana* 2008–09  
 Bilum: looped natural fibres and possum fur  
 48cm  
 Acc. 2011.191  
 Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

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**KAWINY, Tjampawa Katie** (Artist)  
 Pitjantjatjara people  
 Australia b.c.1921  
**SHEPHERD, Mona Mitakikil**  
 (Collaborating artist)  
 Pitjantjatjara people  
 Australia b.1954  
**PRESTLEY, Tjimpayie** (Collaborating artist)  
 Pitjantjatjara people  
 Australia b.1967  
*Seven sisters* 2011  
 Synthetic polymer paint on linen  
 196 x 196.5cm  
 Acc. 2012.268  
 Purchased 2012 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

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**KELLY, Deborah**  
 Australia b.1962  
*Beastliness* 2011  
 Digital animation shown as HD projection, DVD, 16:9, 3:17 minutes, colour, sound, ed. 2/8  
 Animation: Christian Heinrich and Chris Wilson; Original score written and produced by Brutal Poodles; Audio mastering: Steve Smart  
 Acc. 2011.263  
 Purchased 2011. Queensland Art Gallery Foundation

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**KEMPINAS, Zilvinas**  
 Lithuania b.1969  
*Columns* 2006  
 Magnetic tape, painted wood panels and nails, ed. 4/6 + 2 AP  
 Dimensions variable  
 Acc. 2012.299  
 Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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KEN, Iluwanti (Artist)  
Pitjantjatjara people  
Australia b.1944  
PAN, Mary Katatjuku (Artist)  
Pitjantjatjara people  
Australia b.1944  
KEN, Sylvia Kanytjupai (Collaborating artist)  
Pitjantjatjara people  
Australia b.1965  
KEN, Serena (Collaborating artist)  
Pitjantjatjara people  
Australia b.1985  
*Waturre Nganampa Ngura (Waturre Our Country)* 2012  
Synthetic polymer paint on linen  
196 x 196.5cm  
Acc. 2012.273  
Purchased 2012 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation

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KERRY & CO  
Australia 1857–1928  
*Postcard: Aboriginal Chief, North Queensland*  
Print on card  
14 x 9cm  
Acc. 2012.261  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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KICKBUST, NE  
Australia active 1900s  
*Processional Arch 'We Greet Our Prince'* c.1901  
Gelatin silver photograph, hand-coloured on paper mounted on card  
Image: 7.7 x 12.5cm; card: 14.4 x 20.1cm  
Acc. 2012.253  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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KILLEEN, Richard  
New Zealand b.1946  
*Don't forget the spider* 2011  
Archival inkjet on paper  
100 x 100cm  
Acc. 2011.317  
Purchased 2011. Queensland Art Gallery Foundation

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KINGIMANI, Alexia  
latmul  
Papua New Guinea  
*Au (sago pot)* 2011  
Earthenware, handthrown with applied decoration and natural pigments  
44 x 40 x 44cm  
Acc. 2011.311  
Purchased 2011. Queensland Art Gallery Foundation

*Au (sago pot)* 2011  
Earthenware, hand-thrown with applied decoration and natural pigments  
44 x 40 x 44cm  
Acc. 2011.312  
Purchased 2011. Queensland Art Gallery Foundation

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KINJAMALI FAMILY  
latmul  
Papua New Guinea  
*Au (sago storage pot)* c.1985–86  
Earthenware: hand-thrown clay with applied decoration  
32 x 25cm (diam.)  
Acc. 2012.148  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

*Au (sago storage pot)* c.1985–86  
Earthenware: handthrown clay with applied decoration  
26 x 20 x 18cm  
Acc. 2012.149  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

*Bowl* c.1985  
Earthenware: hand-thrown clay with incised and applied decoration  
21 x 23 x 29cm  
Acc. 2012.150  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

*Bowl* c.1985  
Earthenware: hand-thrown clay with incised decoration  
18 x 28 x 32cm  
Acc. 2012.151  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

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KOMARE, Paulis  
Asmat people  
Indonesia  
*Jipai (mask)* 2011  
Shredded sago leaf, knotted fum (paper mulberry), stick, white cockatoo feathers, natural pigments (lime, ochre, charcoal), wood, jobs tears seeds  
113 x 118 x 10cm (without stick); 147 x 118 x 10cm (with stick)  
Acc. 2011.371a–b  
Purchased 2011. Andrew and Lilian Pedersen Trust

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KOPA, Sopie  
latmul  
Papua New Guinea b.1973  
*Au (sago storage pot)* 2011  
Earthenware, hand-thrown with applied decoration and natural pigments  
28 x 26 x 23cm  
Acc. 2011.308  
Purchased 2011. Queensland Art Gallery Foundation

*Au (sago pot)* 2011  
Earthenware, hand-thrown with applied decoration and natural pigments  
29 x 25 x 23cm  
Acc. 2011.316  
Gift of the artist 2011

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**KOUMINJA, Daniel**  
Papua New Guinea  
*Mehwur (shield)* 2011  
Natural pigments on map wood  
177 x 40 x 7cm  
Acc. 2011.301  
Purchased 2011. Queensland Art  
Gallery Foundation

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**KRANBI, Monica**  
Iatmul  
Papua New Guinea  
*Sero (cooking pot)* 2011  
Earthenware, hand-thrown with  
applied decoration  
24 x 31 x 29cm  
Acc. 2011.309  
Purchased 2011. Queensland Art  
Gallery Foundation

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**KUPA, Ana**  
Papua New Guinea  
*Mbu walg kupun* 2008–09  
Bilum: looped natural fibres and  
chicken feathers  
68cm  
Acc. 2011.184  
Purchased 2011 with funds from the  
Bequest of Grace Davies and Nell  
Davies through the Queensland Art  
Gallery Foundation

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**KUSAMA, Yayoi**  
Japan b.1929  
*Flowers that bloom at midnight* 2011  
Fibreglass-reinforced plastic, urethane  
paint, metal frame  
181 x 181 x 268cm  
Acc. 2012.097  
Purchased 2012 with funds from the  
Josephine Ulrick and Win Schubert  
Diversity Foundation through the  
Queensland Art Gallery Foundation

*The obliteration room* 2002 to present  
Furniture, white paint, dot stickers  
Dimensions variable  
Acc. 2012.098  
Collaboration between Yayoi Kusama  
and Queensland Art Gallery.  
Commissioned Queensland Art  
Gallery, Australia. Gift of the artist  
through the Queensland Art Gallery  
Foundation 2012

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**KUSWIDANANTO, Jompet**  
Indonesia b.1976  
*Family Chronicle #1* (from 'Java's  
Machine: Family Chronicle' series)  
2011  
Digital photograph on Endura paper on  
aluminium bonding, ed. 4/7  
Diptych: 100 x 65cm (each panel)  
Acc. 2011.282a–b  
Purchased 2011. Queensland Art  
Gallery Foundation

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**KWOMA ARTS**  
Kwoma  
Papua New Guinea est. 2012  
WAIAWAS, Anton (Team leader)  
Kwoma  
Papua New Guinea b.1952  
MAUKOS, Rex  
Kwoma  
Papua New Guinea b.1964  
APSEPA, Kevin  
Kwoma  
Papua New Guinea b.1971  
GOIYAP, Simon  
Kwoma  
Papua New Guinea b.1973  
PAKIEY, Terry  
Kwoma  
Papua New Guinea b.1974  
MAKAMOI, Nelson  
Kwoma  
Papua New Guinea b.1982  
JIMOK, Jamie  
Kwoma  
Papua New Guinea, b.1982  
*Koromb (spirit house)* 2012  
Ceiling paintings, decorative edging  
and ridge: Synthetic polymer paint  
on plywood; King posts and support  
posts: Synthetic polymer paint on  
carved blackbutt  
Koromb ceiling: 1733 x 864cm  
(overall, installed) (comprised of Bi  
(ceiling paintings) 153 pieces: 120  
x 42cm (each) and 74 pieces: 120 x  
84cm (each); Warangei (decorative  
edging) 16 pieces: 60 x 240cm (each);  
and Yimbi (ridge) 5 pieces: 60 x 300cm  
(each)); Whoen kwat (king post): 572 x  
55cm; Nunda kwat (king post): 552 x  
55cm; Yambi kwat (support post): 350  
x 55cm; Kamba nager (support post):

350 x 55cm; Mes kwat (support post):  
349 x 55cm; Showp kwat (support  
post): 352 x 55cm  
Acc. 2012.306.001–010  
Purchased 2012. Queensland Art  
Gallery

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**LAHEY, Vida**  
Australia 1882–1968  
*Morning light, Brisbane River*  
c.1925–30  
Oil on three-ply board  
19 x 19cm (sight)  
Acc. 2012.178  
Purchased 2012. Queensland Art  
Gallery Foundation

*Wattle in a yellow vase* c.1912–15  
Oil on canvas on plywood  
24 x 29cm  
Acc. 2012.324  
Gift of the Estate of Shirley Lahey  
through the Queensland Art Gallery  
Foundation 2012

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**LARSEN, Dora Foss**  
Australia 1893–1987  
*Small wardrobe* c.1914  
Silky oak carved with art nouveau  
motifs  
213 x 136.6 x 48cm  
Acc. 2011.251  
Gift of the artist's grandchildren,  
Russell Cox and Jeanette Watkins,  
through the Queensland Art Gallery  
Foundation 2011

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**LAWRENCE, Kay**  
Australia b.1947  
*No work for a white man* 2006–08  
Blanket under-trousers with  
mother-of-pearl buttons and cotton  
thread; chair; white cotton-drill suit  
made by Adriana Loro; coat hanger;  
photograph: Michael Klivanek,  
wooden frame, glass  
Six parts: dimensions variable  
Acc. 2011.183a–f  
Purchased 2011. Queensland Art  
Gallery Foundation

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LAWRENCE, Kay (Artist)

Australia b.1947

NOWLAND, John (Designer)

Australia b.1949

*White: a glossary of terms* 2004–08

Commercially printed and bound artist's book with cloth cover

25 x 25 x 1.6cm

Acc. 2011.264

Gift of the artist 2011

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LAWRENCE, Michel

Australia b.1948

*Portrait of Lloyd Rees* 1987

Type C photograph on paper

50 x 50cm; 45 x 45cm (comp.)

Acc. 2011.340

Gift of the artist through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Lloyd Rees's painting shoes* 1987

Type R photograph on paper

50 x 50cm; 45 x 45cm (comp.)

Acc. 2011.341

Gift of the artist through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Lloyd's eye* 1987

Type R photograph on paper

50 x 50cm; 45 x 45cm (comp.)

Acc. 2011.342

Gift of the artist through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

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LÊ An-My

Vietnam b.1960

*Patient Admission, US Naval Hospital*

*Ship Mercy, Vietnam* (from 'Events Ashore' series) 2010

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

101.6 x 143.5cm

Acc. 2011.216

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

*Portrait Studio, USS Ronald Reagan, North Arabian Gulf* (from 'Events Ashore' series) 2009

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

67.3 x 96.5cm

Acc. 2011.217

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

*Damage Control Training, USS Nashville, Senegal* (from 'Events Ashore' series) 2009

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

101.6 x 143.5cm

Acc. 2011.218

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

*Ship Security, US Naval Hospital Ship Comfort, Haiti* (from 'Events Ashore' series) 2010

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

101.6 x 143.5cm

Acc. 2011.219

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

*Clearing trip wires, Indonesia* (from 'Events Ashore' series) 2010

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

101.6 x 143.5cm

Acc. 2011.220

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

*US Marine Expeditionary Unit, Shoalwater Bay, Australia* (from 'Events Ashore' series) 2005

Archival pigment inkjet print on 380gsm Harman Professional Inkjet paper mounted on sintra, ed. 2/5

101.6 x 143.5cm

Acc. 2011.221

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

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LEE Ufan

South Korea/Japan b.1936

*Stopped on the way #2* 2001

Etching on Japanese paper, ed. 23/35

16.1 x 13.2cm; 9.9 x 7.9cm (comp.)

Acc. 2011.358

Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

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**LIU Wei**

China b.1965

*Wangque de Yitian (A Day to Remember)* 2005

Single-channel video: 4:3, colour, stereo, 13 minutes, China (Mandarin with English subtitles), ed. 4/6  
Acc. 2011.222

Purchased 2011. Queensland Art Gallery Foundation

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**LOMER, Albert**

Australia active 1874–1905

*Girl with a doll* c.1890s

Albumen photograph on paper mounted on card

Image: 7.9 x 4.9; card: 10.3 x 6.3cm  
Acc. 2012.256

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**MACLURE and MACDONALD**

England c.1870s–80s

*Brisbane in 1872* 1875

Chromolithograph on paper  
16 x 62cm (comp.)

Acc. 2011.252

Purchased 2011. Queensland Art Gallery Foundation

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**MACNAMARA, Shirley**

Indilandji/Alyawarre people

Australia b.1949

*Spinifex vessel I* 2011

Twined spinifex (*Triodia longiceps*), natural pigment, seeds, resin and synthetic polymer fixative  
12 x 27 cm (diam.)

Acc. 2011.349

Purchased 2011. Queensland Art Gallery Foundation Grant

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*Bush fascination I* 2011

Twined spinifex (*Triodia longiceps*), seed, emu bone, emu feathers, resin and wax thread  
47 x 20 x 13cm

Acc. 2011.350

Purchased 2011. Queensland Art Gallery Foundation Grant

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*Bush fascination II* 2011

Twined spinifex (*Triodia longiceps*), seed, emu and galah feathers and wax thread  
19 x 19 x 10cm

Acc. 2011.351

Purchased 2011. Queensland Art Gallery Foundation Grant

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**MacPHERSON, Robert**

Australia b.1937

*Little pictures for the poor* 1983

Offset lithograph print, no edition  
35.5 x 25.4cm

Acc. 2012.329

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012

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**MAHMOOD, Basir**

Pakistan b.1985

*My father* 2010

Single-channel video (monitor) on DVD (MPEG-2): 4:3, 2:09 minutes, looped, silent, colour, ed. 4/5  
Acc. 2011.283

Purchased 2011. Queensland Art Gallery Foundation

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*Lunda Bazaar* 2010

Single-channel video (projection) on DVD (MPEG-2): 4:3, 13:43 minutes, looped, mono sound, colour, ed. 2/3  
Acc. 2011.284

Purchased 2011. Queensland Art Gallery Foundation

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**MARWADA, Tesji Dhana**

India b.1968

*Bhukamp (Earthquake)* 2010

Sheep and camel wool and goat hair with indigo, pomegranate and lac  
165 x 95cm

Acc. 2011.215

Purchased 2011. Queensland Art Gallery Foundation

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**MARWADA, Tesji Dhana**

India b.1968

**MARWADA, Samat Tesji**

India b.1989

*Mujo vanatkam karejo ghar (My weaving home)* 2010

Sheep and camel wool, goat hair with indigo, pomegranate and lac  
165 x 95cm

Acc. 2011.212

Purchased 2011. Queensland Art Gallery Foundation

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*Tehvar (Festival)* 2010

Sheep and camel wool with indigo, pomegranate, sappan, and lac  
165 x 95cm

Acc. 2011.213

Purchased 2011. Queensland Art Gallery Foundation

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*Kantado (Annoyance)* 2010

Reused plastic bags

164 x 92cm

Acc. 2011.214

Purchased 2011. Queensland Art Gallery Foundation

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**MASSEY, John**

Canada b.1950

*Bridge at Remagen* 1985

Screenprint and photo-screenprint on wove paper, ed. 39/50

81 x 72.6cm (comp.)

Acc. 2011.224

Gift of Ihor Holubizky through the Queensland Art Gallery Foundation 2011

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**MATISSE, Henri**

France 1869–1954

*Masque de jeune garçon (Mask of a young boy)* 1945

Etching on Arches wove paper, ed. 12/25

53.5 x 40cm (irreg.); 35.5 x 28cm (comp.)

Acc. 2012.158

Gift of Barbara Dauphin Duthuit 2012

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MATTA-CLARK, Gordon

United States 1943–78

*Office Baroque* 1977

16mm film: 44 minutes, black and white and colour, mono, USA, Flemish and English

Acc. 2012.165

Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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McCONNELL, Carl

Australia 1926–2003

*Teapot with tenmoku glaze* c.1958–60

Stoneware, wheelthrown with wire-cut sides and tenmoku glaze  
16.5 x 10 x 10cm (complete, excluding handle)

Acc. 2012.424a-b

Gift of John Lobban and Peter Frohlich through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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*Teapot with celadon glaze* c.1978–80

Porcelain, wheelthrown with incised decoration of leaves and celadon glaze  
14 x 18.5 x 15.5cm (complete, excluding handle)

Acc. 2012.425a-b

Gift of John Lobban and Peter Frohlich through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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*Teapot with brushed tenmoku glaze*

1982

Porcelain, wheelthrown with irregular brushed tenmoku glaze  
14 x 18 x 14.5cm (complete, excluding handle)

Acc. 2012.426a-b

Gift of John Lobban and Peter Frohlich through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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McCONNELL, Phillip

Australia b.1947

*Platter with cobalt decoration* c.1997

Stoneware, wheelthrown, carved and with tenmoku and cobalt glazes  
5 x 39.7cm (diam.)

Acc. 2012.427

Gift of John Lobban and Peter Frohlich through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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McGREEN, Evelyn

Guguu Yimithirr people

Australia b.1942

*Wawu bajin (Spirit baskets)* (portfolio) 2010 comprising:

*Wawu djimburr birra whukay (Horned basket for eucalyptus medicine leaves)*  
*Wawu bajin thinburr munyu (Basket for windmill grass seeds for making damper)*

*Wawu bajin whukay (Basket for cherry and yam)*

*Wawu bajin dhangay bulganghi (Strainer for washing clams and shellfish)*

*Wawu bajin mayi (Basket for collecting bush tucker)*

*Wawu bajin nirrpun (Basket for collecting berries)*

*Wawu bajin tharra and Girrbuti mayi (Basket for collecting cat's eye snails, shells and seaweed)*

*Wawu djimburr waadthurr and Mulun (Horned basket for collecting cone shells and quondong fruit)*

Hand-coloured linocut print on paper, ed. 14/50

Eight sheets: 53.5 x 38cm (each)  
53.5 x 38cm

Acc. 2012.145.001–008

Purchased 2012. Queensland Art Gallery

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MELDIBEKOV, Erbossyn

Kazakhstan b.1964

*Seasons in the Hindu Kush – Spring,*

*Summer, Autumn, Winter* 2009–11

Metal, enamel

Spring: 32 x 39 x 31.5cm; Summer: 20 x 35 x 29cm; Autumn: 31.5 x 39.5 x 31.5cm; Winter: 16 x 50.5cm (diam.)

Acc. 2012.002a–d

Purchased 2012. Queensland Art Gallery

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*Family album* 2011

35 black and white and colour photographs bound in an album; 11 framed pairs of photographs; one framed set of three photographs  
Album: 42.7 x 69.5 x 6.5cm (open); 42.7 x 34 x 5.3cm (closed); 14 photographs: 29.5 x 19.7cm; two photographs: 19.7 x 28cm; two photographs: 29.3 x 19.5cm; one photograph: 19.5 x 25.2cm; one photograph: 19.7 x 29.5cm; one photograph: 28.4 x 19cm; one photograph: 28 x 19.7cm; one photograph: 29 x 19.2cm; one photograph: 29.5 x 19.2cm; one photograph: 29 x 18.9cm  
Acc. 2012.003.001–013  
Purchased 2012. Queensland Art Gallery

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MENLIBAYEVA, Almagul

Kazakhstan b.1969

BEHBAHANI, Bahar

Iran b.1973

*Ride the Caspian* 2011

HD video, two-channel video installation: 11:46 minutes, colour, surround sound; digital photographs mounted on wall, ed. 2/6

Dimensions variable

Acc. 2011.172

Purchased 2011. Queensland Art Gallery Foundation

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**METCALF and GLAISTER**

Australia 1875–78  
*Family group* c.1875–78  
 Albumen photograph on paper  
 mounted on card  
 Five sheets: image: 9 x 6cm (oval,  
 each); card: 10.5 x 6.5 (each)  
 Acc. 2012.257a–e  
 Gift of Glenn R Cooke through the  
 Queensland Art Gallery Foundation  
 2012

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**MICK, Paniny (Artist)**

Pitjantjatjara people  
 Australia b.1939  
**KEN, Tjungkara (Collaborating artist)**  
 Pitjantjatjara people  
 Australia b.1969  
**KEN, Sandra (Collaborating artist)**  
 Pitjantjatjara people  
 Australia b.1968  
**MICK, Marinka (Collaborating artist)**  
 Pitjantjatjara people  
 Australia b.1967  
**YOUNG, Yaritji (Collaborating artist)**  
 Pitjantjatjara people  
 Australia b.1955  
*Seven sisters and Tjala Tjukurpa*  
*(Honey Ant Dreaming)* 2012  
 Synthetic polymer paint on linen  
 196 x 196.5cm  
 Acc. 2012.274  
 Purchased 2012 with funds from  
 Margaret Mittelheuser, AM, and  
 Cathryn Mittelheuser, AM, through the  
 Queensland Art Gallery Foundation

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**MILLS, Jennifer**

Australia b.1966  
*What's in a name?* 2009–11  
 Watercolour with pencil on paper  
 325 sheets ranging from 10 x 14cm to  
 23 x 29cm (irreg.)  
 Acc. 2011.230.001–325  
 Purchased 2011. Queensland Art  
 Gallery Foundation

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**MING DYNASTY STYLE**

China  
*Bowl with chrysanthemum and*  
*scrolling vine* 20th century  
 Stoneware, celadon glaze  
 7.6 x 13.2cm (diam.)  
 Acc. 2012.045  
 Gift of an anonymous donor  
 through the Queensland Art Gallery  
 Foundation 2012. Donated through  
 the Australian Government's Cultural  
 Gifts Program

*Double gourd vase* late 20th century  
 Stoneware, crackle glaze  
 12.7 x 10.5cm (diam.)  
 Acc. 2012.050  
 Gift of an anonymous donor  
 through the Queensland Art Gallery  
 Foundation 2012. Donated through  
 the Australian Government's Cultural  
 Gifts Program

*Lotus form cup* late 20th century  
 Stoneware, celadon glaze  
 7.7 x 12.3cm (diam.)  
 Acc. 2012.051  
 Gift of an anonymous donor  
 through the Queensland Art Gallery  
 Foundation 2012. Donated through  
 the Australian Government's Cultural  
 Gifts Program

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**MINYINTIRI, Dickie**

Pitjantjatjara people  
 Australia b.c.1915  
*Kanyalakutjina (Euro tracks)* 2011  
 Synthetic polymer paint on linen  
 155 x 184cm  
 Acc. 2011.232  
 Purchased 2011 with funds from  
 Ashby Utting through the Queensland  
 Art Gallery Foundation

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**MOLLIERE, M (Engraver)**

Unknown  
**ASHTON, Julian Rossi (Painter)**  
 Australia 1851–1942  
*Sugar industry near Mackay* (from  
 'Picturesque Atlas of Australia' 1886)  
 c.1886  
 Engraving on paper  
 46 x 33cm  
 Acc. 2012.250  
 Gift of Glenn R Cooke through the  
 Queensland Art Gallery Foundation  
 2012

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**MOORE, Archie**

Australia b.1970  
*On a Mission from God (Mapoon 1919)*  
 2012  
 Cut, folded and glued pages from  
 miniature gold-cased bible  
 5.5 x 3.5 x 2cm  
 Purchased 2012 with funds from the  
 Estate of Jessica Ellis through the  
 Queensland Art Gallery Foundation

*On a Mission from God (Darnley Island)*  
 2012  
 Cut, folded and glued pages from  
 miniature gold-cased bible  
 5.5 x 3.5 x 2cm  
 Purchased 2012 with funds from the  
 Estate of Jessica Ellis through the  
 Queensland Art Gallery Foundation

*On a Mission from God (Trubanaman)*  
 2012  
 Cut, folded and glued pages from  
 miniature gold-cased bible  
 5.5 x 3.5 x 2.5cm  
 Purchased 2012 with funds from the  
 Estate of Jessica Ellis through the  
 Queensland Art Gallery Foundation

*On a Mission from God (Cherbourg)*  
 2012  
 Cut, folded and glued pages from  
 miniature gold-cased bible  
 5.5 x 3.5 x 3cm  
 Purchased 2012 with funds from the  
 Estate of Jessica Ellis through the  
 Queensland Art Gallery Foundation



*On a Mission from God (Yarrabah)*  
2012

Cut, folded and glued pages from miniature gold cased bible  
5.5 x 3.5 x 3cm  
Purchased 2012 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

*On a Mission from God (Fitzroy Island)*  
2012

Cut, folded and glued pages from miniature bible, vintage wooden book stand  
17 x 10 x 10.5cm (overall)  
Purchased 2012 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

*On a Mission from God (Mapoon 1890)*  
2012

Cut, folded and glued pages from miniature gold-cased bible  
5.5 x 3.5 x 3.5cm  
Purchased 2012 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

*On a Mission from God (Hope Vale)*  
2012

Cut, folded and glued pages from miniature gold-cased bible  
5.5 x 3.5 x 2.2cm  
Purchased 2012 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

*On a Mission from God (Yorke Island)*  
2012

Cut, folded and glued pages from miniature gold-cased bible  
5.5 x 3.5 x 2.5cm  
Purchased 2012 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

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**MOREA, Sifas**

Papua New Guinea  
*Boroko Motors* 2011  
Bilum: looped commercial yarns  
27 x 41cm  
Acc. 2011.364  
Purchased 2011. Queensland Art Gallery Foundation

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**MOVANA, Allana**

Papua New Guinea  
*Rarapka* 2011  
Mandas mask: barkcloth, cane, bamboo, natural pigments  
350 x 50cm  
Acc. 2011.383  
Purchased 2011. Queensland Art Gallery Foundation

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**MURAKAMI, Takashi**

Japan b.1962  
*DOB Wall Painting Plan* 1996  
Pencil and watercolour on paper  
17.8 x 27.9cm  
Acc. 2011.359  
Gift of Dr Morris Low through the Queensland Art Gallery Foundation  
2011. Donated through the Australian Government's Cultural Gifts Program

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**NARA, Yoshitomo**

Japan b.1959  
*Girl on a boat* 1996  
Pencil on paper  
29.4 x 20.9cm  
Acc. 2011.327  
Gift of Dr Morris Low through the Queensland Art Gallery Foundation  
2011. Donated through the Australian Government's Cultural Gifts Program

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**NASSERI, Timo**

Germany b.1972  
*Epistrophe VI* 2012  
Polished stainless steel  
256 x 223 x 84cm  
Acc. 2012.347  
Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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**NAYAR, Yamini**

United States b.1975  
*Cascading Attica* 2011  
Lightjet print on paper, ed. 2/5 + 2AP  
110 x 135.9cm  
Acc. 2012.297  
Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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*Pillar* 2011

Lightjet print on paper, ed. 2/5 + 2AP  
139.5 x 110.5cm  
Acc. 2012.298  
Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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**NEWITT, James**

Australia b.1981  
*Of Others* 2010–11  
Four-channel HD video: 6:35 minutes, colour, stereo, ed. 1/3  
Acc. 2012.143  
Purchased 2012. Queensland Art Gallery

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**NORTHERN SONG DYNASTY STYLE**

China  
*Bowl with ginkgo leaf scroll* 20th century  
Stoneware, celadon glaze  
6 x 17.7cm (diam.)  
Acc. 2012.035  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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*Dish with boys clutching lotus stems*

late 20th century  
Stoneware, celadon glaze  
3.1 x 14cm (diam.)  
Acc. 2012.044  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**OLIVEIRA, Henrique**

Brazil b.1973

*Xilonoma Chamusquius 2* 2012

Burnt plywood and pigments

220 x 400 x 120cm (irreg.)

Acc. 2012.348a-c

Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

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**OLLEY, Margaret**

Australia 1923–2011

*South Brisbane* 1966

Ink and watercolour on paper

38.5 x 49cm

Acc. 2012.099

Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2012

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**ORMELLA, Raquel**

Australia b.1969

*Constantly changing ecosystems narrative* 2010

Single-channel HD video: 22:00 minutes, colour, stereo, ed. 1/5

Acc. 2012.142

Purchased 2012. Queensland Art Gallery

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**PASSI, Segar**

Meriam Mir people

Australia b.1942

*Study for 'Koob'* 2010

Synthetic polymer paint on paper

12.1 x 13.9cm

Acc. 2011.352.001

Purchased 2011

*Study for 'Deum tepki'* 2010

Synthetic polymer paint on paper

12.1 x 13.9cm

Acc. 2011.352.002

Purchased 2011

*Study for 'Kerka mek 1'* 2010

Synthetic polymer paint on paper

12.1 x 13.7cm

Acc. 2011.352.003

Purchased 2011

*Study for 'Kerka mek 2'* 2010

Synthetic polymer paint on paper

12.1 x 13.9cm

Acc. 2011.352.004

Purchased 2011

*Study for 'Lidlid'* 2010

Synthetic polymer paint on paper

12.1 x 13.8cm

Acc. 2011.352.005

Purchased 2011

*Study for 'Ap gegur'* 2010

Synthetic polymer paint on paper

12.2 x 13.9cm

Acc. 2011.352.006

Purchased 2011

*Study for 'Irmirera baz'* 2010

Synthetic polymer paint on paper

12.1 x 13.9cm

Acc. 2011.352.007

Purchased 2011

*Study for 'Te bubum'* 2010

Synthetic polymer paint on paper

12.2 x 14cm

Acc. 2011.352.008

Purchased 2011

*Study for 'Mi kes'* 2010

Synthetic polymer paint on paper

12.2 x 13.9cm

Acc. 2011.352.009

Purchased 2011

*Study for 'Dad'* 2010

Synthetic polymer paint on paper

12.2 x 13.9cm

Acc. 2011.352.010

Purchased 2011

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**PERCEVAL, John**

Australia 1923–2000

ARTHUR MERRIC BOYD POTTERY

Australia 1944–58

*Casserole* 1955

Earthenware, wheel thrown with tin-glaze and green brush decoration 30 x 31cm (diam.) (complete)

Acc. 2011.333a–b

Purchased 2011 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

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**PÉRON, François**

France 1775–1810

*Voyage de Découvertes aux Terres**Australes. Paris: Imprimerie Impériale**[Royale]* 1807–16

Three volumes (two text, one atlas), first edition, with 40 engraved plates after Lesueur and Petit, (two folding, 23 hand-coloured), in calf and Morocco leather-covered board bindings

Two quarto: 31 x 22.6cm (each); one folio; 36 x 27cm

Acc. 2012.322a–c

Purchased 2012. Queensland Art Gallery

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**PHUAN Thai Meng**

Malaysia b.1974

*The Luring of [ ] . 流水不腐, 户枢不蠹* 2012

Synthetic polymer paint on canvas mounted on plywood

Five panels: 300 x 996cm (overall)

Purchased 2012. Queensland Art Gallery

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**PICASSO, Pablo**

Spain 1881–1973

*Cavalier and horse* 1952

White earthenware clay, decoration in oxides, knife engraved on white enamel, ed. 97/300 A.R.

21.5 x 15 x 18.5cm

Acc. 2012.177

Gift of Alan and Jennette Johnstone through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**PICCININI, Patricia**

Australia b.1965

*Alley, 11.15am* (from 'The Fitzroy Series') 2011

Type C photograph on paper, ed. 1/4 118.6 x 178.4 (sight); 100 x 160cm (comp.)

Acc. 2012.140

The James C Sourris, AM, Collection.

Purchased 2011 with funds from

James C Sourris, AM, through the

Queensland Art Gallery Foundation

*Bedroom, 10.30pm* (from 'The Fitzroy Series') 2011  
Type C photograph on paper, ed. 3/4  
118.6 x 178.4 (sight); 100 x 160cm  
(comp.)  
Acc. 2012.141  
The James C Sourris, AM, Collection.  
Purchased 2011 with funds from  
James C Sourris, AM, through the  
Queensland Art Gallery Foundation

PILIS, Alexander  
Brazil/Canada b.1954  
*Matrix Moda: Architecture Ultra  
Mundane #3* 1991  
Photographic print with yellow  
plexiglass  
92.7 x 67.5cm (framed); 89 x 63.5cm  
(comp.)  
Acc. 2011.225  
Gift of Ihor Holubizky through the  
Queensland Art Gallery Foundation  
2011

PIONEER POTTERY  
Australia 1907–14  
GILSON, James  
Australia 1865–1927  
*Bread plate* c.1910  
Earthenware with Majolica glaze  
32.5 x 27.5cm (irreg.)  
Acc. 2011.334  
Purchased 2011. Andrew and Lilian  
Pedersen Trust

PLATE, Carl  
Australia 1909–77  
*Yampi* 1962  
Polyvinyl acetate on masonite  
89.4 x 120cm  
Acc. 2011.254  
Gift of Jocelyn and Cassi Plate  
through the Queensland Art Gallery  
Foundation 2011. Donated through  
the Australian Government's Cultural  
Gifts Program

POKMAN, Paulis  
Asmat people  
Indonesia  
*Bisj pole* 2011  
Carved mangrove wood, natural  
pigments (lime, ochre, charcoal),  
bamboo leaves, cockatoo feathers  
403 x 150cm  
Acc. 2011.369  
Purchased 2011. Andrew and Lilian  
Pedersen Trust

POULSEN, Poul C  
Australia 1857–1925  
*Postcard: Glasshouse Mountain, near  
Brisbane* c.1900  
Photogravure on card  
Image: 9 x 12cm (comp.); card: 9 x  
13.7cm  
Acc. 2012.259  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

PROUT, Victor  
England  
*A colonial Governor's recreation: Lord  
Lamington rounding up cattle* (from  
'The Sphere', London, 1901) 1901  
Engraving on paper  
40 x 28cm  
Acc. 2012.248  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

PUTRIH, Tobias  
Slovenia b.1972  
*Modena no.5 (Cinematography by  
Runa Islam)* 2009  
Basswood  
110 x 130 x 45cm  
Acc. 2012.011  
Gift of the artist and Galerija Gregor  
Podnar through the Queensland Art  
Gallery Foundation 2012

QIANLONG PERIOD STYLE  
China  
*Dish* late 20th century  
Porcelain, green glaze  
3.2 x 16.7cm  
Acc. 2012.048  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

RAHBAR, Sara  
Iran/United States b.1976  
*Glorious Haze* 2012  
Vintage American flag, handwoven  
textiles, military emblems, pins and  
buttons and a sweetheart pendant  
from an American Second World War  
soldier  
150 x 89cm  
Acc. 2012.303  
Purchased 2012. Queensland Art  
Gallery

*Cycles (Flag #7)* 2007  
Iranian flag, vintage textiles, military  
badges and gold guns and aeroplane  
military pins  
147.5 x 96.5cm  
Acc. 2012.304  
Purchased 2012. Queensland Art  
Gallery

RARRU, Margaret  
Liyagawumirr people  
Australia b.1940  
*Mindirr* 2011  
Pandanus with natural dyes  
28 x 18cm  
Acc. 2011.269  
Purchased 2011 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

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**RECLUS, Onésime**

France 1837–1916  
*Brisbane* (from 'A Bird's Eye View of the World' 1887) c.1885–87  
 Engraving on paper  
 13 x 29cm  
 Acc. 2012.252  
 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**REDFORD, Scott**

Australia b.1962  
*My beautiful lipstick red polar bear* 2010  
 Fibreglass with polyurethane coating  
 186.5 x 353.2 x 156.3cm  
 Acc. 2011.325  
 Gift of the Detached Cultural Foundation through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*My beautiful lipstick red polar bear* 2010

Fibreglass with polyurethane coating  
 186.5 x 353.2 x 156.3cm  
 Acc. 2011.326  
 Gift of Dr Paul Eliadis through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Reinhardt Dammn: Things the mind already knows* 2010

Enamel on aluminium  
 22 panels: 420cm (diam., overall)  
 Acc. 2011.372a–f  
 Gift of Dr Michael and Eva Slancar through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Motorcycle emptiness 2* 2002

Screenprint on paper  
 76.2 x 111cm; 74 x 106cm (comp.)  
 Acc. 2012.330  
 Gift of Lyell Bary through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Motorcycle emptiness 3* 2002

Digital colour print on paper  
 66 x 97cm; 63.5 x 97cm (comp.)  
 Acc. 2012.331  
 Gift of Lyell Bary through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Boy with surfboard cross* 1999/2005

Screenprint on paper  
 92 x 70cm; 70 x 51cm (comp.)  
 Acc. 2012.332  
 Gift of Lyell Bary through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Spiritual Australia* 2002

Screenprint on paper  
 111 x 74cm; 102 x 74cm (comp.)  
 Acc. 2012.333  
 Gift of Lyell Bary through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**REES, Lloyd**

Australia 1895–1988  
*Iron Cove, Sydney Harbour* (from 'Tribute to Sydney' suite) 1978  
 Intaglio softground etching, printed in blue ink on paper, ed. 25/90  
 53 x 37.5cm (irreg.)  
 Acc. 2011.335  
 Gift of John Reid, AO, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Northwood Point, Lane Cove River*

(from 'Tribute to Sydney' suite) 1978  
 Intaglio softground etching, printed in blue ink on paper, ed. 25/90  
 53 x 37.5cm (irreg.)  
 Acc. 2011.336  
 Gift of John Reid, AO, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*The summit, Ball's Head* (from 'Tribute to Sydney' suite) 1978

Intaglio softground etching, printed in blue ink on paper, ed. 25/90  
 53 x 37.5cm (irreg.)  
 Acc. 2011.337  
 Gift of John Reid, AO, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*The Lane Cove River* (from 'Tribute to Sydney' suite) 1978

Intaglio softground etching, printed in blue ink on paper, ed. 25/90  
 25 x 30cm (sheet)  
 Acc. 2011.338  
 Gift of John Reid, AO, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*The Balmain buoy* (from 'Tribute to Sydney' suite) 1978

Intaglio softground etching, printed in blue ink on paper, ed. 25/90  
 53 x 37.5cm (irreg.)  
 Acc. 2011.339  
 Gift of John Reid, AO, through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

*Arches of the General Post Office, Queen Street, Brisbane* 1913

(verso: *Brisbane rooftops*)  
 Pencil on paper  
 28.6 x 19.7cm (irreg.)  
 Acc. 2012.103a–b  
 Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Study for Government House, Brisbane* 1914

(verso: *A street scene*)  
 Pencil on paper  
 25.2 x 17.2cm  
 Acc. 2012.104a–b  
 Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Central Technical College, Brisbane, study for concert programme* 1915  
(verso: *Cart horses*)  
Pencil on paper  
33.8 x 25cm  
Acc. 2012.105a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Study from the cast, Art School* 1915  
(verso: *Building by the water*)  
Pencil on paper  
33.5 x 24.9cm (corner torn out)  
Acc. 2012.106a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Tram on Brisbane street; City street* 1914  
(verso: *Pedestrian entrance to Victoria Bridge*)  
Pencil on paper  
25.4 x 34cm  
Acc. 2012.107a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*End of Victoria Bridge and dredge* 1914  
Pencil on paper  
19.8 x 27.5cm  
Acc. 2012.108  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Lane between Government Printing Office and Executive Building* c.1914–17  
(verso: *Studies of a church interior*)  
Pencil on paper  
34.1 x 24.9cm  
Acc. 2012.109a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Street scene* c.1914–17  
Pencil on paper  
34.1 x 24.9cm  
Acc. 2012.110  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Interior of St John's Cathedral with figure* c.1914–17  
(verso: *Interior of St John's Cathedral with carving*)  
Pencil on paper  
17.5 x 51.6cm (sheet); 25.9 x 17.5 (folded)  
Acc. 2012.111a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Adelaide Street looking east with apse of St John's Cathedral* c.1914–17  
Pencil on paper  
33.9 x 24.8cm  
Acc. 2012.112  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Angèle Rees, the artist's mother; Tree* 1916  
(verso: *Cowlishaw's house, east end of Cowlishaw's stables; Trees*)  
Pencil on paper  
34.6 x 25.3cm  
Acc. 2012.113a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Plant studies* 1916  
(verso: *An urn on a stone pillar*)  
Pencil on paper  
25.3 x 18.1cm (irreg.)  
Acc. 2012.114a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Four youths at Milton leaning on a fence; Note of a fig tree* 1915–16  
(verso: *Study of end of Victoria Bridge*)  
Pencil on paper  
23.8 x 14.3cm  
Acc. 2012.115a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Cleveland Point* c.1914–17  
(verso: *Cleveland Point with clouds*)  
Pencil on paper  
18.6 x 28.9cm (irreg.)  
Acc. 2012.116a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Naval stores and cliffs at Kangaroo Point* c.1914–17  
Pencil on paper  
33.8 x 25.1cm  
Acc. 2012.117  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Stretches on the upper Brisbane River from Mayo's boat* c.1914–17  
(verso: *Stretches on the upper Brisbane River from Mayo's boat*)  
Pencil on paper  
28.2 x 21.2cm  
Acc. 2012.118a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Boat and jetty* c.1914–17  
Pencil on paper  
18.6 x 18cm (irreg.)  
Acc. 2012.119  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Cypress at South Brisbane* c.1914–17  
Pencil on paper  
34.1 x 25.3cm  
Acc. 2012.120  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Café in Market Square, Brisbane* c.1914–17  
Pencil on paper  
16.4 x 8.9cm (irreg.)  
Acc. 2012.121  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Three self portraits* c.1914–17  
Pencil on paper  
34.3 x 24.9cm  
Acc. 2012.122  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Portrait of a woman* c.1914–17  
(verso: *An angel*)  
Pencil on paper  
18 x 27.9cm  
Acc. 2012.123a–b  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Two sketches of a woman reading* c.1914–17  
Pencil on paper  
34 x 25.1cm (sheet)  
Acc. 2012.124  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*George Eaton singing* 1922  
Pencil on paper  
33.4 x 26.2cm  
Acc. 2012.125  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Portrait of a woman* c.1914–17  
Pencil on paper  
32.3 x 16.2cm (irreg.)  
Acc. 2012.126  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Portrait of a woman (Lloyd Rees's sister Amy?)* c.1914–17  
Pencil on paper  
26 x 23.1cm  
Acc. 2012.127  
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**RENGETSU, Otagaki**  
Japan 1791–1875  
*Sencha cups* 1873  
Hand-built stoneware, glazed, incised calligraphy  
Five cups: 4.5 x 8 x 8cm (each)  
Acc. 2012.283a–e  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Flower vase* c.1855–60  
Hand-built stoneware, glazed, painted calligraphy  
27.5 x 8.5 x 8.5cm  
Acc. 2012.284  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

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**RENGETSU, Otagaki (Master)**  
Japan 1791–1875  
**KORYO, Kuroda (Apprentice)**  
Japan 1823–95  
*Tea bowl* c.1867  
Hand-built stoneware, glazed, incised calligraphy  
4.7 x 11.5 x 11.5cm  
Acc. 2012.285  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

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**RINGHOLT, Stuart**  
Australia b.1971  
*Untitled (wing chair – pink)* 2009  
Enamel on steel on wooden plinth, ed. 2/2  
Chair: 77 x 63 x 71cm; plinth: 85.5 x 85.5 x 90cm  
Acc. 2011.343a–c  
Purchased 2011. Ivy Lillian Walton Bequest

*Cigarette dummy* 2008  
Silicone, cigarette on wooden presentation box, ed. 4/55  
Cigarette: 9 x 2 x 2cm; presentation box: 14.5 x 5 x 4cm (overall)  
Acc. 2011.344a–d  
Purchased 2011. Ivy Lillian Walton Bequest

*Aerosol Fosters* 2009  
Aluminium and plastic on wooden presentation box, ed. 6/6  
Object: 12 x 8 x 6cm; presentation box: 19 x 14 x 10cm (overall)  
Acc. 2011.345a–c  
Purchased 2011. Ivy Lillian Walton Bequest

*Aerosol Coca-Cola* 2009  
Aluminium and plastic on wooden presentation box, ed. 3/6  
Object: 12 x 8 x 6cm; presentation box: 19 x 14 x 10cm (complete)  
Acc. 2011.346a–c  
Purchased 2011. Ivy Lillian Walton Bequest

*Double cigarette* 2008

Tobacco paper on wooden presentation box, ed. 16/20  
 Object: 11 x 1 x 1cm; presentation box: 17 x 5 x 4cm (complete)  
 Acc. 2011.347a–e  
 Purchased 2011. Ivy Lillian Walton Bequest

*Double pencil* 2008

Painted wood and graphite on wooden presentation box, ed. 20/20  
 Object: 11 x 1 x 1cm; presentation box: 17 x 5 x 4cm (complete)  
 Acc. 2011.348a–e  
 Purchased 2011. Ivy Lillian Walton Bequest

**RIYADI, Wedhar**

Indonesia b.1980  
*Keributan Dari Negara Subur* 2011  
 Oil on canvas  
 250 x 180cm  
 Acc. 2011.285  
 Purchased 2011. Queensland Art Gallery Foundation

*Noise from the Fertile Land no. 3* 2012

Oil on canvas  
 250 x 180cm  
 Purchased 2012. Queensland Art Gallery Foundation

*Noise from the Fertile Land no. 4* 2012

Oil on canvas  
 250 x 180cm  
 Purchased 2012. Queensland Art Gallery Foundation

**ROBERTS, Luke**

Australia b.1952  
*Adolf* 2008  
 camera John Elliott  
 Giclée print on paper, ed. 1/5  
 150 x 100cm (comp.)  
 Acc. 2011.235  
 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

*Andy* 2008

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 150 x 100cm (comp.)  
 Acc. 2011.236  
 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

*Arrival* 2008

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 180 x 120cm (comp.)  
 Acc. 2011.237  
 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

*My West (The Howels of Dingo)* 2009

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 120 x 180cm (comp.)  
 Acc. 2011.238  
 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

*My West (Father and Son)* 2009

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 100 x 150cm (comp.)  
 Acc. 2011.239  
 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

*My West (Mother and Son)* 2009

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 100 x 150cm (comp.)  
 Acc. 2011.240  
 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

*My West (Visionary)* 2009

camera John Elliott  
 Giclée print on paper, ed. 1/5  
 150 x 100cm (comp.)  
 Acc. 2011.241  
 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

*Australian Story (Australian Gothic)* 2009

camera Kevyn Chase  
 Giclée print on paper, ed. 1/5  
 180 x 120cm (comp.)  
 Acc. 2011.242  
 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

*Australian Story (Wedding)* 2009

camera Kevyn Chase  
 Giclée print on paper, ed. 1/5  
 180 x 120cm (comp.)  
 Acc. 2011.243  
 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

*Australian Story (Other)* 2009

camera Kevyn Chase  
Giclée print on paper, ed. 1/5  
180 x 120cm (comp.)  
Acc. 2011.244  
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

*The Children of Alpha* 2009

camera John Elliott  
Giclée print on paper, ed. 1/5  
180 x 120cm (comp.)  
Acc. 2011.245  
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

*At the Bar of the Pub with no Beer*  
2009

camera John Elliott  
Giclée print on paper, ed. 1/5  
120 x 180cm (comp.)  
Acc. 2011.246  
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

*The Spearing (A) and (B)* 2009

camera John Elliott  
Giclée print on paper, ed. 1/5  
Two parts: 210 x 140cm (comp., each)  
Acc. 2011.247a–b  
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

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**ROBINSON, T**

England

**WADE, H**

England

*Sketches of life in Queensland:*  
*Fight with an "old man" kangaroo;*  
*A stage-coach in the bush; Gold*  
*mining at Charters Towers; Wild-duck*  
*shooting at Hughenden; and On the*  
*Burdekin River – cattle and alligator*  
(from 'The Illustrated London News'  
19 January 1881) 1881

Engraving on paper

40 x 26.5cm

Acc. 2012.238

Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

*Sketches of life in Queensland:*  
*Native Australian shepherds on a*  
*western station; Sheep-shearing near*  
*Hughenden; Yarding cattle at Inkerman*  
*Station; Native stalking wild turkey;*  
*and Camp of natives, near Townsville*  
(from 'The Illustrated London News'  
19 January 1884) 1884

Engraving on paper

40 x 26cm

Acc. 2012.240

Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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**ROE, Anne Margaret (Madge)**

Australia 1890–1938

*A back-answer* 1932

Booklet of 12 pages, hand-coloured  
15.2 x 19.4 x 0.2cm

Acc. 2012.325

Gift of Dr Judith McKay through the  
Queensland Art Gallery Foundation  
2012

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**ROWNEY, Tom**

Australia b.1971

*Goblet* 2011

Hot-worked clear and pink glass

20cm (high, approx.)

Acc. 2011.260

Purchased 2011 with funds from Gina  
Fairfax through the Queensland Art  
Gallery Foundation

*Goblet* 2011

Hot-worked clear and pink glass

20cm (high, approx.)

Acc. 2011.261

Purchased 2011 with funds from Gina  
Fairfax through the Queensland Art  
Gallery Foundation

*Goblet* 2011

Hot-worked clear and blue glass

20cm (high, approx.)

Acc. 2011.262

Purchased 2011 with funds from Gina  
Fairfax through the Queensland Art  
Gallery Foundation

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**ROYAL WORCESTER PORCELAIN  
WORKS**

England 1862–2009

ELLIS ROWAN, Marian

Australia 1847–1922

*Flannel flower cup, saucer and plate*  
1924

Porcelain, bone china with transfer  
printing and overglaze colours

Cup: 6 x 10.5 x 8.5cm; saucer: 2.7  
x 13.7cm (diam.); plate: 2 x 15.7cm  
(diam.)

Acc. 2011.180.001–002

Gift of Philip Bacon, AM, through the  
Queensland Art Gallery Foundation  
2011

*Boronia cup and saucer* 1926

Porcelain, bone china with transfer  
printing and overglaze colours

Cup: 6 x 10.5 x 8.5cm; saucer: 2 x 14.2  
cm (diam.)

Acc. 2011.181a–b

Gift of Philip Bacon, AM, through the  
Queensland Art Gallery Foundation  
2011

*Cunningham wattle plate* 1926

Porcelain, bone china with transfer  
printing and overglaze colours

1.8 x 18cm (diam.)

Acc. 2011.182

Gift of Philip Bacon, AM, through the  
Queensland Art Gallery Foundation  
2011



*Plate* 1912

Bone china with Quaker grey border and overglaze painting, gilt trim  
2 x 15cm (diam.)  
Acc. 2011.331  
Purchased 2011. Queensland Art Gallery Foundation Grant

**SAILSTORFER, Michael**

Germany b.1979  
*Wolken (Clouds)* 2010  
Tyre inner tubes  
Dimensions variable  
Acc. 2011.234a–  
Purchased 2011 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation

**SAMAL, Margaret**

latmul  
Papua New Guinea  
*Sero (large cooking pot)* 2011  
Earthenware, hand-thrown with applied decoration and natural pigments  
38 x 40cm  
Acc. 2011.310  
Purchased 2011. Queensland Art Gallery Foundation

**SAPUTRO (aka Hahan), Uji Handoko Eko**  
Indonesia b.1983  
*Letters to the Great Saatchi* 2011  
Synthetic polymer paint on canvas  
190 x 150cm  
Acc. 2011.286  
Purchased 2011. Queensland Art Gallery Foundation

*The Journey* 2011  
Synthetic polymer paint on canvas  
Two panels: 180 x 420cm (overall); 180 x 210cm (each)  
Acc. 2011.287a–b  
Purchased 2011. Queensland Art Gallery Foundation

*Big Artist is a Big Factory* 2012  
Synthetic polymer paint on canvas  
190 x 150cm  
Purchased 2012. Queensland Art Gallery

*The New Prophet* (from 'Trinity' series) 2011

Polyester resin and air brush, ed. 1/2  
100 x 75 x 100cm  
Acc. 2011.288  
Purchased 2011. Queensland Art Gallery Foundation

*The Devout* (from 'Trinity' series) 2012

Polyester resin and air brush  
100 x 75 x 100cm (approx.), ed. 1/2  
Purchased 2012. Queensland Art Gallery

*The Almighty* (from 'Trinity' series) 2012

Polyester resin and air brush, ed. 1/2  
100 x 75 x 100cm (approx.)  
Purchased 2012. Queensland Art Gallery

**SCHELL, Frederick**

United States 1838–1902  
UNKNOWN  
England  
*Brisbane from Bowen Terrace* (from 'Picturesque Atlas of Australia', 1886)  
c.1886  
Engraving on paper  
23 x 33cm  
Acc. 2012.249  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation  
2012

**SERAMBI, Yakobus**

Asmat, Unir Sirau, Er (Sawa-Er)  
Indonesia  
*Jinir (spirit mask)* 2012  
Rattan sago palm fronds, fum (mulberry bark), white cockatoo feathers, natural ochres, lime and a stick  
160 x 50 x 20cm  
Purchased 2012. Queensland Art Gallery

**SHAWKY, Wael**

Egypt b.1971  
*Telematch Crusades* 2009  
HD video: 16:9, 13:00 minutes, colour, stereo, ed. of 7  
Acc. 2012.005  
Purchased 2012. Queensland Art Gallery

**SHOUN (SOHAN GEMPO)**

Japan 1848–1922  
*Hanging scroll* c.1910 (Meiji period)  
Ink on paper with brocade mount  
189 x 37cm; 120 x 35cm (comp.)  
Acc. 2012.286  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

**SIMUS, Mark**

Asmat people  
Indonesia  
*Bowl* 2011  
Carved wood with natural pigments  
100 x 26 x 10cm  
Acc. 2011.366  
Purchased 2011. Andrew and Lilian Pedersen Trust

*Bowl* 2011  
Carved wood with natural pigments  
98 x 24.5 x 10cm  
Acc. 2011.367  
Purchased 2011. Andrew and Lilian Pedersen Trust

**SIRETS, Dinisius**

Asmat, Becembub  
Indonesia  
*Bisj pole* 2012  
Soft wood, natural ochres, lime, charcoal, shredded sago leaf, rattan  
600 x 24 x 87cm  
Purchased 2012. Queensland Art Gallery

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**SNELL, Eric**

Bailiwick of Guernsey b.1953  
*Untitled (Australian) seed pods* 2003  
 Burnt seed pods on paper  
 77 x 57.3cm  
 Acc. 2011.226  
 Gift of Ihor Holubizky through the Queensland Art Gallery Foundation 2011

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**SONG/YUAN DYNASTY STYLE**

China  
*Tripod censer* 17th century (late Ming dynasty)  
 Stoneware, celadon crackle glaze, with impressed design  
 14 x 28.6cm (diam.)  
 Acc. 2012.043  
 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**STRACHAN, David**

Australia 1919–70  
*Still life flowers and oranges* 1967  
 Oil on composition board  
 52 x 64.5cm (sight)  
 Acc. 2012.173  
 Gift of Julie O'Duffy in memory of Dr John and Mrs Rita O'Duffy through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**STUART, Guy**

Australia b.1942  
*Untitled* 1967  
 Oil on canvas  
 214 x 169 x 5cm (framed)  
 Acc. 2012.174  
 Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

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**SULKA PEOPLE**

Papua New Guinea  
**TEPE, Camilus** (Team leader)  
 Papua New Guinea b.1965  
**BILL, Paskalis**  
 Papua New Guinea  
**LOHALI, Tadius**  
 Papua New Guinea  
**PAPE, Herman**  
 Papua New Guinea  
**CAMILIUS, Moky**  
 Papua New Guinea  
**TEP, Herman**  
 Papua New Guinea  
**VIETON, Bernard**  
 Papua New Guinea  
**LORMOT, Joeseeph**  
 Papua New Guinea  
**SAVUO Jr, Antonius**  
 Papua New Guinea  
**JOESEPH, Makude**  
 Papua New Guinea  
*O nunu* 2011  
 Susu mask: wool, synthetic polymer paint, cane, bamboo, bush vines, plastic lids, balsa wood, tree bark  
 Three masks: 70 x 30cm (approx., each)  
 Acc. 2011.295.001–003  
 Purchased 2011. Queensland Art Gallery Foundation

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**O ptaek** 2011

Susu mask: plastic from rice bags, plastic bags, pandanus, commercial feathers, synthetic polymer paint  
 Two masks: 100 x 60cm (each, approx.)  
 Acc. 2011.296.001–002  
 Purchased 2011. Queensland Art Gallery Foundation

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**SURPRISE, Wakartu Cory**

Walmajarri people  
 Australia 1929–2011  
*Mimpi* 2011  
 Synthetic polymer paint on canvas  
 119.5 x 239cm  
 Acc. 2012.001  
 Purchased 2012. Queensland Art Gallery

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**Ngurrantili Pamarr (Hill) Big One** 2009

Synthetic polymer paint on canvas  
 119.5 x 119cm  
 Acc. 2012.144  
 Purchased 2012. Queensland Art Gallery

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**TALLUR, LN**

India b.1971  
*Aurophobia – the fear of gold* 2012  
 Wood, iron, sawdust, industrial paint  
 365 x 160 x 160cm  
 Purchased 2012. Queensland Art Gallery

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**TALPUR, Mohammad Ali**

Pakistan b.1976  
*Untitled* (from 'Leeka' series) 2008  
 Ink on paper  
 71 x 102cm  
 Acc. 2011.289  
 Purchased 2011. Queensland Art Gallery Foundation

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**Untitled** (from 'Leeka' series) 2008

Ink on paper  
 71 x 102cm  
 Acc. 2011.290  
 Purchased 2011. Queensland Art Gallery Foundation

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**THOMAS, July**

Papua New Guinea  
*Ramu sugar* 2011  
 Bilum: looped commercial yarns  
 30 x 40cm  
 Acc. 2011.360  
 Purchased 2011. Queensland Art Gallery Foundation

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**THOMPSON, Douglas**

Australia b.1932  
*Noosa River (Tewantin, Qld)* 1950, printed 2011  
 Digital photographic print on paper  
 50.8 x 40.6cm  
 Acc. 2012.128  
 Purchased 2012. Queensland Art Gallery

*Fishing nets drying, Noosaville* 1952, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.129  
Purchased 2012. Queensland Art Gallery

*Early morning surfing, Gold Coast* 1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.130  
Purchased 2012. Queensland Art Gallery

*Fisherman on Noosa Beach near dusk* 1950, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.131  
Purchased 2012. Queensland Art Gallery

*Shorncliffe Pier* 1953, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.132  
Purchased 2012. Queensland Art Gallery

*The Sunday Mail Sun Girl Contest, Coolangatta, Qld* c.1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.133  
Purchased 2012. Queensland Art Gallery

*Surf carnival, Coolangatta* 1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.134  
Purchased 2012. Queensland Art Gallery

*Campers on Kirra Beach and houses in background, Gold Coast* 1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.135  
Purchased 2012. Queensland Art Gallery

*Eenie Creek* 1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.136  
Purchased 2012. Queensland Art Gallery

*Main street, Chinchilla* 1955, printed 2011  
Digital photographic print on paper  
50.8 x 40.6cm  
Acc. 2012.137  
Purchased 2012. Queensland Art Gallery

**THORNTON, Warwick**  
Kaytej people  
Australia b.1970  
*Stranded* 2011  
3D digital video: 11:06 minutes, colour, sound, 16:9 widescreen, ed. 1/5  
Acc. 2011.321  
Purchased 2011. Queensland Art Gallery Foundation

**TIVI, Leanne**  
Papua New Guinea  
*BSP* 2011  
Bilum: looped commercial yarns  
28 x 45cm  
Acc. 2011.363  
Purchased 2011. Queensland Art Gallery Foundation

**TROMARAMA**  
Indonesia est. 2004  
*Happy hour* 2010  
Single-channel video animation: 1:56 minutes, black and white, sound, looped, ed. 2/3  
Acc. 2011.291  
Purchased 2011. Queensland Art Gallery Foundation

*Wattt?!* 2010  
Single-channel stop motion video animation: 5:48 minutes, colour, sound, AP  
Acc. 2011.292  
Purchased 2011. Queensland Art Gallery Foundation

**TUFFERY, Michel**  
New Zealand/Samoa/Rarotonga/Tahiti  
New Zealand b.1966  
*Laumei le titi* 1998  
Brunswick and Connor Herring fish tins, recycled copper and rubber, aluminium frame and rivets, polyurethane, pneumatically operated with lead  
110 x 150 x 35cm  
Acc. 2012.343  
Gift of Josephine Grieve through the Queensland Art Gallery Foundation 2012

**UNKNOWN**  
Australia  
*Shield* c.1900  
Carved wood with natural pigments  
52.5cm (height)  
Acc. 2011.353  
Purchased 2011. Queensland Art Gallery Foundation

*Boomerang* c.1900  
Carved and incised hardwood and natural earth pigments  
74cm  
Acc. 2011.354  
Purchased 2011. Queensland Art Gallery Foundation

*Boomerang* c.1900  
Carved and incised hardwood and natural earth pigments  
71cm  
Acc. 2011.355  
Purchased 2011. Queensland Art Gallery Foundation

*Shield* c.1880  
Carved wood and natural earth pigments  
66cm  
Acc. 2011.356  
Purchased 2011. Queensland Art Gallery Foundation

*Shield* c.1910  
Carved wood, natural earth pigments  
and Rickitt's Blue  
102cm  
Acc. 2011.357  
Purchased 2011. Queensland Art  
Gallery Foundation

**UNKNOWN**

Cambodia  
*Pidan* mid 20th century  
Woven silk, natural dyes  
159 x 79cm  
Acc. 2012.290  
Purchased 2012 with funds from the  
Henry and Amanda Bartlett Trust  
through the Queensland Art Gallery  
Foundation

**UNKNOWN**

China  
*Figure of a lady wearing a robe*  
7th century (Tang dynasty)  
Cast earthenware, sancai glaze  
33.5 x 11.5 x 11.2cm  
Acc. 2012.012  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Tomb figure of a court lady* 618–907  
(Tang dynasty)  
Cast earthenware, pigment  
38.5 x 11.5 x 10.2cm  
Acc. 2012.013  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Three musician figures* 1368–1644  
(Ming dynasty)  
Cast earthenware, glaze, mineral  
pigments  
Drummer: 20.5 x 6.5 x 7.5cm; trumpet  
player: 20 x 6.2 x 5cm; bell player: 19.8  
x 7.5 x 4.5cm  
Acc. 2012.014a–c  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Dog wearing collar* 206 BCE – 220 CE  
(Han dynasty)  
Earthenware, green glaze, incised  
features  
33 x 13 x 29cm  
Acc. 2012.015  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Horse* 618–907 (Tang dynasty)  
Mould-cast earthenware, cream glaze,  
yellow-ochre lead glaze  
47.2 x 16.5 x 43cm  
Acc. 2012.016  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Horse head* 206 BCE – 8 CE  
(Western Han dynasty)  
Earthenware, red and white pigment  
on metal base  
16.8 x 5.5 x 16.5cm; 25 x 11.3 x 19.4cm  
(with base)  
Acc. 2012.017  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Dog in harness* 206 BCE – 220 CE  
(Han dynasty)  
Earthenware, green glaze  
21.6 x 10 x 23.7cm  
Acc. 2012.018  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Figure of a goose* 20th century  
Porcelain, sancai-style glaze  
24 x 16 x 8cm  
Acc. 2012.019  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Bowl with goldfish* 19th century  
Porcelain, iron red enamel, incised  
with wave pattern on lacquered  
wooden base  
Bowl: 5.7 x 10.5cm (diam.); base: 3 x  
10.5cm  
Acc. 2012.020  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Ginger jar with flowers, vases and  
censers* 1662–1722 (Kangxi period)  
Porcelain, underglaze blue, with  
cracked ice and blossom decoration,  
and jade and carved wooden lid  
20 x 17cm (diam.) (complete); jar: 17.5  
x 17cm (diam.); lid: 2.7 x 8.6cm (diam.)  
Acc. 2012.021a–b  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Bowl with lotus flowers and peony*  
1662–1722 (Kangxi period)  
Porcelain, underglaze blue  
9.8 x 20.6cm (diam.)  
Acc. 2012.022  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Famille rose jar* 18th century  
(Yongzheng/Qianlong period)  
Porcelain, fencai enamel, carved  
wooden lid  
22.5 x 17cm (diam.) (overall); jar: 18 x  
17cm (diam.); lid: 4 x 12.4cm (diam.)  
Acc. 2012.023a–b  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Famille rose zhadou (leys jar)*  
1875–1908 (Guangxu period)  
Porcelain, glazed, gilt rim, floral  
roundel designs  
10.5 x 10.7cm (diam.)  
Acc. 2012.024  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Pair of imperial five-clawed dragon  
dishes* 1862–74 (Tongzhi period)  
Porcelain, yellow, brown and green  
glaze  
Pair: 2.5 x 13.2cm (diam.) (each)  
Acc. 2012.025a–b  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Famille rose vase* 1736–95 (Qianlong  
period)  
Soft-paste porcelain, polychrome  
enamel glaze, decorated with figures  
on a terrace and exotic flowers  
25.2 x 12.5cm (diam.)  
Acc. 2012.026  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Famille verte basin* 1821–50  
(Daoguang period)  
Porcelain, overglaze enamels with  
fish, crustaceans and aquatic plants  
10.6 x 41.3cm (diam.)  
Acc. 2012.027  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Pair of imperial dragon dishes*  
1875–1908 (Guangxu period)  
Porcelain, yellow and green glaze,  
scalloped rims  
3 x 13.3cm (diam.); 2.9 x 13cm (diam.)  
Acc. 2012.028a–b  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Alms bowl* 618–906 (Tang dynasty)  
Earthenware, white slip and  
transparent sancai lead glaze  
13.5 x 20.4cm (diam.)  
Acc. 2012.029  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Bowl* 907–1125 (Liao dynasty)  
Earthenware, amber lead-glaze over  
cream slip  
8.6 x 20.2cm (diam.)  
Acc. 2012.030  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Hu with taotie mask handles*  
206 BCE – 220 CE (Han dynasty)  
Stoneware, lead glaze  
30.5 x 28cm (diam.)  
Acc. 2012.031  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Gu form vase* 20th century  
Stoneware, overglaze  
28.5 x 12cm (diam.)  
Acc. 2012.032  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Hu (jar)* 206 BCE – 220 CE  
(Han dynasty)  
Earthenware, lead glaze  
16.2 x 13cm (diam.)  
Acc. 2012.033  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Guandi (god of literature)* late 16th  
century (late Ming dynasty)  
Cast porcelain, celadon glaze  
16 x 9 x 9cm  
Acc. 2012.034  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

<p><i>Fluted plate with peonies</i> 15th century (Ming dynasty) Stoneware, celadon glaze, Jingdezhen kiln 7.7 x 34cm (diam.) Acc. 2012.036 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Incense burner</i> 20th century Stoneware, celadon glaze, lion head feet and key pattern scrolls 12.5 x 13.5cm (diam.) Acc. 2012.040 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Ewer</i> 960–1279 (Song dynasty) Stoneware, celadon glaze, basket weave pattern 8 x 9 x 13cm Acc. 2012.047 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>
<p><i>Dragon and flaming pearl dish</i> 1279–1368 (Yuan dynasty) Stoneware, Longquan celadon glaze with lotus petal exterior 7.5 x 35cm (diam.) Acc. 2012.037 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Dish with lotus design and peony scroll</i> 1368–1644 (Ming dynasty) Stoneware, celadon glaze, key pattern rim 5.5 x 29.7cm (diam.) Acc. 2012.041 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Dish</i> 14th century (Yuan dynasty) Stoneware, celadon glaze with impressed flower 3 x 11.5cm (diam.) Acc. 2012.049 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>
<p><i>Narcissus bowl</i> 1368–1644 (Ming dynasty) Stoneware, olive green celadon glaze with a pressed floral spray on carved wooden base 12.5 x 23.3cm (diam.) (complete); bowl: 7.3 x 23.3cm (diam.); base: 5.5 x 20.3cm (diam.) Acc. 2012.038a–b Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Dish with a pair of dragons</i> 1368–1644 (Ming dynasty) Stoneware, Longquan celadon crackle glaze 7.5 x 35.3cm (diam.) Acc. 2012.042 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Tripod censer</i> 13th/14th century (Southern Song/Yuan dynasty) Stoneware, Longquan celadon 7 x 13.2cm (diam.) Acc. 2012.052 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>
<p><i>Meiping vase</i> 20th century Stoneware, northern celadon 15.7 x 10.5cm (diam.) Acc. 2012.039 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Twin fish plate</i> 1127–1279 (Southern Song dynasty) Stoneware, Longquan celadon glaze 4.2 x 13cm (diam.) Acc. 2012.046 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Bowl</i> 14th century (Yuan dynasty) Stoneware, celadon crackle glaze with fluted sides 7.2 x 14.5cm (diam.) Acc. 2012.053 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>
		<p><i>Dish</i> 14th century (Yuan/Ming dynasty) Stoneware, celadon glaze with flower design 3.8 x 12.5cm (diam.) Acc. 2012.054 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program</p>

*Pair of dishes* early 15th century (Ming dynasty)  
Stoneware, celadon crackle glaze, foliate rimmed with incised floral designs  
3.2 x 11cm (diam.); 3.2 x 12.5cm (diam.)  
Acc. 2012.055.001–002  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Bowl* 14th century (Yuan/Ming dynasty)  
Stoneware, celadon crackle glaze  
8.5 x 14.7cm (diam.)  
Acc. 2012.056  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Small jar* 13th/14th century (Southern Song/Yuan dynasty)  
Stoneware, celadon crackle glaze, moulded floral design  
6 x 7cm (diam.)  
Acc. 2012.057  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Lidded guan jar* 14th century (Yuan dynasty)  
Stoneware, celadon glaze  
6.5 x 6.7cm (diam.) (complete); jar: 5.2 x 6.7cm (diam.); lid: 1.6 x 5.6cm (diam.)  
Acc. 2012.058a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Qingbai pumpkin-shaped water dropper* 14th century (Yuan dynasty)  
Stoneware, celadon glaze  
5.7 x 7.5 x 9cm (complete); dropper: 5 x 7.5 x 9cm; lid: 1 x 3.4cm (diam.)  
Acc. 2012.059a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Bowl with four dragons* 19th century  
Cloisonné enamel on copper, decoration of lotus scrolls on black ground surrounding medallions  
7.5 x 35.3cm (diam.)  
Acc. 2012.060  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of lotus shoes for bound feet* c.1890 (Qing dynasty)  
Embroidered silk, cloth  
6 x 15cm (each)  
Acc. 2012.062a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of shoes for bound feet* c.1860 (Qing dynasty)  
Embroidered silk, cloth  
6 x 16cm (each)  
Acc. 2012.063a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of lotus shoes for bound feet* c.1880 (Qing dynasty)  
Embroidered silk, cloth  
8.5 x 12cm (each)  
Acc. 2012.064a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Han silk skirt with brocade borders and landscape design* 1796–1820 (Jiaqing reign)  
Silk, embroidery, kesi weave  
103 x 123cm  
Acc. 2012.065  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of imperial purses made for a prince* c.1890 (Qing dynasty)  
Silk, satin stitching, embroidery with shou symbol  
10.8 x 11 x 1.2cm (each); including tassels; 40 x 11 x 1.2cm (each)  
Acc. 2012.066a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of belt purse rings with chrysanthemum design* c.1780  
Carved ivory  
5.8 x 3.5 x 3cm (each)  
Acc. 2012.067a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Courtier's belt for high ranking official*  
c.1890 (Qing dynasty)  
Woven hemp, silk, brass  
95.5 x 3cm  
Acc. 2012.068  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Purse worn on the trousers of a groom*  
c.1860 (Qing dynasty)  
Silk, gold thread, embroidery,  
beads, scented raw silk with double  
happiness symbol  
9.5 x 8 x 2cm; length with tassels:  
23cm  
Acc. 2012.069  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Pouch to carry a jade or lucky charm*  
mid 19th century (Qing dynasty)  
Silk  
10 x 5.2 x 2.5cm; length with tassels:  
26cm  
Acc. 2012.070  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Spectacles case* 19th century (Qing  
dynasty)  
Silk, embroidery  
13.5 x 7 x 17cm; length with tassels:  
51cm  
Acc. 2012.071  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Fan case with geometric designs*  
c.1890 (Qing dynasty)  
Silk, embroidery, beads  
46 x 6cm  
Acc. 2012.072  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Gourd-shaped purse* c.1870 (Qing  
dynasty)  
Silk, embroidery with bats and wave  
designs  
32 x 11cm  
Acc. 2012.073  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Pouch used for perfume* c.1820 (Qing  
dynasty)  
Silk, pekin knot embroidery  
6.2 x 5 x 1.4cm; length with tassels:  
19cm  
Acc. 2012.074  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Double seal box used in wedding  
celebrations* c.1880 (Qing dynasty)  
Silk, embroidery with double  
happiness symbol  
5 x 3.5 x 3.5cm; length with tassels:  
29cm  
Acc. 2012.075  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Purse with grasshopper design* 19th  
century (Qing dynasty)  
Silk, silk gauze, embroidery, beads  
9 x 6 x 3cm; length including tassels:  
25cm  
Acc. 2012.076  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Set of accessories including pair of  
perfume purses, watch case, archer's  
ring case and spectacles case* c.1890  
(Qing dynasty)  
Silk, silk gauze, embroidery, beads  
Two purses: 30 x 9 x 1.2cm (each);  
watch case: 8.5 x 8.5cm; archer's ring  
case: 50 x 4 x 3.8cm; spectacles case:  
58 x 7cm  
Acc. 2012.077a–e  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Fan case with flowers and insects*  
c.1890 (Qing dynasty)  
Silk, silk gauze, embroidery  
44 x 4cm  
Acc. 2012.078  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

*Tassel for the Imperial court* c.1750  
(Qing dynasty)  
Silk, embroidery, kesi weave  
4.3 x 4.5 x 0.5cm; length including  
cord: 33cm  
Acc. 2012.079  
Gift of an anonymous donor  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program



*Round dragon badge for an imperial noble* 19th century (Qing dynasty)  
Silk on cloth mount  
Badge: 31cm (diam.); including cloth mount: 32.5 x 33cm  
Acc. 2012.080  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Badge of rank with Mandarin duck, symbol of sixth rank official* 18th century (Qing dynasty)  
Silk, kesi weave on silk and cloth mount  
24 x 26cm; including mount: 54.5 x 48.5cm  
Acc. 2012.081  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Badge of rank with golden pheasant, symbol for second rank official* mid 19th century (Qing dynasty)  
Silk, embroidery on mountboard  
24.5 x 31.3cm; including mount: 54 x 48.5cm  
Acc. 2012.082  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Badge of rank with two cranes, symbol for first rank civilian official* 1662–1722 (Kangxi reign)  
Silk, embroidery on cloth covered mountboard  
34 x 36cm; including mount: 60 x 56cm  
Acc. 2012.083  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Badge of rank with four-clawed dragon, symbol for fifth, sixth and seventh ranks and Imperial guards* 1662–1722 (Kangxi reign)  
Silk, satin embroidery  
31 x 31.5cm; including mount: 40.5 x 42cm  
Acc. 2012.084  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Round imperial badge of rank with five-clawed dragon for a princess* 18th century (Jiaqing reign)  
Silk, embroidery  
30.2 x 30.2cm; including frame: 54.5 x 49cm  
Acc. 2012.085  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Hat finial for a fifth grade official* c.1890 (Qing dynasty)  
Crystal, gilt bronze  
5.7 x 3cm (diam.)  
Acc. 2012.086  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of export miniature shoes used for salts* 19th century  
Silver incised with designs of lion masks, shou symbols and bamboo, glass inserts  
Shoes: 2 x 6.5 x 2cm (each); inserts: 2 x 4.5 x 1.5cm (each)  
Acc. 2012.087a–d  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of horse statues* 1368–1644 (Ming dynasty)  
Carved stone  
47.5 x 10 x 47cm; 46.5 x 11 x 46cm  
Acc. 2012.088a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Pair of barrel shape stools* 1644–1912 (Qing dynasty)  
Lacquered wood  
44 x 40cm (diam.) (each)  
Acc. 2012.089a–b  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Altar table* 1368–1644 (Ming dynasty)  
Lacquered wood, recessed leg plank top with scroll ends, curved and beaded spandrels  
88 x 216 x 27cm  
Acc. 2012.090  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Set of four quartetto tables decorated with flowers, fruit and figures* c.1840 (Qing dynasty)  
Lacquer, wood, gilding  
Four tables: 72.5 x 48.5 x 35cm; 71 x 42 x 35cm; 69.5 x 36 x 35cm; 68.5 x 30 x 35cm  
Acc. 2012.091a–d  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Petal-lobed stand* 19th century (Qing dynasty)  
Red cinnabar lacquer and black lacquer on wood, carved with five bats, floral sprays and shou symbol  
14.3 x 28 x 28cm  
Acc. 2012.092  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Trunk with crane roundels, dragon and floral decorations* 1644–1912 (Qing dynasty)  
Lacquer, leather-bound wood, metal  
31 x 73.5 x 48.5cm  
Acc. 2012.093  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Document box* 17th century (late Ming dynasty)  
Lacquer on wood, bronze, gilt decoration of palace scene  
8.8 x 45.2 x 21.8cm  
Acc. 2012.094  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Square water barrel* 20th century  
Wood  
66 x 45 x 41.5cm  
Acc. 2012.095  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Circular water barrel* 20th century  
Wood, iron  
58 x 31cm (diam.)  
Acc. 2012.096  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Baluster vase* 6th–8th century (Sui/Tang dynasty)  
Stoneware, crazed olive green glaze  
19 x 15.5cm (diam.)  
Acc. 2012.159  
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Untitled (Woman carrying a basket and umbrella)* 19th century  
Reverse glass painting  
32 x 21cm (comp.)  
Acc. 2012.315  
Purchased 2012. Queensland Art Gallery

*Straits export ginger jar* 1862–74 (Tongzhi period)  
Porcelain with famille rose enamels on crackle glaze ground  
Two pieces: 36 x 25.5cm (overall)  
Acc. 2012.340a–b  
Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Straits export lidded container* 1862–74 (Tongzhi period)  
Porcelain with famille rose enamels on crackle glaze ground  
Two pieces: 31.8 x 24.8cm (overall)  
Acc. 2012.341a–b  
Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**UNKNOWN**

England  
*Images of St Leonard's Church and Magenta Monument; and Laying the foundation stone of the Brisbane Bridge, Queensland, New South Wales* (from 'The Illustrated London News' 3 December 1864) 1864  
Engraving on paper  
21.5 x 26.5cm  
Acc. 2012.235  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

*Raising the British flag to claim New Guinea under the authority of Queensland Magistrate, Mr E M Chester* (from 'The Illustrated London News' 7 July 1883) 1883  
Engraving on paper  
39.5 x 28cm  
Acc. 2012.239  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

*Scenes of Australian life:*  
*A horse sale, Rockhampton, Queensland; Hobbling a horse; arrival in camp; In the bush: en route; Camping out alone: down on his luck; A shot at an alligator; "Droving": watching cattle at night; and "Give us a light, Jemmy"* (from 'The Graphic', London, 26 February 1876) 1876  
Engraving on paper  
40 x 30cm  
Acc. 2012.242  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

*Bowen and its neighbourhood, Northern Queensland; Pretty Bend Station; The Port of Bowen; The Customs' House, Bowen; A milking yard at Glencoe: Sunrise; Cooke's Hotel, Bowen; The jetty, Bowen; The dwelling house, Pretty Bend Station; Toll's Creek, near Bowen; and Mare's Nest Creek, near Bowen* (from 'The Graphic', London, 3 December 1881) 1881  
Engraving on paper  
40 x 28cm  
Acc. 2012.246  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

*Notes from Queensland – on the Diamantina River: After breakfast – examining his revolver; Blackfellows caught in the act; A cattle station; "Bailing up" Her Majesty's Mail; Searching for bullock tracks; and A trespasser on the run* (from 'The Graphic', London, 1886) 1886  
Engraving on paper  
40 x 27cm  
Acc. 2012.247  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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#### UNKNOWN

India  
*Equestrian portrait of Rathor Udai Bhanji* c.1760–80  
Opaque watercolour with gold on paper  
32 x 21.5cm  
Acc. 2011.272  
Purchased 2011. Queensland Art Gallery Foundation

*An illustration from a Siva Sakti series* c.1720  
Opaque watercolour with gold on paper  
30 x 23.5cm  
Acc. 2011.273  
Purchased 2011. Queensland Art Gallery Foundation

*Parasurama* c.1770–90  
Opaque watercolour with gold on paper  
25 x 17cm  
Acc. 2011.274  
Purchased 2011. Queensland Art Gallery Foundation

*Maharaja of Kishangarh* c.1820  
Opaque watercolour with gold on paper  
15.5 x 15.5cm  
Acc. 2011.275  
Purchased 2011. Queensland Art Gallery Foundation

*[Attendant holding a gold cup and rosewater flask]* 1750  
Brush drawing with watercolour and gold on paper  
12.5 x 7cm  
Acc. 2011.276  
Purchased 2011. Queensland Art Gallery Foundation

*[Ascetic sitting under a tree]* c.1770  
Opaque watercolour with gold on paper  
23 x 16.5cm; 18.5 x 12.5cm (comp.)  
Acc. 2011.277  
Purchased 2011. Queensland Art Gallery Foundation

*A languishing lady* c.1750  
Ink on paper  
13.5 x 18.5cm  
Acc. 2011.278  
Purchased 2011. Queensland Art Gallery Foundation

*Lovers on a terrace* c.1770  
Ink on paper  
26 x 17cm  
Acc. 2011.279  
Purchased 2011. Queensland Art Gallery Foundation

*[A holy man and his pupils]* 1740  
Ink with white pigment on paper  
14 x 18.5cm  
Acc. 2011.280  
Purchased 2011. Queensland Art Gallery Foundation

*Krishna the jubilant butter thief* 13th century (late Chola period)  
Bronze  
38.8 x 24 x 14.3cm  
Acc. 2012.160  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Shivakami Uma* 12th/13th century (late/post Chola period)  
Bronze  
22.2 x 7 x 6.1cm  
Acc. 2012.161  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Sarat Purnima pichhavai (The Autumn Full Moon temple hanging)* early 20th century  
Pigment on cotton  
275 x 325cm  
Acc. 2012.289  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

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#### UNKNOWN

India/England  
*Personal collection of Major Montague Arthur Stephen Cousins of images taken in India* c.1915–30  
Two albums of black and white photographs and postcards; photographs; and letter of appointment  
Album comprising 107 images (photographs and postcards) (plus remnants two photographs) bound with green cord: 26.2 x 22 x 1.7cm; album of 18 photographs (plus remnants of one photograph) bound with brown cord: 23.3 x 27.7 x 1.5cm; eight photographs: (1) 19.7 x 15cm; (2) 14.3 x 19.1cm; (3) 14.7 x 19.9cm; (4) 20.2 x 28cm; (5) 21 x 27.8cm; (6) 20.2 x 27.9cm; (7) 20.5 x 28cm; (8) 20.1 x 27cm; letter of appointment: 29.5 x 39cm; 29.5 x 10.6cm (irreg.) (folded)  
Acc. 2012.295.001–011

Gift of Jim Cousins, AO and Libby Cousins through the Queensland Art Gallery Foundation 2012

**UNKNOWN**

Indonesia

*Calligraphic (Tulisan Arab) batik* 19th century

Cotton, wax-resist dyeing with natural dye

95 x 92cm

Acc. 2012.288

Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Tumbok lada dagger* 19th century  
Horn, repousséd silver, gold filigree, steel blade

38cm (length)

Acc. 2012.291

Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Amanremu sword* 19th century  
Dark-horn hilt, silver, suasa (gold, copper alloy), wood

47cm (length)

Acc. 2012.292

Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Ketur (Spittoon)* c.1900

Incised brass

31.2 x 25cm (diam.)

Acc. 2012.335

Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Bowl* c.1900

Incised brass

17 x 29cm (diam.)

Acc. 2012.336

Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Lidded bowl* c.1900

Incised brass

40.4 x 34.6cm (diam.)

Acc. 2012.337

Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Taza* c.1900

Brass with open-work collar and serrated rim

31.2 x 25cm

Acc. 2012.338

Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Water kettle* c.1900

Brass, cast in the lost-wax technique

27 x 18 x 9.8cm

Acc. 2012.339

Gift of The Hellwig Family in memory of Petra Hellwig (née Jansen) through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

*Patung Cerita – Fumeripits myth* 2011

Ironwood and lime

38 x 96 x 26.5cm

Acc. 2012.344

Gift of Tom Asong 2012

*Tifa (drum)* 2011

Ironwood, soot (charcoal), lizard skin, rattan

149.5 x 35 x 23cm

Acc. 2012.345

Gift of Tom Asong 2012

**UNKNOWN**

Asmat people, Buepis/Basim

Indonesia

*Ajour urikan (openwork carving)* 2011

Carved hardwood

121.5 x 20 x 2.2cm

Acc. 2012.296

Gift of Tom Asong 2011

**UNKNOWN**

Ireland

*Mirror* c.1810–60

Timber and glass

65 x 52cm

Acc. 2011.228

Gift of Jim Cousins, AO and Libby Cousins through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

**UNKNOWN**

Japan

*Satsuma ware vase* 1868–1912 (Meiji period)

Earthenware, crackle glaze,

enamel, decoration of boys amongst chrysanthemums and butterflies

25.5 x 18cm (diam.)

Acc. 2012.061

Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**UNKNOWN**

Malay people

Malaysia

*Badek dagger* 19th century

Repousséd silver, watered-iron blade

39cm (length)

Acc. 2012.293

Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

*Badek dagger* c.1920

Repousséd silver, wooden scabbard interior, watered-iron blade  
42cm (length)  
Acc. 2012.294  
Purchased 2012 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery Foundation

UNKNOWN

Nepal  
*Eleven-headed Avalokitesvara* late 18th century  
Gilt bronze, turquoise insets  
35.7 x 15 x 13.3cm  
Acc. 2012.312  
Gift of Phillip and Patricia Adams through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

Koiwat  
Papua New Guinea  
*Kamana (bowl)* 2011  
Earthenware, hand-thrown with incised decoration  
10 x 28cm (diam.) (irreg.)  
Acc. 2011.313  
Purchased 2011. Queensland Art Gallery Foundation

*Kamana (bowl)* 2011

Earthenware, hand-thrown with incised decoration  
16 x 36cm (diam.)  
Acc. 2011.314  
Purchased 2011. Queensland Art Gallery Foundation

UNKNOWN

Iatmul  
Papua New Guinea  
*Bowl*  
Earthenware: hand-thrown clay with incised decorations and hand-modelled  
32 x 52 x 52cm  
Acc. 2012.152  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

UNKNOWN

Sawos  
Papua New Guinea  
*Khomongu (eating bowl)* c.1985  
Earthenware: hand-thrown clay with incised decoration  
8 x 28cm (diam.)  
Acc. 2012.153  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

*Khomongu (eating bowl)* c.1997

Earthenware: hand-thrown clay with incised and painted decoration  
9 x 29cm (diam.)  
Acc. 2012.154  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

UNKNOWN

Biwat  
Papua New Guinea  
*Yaul figure*  
Earthenware: hand-thrown clay, hand-modelled figure with incised decoration  
18 x 13 x 7cm  
Acc. 2012.155  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

UNKNOWN

Amphlett Islands  
Papua New Guinea  
*Bowl* c.2000  
Earthenware: hand-thrown clay with incised decoration  
11.5 x 23 x 22cm  
Acc. 2012.156  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

UNKNOWN

Kwoma  
Papua New Guinea  
*Aumar (ceremonial pot)*  
Earthenware: hand-thrown clay with incised decoration  
21 x 13cm (diam.)  
Acc. 2012.157  
Gift of Mary Preston through the Queensland Art Gallery Foundation 2012

UNKNOWN (initials GAM)

England  
*Natives armed with spear and boomerang* (from 'The Illustrated London News' 29 May 1866) 1866  
Engraving on paper  
15.5 x 23.5cm (trimmed)  
Acc. 2012.237  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

UNKNOWN (initials JCD)

England  
*Notes in Queensland:*  
*A night alarm; Surveying pastoral land etc; Cattle station in the far north of Queensland; Old Bank of New South Wales, Georgetown; Surveying agricultural land; and The gold escort on the march* (from 'The Graphic', London, 29 January 1881) 1881  
Engraving on paper  
40.5 x 30cm  
Acc. 2012.245  
Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**UNKNOWN (initials VR)**

England

*Bush life in Queensland:**A bush store; A card party; Inside a bush tavern – a general "shout"; and Outside a bush tavern – "penitential moments"* (from 'The Graphic',

London, 30 November 1878) 1878

Engraving on paper

40.5 x 58cm (double-page spread)

Acc. 2012.244

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**UNKNOWN (initials WRW)**

England

*Sketches from North Queensland:**Kanakas, or labourers from the Solomon Islands; Young men, at Weary Bay; Native Police on patrol; and Polynesian boys who have been six years in Queensland* (from 'The Illustrated London News' 25 October 1890) 1890

Hand-coloured engraving on paper

40 x 29cm

Acc. 2012.241

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**UNKNOWN CABINETMAKER**

Australia

*Pair of chairs* c.1920

Queensland maple, constructed and varnished

103 x 46 x 50cm (each)

Acc. 2012.138.001–002

Gift of the National Australia Bank Heritage Collection 2012

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**UNKNOWN PHOTOGRAPHER**

Australia

*Postcard: Aboriginal, Coopers Creek, Queensland* c.1890

Print on card

14 x 9cm

Acc. 2012.260

Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

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**VALAUN, Batilom**

Tolai

Papua New Guinea

*Avup (fish trap)* 2011

Woven split cane

200 x 80cm (approx.)

Acc. 2011.297

Purchased 2011. Queensland Art Gallery Foundation

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**VUNAPAKA CULTURAL GROUP**

Tolai

Papua New Guinea

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.001

Purchased 2011. Queensland Art Gallery Foundation

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.002

Purchased 2011. Queensland Art Gallery Foundation

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.003

Purchased 2011. Queensland Art Gallery Foundation

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.004

Purchased 2011. Queensland Art Gallery Foundation

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.005

Purchased 2011. Queensland Art Gallery Foundation

*Tokatokoi* 2011

Headdress: wood, feathers, synthetic polymer paint, grass fibre

150 x 60cm

Acc. 2011.389.006

Purchased 2011. Queensland Art Gallery Foundation

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**WALU, Aiyome**

Papua New Guinea

*Trukai* 2011

Bilum: looped commercial yarns

34 x 40cm

Acc. 2011.361

Purchased 2011. Queensland Art Gallery Foundation

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**WARE, Maria**

Mualgal people

Australia b.1952

*Ghost net basket* 2011

Woven reclaimed acrylic fishing net

10 x 16cm (diam.)

Acc. 2012.277

Purchased 2012 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

*Ghost net basket* 2011

Woven reclaimed acrylic fishing net

10 x 22cm (diam.)

Acc. 2012.278

Purchased 2012 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

*Ghost net basket* 2011

Woven reclaimed acrylic fishing net

9 x 18.5cm (diam.)

Acc. 2012.279

Purchased 2012 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

*Ghost net basket* 2011

Woven reclaimed acrylic fishing net

11 x 30cm (diam.)

Acc. 2012.280

Purchased 2012 with funds from Thomas Bradley through the Queensland Art Gallery Foundation

*Ghost net basket* 2011  
Woven reclaimed acrylic fishing net  
14 x 25.5cm (diam.)  
Acc. 2012.281  
Purchased 2012 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

*Ghost net basket* 2011  
Woven reclaimed acrylic fishing net  
11 x 25cm (diam.)  
Acc. 2012.282  
Purchased 2012 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

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WATKIN, Douglas (Director/script  
writer)  
Erubam Le people  
Australia b.1973  
THYER, Lucas (Producer)  
Australia  
OLIVE, SM (Shaun) (Artwork)  
Australia  
*The Queen & I* 2011  
HD video, line animation, 16:9, 11:20  
minutes, black and white, stereo, ed.  
unlimited  
Acc. 2011.233  
Commissioned for the exhibition 'Land,  
Sea and Sky: Contemporary Art of  
the Torres Strait Islands', with the  
support of Cairns Indigenous Art Fair.  
Purchased 2011

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WAVIS, Harrison  
England  
*Bush life in Queensland:*  
*Mustering day at a cattle station;*  
*"Running in" horses from the bush; and*  
*A bush road; Native police preparing*  
*for an engagement* (from 'The  
Illustrated London News' 8 August  
1863) 1863  
Engraving on paper  
Two sheets: 40 x 28cm (each)  
Acc. 2012.234a–b  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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WEBB, Mary  
Australia/England/France 1901–58  
*La vague* 1958  
Oil on canvas  
46 x 54.8cm  
Acc. 2012.429  
Gift of David Pestorius in memory  
of Raymond Creuze through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Governments Cultural Gifts Program

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WHITELEY, Brett  
Australia 1939–92  
*White dove feeling the universe*  
1985–92  
Oil on plywood  
80.5 x 76.8cm  
Acc. 2012.311  
Gift of the Josephine Ulrick and Win  
Schubert Foundation for the Arts  
through the Queensland Art Gallery  
Foundation 2012. Donated through  
the Australian Government's Cultural  
Gifts Program

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WILDER, Joseph Warrin  
Australia active 1863–80  
*Mother and two daughters,*  
*Rockhampton* c.1870  
Albumen photograph on paper  
mounted on card  
Image: 5.2 x 7.2cm (oval); card: 7.5 x  
12.5cm  
Acc. 2012.254  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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WILLIAMSON, Ruby Tjangawa  
Pitjantjatjara people  
Australia b.1940  
BURTON, Wawiriya  
Pitjantjatjara people  
Australia b.1925  
*Punu* 2011  
Synthetic polymer paint on linen  
197 x 195.5cm  
Acc. 2012.270  
Purchased 2012 with funds from  
Margaret Mittelheuser, AM, and  
Cathryn Mittelheuser, AM, through the  
Queensland Art Gallery Foundation

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WILLIAMSON, Ruby Tjangawa (Artist)  
Pitjantjatjara people  
Australia b.1940  
WILLIAMSON, Nita (Collaborating  
artist)  
Pitjantjatjara people  
Australia b.1963  
ARMSTRONG, Suzanne (Collaborating  
artist)  
Pitjantjatjara people  
Australia b.1980  
*Ngayuku ngura (My country) Puli*  
*murpu (Mountain range)* 2012  
Synthetic polymer paint on linen  
197 x 196cm  
Acc. 2012.271  
Purchased 2012 with funds from  
Margaret Mittelheuser, AM, and  
Cathryn Mittelheuser, AM, through the  
Queensland Art Gallery Foundation

*Puli murpu (Mountain range)* 2011  
Synthetic polymer paint on linen  
197 x 196cm  
Acc. 2012.272  
Purchased 2012 with funds from  
Margaret Mittelheuser, AM, and  
Cathryn Mittelheuser, AM, through the  
Queensland Art Gallery Foundation

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WILSON, Eric  
Australia 1911–46  
*Life drawing* c.1932  
Pencil on paper  
75 x 49cm  
Acc. 2011.179  
Purchased 2011 with funds from  
Roger and Marjorie Morton through  
the Queensland Art Gallery  
Foundation

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WILSON, Nancy  
Lardil people  
Australia b.1971  
*Milmarjah* 2011  
Earthenware with underglaze  
52 x 28 x 18cm  
Acc. 2011.265  
Purchased 2011 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

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**WILSON, Nancy**

Lardil people  
Australia b.1971  
*Mungubudijudi* 2011  
Earthenware with underglaze  
45 x 28 x 18cm  
Acc. 2011.266  
Purchased 2011 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

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**WM NEILSON'S AMERICAN ART  
STUDIO**

Australia  
*Boy and dog* c.1880  
Albumen photograph on paper on  
mounted card  
Image: 14.3 x 9.8cm; card: 16.5 x 11cm  
Acc. 2012.258  
Gift of Glenn R Cooke through the  
Queensland Art Gallery Foundation  
2012

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**WRIGHT, Judith**

Australia b.1945  
*A wake* 2011  
Mixed media  
15 figures: dimensions variable  
Acc. 2011.231.001–015  
Purchased 2011. Queensland Art  
Gallery Foundation

*Between* (from 'Seven Stages of  
Desire' series) 2007  
DVD: 8 minutes, colour, sound, ed. 4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

*The Stager* (from 'Seven Stages of  
Desire' series) 2008  
DVD: 6 minutes, colour, sound, ed. 4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

*Faburden* (from 'Seven Stages of  
Desire' series) 2008  
DVD: 4 minutes, colour, sound, ed. 4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

*A Fable* (from 'Seven Stages of Desire'  
series) 2008  
DVD: 8 minutes, colour, sound, ed. 4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

*The Gift* (from 'Seven Stages of Desire'  
series) 2008  
DVD: 20 minutes, colour, sound, ed.  
4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

*Desire* (from 'Seven Stages of Desire'  
series) 2010  
DVD: 4:52 minutes, colour, sound, ed.  
4/5  
Gift of the artist through the  
Queensland Art Gallery Foundation  
2012. Donated through the Australian  
Government's Cultural Gifts Program

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**WULIA, Tintin**

Indonesia b.1972  
*Microstudy of Wanton* 2008  
Two-channel synchronised video  
installation: 1:43 minutes, colour,  
sound, ed. 3/5  
Acc. 2011.293  
Purchased 2011. Queensland Art  
Gallery Foundation

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**WUNUNGURRA, Djirrirra**

Dhalwangu people  
Australia b.1968  
*Buyku* 2011  
Natural pigments on incised bark  
73 x 54cm  
Acc. 2011.268  
Purchased 2011 with funds from  
Margaret Mittelheuser, AM, and  
Cathryn Mittelheuser, AM, through the  
Queensland Art Gallery Foundation

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**YALLARGULA, Ester**

Ndjébbana people  
Australia b.1963  
*Women's business dilly bag* 2011  
Twined pandanus, cotton  
26 x 17cm  
Acc. 2011.270  
Purchased 2011 with funds from  
Thomas Bradley through the  
Queensland Art Gallery Foundation

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**YAMANAPI, David**

Iatmul  
Papua New Guinea  
*Jai (garamut beaters)* 2011  
Carved garamut wood  
Two pieces: 58 x 4.5cm (each)  
Acc. 2012.317.001–002  
Purchased 2012. Queensland Art  
Gallery Foundation

*Jai (garamut beater)* 2011  
Carved garamut wood  
69 x 5.5cm  
Acc. 2012.318  
Purchased 2012. Queensland Art  
Gallery Foundation

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**YENGO, Joseph**

Papua New Guinea  
*Panggal painting* 2011  
Natural pigments on panggal (leaf  
stalk sago palm)  
93 x 38cm  
Acc. 2011.302  
Purchased 2011. Queensland Art  
Gallery Foundation



*Panggal painting* 2011

Natural pigments on panggal (leaf stalk sago palm)  
124 x 38cm  
Acc. 2011.303  
Purchased 2011. Queensland Art Gallery Foundation

*Panggal painting* 2011

Natural pigments on panggal (leaf stalk sago palm)  
136 x 38cm  
Acc. 2011.304  
Purchased 2011. Queensland Art Gallery Foundation

*Panggal painting* 2011

Natural pigments on panggal (leaf stalk sago palm)  
103 x 38cm  
Acc. 2011.305  
Purchased 2011. Queensland Art Gallery Foundation

*Panggal painting* 2011

Natural pigments on panggal (leaf stalk sago palm)  
136 x 38cm  
Acc. 2011.306  
Purchased 2011. Queensland Art Gallery Foundation

*Panggal painting* 2011

Natural pigments on panggal (leaf stalk sago palm)  
110 x 38cm  
Acc. 2011.307  
Purchased 2011. Queensland Art Gallery Foundation

**YOU ARE HERE**

Australia est. 2008  
BEGG, Zanny  
Australia b.1972  
DE SOUZA, Keg  
Australia b.1978  
*Emeraldtown: Gary, Indiana* 2010  
DVD supplied with HD video: 24:53 minutes, colour, stereo, ed. of 300  
Acc. 2012.263  
Purchased 2012. Queensland Art Gallery Foundation

**YOUNGER, Jay**

Australia b.1960  
*Spin Doctor's Mirage IV* (from 'Spin Doctor's Mirage' series) 2004  
Cibachrome photograph mounted in acrylic box, ed. of 2  
Image: 104.2 x 107.9cm; box: 125 x 125 x 4cm  
Acc. 2012.334  
Gift of the artist through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**YUAN Goang-ming**

Taiwan b.1965  
*Disappearing Landscape – Passing II* 2011  
Three-channel HD video installation: 16:9, 9:14 minutes, colour, stereo, ed. 2/5  
Acc. 2012.004  
Purchased 2012. Queensland Art Gallery

**ZHAO Dalu**

China b.1953  
*Balcony #1* 2002  
Oil on canvas  
100 x 80cm  
Acc. 2012.009  
Gift of the artist through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

**ZHOU Tiehai**

China b.1966  
*Fake Covers 1–6* 1997  
C print on paper  
Six sheets: 27.4 x 22.1cm (sight, each)  
Acc. 2012.342a–f  
Gift of Nicholas Chambers through the Queensland Art Gallery Foundation 2012

## Exhibitions schedule and sponsors 2011–12

### Exhibitions and Collection displays

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**Figure, Form and Allegory: Sculpture from the Collection**  
24 April 2010 – 23 October 2011 | QAG

'Figure, Form and Allegory' explored the Gallery's holdings of sculptures from the late nineteenth century to the modern era, illustrating the evolution of sculptural approaches to form and space.

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**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 featured works from the Gallery's significant collection of Australian ceramics made after World War Two.

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**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 filtered their subject matter through the camera's lens, reflecting how much of contemporary experience is mediated by the camera.

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**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 Aboriginal community of Papunya in the early 1970s. The display featured work from the 1980s to contemporary Pintupi artists who continue to produce innovative paintings within a strong and proud tradition.

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

Curated by the Gallery, 'Art, Love and Life: Ethel Carrick and E Phillips Fox' told the story of one of the most significant artistic marriages and partnerships in Australian art history – that of impressionist painters Ethel Carrick and E Phillips Fox. Featuring works from major public and private collections across Australia, the exhibition examined the full range of their work and was a continuation of the Gallery's commitment to new scholarship in Australian art.

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**The Fragmented Body**  
7 May – 9 October 2011 | GOMA

'The Fragmented Body' presented diverse Collection works based on ideas about the human body, complementing the concurrent major exhibition 'Surrealism: The Poetry of Dreams'.

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**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.

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**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 being produced by 'new' painting communities in Central and Western Australia – some of the smallest and most isolated in the country. This display of new acquisitions was made possible by the generosity of a number of donors through the Queensland Art Gallery Foundation, including Chair of the Queensland Art Gallery Board of Trustees, Professor John Hay, AC, and Mrs Barbara Hay.

**Creative Generation Excellence Awards in Visual Art and Design 2011**

28 May – 21 August 2011 | GOMA

The 'Creative Generation Excellence Awards in Visual Art and Design' is an annual initiative of the Queensland Government's Department of Education and Training and is supported by the Queensland Art Gallery | Gallery of Modern Art, and Museum and Gallery Services Queensland.



**Surrealism: The Poetry of Dreams**

11 June – 2 October 2011 | GOMA

'Surrealism: The Poetry of Dreams' was a landmark exhibition of surrealist works from the Musée national d'art moderne, Centre Pompidou, Paris, which has the finest collection of surrealist works in Europe. The core of this collection – more than 180 works by 56 artists, including paintings, sculptures, 'surrealist objects', films, photographs, drawings and collages – was featured in the exhibition.

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

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

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**Artist's Choice: Marian Drew: Buoyancy**

1 July – 17 October 2011 | Queensland Artists' Gallery, QAG

In this, the second in the Gallery's series of Artist's Choice exhibitions, Queensland photographer Marian Drew curated a display of works from the Gallery's Collection relating to that most precious resource – water.

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**Land, Sea and Sky: Contemporary Art of the Torres Strait Islands**

1 July – 9 October 2011 | GOMA

'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands' was a major exhibition of contemporary art by more than 40 Torres Strait Islander artists, demonstrating the cultural and practical significance of land, sea and sky to the people of the Torres Strait.

The exhibition formed part of 'The Torres Strait Islands: A Celebration', presented by the Cultural Centre, South Bank, which showcased the diversity and vibrancy of historical and contemporary art and culture of Torres Strait Islander Australians.

THE TORRES STRAIT ISLANDS: A CELEBRATION PRESENTED BY



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*The Torres Strait Islands* publication was supported by the Queensland Government, through the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA), which promotes the Queensland Indigenous arts industry through marketing and export activity internationally and throughout Australia.

The Cultural Centre received exceptional support for all facets of the project from the Queensland Government as Presenting Partner, through the Office of Aboriginal and Torres Strait Islander Partnerships, Department of Communities; Trade and Investment Queensland, Department of Employment, Economic Development and Innovation; and Arts Queensland's Backing Indigenous Arts program, which includes the Cairns Indigenous Art Fair and the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA).

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#### Glass from the Queensland Art Gallery Collection

6 August 2011 – 11 June 2012 | QAG

This display was presented in two parts: Drinking vessels from the late eighteenth century to the present, emphasising Dr Ernst Singer's 1975 bequest of Bohemian glass and a survey of European and Australian modernist glass of the twentieth century.

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#### Henri Cartier-Bresson: The Man, The Image & The World

27 August – 27 November 2011 | QAG

Henri Cartier-Bresson (1908–2004), the French photographer who redefined photojournalism and photography as an art form, was celebrated in an exclusive-to-Brisbane exhibition. The exhibition featured over 260 photographs, originally selected by Cartier-Bresson and his publisher–friend Robert Delpire for an exhibition at the Bibliothèque nationale de France, Paris, in 2003.

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#### The Hand, The Eye and The Heart

1 October 2011 – 12 February 2012 | GOMA

Featuring video, photography, drawing and sculpture, the exhibition surveyed a range of approaches taken by artists to record private and personal aspects of human experience, and considered how these acts of remembrance are made material and spiritual.

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#### Threads: Contemporary Textiles and the Social Fabric

1 October 2011 – 5 February 2012 | GOMA

Bringing together contemporary textiles from the Gallery's Australian, Asian and Pacific collections, 'Threads: Contemporary Textiles and the Social Fabric' celebrated the ways in which contemporary artists explore and extend the boundaries of the textile medium.




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#### Painting in the 1980s

15 October 2011 – 11 March 2012 | QAG

During the 1980s, ideas and theories associated with Postmodernism were hotly debated in Australia, and were a crucial interest for many artists including Peter Tyndall, Gordon Bennett and Imants Tillers. Three major early paintings by these senior artists demonstrated important strands of these artistic debates.

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#### Dinosaur Designs

15 October 2011 – 9 April 2012 | GOMA

In recognition of the Gallery's ongoing commitment to contemporary design, Louise Olsen and Stephen Ormandy of Dinosaur Designs were commissioned to produce a new body of work to mark GOMA's fifth anniversary. This commission, consisting of eight large platters, was their largest work to date.



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**Sculpture from the Collection**

28 October 2011 – 8 July 2012 | QAG

Following a popular display of bronze sculptures from the Collection in the Gibson entrance and Gallery 3 of the Queensland Art Gallery, a more minimal selection was made to occupy the space from October 2011 to July 2012. Only three works were placed in the space which related through subtle correspondences of form and content. Richard Long's *Ring of stones* 1982, Bea Maddock's *Tromemanner – forgive us our trespass I-IV* 1988-89 and Kimio Tsuchiya's *Moon* addressed notions of absence, history and cycles of the natural world.

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**Daphne Mayo: Let There Be Sculpture**

5 November 2011 – 15 January 2012 | Queensland Artists' Gallery, QAG

'Daphne Mayo: Let There Be Sculpture' honoured the life and work of Queensland artist Daphne Mayo (1895–1982), one of Australia's leading female sculptors. The exhibition, developed by guest curator Dr Judith McKay, was the most comprehensive survey of the artist's work to date. It featured over 50 works from public and private collections around Australia.

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**Across Country: Five Years of Indigenous Australian Art from the Collection**

5 November 2011 – 21 October 2012 | GOMA

'Across Country' celebrated the development of the Gallery's Indigenous Australian art collection over the past five years. It encompasses works from across the country: from urban centres to the rainforests of northern Queensland, from the Tiwi Islands to the Pilbara, and from the Western Desert to the Torres Strait Islands.



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**Ten Years of Contemporary Art:****The James C Sourris AM Collection**

12 November 2011 – 19 February 2012 | GOMA

This exhibition highlighted the vital role benefaction plays in the development of the Gallery's Contemporary art collection and honoured the sustained and generous support of James C Sourris, AM, featuring paintings, videos, installations and works on paper, the exhibition included works by both Indigenous and non-Indigenous artists, and all were acquired with Sourris's support, either as gifts or promised as gifts for the Gallery's Australian art collection.



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**Yayoi Kusama: Look Now, See Forever**

19 November 2011 – 11 March 2012 | GOMA

'Look Now, See Forever' presented the latest developments in the work of Japanese artist Yayoi Kusama, one of the world's most influential and distinctive practitioners, with whom the Gallery has enjoyed a longstanding relationship. The exhibition profiled the artist's current practice by featuring paintings, sculptures, video and installations produced over the last two years, and also included a reconfiguration of the popular *The obliteration room*, originally created for APT 2002.



**Matisse: Drawing Life**

3 December 2011 – 4 March 2012 | GOMA

This unprecedented exhibition of Matisse's drawings and prints brought together more than 300 works from international, national and private collections, demonstrating the extraordinary range and depth of the artist's engagement with graphic mark-making.

'Matisse: Drawing Life' was curated especially for the Gallery by Céline Chicha-Castex, Curator of Modern and Contemporary Prints, Department of Prints and Photographs, Bibliothèque nationale de France, Paris, and Emilie Ovaere-Corthay, independent curator, for the fifth anniversary of the opening of GOMA.

The Drawing Room, a key component of 'Matisse: Drawing Life', was designed to invite visitors to creatively explore the act of drawing. The space was inspired by some of the objects, themes and ideas that played crucial roles in the development of Matisse's own art.

Exhibition organised by the Queensland Art Gallery and Art Exhibitions Australia with the exceptional participation of the Bibliothèque nationale de France.

Funding for insurance was provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland.

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Exhibition organised by the Queensland Art Gallery and Art Exhibitions Australia with the exceptional participation of the Bibliothèque nationale de France. Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland.



**Eugene von Guérard: Nature Revealed**

17 December 2011 – 4 March 2012 | QAG

Eugene von Guérard (1811–1901) is one of Australia's most important colonial landscape painters. 'Eugene von Guérard: Nature Revealed' included many of the artist's beloved iconic landscapes, as well as several sketches and some never-before-seen paintings.

A National Gallery of Victoria Touring Exhibition



**Creative Generation Excellence Awards in Visual Art and Design 2012**

3 March – 3 June 2012 | GOMA

The 'Creative Generation Excellence Awards in Visual Art and Design' is an annual initiative of the Queensland Government's Department of Education and Training and is supported by the Queensland Art Gallery | Gallery of Modern Art, and Museum and Gallery Services Queensland.

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**Social Networking**

3 March – 1 July 2012 | GOMA

'Social Networking' explored the substantial interest in social strategies and engagement in the works of contemporary artists from the Collection.

**Phil Collins: *the meaning of style***

3 March – 3 June 2012 | GOMA

*the meaning of style* was a major new acquisition by Turner Prize-nominated British artist Phil Collins. Commissioned for the 2011 Singapore Biennale, this was the premiere Australian presentation, after being shown at the Museum of Contemporary Art, Tokyo, the Centre Pompidou, Paris, and the International Film Festival, Rotterdam in early 2012. For more information, please refer to 'Acquisition highlights' on page 14.

**Lightness & Gravity: Contemporary Works from the Collection**

3 March – 21 October 2012 | GOMA

'Lightness & Gravity' showcases the Gallery's contemporary collection and profiles a number of recent major acquisitions.

**Carl and Phillip McConnell: Queensland Studio Potters**

17 March – 22 July 2012 | Queensland Artists' Gallery, QAG

This exhibition featured the work of Queensland father and son potters, Carl and Phillip McConnell. Carl McConnell, OAM (1926–2003) was the most important potter in the post-World War Two generation in Queensland, introducing stoneware and porcelain firing to the state. Phillip McConnell (b.1947) followed in his father's footsteps and established a career of equal significance. Both experimented with traditional Chinese and Japanese methods to produce remarkably diverse and sophisticated oeuvres.

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**Re Work: Australian Women Artists of the 1970s and 1980s**

24 March – 11 June 2012 | QAG

'Re Work' explored the Gallery's holdings of works by Australian women artists in the 1970s and 1980s with an emphasis on printmakers and photographers.

**Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris**

24 March – 24 June 2012 | QAG

'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris' was shown exclusively at QAG. The exhibition celebrated the changing roles of women during the Belle Époque as depicted by leading artists of the time such as Edgar Degas, Pierre-Auguste Renoir, Édouard Vuillard, Édouard Manet, Camille Pissarro, Pierre Bonnard, Auguste Rodin, Berthe Morisot and Jean François Millet.

This exhibition was organised by the Musée d'Orsay, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia.

Funding for insurance was provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland.

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This exhibition is organised by the Musée d'Orsay, Paris, in association with the Queensland Art Gallery and Art Exhibitions Australia. Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland.

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**Contemporary Australia: Women**

21 April – 22 July 2012 | GOMA

'Contemporary Australia: Women', the second in the Gallery's Contemporary Australia exhibition series, featured more than 70 new and recent works by female artists and collectives — a total of 56 visual artists.

The exhibition also included Embodied Acts, a program of performative works; the Children's Art Centre installation 'Fly Away Home' by artist Fiona Hall; and Women in Film, a program curated by renowned Australian film producer and critic Margaret Pomeranz, AM.

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**Queensland Art Gallery Foundation Appeal 2012**

21 April – 8 July 2012 | QAG

The Foundation's 2012 Appeal display comprised of a group of 37 rare and exceptional historical Aboriginal Queensland objects for the Collection. The group represents some of the finest examples of the many strong visual traditions of Indigenous Australia, and particularly those from Queensland. For more information, please refer to 'Queensland Art Gallery Foundation' on page 137.

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**Almagul Menlibayeva and Bahar Behbahani: Ride the Caspian**

9 June – 21 October 2012 | GOMA

*Ride the Caspian* by Kazakhstan artist Almagul Menlibayeva and Iranian artist Bahar Behbahani was an important new acquisition. The two-channel video explores the dialogue between two ancient cultures that border the Caspian Sea, alluding to the cultural and social complexity of a region of profound geopolitical significance. For more information, please refer to 'Acquisition highlights' on page 15.

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**Propaganda?**

23 June – 21 October 2012 | GOMA

Art has often been used to express the ideology of the state, promote the views of specific groups, criticise the status quo or document events. This exhibition featured a number of Collection works in socialist realist styles from China, Vietnam and North Korea (Democratic People's Republic of Korea or DPRK), as well as politically-driven print and photo-based works that employ text, collage and documentary imagery.



## Children's Art Centre exhibitions and projects

### Surrealism for Kids

11 June – 2 October 2011 | GOMA

During 'Surrealism: The Poetry of Dreams', the Children's Art Centre presented Surrealism for Kids, which featured a range of interactive activities inspired by games played by the surrealists. In Surrealism for Kids, children could engage with the surrealists through multimedia, drawing and making activities, capture their own surrealist vision of the world and discover how some of the most powerful and imaginative art of the twentieth century was created.

SURREALISM FOR KIDS PROUDLY  
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### Pip & Pop: we miss you magic land!

26 November 2011 – 4 March 2012 | GOMA

Perth-based artist duo Pip & Pop (Tanya Schultz and Nicole Andrijevic) transformed the Park Level of the Children's Art Centre into a large-scale installation especially for children and families. 'we miss you magic land!' captured the artist's interest in fairytales, creation myths, Buddhist cosmologies and video games. The exhibition's multimedia activity featuring lively animations and sound effects inspired children to create their own fantasy world.

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### Yayoi Kusama: *The obliteration room* 2011

18 November 2011 – 11 March 2012

First commissioned by the Queensland Art Gallery for Kids' APT in 2002, and recognised as one of Gallery's most popular interactive art works, Yayoi Kusama's *The obliteration room* was re-presented for the exhibition 'Yayoi Kusama: Look Now, See Forever'. Over 2.5 million colourful dot stickers were applied, successfully obliterating pristine white interiors based on those of a modern apartment. The work was subsequently gifted to the Gallery's Collection by the artist.



### Fiona Hall: Fly Away Home

7 April – 7 October 2012 | GOMA

Part of the exhibition 'Contemporary Australia: Women', Fiona Hall's major project 'Fly Away Home' is the fourth in a series of contemporary Australian artist commissions presented across the Park Level of the Children's Art Centre. The exhibition 'Fly Away Home' was created by Fiona Hall to pair with her work *Tender* 2003–06, held in the Gallery's Collection.

'Fly Away Home' was first commissioned by the Children's Art Centre for '21st Century: Art in the First Decade' 2010 and was supported by the Tim Fairfax Family Foundation.

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## Exhibitions presented in regional Queensland

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### Contemporary Miniatures

19 March – 7 May 2011

Gladstone Regional Art Gallery & Museum

19 May – 26 June 2011

Toowoomba Regional Art Gallery

2 July – 14 August 2011

Artspace Mackay

9 November 2011 – 7 January 2012

Logan Art Gallery

21 January – 26 February 2012

Mundubbera Regional Art Gallery

3 March – 29 April 2012

Perc Tucker Regional Gallery, Townsville

5 May – 16 June 2012

Gympie Regional Gallery

25 June – 7 August 2012

Outback Regional Gallery, Winton

### *Continuing*

15 September – 21 October 2012

Redcliffe City Art Gallery

The exhibition drawn from the Gallery's holdings of miniature paintings from South Asia explored the dynamic visual language of miniature painting and its continued significance in contemporary art practice. Venues in Gladstone, Mackay and Logan hosted workshops facilitated by 'Contemporary Miniatures' artist Khadim Ali, which were enthusiastically attended by members of the local communities.

### *In bed* by Ron Mueck

10 September – 13 November 2011

Ipswich Art Gallery

19 November 2011 – 8 January 2012

Pinnacles Gallery, Thuringowa

14 January – 25 March 2012

KickArts Contemporary Arts, Cairns

31 March – 20 May 2012

Artspace Mackay

Ron Mueck's work *In bed* 2005 travelled to four Queensland venues as part of the Gallery of Modern Art's fifth anniversary celebrations, providing regional audiences with an opportunity to view this popular sculpture.

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### Lloyd Rees: Life and Light

2 June – 22 July 2012

TYTO Regional Art Gallery, Ingham

### *Continuing*

14 August – 30 September 2012

Gympie Regional Gallery

5 October – 18 November 2012

Rockhampton Art Gallery

5 January – 17 February 2013

John Mullins Memorial Art Gallery, Miles

2 March – 14 April 2013

Bundaberg Regional Art Gallery

27 April – 16 June 2013

Caboolture Regional Art Gallery

28 June – 11 August 2013

Cairns Regional Gallery

21 August – 28 September 2013

Logan Art Gallery

26 October – 8 December 2013

Artspace Mackay

14 December 2013 – 25 January 2014

Gladstone Regional Art Gallery & Museum

8 February – 30 March 2014

Redcliffe City Art Gallery

5 April – 18 May 2014

Toowoomba Regional Art Gallery

Brisbane-born painter and draftsman Lloyd Rees (1895–1988) is one of Australia's most recognised and awarded landscape artists. The touring exhibition 'Lloyd Rees: Life and Light' explores the Gallery's holdings of this significant artist's work and demonstrates the varied subjects that inspired Rees's work, including architecture, interiors, landscapes, figures and self-portraits.

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### The Moderns: Highlights from the Queensland Art Gallery Collection

23 June – 5 August 2012  
Cairns Regional Gallery

#### *Continuing*

11 August – 7 September 2012  
Outback Regional Gallery, Winton

5 October – 18 November 2012  
Rockhampton Art Gallery

'Portrait of Spain: Masterpieces from the Prado' (21 July – 4 November 2012) occupied the Australian collection galleries at the Queensland Art Gallery, providing a rare opportunity to tour some of the Gallery's finest works to regional Queensland venues. 'The Moderns' tells several stories of how Australian artists responded to the rapid modernisation of Australia in the first half of the twentieth century, and represents the Gallery's commitment to making the Collection accessible to all Queenslanders. The exhibition includes some of the finest works from our Australian art collection by leading artists of the time, including Margaret Preston, William Dobell, Russell Drysdale, Peter Purves Smith, Nora Heysen, Roland Wakelin and Grace Cossington Smith.

### Film programs

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#### The Savage Eye: Surrealism and Cinema

11 June – 2 October 2011

A major survey of the surrealist sensibility in cinema in conjunction with the exhibition 'Surrealism: The Poetry of Dreams'. The Savage Eye: Surrealism and Cinema considered surrealist films alongside popular cinema that highlighted the enduring fascination with surrealist tendencies, narratives and tropes. The program also charted how developments in filmmaking have been used to represent the interior world of dreams and the subconscious via cinematic manipulation and montage.

Presented with the support of the Embassy of France in Australia

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#### Radical Closure

2–30 July 2011

Radical Closure was a five-part video program curated by esteemed Lebanese video artist Akram Zaatari, and originally presented by the premier short-film festival Internationale Kurzfilmtage Oberhausen. The program featured film and video works produced in response to situations of physical or ideological closure resulting from war and territorial conflicts.

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#### The Cremaster Cycle

3–21 September 2011

Esteemed American artist Matthew Barney is best known for *The Cremaster Cycle* (1995–2002), an extraordinary five-part film project accompanied by related sculptures, photographs and drawings. Created out of sequence over an eight-year period, together the films create a unique aesthetic universe of densely layered symbolism.

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#### Alfred Hitchcock: A Retrospective

7 October – 27 November 2011

This extensive Alfred Hitchcock retrospective included all 56 films still in existence and 17 selected episodes for television. Hitchcock (1899–1980) remains one of the most recognised and successful filmmakers of the twentieth century. His career spanned six decades and ranged from early silent cinema through to his masterpieces of suspense in Hollywood. Hitchcock's passion for technical innovation and visual narrative helped shape the development of modern cinema.

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#### Henri Cartier-Bresson

8 October – 26 November 2011

Renowned French photojournalist Henri Cartier-Bresson (1908–2004) made six documentary films throughout his working life, five of which were presented in this program. Cartier-Bresson's films explore similar themes to his photography, including an interest in political struggles and a fascination with people and culture. This program screened in conjunction with the exhibition 'Henri Cartier-Bresson: The Man, The Image & The World' at QAG.

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**Christoph Schlingensief: Bad-Tastemeister**  
2–17 December 2011

The Gallery presented a rare exhibition of films by the late German artist, actor, and film and theatre director Christoph Schlingensief (1960–2010), representative for the German Pavilion at the 2011 Venice Biennale and winner of the Golden Lion for Best National Participation. This program included all of Schlingensief's feature films and a selection of his short films and documentaries, some subtitled in English for the first time.

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**Carl Theodor Dreyer**  
3–18 December 2011

This program profiled the films of Danish director Carl Theodor Dreyer (1889–1968). A unique figure in the history of cinema, Dreyer's enduring fascination with the tragic consequences of seeking freedom from social and religious convention lead him to create an austere and intensely visual oeuvre. His masterpiece of the silent era, *The Passion of Joan of Arc* 1928, remains a powerful expression of religious persecution and spiritual transcendence.

Presented with the support of the Danish Film Institute, Swedish Film Institute and Cineteca di Bologna

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**Henri Matisse**  
4 December 2011 – 4 March 2012

This free weekly program of documentaries profiled the life and work of Henri Matisse (1869–1954) through a number of important films, archival fragments, and biographical documentaries featuring footage of the artist working in his studio. Presented in conjunction with the exhibition 'Matisse: Drawing Life'.

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**Drawn to Screen: Graphic Novels, Comics and Serials**  
6 January – 4 March 2012

The films in this program explored the drawn narrative and its adaptation to both animation and live-action films. From classic comic serials to graphic novels, the program brought together more than 60 such adaptations from around the world. These films chart the shift from page to screen, and illustrate how the comic genre and its themes challenge personal and cultural expectations.

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**The Clouds Have Stories: The Art of the Torres Strait Islands**  
7 January – 25 February 2012

In July 2011 Brisbane's Cultural Centre provided the setting for a landmark project *The Torres Strait islands: A Celebration* – a showcase of Torres Strait Island art and culture on a scale never before seen. For the Torres Strait Islander community, this collective exhibition was a chance to celebrate their vibrant Indigenous culture. Brisbane filmmaker Daniel Marsden was commissioned to document the project, resulting in this stunning testament to the artists and works featured.

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**Midnight Sun: Film and Video from the North**  
7 March – 18 April 2012

Midnight Sun: Film and Video from the North featured a wide selection of film and video by contemporary Nordic filmmakers and artists. The program highlighted some of the most engaging and unconventional work to have emerged during the last decade from filmmakers who have come to prominence for their off-beat humour, arresting cinematography and psychological subject matter. Midnight Sun included: *Coldswat: Scandinavian Horror* (a series of late-night screenings of Scandinavian horror films); and *The Millennium Trilogy* films based on the bestselling novels by Stieg Larsson.

Presented with the support of the Danish Film Institute, The Finnish Film Foundation, Icelandic Film Centre, Norwegian Film Institute and Swedish Film Institute.

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**Micro Strategies to Change the World**  
28 April – 26 May 2012

This program of documentaries featured extraordinary stories of individuals acting within their local communities to change oppressive or violent situations for the better. The films celebrated small acts originating at a grass roots level of intervention, drawing on compassionate and courageous motivations, which have rippled out to produce positive consequences.

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**DJ Culture: Contemporary Australian Video Art**  
5–26 May 2012

DJ Culture was a program of recent videos by Australian artists, and was part of the Gallery's ongoing series of Australian Cinémathèque programs focused on contemporary film and video.

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### Contemporary Australia: Women in Film

21 April – 18 July 2012

Margaret Pomeranz, AM, was the guest curator of this free film program, which explored representations of women in Australian cinema. Contemporary Australia: Women in Film focused on the characters and gender relationships that populate our national cinema, while also acknowledging the growing representation of women behind the scenes in the key production roles of scriptwriters, cinematographers and producers. The program coincided with the Gallery's 'Contemporary Australia: Women' exhibition.

Presented with the support of the National Film and Sound Archive Australia.

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### Women in Early Australian Film

29 April – 1 July 2012

A season of early Australian cinema showcased the roles that women played in front of the camera and in film production. The program included 'Thoroughly Modern' and 'Adorable Outcasts' which respectively explored the creation of a modern national identity and cinematic fantasies of the exotic through images of women. Silent films were accompanied by music from the Gallery's Wurlitzer Style 260 theatre organ.

Presented with the support of the National Film and Sound Archive Australia.

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### Sam Smith: The Camera's Lens

9–30 June 2012

A special cinema presentation of recent works by Australian artist Sam Smith was part of an ongoing series of programs focused on the connections between art and cinema. Smith's work examines montage, filmic narrative and the camera instrument.

## Publications

### Publications produced 2011–12

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#### *The Torres Strait Islands*

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

Published collaboratively by the Queensland Art Gallery | Gallery of Modern Art, State Library of Queensland, Queensland Museum and Queensland Performing Arts Centre

*The Torres Strait Islands* celebrated the remarkable range and depth of the collections and programs of the Cultural Centre institutions located at South Bank. This substantial publication on the stories and cultural achievements of the Torres Strait Islander people was supported by the Queensland Government, through the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA), which promotes the Queensland Indigenous arts industry through marketing and export activity internationally and throughout Australia.

#### Staff contributions:

Ewington, Julie. 'Mainland: An email roundtable', pp.105–23.

McLean, Bruce. 'The power of young men: The contemporary Torres Strait print movement', pp.75–103.

Moon, Diane. 'Zenadh Kes: People of the land, sea and sky', pp.17–73.

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#### *Artist's Choice: Marian Drew: Buoyancy*

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

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#### *In bed by Ron Mueck*

September 2011 (8pp., folded brochure [touring exhibition], illus: col.)

#### Staff contribution:

Chambers, Nicholas. 'Thinking sculptures', unpaginated.

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#### *Threads: Contemporary Textiles and the Social Fabric*

October 2011 (176pp., softcover and hardcover, illus: col., b/w).

This publication explored the rich and diverse nature of contemporary textile practice across the Asia Pacific region, including barkcloth and embroidery, quilting, looping and weaving, and profiled works by over 70 artists, collectives and studios drawn from the Queensland Art Gallery's Collection. Lead essays by exhibition curator Ruth McDougall, Curator, Asian and Pacific Art, and anthropologist Dr Graeme Were, were complemented by a series of shorter texts considering the ways contemporary textiles continue to play a significant role in fabricating social life.

#### Staff contributions:

Buttrose, Ellie. 'Lei: Material mash-ups', pp.137–42.

De Luca, Zoe. 'Niuean weaving: Sharing knowledge', pp.45–50.

Ewington, Julie. 'A language in stitches: Indian embroiderers', pp.85–92.

Goddard, Angela. 'Pacific mats: Ibe vakabati, fala pati and fala su'i', pp.57–62.

Hawker, Michael. 'Omie barkcloth: A textile of transition and place', pp.79–84.

Keehan, Reuben. 'Woven together: Robin White's collaborations', pp.34–44.

McDougall, Ruth. 'A sign of the times: Bilums, billum-wear and baskets', pp.143–9; 'Maps of history: Hmong pha pra vet (storytelling) cloths', pp.67–72; 'Noken: A gift, a process, and emblem, a bag', pp.125–30; 'Threads that connect and unravel', pp.11–20; 'Kharad: Weaving stories and remaking lives', pp.63–6.

McLean, Bruce. 'Just designs: Ernabella batik', pp.131–6.

Mudge, Laura. 'Tifaifai: Expressing island identity', pp.107–12.

Richards, Bree. 'Tivaevae: Vibrant island threads', pp.29–34; 'Vanuatu baskets: Patterns of beauty and survival', pp.93–8.

Storer, Russell. 'Lao textiles: Rich traditions', pp.117–24.

Were, Ian. 'Hawaiian quilts', pp.73–8.

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#### *Daphne Mayo: Let There Be Sculpture*

November 2011 (96pp., softcover, illus: b/w)

The first publication in 30 years on this notable sculptor, responsible for some of Brisbane's finest public monuments. Curated and with introductory essays by Judith McKay, guest curator.

#### Staff contributions:

Hawker, Michael. 'A world of statues', pp.53–68.

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#### *Ten Years of Contemporary Art: The James C Sourris, AM, Collection*

November 2011 (156pp., softcover and hardcover, illus: col., b/w)

Benefaction and the development of the Gallery's contemporary art collection were highlighted in this publication that focused on works acquired for the Gallery's James C Sourris AM Collection.

**Staff contributions:**

Ewington, Julie. 'Beauty and turmoil: Two paths through the James C Sourris, AM, Collection, pp.37–67.

Goddard, Angela. 'Brass tacks: Binns, Johnson, Sansom and Hunter', pp.83–95.

McKay, Peter. 'Tracking function: Considering the past decade in new media', pp.119–43.

McLean, Bruce. 'Good and proppa: Urban Aboriginal art from Queensland', pp. 67–81.

Richards, Bree. 'Emerging artists: The current crop', pp. 97–117.

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***Matisse: Drawing Life***

with Art Exhibitions Australia, Sydney

December 2011 (352pp., softcover and hardcover, illus: b/w)

*Matisse: Drawing Life* was a major achievement for the Gallery's publishing program. It included new writing on Henri Matisse's drawings, prints, illustrated books and paper cut-outs, four texts by the artist, and a comprehensive chronology making it both a significant contribution to the field of Matisse scholarship and an important resource. By the exhibition's close, the book had sold out and was subsequently awarded for its content and design.

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***Drawing Life for Kids: My Art Journal***

A Children's Art Centre publication

December 2011 (160pp., illus: col.)

*Drawing Life for Kids: My Art Journal*, the Children's Art Centre's third major publication, was developed to coincide with the exhibition 'Matisse: Drawing Life'. Inspired by Henri Matisse's love of drawing, the publication contains over 100 pages of drawing activities and facts about key artists who used drawing as a means of visual communication. *Drawing Life for Kids: My Art Journal* invites children of all ages to document their lives and experiences directly in this beautifully-designed journal, and to treasure their creations for years to come.

The Tim Fairfax Family Foundation's extraordinary dedication and commitment to art and education enabled the Gallery to publish this journal for children.

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***Yayoi Kusama: Look Now: See Forever***

December 2011 (Online publication: <http://interactive.qagoma.qld.gov.au/looknowseeever/>)

**Staff contributions:**

Keehan, Reuben. 'Specific obsessions: Reading Kusama through Minimalism'

Richards, Bree. 'Yayoi Kusama: Performing the body'

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***Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris***

with Art Exhibitions Australia, Sydney

March 2012 (164pp., softcover, illus: col., b/w)

*Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris* accompanied the exhibition of the same name at QAG. Beautifully illustrated with drawings by some of the leading artists of the French Belle Époque, it included an essay by the exhibition's curator, Isabelle Julia, the Musée d'Orsay's Curator in Charge, Department of Graphic Arts, that investigated the expressive medium of drawing and various aspects of modern life through images of maternity, women in love and alone, portraits, nudes and women at leisure — in city streets, cafes and on the stage.

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***Carl and Phillip McConnell: Queensland Studio Potters***

March 2012 (8pp., folded brochure, illus: col., b.w)

**Staff contribution:**

Glenn R Cooke, 'Carl and Phillip McConnell' Queensland Studio Potters, unpaginated.

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***Contemporary Australia: Women***

April 2012 (220pp., softcover, illus: col.)

*Contemporary Australia: Women* celebrates the diversity, energy and innovation in work by senior, established and emerging contemporary Australian women artists across all media and backgrounds. This exhibition catalogue features writing on more than 50 exhibiting artists and their projects, as well as the Contemporary Australia: Women in Film program. It includes texts by Julie Ewington, Curatorial Manager, Australian Art; respected academic and leading Indigenous activist Marcia Langton, AM; social commentator Emily Maguire; TV host and Contemporary Australia: Women in Film co-curator Margaret Pomeranz, AM; and novelist Jennifer Mills.

**Staff contributions:**

- Bell, Andrea. 'Sandra Selig', pp.120–23.
- Bruce Mclean, 'Judy Watson', pp.152–5.
- Buttrose, Ellie. 'Justine Khamara', pp.96–9; 'Marie Hagerty', pp.76–9.
- Chambers, Nicholas. 'Agatha Gothe-Snape', pp.72–5.
- De Luca, Zoe. 'Kirsty Bruce', pp.64–7.
- Ewington, Julie. 'Here and now', pp.14–33; 'Judith Wright', pp.168–71; 'Justene Williams', pp.148–51.
- Goddard, Angela. 'Rose Nolan', pp.112–15.
- Gray, Emily. 'Anastasia Klose', pp.100–03.
- Hawker, Michael. 'Sally Smart', pp.128–31.
- Julie Ewington, 'Justene Williams', pp.160–3.
- McColm, Donna. 'Noël Skrzypczak', pp.124–7.
- McKay, Peter. 'Deborah Kelly', pp.92–5.
- McLean, Bruce. 'Bindi Cole', pp.68–71.
- Moon, Diane. 'Amata painters', pp. 56–59; 'Wakartu Cory Surprise', pp.136–9.
- Page, Maud. 'Monika Tichacek', pp.144–7.
- Raffel, Suhanya. 'Hiromi Tango', pp.140–3.
- Richards, Bree. 'Embodied Acts', pp.172–83; 'Natalya Hughes', pp.84–7; 'Rebecca Baumann', pp.60–3.
- Ruth McDougall, 'Louise Weaver', pp.156–9.
- Ryan, Kate. 'Fiona Hall', pp.80–3.
- Slack-Smith, Amanda. 'Soda\_Jerk', pp.133–5.
- Storer, Russell. 'Gosia Włodarczak', pp.164–7.
- Stratton, Sarah. 'Ruth Hutchinson', pp.88–91.
- Wallace, Miranda. 'Therese Ritchie', pp.116–19.
- Weir, Kathryn. 'Gabiella Mangano and Silvana Mangano', pp.104–7.

**Lloyd Rees: Life and Light**

June 2012 (6pp., folded brochure [touring exhibition], illus: col., b/w.)

**Staff contribution:**

Hawker, Michael. 'Lloyd Rees: Life and Light', unpaginated.

**The Moderns: Highlights from the Queensland Art Gallery Collection**

June 2012 (6pp., folded brochure [touring exhibition], illus: col.)

**Staff contributions:**

Goddard, Angela. 'Modern art and Australia', unpaginated.

**Le Surréalisme pour les enfants**

French edition produced by Editions du Centre Pompidou, Paris and the Queensland Art Gallery  
June 2012 (60pp., hardcover, illus: b/w)

The Centre Pompidou in collaboration with QAGOMA has published a French language edition of the Gallery's award winning children's book, *Surrealism for Kids*. A first for the Gallery, the publication titled *Le Surréalisme pour les enfants* will be sold through the Centre Pompidou's retail outlets.

**Corporate publications****Queensland Art Gallery Annual Report 2010–11**

(2011, 140pp., illus: col., b/w)

**Queensland Art Gallery Foundation Year in Review 2010–11**

(2011, 92pp., illus: col.)

**Review 2011**

(2011, 136pp., illus: col.)

**Artlines**

Issues 3–4, 2011 – 1–2, 2012

(Sep–Nov 2011, Dec–Feb, 2011, Mar–May 2012 Jun–Aug 2012, 48–52pp., illus: col., b/w)

*Artlines* is a full-colour magazine featuring engaging writing on Australian and international art and culture, with a focus on the Queensland Art Gallery's Collection, new acquisitions and exhibition program. It is published quarterly (in March, June, September and December) and is available as a yearly subscription as a part of QAGOMA Membership or for purchase through the QAGOMA Store.

**Staff contributions:**

Burnett, David. 'Tanguy's netherworld' (3–2011, p.30–1); 'The noblest art: Angelic Kauffman and history painting' (1–2012, pp.32–3); 'Goya's Spain', (2–2012, pp.26–9).

Burow, Kirsty. 'Modern Woman: Women Artists at the Museum of Modern Art' [review] (1–2012, p.46).



- Buttrose, Ellie. 'Hilla Rebay: *With tenderness* 1945' (3–2011, p.38); 'Sculpture is Everything: Contemporary Works from the Collection' (2–2012, pp.12).
- Chambers, Nicholas. 'Michael Sailstorfer: *Wolken (Clouds)* 2010' (1–2012, p.44); 'Lara Favaretto: *Gummo IV* 2012' (2–2012, p.42).
- Clark, Andrew. 'Little people, big ideas' (4–2011, p.52).
- Cooke, Glenn. 'Carl and Phillip McConnell: Queensland Studio Potters' (1–2012, pp.10–11); 'Vida Lahey: *Morning light, Brisbane River c.1925–30*' (2–2012, p.37).
- Da Silva, José. 'Christodoulos Panayiotou: I Land 2010' (4–2011, p.61); 'The Hand, The Eye and The Heart' (4–2011, p.24); 'Eldfjall (*Volcano*)' [review] (1–2012, p.45); 'Gordon Matta-Clark: *Office Baroque 1977*' (2–2012, p.43).
- De Luca, Zoe. 'Henri Matisse: *Drawing with Scissors and Jazz*' [review] (4–2011, p. 64); 'Degas and the Ballet' [review] (1–2012, p.47); 'Review: *100 artists españoles/Spanish artists* [review]' (2–2012, p.47).
- Ellwood, Tony. 'Collecting contemporary' (4–2011, p.42); 'Tim Fairfax, AM, retires from the Board' (2–2012, p.17).
- Ewington, Julie. 'Win Schubert: A generous spirit' (2–2012, pp.32–4).
- Goddard, Angela. 'Art populaire: Anne Dangar Tea Service' (4–2011, p.58); 'Peter Purves Smith: *Lucile* 1937' (3–2011, p.34); 'Vale: Margaret Olley' (3–2011, p.17); 'The Moderns: Highlights from the Queensland Art Gallery Collection' (1–2012, pp.12–13).
- Gray, Emily. 'Matisse: *The Life*' [review] (4–2011, p.64); 'Women War Artists' [review] (1–2012, p.46).
- Hawker, Michael. 'Eugene von Guérard: *Nature revealed*' [review] (4–2011, p.64); 'The Moderns: Highlights from the Queensland Art Gallery Collection' (1–2012, pp.12–13).
- Hays, Rosie. 'Alfred Hitchcock: *The Complete Films*' [review] (3–2011, p.41).
- Keehan, Reuben. 'Wang Jin: *Robe* 1999' (3–2011, p.36); 'Zhou Dalu: "Balcony Series" 2007' (3–2011, p.37); 'Yayoi Kusama: *Flowers that Bloom at Midnight* 2011' (1–2012, p.35).
- Keighron, Jessica. 'Reinventing Food: Ferran Adria: *The Man Who Changed the Way We Eat*' [review] (2–2012, p.46).
- Mallos, Melina. 'Art for Our School' (1–2012, p.15).
- McColm, Donna. 'Bringing drawing back into life' (4–2011, p.18); 'La Sala del Prado' (2–2012, pp.10–11).
- McDougall, Ruth. 'Bilum-wear garments' (4–2011, p.60); 'Richard Killeen: *Don't forget the spider* 2011' (1–2012, p.43).
- McKay, Peter. 'Deborah Kelly: *Beastliness* 2011' (1–2012, p.37); 'Stuart Ringholt: *Untitled (wing chair – pink)* 2009' (1–2012, p.42); 'Brent Harris: *Station X (The disrobing)* 1989' (2–2012, p.36).
- McLean, Bruce. 'Barkel: *nil-li, tambara* fighting clubs from the Rockhampton district' (4–2011, p.59); 'Nellie Stewart: *Punu Wara* 2010' (3–2011, p.35); 'Warwick Thornton: *Stranded* 2011' (1–2012, p.40).
- Moon, Diane. 'Wakartu Cory Surprise: *Mimpi* 2011' (1–2012, p.36); 'Amata painters' (2–2012, pp.38–41).
- Mudge, Laura. 'Polynesia: *The Mark and Carolyn Blackburn Collection of Polynesian Art*' [review] (3–2011, p.40); 'Velázquez's *Fables*' [review] (2–2012, p.46).
- Nagesh, Tarun. '19th-century Nepalese chakraman' (4–2011, p.62); 'Unknown: *Horse*, Tang dynasty' (1–2012, p.41); 'Unknown, India: *Equestrian portrait of Rathor Udai Bhanji c.1760–80*' (2–2012, p.44).
- Owen, Phoebe. 'Slow Burn: *A Century of Australian Women Artists from a Private Collection*' [review] (1–2012, p.46); 'Goya' (2–2012, p.46).
- Rajkowski, Raymonda. 'Textiles & Dress of Gujarat' [review] (3–2011, p.40).
- Ravenswood, Kate. 'Touring the Collection' (4–2011, p.48).
- Ryan, Kate. 'Pip & Pop' (3–2011, p.16); 'La Sala del Prado' (2–2012, pp.10–11).
- Slack-Smith, Amanda. 'The Lodger: *A Story of the London Fog*' (3–2011, p.42).
- Storer, Russell. 'Phil Collins: The Meaning of Style' (1–2012, p.14).
- Stratton, Sarah. 'Matisse: *Radical Invention 1913–1917*' [review] (4–2011, p.64); 'Pacific Pattern' [review] (3–2011, p.40).
- Wallace, Miranda. 'Edgar Degas: *Danseuse regardant la plante de son pied droit (Dancer looking at the sole of her right foot)* cast 1919–36' (1–2012, p.38); 'Windows onto the Spanish soul: Portrait of Spain: Masterpieces from the Prado' (2–2012, pp.18–25).
- Weir, Kathryn. 'Sculpture is Everything: Contemporary Works from the Collection' (2–2012, p.12); 'Lightness & Gravity: Contemporary Works from the Collection' (2–2012, p.15).
- Were, Ian. '28th Telstra National Aboriginal and Torres Strait Islander Art Awards' [review] (4–2011, p.63).

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*Preview*

(Sep–Nov 11, Dec–Feb 11, Mar–May 12, Jun–Aug 12; quarterly, brochure, illus: col.)

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*Cinema*

(Sep–Nov 11, Dec–Feb 11, Mar–May 12, Jun–Aug 12; quarterly, brochure, illus: col.)

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*Gallery Members Guide (Members Guide from Mar–May 12)*

(Sep–Nov 11, Dec–Feb 11, Mar–May 12, Jun–Aug 12; quarterly, brochure, illus: col.)

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*Artmail*

(e-bulletins), nos.275–300, 2011–12

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*Cinemail*

(e-bulletins) nos.040–064, 2011–12

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*Edmail*

(e-bulletins) nos.37–46, 2011–12

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*Membermail*

(e-bulletins) nos.33–46, 2011–12

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**Education resources, online and printed**

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'The Moderns: Highlights from the Queensland Art Gallery Collection': Online and printed primary and secondary education resource with teacher notes (commenced touring June 2012)

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'Lloyd Rees: Life and Light': Online and printed education resource with teacher notes (commenced touring June 2012)

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'Contemporary Australia: Women': Online primary and secondary education resources with teacher notes

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'Modern Woman: Daughters and Lovers 1850–1918': Online secondary education resource with teacher notes

---

'Yayoi Kusama: Look Now See Forever': Online and printed primary education resource with teacher notes

---

'Eugene von Gerard: Nature Revealed': Online primary and secondary education resource

---

'Matisse: Drawing Life': Online and printed secondary education resource with teacher notes and virtual tour

---

'Ten Years of Contemporary Art: The James C Sourris AM Collection': Online education resource

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'In bed by Ron Mueck': Online and printed education resource with teacher notes (commenced touring September 2011)

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'Henri Cartier-Bresson: The Man, The Image & The World': Online education resource

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'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands': Online education resource (also available on CD)

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'Surrealism: The Poetry of Dreams': Online and printed primary, secondary and senior level education resources with teacher notes

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## Publications in progress at 30 June

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*Portrait of Spain: Masterpieces from the Prado*  
(July, 304pp., softcover and hardcover, illus: col.)

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*Portrait of Spain for Kids*  
(July, 76pp., hardcover, illus: col.)

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*Sculpture is Everything*  
(August, 120pp, softcover, illus: col.)

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*National New Media Art Award 2012*  
(August, 56pp, softcover, illus: col)

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*Ian Fairweather: Late Works 1953–74*  
(November)

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*The 7th Asia Pacific Triennial of Contemporary Art*  
(December)

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*APT 7 for Kids*  
(December)

## Contributions to external publications

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Burnett, David. 'Gordon Shepherdson: "The palace of chance"'. In *New V2: Selected Recent Acquisitions 2009–11* [exhibition catalogue]. University of Queensland Art Museum, Brisbane, 2012, p.17.

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Cooke, Glenn R. 'Goldfields jewellery', *Australiana*, vol.33, no.3, August 2011, pp.34–5.

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'Good works: The ladies of the Arts and Crafts Society and remedial teaching in World Wars I and II', *Queensland History Journal*, vol.21, no.9, May 2012, pp.615–25.

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De Luca, Zoe. 'Lawrence English: "I Stole Your Kiss (Perspective Studies on the Ghosts of Gods)"' [exhibition brochure]. Boxcopy, Brisbane, 2012, unpaginated.

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Ewington, Julie. '*Plantation: Tracey Moffatt. Sweat: The Subtropical Imaginary*, Institute of Modern Art, Brisbane, 2011, pp.79–105.

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'Think big, and be loud: Three Generations of Australian female artists', *Art and Australia*, vol.49, no.3, 2012, pp.448–55.

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Goddard, Angela. 'Kathie Sutherland, Brett Whiteley: A Sensual Line 1957–67' (2010) [book review], *Art and Australia*, vol.49, no.3, 2012, p.509.

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Reviews Editor, *Australian and New Zealand Journal of Art*, Art Association of Australia and New Zealand 2007–2012.

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Keehan, Reuben. 'Darkness in the dark: Tragedy and paradox in the work of Ahmet Ögüt'. *Column*, no.8, 2011, pp.30–5.

---

'The set-up: Performative performance in ten uneasy stages'. *Column*, no.8, 2011, pp.61–6.

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McKay, Peter. 'Ben Armstrong: On knowing where to look'. In Helmrich, Michele and Were, Ian (eds). *NEW2: Selected Recent Acquisitions 2009–2011* [exhibition catalogue]. University of Queensland Art Museum, Brisbane, 2012, pp.92–3.

---

McLean, Bruce. 'Beaver Lennon'. In Mantelli, F and Johnson, R (eds). *Deadly: In-between Heaven and Hell* [exhibition catalogue]. Tandanya National Aboriginal Cultural Institute, Adelaide, 2012, pp.30–7.

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'Bindi Cole's seventy times seven', *Artlink: Contemporary Art of Australia and the Asia-Pacific*, vol.32, no.2: Indignation (Indigenous issue), 2012, pp.44–5.

---

'Michael Cook'. In Lane, C and Cubillo, F (eds). *unDisclosed: 2nd National Indigenous Art Triennial* [exhibition catalogue]. National Gallery of Australia, Canberra, 2012, pp.44–9.

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'Sally Gabori's mind-mapped landscapes', *Art and Australia*, 'women', Vol 49, no.3, Autumn 2012

---

Mallos, Melina. 'Collaboration is the key: Artists, museums and children', *Journal of Museum Education*, Spring edition, 2012, p.69.

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Moon, Diane. 'Bark paintings and etchings from Arnhem Land'. In *An Architect's Eye: The John Mainwaring Collection* [exhibition catalogue]. Noosa Regional Gallery, Noosa, 2012, pp.32–3.

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'Cecilia Peter, Mary Holroyd and Ivy Lowdown: Ghost net baskets from Pormpuraaw'. In Helmrich, Michele and Were, Ian (eds). *NEW2: Selected Recent Acquisitions 2009–2011* [exhibition catalogue]. University of Queensland Art Museum, Brisbane, 2012, pp.124–5.

---

Mudge, Laura. 'Joan Kerr: A Singular Voice'. *Australian and New Zealand Journal of Art*, vol. 11, 2011, pp.172–4.

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Ryan, Kate and McColm, Donna. 'Children, their families and contemporary art', Arts Queensland blog, posted 22 March 2012.

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Storer, Russell. 'Ho Tzu Nyen: Tone bone koans', *Column*, no 8, 2011, pp.41–5.

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'Juan Davila'. In *Volume One: MCA Collection*. Museum of Contemporary Art, Sydney, 2011, pp.218–226.

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'Let's chat: The collaborative work of Amanda Heng'. In *Amanda Heng: Speak To Me, Walk With Me* [exhibition catalogue]. Singapore Art Museum, Singapore, 2011, pp.41–50.

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Text on *Untitled (Chakraman)* late 19th century, in 'Curators' choice: Asian treasures from Australia's public collections'. *TAASA Review*, vol.20, no.4, December 2011, p.58.

## Papers presented

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Barrett, Kim and Rawat Gajendra. 'Bleaching Techniques in Paper Conservation', State Library of Queensland, Brisbane, 31 May 2012.

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Clark, Andrew. 'Connecting the Dots'. 2012 Out of the Box Symposium, Queensland State Library, Brisbane, 15 June 2012.

---

Dudley, Andrew. 'Museum Registration', Graduate Courses in Museum Studies, University of Queensland, Brisbane, 3 April 2012.

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Ellwood, Tony. 'The Role of the Art Museum in the 21st Century', HRC Conference: The World and World-Making in Art: Connectivities and Differences, Australian National University, Canberra, 12 August 2011.

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'Queensland Art Gallery and Its Programs'. Supreme Court Judges Seminar, Treasury Heritage Hotel, Brisbane, 15 August 2011.

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'Managing a 21st-Century Art Gallery'. AGNSW Volunteer Guides, Art Gallery of New South Wales, Sydney, 19 September 2011.

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'Insight into the Queensland Art Gallery Foundation'. Cairns Regional Gallery, Cairns, 12 April 2012.

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Goddard, Angela. 'Clement Meadmore: Design into Art'. Art Association of Australia and New Zealand Annual Conference, Victoria University, Wellington, 2 December 2011.

---

Keehan, Reuben. 'Asia, the Pacific and the Asia Pacific Triennial'. The 7th Asian Museum Curators Conference, Japan Foundation, Tokyo, 29 September 2011.

---

Klepp, Bronwyn. 'Culture Segments in Practice: Facing the challenges of widespread adoption', Creative New Zealand 21st Century Arts Conference, Wellington, New Zealand, 21 June 2012.

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McColm, Donna. 'Artist/Museum/Audience: Making Art for Everyone', Advancing Visitor Engagement in Museums & Galleries, Museums and Gallery Services and the University of Queensland seminar, the University of Queensland, 2 November 2011.

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McDougall, Ruth. 'A Tale to Tell: The Pacific in APT'. The 5th Oceanic Art Society Forum, South Australian Museum, Adelaide, 20 May 2012.

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Mallos, Melina. 'Building Blocks: Empowering Teachers to Connect with Museums'. 2011 Biennial Conference 'The Landscapes of a Hundred Languages: Possibilities for Relating, Reflecting, Researching', presented by the Reggio Emilia Australia Information Exchange, Canberra, 14 July 2011.

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Moon, Diane. 'Colin Offord: Artefacts: From the Republic of Australasia' [opening speech], Butter Factory Arts Centre, Cooroy, Queensland, 26 May 2012.

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Pagliarino, Amanda. 'Monumental and on the move', International Council of Museums – Committee for Conservation 16th Triennial Conference, Lisbon, Portugal, 19-23 September 2011.

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Raffel, Suhanya. 'The Network Paradigm'. Guggenheim Asian Art Council 2011. Solomon R. Guggenheim Foundation and Museum, New York. September 2011.

'The Decade Revisited'. Backroom Conversations presented by Asia Art Archive, Art Hong Kong, May 2011.

'The Queensland Art Gallery's Contemporary Asian Collections'. Collecting Asian Contemporary Art: What, When & How?' SH Contemporary 2010, Shanghai, China 9 September 2010

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Storer, Russell. 'Contemporary Miniatures: Art from South Asia'. Arts of Asia Lecture Series, Art Gallery of New South Wales, Sydney, 6 September 2011.

'Endless Dancing: Collecting and Exhibiting Chinese Art at the Queensland Art Gallery'. 'Seeing China: Visual constructions of the Chinese world – Perspectives from Australia workshop', Australian Centre on China in the World, Australian National University, Canberra, 18 November 2011.

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Wild, Liz. 'GOMA Conservation Projects – Working Outside the Box', Museum and Gallery Services Queensland National Conference, Mackay, 12 August 2011.

'2011 Brisbane Flood Experience at Queensland Art Gallery | Gallery of Modern Art', Australian Institute for the Conservation of Cultural Materials, National Library of Australia, Canberra, 20 October 2011.

## Performance measures

	2011-12 Target/est.	2011-12 Actual (actual data as at 30 June 2012)
<b>Service standards</b>		
Audience satisfaction with exhibitions and programs	90%	96%
<b>Other measures</b>		
Number of exhibitions presented	28	41
Total attendance at Queensland Art Gallery and Gallery of Modern Art	1 150 000	1 562 911
Number of website user sessions	1 600 000	2 375 966
Number of regional locations, receiving exhibitions, programs, education, interpretive and information services	35	67

### Notes:

1. The definition of this Service standard includes all exhibitions presented, regardless of type or location. The increase in the Actual number of exhibitions presented in 2011-12 reflects additional exhibition opportunities provided for GOMA's 5th anniversary and QAG's 30th anniversary. The number of exhibitions includes four regional Queensland touring exhibitions.
2. The 2011-12 Actual reflects stronger than anticipated average attendances across the Gallery's exhibition and public programs for the year.
3. This Service standard refers to the number of individual locations serviced in regional Queensland. The 2011-12 Actual reflects the provision of an additional program, *Surrealism for Kids on Tour*, which had not originally been planned. Uptake by regional venues of the Gallery's *Surrealism for Kids on Tour* and *Drawing Life for Kids on Tour* programs was also stronger than anticipated.

## Statistical summary 2011–12

<b>Trustees</b>	
Number of Trustees meetings	6
<b>Attendance</b>	
Total attendance – QAG	733 366
Total attendance – GOMA	829 545
Total attendance combined	1 562 911
<b>Exhibitions</b>	
Number of exhibitions presented	41
<b>Collection</b>	
Total number of works in Collection	15 686
Total number of works acquired 2011–12	680
<b>Australian Cinémathèque</b>	
Number of short and feature films presented	480
Number of public screenings	500
Total attendance screenings	28 808
<b>Regional Services</b>	
Total attendances regional QLD exhibitions and programs	63 641
Total travelling exhibitions	4
Exhibition venues	11
Total exhibition attendances	47 496
Total programs	4
Program venues	72
Total program attendances	16 145
Total visits by Gallery staff to regional QLD	92
<b>Education &amp; Access</b>	
Volunteer guided tours	2035
Participants in volunteer guided tours	22 385
School group visitation (booked and unbooked)	42 245
Tertiary group visitation (booked and unbooked)	2059
Promotional material supplied to Education clients	11 202
Education resources supplied to Education clients	24 117

<b>Public Programs, Children's Art Centre and Membership</b>	
Number of Public Programs presented	184
Number of attendees to Public Programs	27 372
Number of Children's Art Centre workshops presented	86
Number of attendees to Children's Art Centre workshops	1890
Number of Gallery Members programs presented	125
Gallery Members program attendees	3617
Number of Gallery Members	8840
Number of Gallery Memberships	6283
<b>Photographic reproductions and copyright clearances</b>	
External reproduction requests	78 (145 works)
Internal reproduction requests	21 (653 works)
Internal copyright clearances sought	18 (1144)
<b>Publications</b>	
Published by the Gallery	35
Staff contributions to external publications	22
Papers presented (unpublished)	16
<b>Website</b>	
Total website user sessions	2 375 966
<b>Volunteers</b>	
Curatorial volunteers	17
Library volunteers	6
Volunteer guides	82
Trainee guides	31

## FINANCIAL SUMMARY 2011–12

This summary provides an overview of financial performance and position for 2011-12 for the Queensland Art Gallery | Gallery of Modern Art and the Queensland Art Gallery Foundation (the Gallery and the Foundation).<sup>1</sup>

### 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	2011-12 \$000	2010-11 \$000
Total Income	57 170	49 647
Total Expenses	50 579	43 130
Operating Result from Continuing Operations	6 591	6 517
Other Comprehensive Income - Increase in asset revaluation reserve	3 515	4 623
Total Comprehensive Income	10 106	11 140

The accompanying notes form part of these statements.

#### Income

Income of the Gallery and Foundation came mainly from the Queensland Government annual recurrent grant (\$33.5m). Other major sources of income were exhibition admission and sponsorship revenues (\$9.4m); donations – both cash and artwork - (\$7.0m); and Gallery Store and café revenues (\$2.5m and \$2.3m respectively).

Income for 2011-12 was \$7.5m above the previous financial year reflecting additional donations of artwork (\$4.6m); additional support from the Queensland Government (\$2.2m); and additional exhibition sponsorships and income (\$1.4m).

#### Expenses

Expenses for the Gallery and Foundation were \$50.6m in 2011-12. Major costs were employee expenses (53% of total cost), and supplies and services (44%), which represents the cost of running the Gallery and presenting exhibitions. Expenditure in 2011-12 was up \$7.5m over the previous year reflecting the expanded exhibition program.

#### Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$6.6m for the 2011-12 year. Included in the result was \$6.0m of art works donated to the Gallery and the Foundation, which under accounting requirements is treated as income.

#### Other Comprehensive Income – Increase in asset revaluation reserve

As at the 30 June 2012, 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 \$3.5m (approximately 1.2%).

### 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 2012, the Net Assets of the Gallery were \$313.1m and the Foundation \$15.7m, giving combined Net Assets of \$328.8m. With respect to the Gallery, the major asset was the art Collection (\$303.2m) and other property (\$4.3m). With respect to the Foundation, most of the Net Assets were 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 2011–12 Budget

Statement of Comprehensive Income	Actual \$000	Budget \$000	Variance \$000
Total Income	57 170	47 044	10 126
Total Expenses	50 579	43 612	6 967
Operating Result from Continuing Operations	6 591	3 432	3 159
Other Comprehensive Income - Increase in asset revaluation reserve	3 515	5 000	(1 485)
Total Comprehensive Income	10 106	8 432	1 674

The increase in revenue against budget was due to greater than expected donations of art work (\$4.2m), additional exhibition sponsorships (\$3.8m) and revenue from the Gallery's management of its cafes and restaurants (\$2.1m) from December 2011.

The increase in expenditure against budget was due to additional costs associated with the expanded exhibition program, and expenses associated with management of cafes and restaurants.

As a result of these variances, the operation result from continuing operations (incomes less expenses) was \$3.2m better than budget.

Net Assets of the Gallery and Foundation as at 30 June 2012 were \$4.2m above budget (actual of \$328.8m against budget of \$324.6m), all of which was represented in the value of the art Collection.



## 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 maintain 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 Susan Street, Chair of the Queensland Art Gallery Board of Trustees and Ms Suhanya Raffel, Acting Director of the Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

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<sup>1</sup> 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 2011–12

### 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@qagoma.qld.gov.au](mailto:suzanne.berry@qagoma.qld.gov.au) or visit the Queensland Art Gallery's website [qagoma.qld.gov.au](http://qagoma.qld.gov.au).

### Statements of comprehensive income for the year ended 30 June 2012

	Notes	Economic Entity		Parent Entity	
		2012 \$000	2011 \$000	2012 \$000	2011 \$000
<b>Income from Continuing Operations</b>					
<b>Revenue</b>					
Grants	2	33,597	31,719	33,597	31,719
Donations and contributions	3	7,002	3,082	9,188	6,932
Exhibition sponsorships and income	4	9,389	8,005	9,389	8,005
Café revenue		2,316	-	2,316	-
Gallery Store revenue		2,462	2,506	2,482	2,506
Other revenue	5	2,404	3,225	1,811	2,471
<b>Gains</b>					
Gain on sale of property, plant and equipment	6	-	1,110	-	35
<b>Total Income from Continuing Operations</b>		<b>57,170</b>	<b>49,647</b>	<b>58,783</b>	<b>51,668</b>
<b>Expenses from Continuing Operations</b>					
Employee expenses	7	26,826	22,540	26,822	22,540
Supplies and services	8	22,136	19,421	22,100	19,413
Grants and subsidies	9	3	9	503	509
Depreciation	10	820	822	820	822
Other expenses	11	794	338	1,071	1,660
<b>Total Expenses from Continuing Operations</b>		<b>50,579</b>	<b>43,130</b>	<b>51,316</b>	<b>44,944</b>
<b>Operating Result from Continuing Operations</b>		<b>6,591</b>	<b>6,517</b>	<b>7,467</b>	<b>6,724</b>
<b>Other Comprehensive Income</b>					
Increase in asset revaluation surplus		3,515	4,623	3,515	4,623
<b>Total Other Comprehensive Income</b>		<b>3,515</b>	<b>4,623</b>	<b>3,515</b>	<b>4,623</b>
<b>Total Comprehensive Income</b>		<b>10,106</b>	<b>11,140</b>	<b>10,982</b>	<b>11,347</b>

The accompanying notes form part of these statements.

## Statements of financial position as at 30 June 2012

	Notes	Economic Entity		Parent Entity	
		2012	2011	2012	2011
		\$000	\$000	\$000	\$000
<b>Current assets</b>					
Cash and cash equivalents	12	5,145	1,354	4,220	1,210
Receivables	13	927	2,487	1,614	2,279
Other financial assets	14	9,039	12,050	3,000	6,000
Inventories	15	1,106	1,301	1,106	1,301
Prepayments		119	213	119	213
<b>Total current assets</b>		<b>16,336</b>	<b>17,405</b>	<b>10,059</b>	<b>11,003</b>
<b>Non-current assets</b>					
Other financial assets	14	9,372	11,312	-	-
Property, plant and equipment	16	307,421	295,035	307,421	295,035
<b>Total non-current assets</b>		<b>316,793</b>	<b>306,347</b>	<b>307,421</b>	<b>295,035</b>
<b>Total assets</b>		<b>333,129</b>	<b>323,752</b>	<b>317,480</b>	<b>306,038</b>
<b>Current liabilities</b>					
Payables	17	2,442	3,294	2,430	2,093
Accrued employee benefits	18	1,173	1,124	1,173	1,124
Other current liabilities	19	10	5	10	5
<b>Total current liabilities</b>		<b>3,625</b>	<b>4,423</b>	<b>3,613</b>	<b>3,222</b>
<b>Non-current liabilities</b>					
Accrued employee benefits	18	736	667	736	667
<b>Total non-current liabilities</b>		<b>736</b>	<b>667</b>	<b>736</b>	<b>667</b>
<b>Total liabilities</b>		<b>4,361</b>	<b>5,090</b>	<b>4,349</b>	<b>3,889</b>
<b>Net assets</b>		<b>328,768</b>	<b>318,662</b>	<b>313,131</b>	<b>302,149</b>
<b>Equity</b>					
Contributed equity		721	721	721	721
Accumulated surplus		169,509	162,918	153,872	146,405
Asset revaluation reserve	20	158,538	155,023	158,538	155,023
<b>Total equity</b>		<b>328,768</b>	<b>318,662</b>	<b>313,131</b>	<b>302,149</b>

The accompanying notes form part of these statements.

## Statements of changes in equity for the year ended 30 June 2012

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000
<b>Accumulated Surplus</b>				
Balance as at 1 July	162,918	156,401	146,405	139,681
Operating Result from Continuing Operations	6,591	6,517	7,467	6,724
<b>Total Other Comprehensive Income</b>				
Increase in asset revaluation reserves	-	-	-	-
<b>Balance as at 30 June</b>	<b>169,509</b>	<b>162,918</b>	<b>153,872</b>	<b>146,405</b>
<b>Asset Revaluation Reserve</b>				
Balance as at 1 July	155,023	150,400	155,023	150,400
Operating Result from Continuing Operations	-	-	-	-
<b>Total Other Comprehensive Income</b>				
Increase in asset revaluation reserves	3,515	4,623	3,515	4,623
<b>Balance as at 30 June</b>	<b>158,538</b>	<b>155,023</b>	<b>158,538</b>	<b>155,023</b>
<b>Contributed Equity</b>				
Balance as at 1 July	721	721	721	721
Operating Result from Continuing Operations	-	-	-	-
<b>Total Other Comprehensive Income</b>				
Increase in asset revaluation reserves	-	-	-	-
<b>Balance as at 30 June</b>	<b>721</b>	<b>721</b>	<b>721</b>	<b>721</b>
<b>Total</b>				
Balance as at 1 July	318,662	307,522	302,149	290,802
Operating Result from Continuing Operations	6,591	6,517	7,467	6,724
<b>Total Other Comprehensive Income</b>				
Increase in asset revaluation reserves	3,515	4,623	3,515	4,623
<b>Balance as at 30 June</b>	<b>328,768</b>	<b>318,662</b>	<b>313,131</b>	<b>302,149</b>

The accompanying notes form part of these statements.

## Statements of cash flow for the year ended 30 June 2012

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
Notes	\$000	\$000	\$000	\$000
<b>Cash flows from operating activities</b>				
<b>Inflows</b>				
Grants	33,597	31,719	33,597	31,719
Donations and other contributions	974	1,603	3,532	5,163
Exhibition sponsorship and income	9,774	6,451	8,551	7,229
Café revenue	2,316	-	2,316	-
Gallery store revenue	2,462	2,506	2,482	2,506
Other revenue	2,545	2,961	1,909	2,348
GST collected from customers	1,042	643	1,036	635
GST input tax credits from ATO	1,882	1,695	1,865	1,674
<b>Outflows</b>				
Employee costs	(26,533)	(22,671)	(26,529)	(22,672)
Supplies and services	(21,459)	(19,377)	(20,247)	(19,490)
Grants and subsidies	(3)	(9)	(503)	(509)
Other	(326)	(283)	(1,071)	(2,716)
GST paid on purchases	(1,844)	(1,833)	(1,829)	(1,811)
GST remitted to ATO	(1,105)	(596)	(1,098)	(576)
<b>Net Cash from Operating Activities</b>	<b>21</b>	<b>3,322</b>	<b>2,809</b>	<b>4,011</b>

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
Notes	\$000	\$000	\$000	\$000
<b>Cash flows from investing activities</b>				
<b>Inflows</b>				
Proceeds from sale of investments	4,470	19	3,000	-
Sales of property, plant and equipment	-	40	-	40
<b>Outflows</b>				
Payments for investments	-	(2,000)	-	(2,000)
Payments for property, plant and equipment	(4,001)	(2,653)	(4,001)	(2,690)
<b>Net cash (used in) investing activities</b>	<b>469</b>	<b>(4,594)</b>	<b>(1,001)</b>	<b>(4,650)</b>
<b>Net increase (decrease) in cash and cash equivalents held</b>				
	<b>3,791</b>	<b>(1,785)</b>	<b>3,010</b>	<b>(1,150)</b>
<b>Cash and cash equivalents at beginning of financial year</b>				
	<b>1,354</b>	<b>3,139</b>	<b>1,210</b>	<b>2,360</b>
<b>Cash and cash equivalents at end of financial year</b>				
	<b>12</b>	<b>5,145</b>	<b>1,354</b>	<b>4,220</b>

The accompanying notes form part of these statements.

## Notes to and forming part of the financial statements 2011–12

### Objectives and Principal Activities of the Gallery

The principal object of the Queensland Art Gallery (the Gallery), as set out in the *Queensland Art Gallery Act 1987* is to contribute to the cultural, social and intellectual development of all Queenslanders.

The following guiding principles also set out in the *Queensland Art Gallery Act 1987*, provide 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; and
- Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region.

Details of principal activities in the 2011-12 financial year are set out in the Annual Report 2011-12.

### 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 2012, and other authoritative pronouncements.

With respect to compliance with Australian Accounting Standards and Interpretations, the Gallery has applied those requirements applicable to not-for-profit entities, as the Gallery is a not-for-profit statutory body. Except where stated, the historical cost convention is used.

#### (b) The Reporting Entity

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

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

#### (c) User Charges

User charges controlled by the Gallery are recognised as revenue when invoices for the related services are issued or when services have been provided. User charges are controlled by the Gallery where they can be deployed for the achievement of the Gallery's objectives.

#### (d) 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.

#### (e) 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. It also includes investments with short periods to maturity that are readily convertible to cash on hand at the Gallery's or issuer's option and that are subject to a low risk of changes in value.

#### (f) Receivables

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement 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.

Other debtors generally arise from transactions outside the usual operating activities of the Gallery and are recognised at their assessed values. Terms are a maximum of three months, no interest is charged and no security is obtained.

## Notes to and forming part of the financial statements 2011–12 (cont'd)

### 1. Summary of significant accounting policies (cont'd)

#### (g) Inventories

Inventories comprise items held 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.

Net realisable value is determined based on the Gallery's normal selling pattern.

#### (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. However, any training costs are expensed as incurred.

Assets acquired at no cost or for nominal consideration, other than from an involuntary transfer from another Queensland Government entity, 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 Library 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 Library 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 internal experienced specialist curatorial staff who are considered experts in their field. The basis of valuation for Art Collection is current market values.

The Library Heritage Collection is revalued at the end of the year using current prices listed on AbeBooks.com, an international portal for registered booksellers.

Any revaluation increment arising on the revaluation of these Collection assets 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.

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

#### (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 Library Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

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

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

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

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

#### (l) Impairment of Non-Current Assets

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

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

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

A distinction is made in the financial statements between finance leases that effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership, and cancellable operating leases under which the lessor effectively retains substantially all risks and benefits.

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

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

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

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

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

The Gallery pays for services including building maintenance and repairs, electricity, security, cleaning, air-conditioning and telephone rental.

\* (Note 1(u))

#### (n) Other Financial Assets

Other financial assets - current, comprise of 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.

Other financial assets - non current, comprise of investments in managed funds that 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 \$8.2M (2011: \$8.0M). 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 market value through profit and loss
- Held to maturity investment - held at amortised cost
- Receivables - held at amortised cost
- Payables - held at amortised cost

The Gallery does not enter into transactions for speculative purposes nor for hedging.

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

#### (q) Employee Benefits

Employer superannuation contributions and long service leave levies are regarded as employee benefits.

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.

## Notes to and forming part of the financial statements 2011–12 (cont'd)

### 1. Summary of significant accounting policies (cont'd)

#### 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 current salary rates.

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, after projecting the remuneration rates expected to apply at the time of likely settlement.

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 the cost of employees' long service leave. 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 is 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*.

#### (r) Key Executive Management Personnel

Key executive management personnel and remuneration disclosures are made in accordance with section 5 of 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.

#### (s) Provisions

Provisions are recorded when the Gallery has a present obligation, either legal or constructive as a result of a past event. They are recognised at the amount expected at reporting date for which the obligation will be settled in a future period. Where the settlement of the obligation is expected after 12 or more months, the obligation is discounted to the present value using an appropriate discount rate.

#### (t) Insurance

The Gallery's non-current physical assets and other risks are insured through the Queensland Government Insurance Fund, premiums being paid on a risk assessment basis. Additional insurance is taken out for Directors and Officers Insurance, Motor vehicles, and for some exhibitions where required by contracts with external parties. In addition, the Gallery pays premiums to Workcover Queensland in respect of its obligations for employee compensation.

#### (u) Services Provided by 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 2012 year was \$1,605,000 (2011: \$1,527,000).

The Corporate Administration Agency (CAA) provide finance and human resource management services to the Gallery at a cost of \$797,000 (2011: \$797,000).

#### (v) Services provided to the Queensland Art Gallery Foundation

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

Salaries including on-costs for the staff supporting the Queensland Art Gallery Foundation plus other corporate support costs that have been met by the Gallery are recognised in the employee and supplies and services balances. The cost of these services to the Queensland Art Gallery for the 2012 year was \$257,000 (2011: \$250,000).



**(w) 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 and Goods and Services Tax (GST). As such, GST credits receivable from and GST payable to the ATO are recognised and accrued. Refer note 13.

**(x) Issuance of Financial Statements**

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

**(y) Accounting Estimates and Judgements**

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

Valuation of Property, Plant and Equipment - Note 16

Contingencies - Note 25

**(z) Rounding and Comparatives**

Amounts included in the financial statements have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero unless disclosure of the full amount is specifically required.

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

**(aa) New and Revised Accounting Standards**

AASB 2010-4 *Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project* [AASB 1, AASB 7, AASB 101 & AASB 134 and Interpretation 13] became effective from reporting periods beginning on or after 1 January 2011. Given the Gallery's existing financial instruments, there was only a minor impact on the Gallery's financial instruments note (note 26), in relation to disclosures about credit risk. That note no longer needs to disclose amounts that best represent the maximum exposure to credit risk where the carrying amount of the instruments already reflects this. As this was the case with all the Gallery's receivables as at 30 June 2012 (and as at 30 June 2011), receivables are not included in the credit risk disclosure in this year's financial statements.

As the Gallery held no collateral or other credit enhancements in respect of its financial instruments, and did not renegotiate the terms of any financial assets, during the reporting periods presented in these financial statements, there were no other changes required to the Gallery's financial instruments note arising from the amendments to AASB 7 *Financial Instruments: Disclosures*.

AASB 1054 *Australian Additional Disclosures* became effective from reporting periods beginning on or after 1 July 2011. Given the Gallery's previous disclosure practices, AASB 1054 had minimal impact on the Gallery. One of the footnotes to note 11 Other Expenses, regarding audit fees, has been slightly amended to identify the Gallery's auditor and clarify the nature of the work performed by the auditor.

AASB 2011-1 *Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project* [AASB 1, AASB 5, AASB 101, AASB 107, AASB 108, AASB 121, AASB 128, AASB 132 & AASB 134 and Interpretations 2, 112 & 113] also became effective from reporting periods beginning on or after 1 July 2011. The only potential implication for the Gallery from this amending standard was the deletion from AASB 101 *Presentation of Financial Statements* of the requirement for disclosure of commitments. However, Treasury's Financial Reporting Requirements require continuation of commitments disclosures, so this deletion from AASB 101 has no impact on the Gallery's commitments note (note 24).

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. 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, the expected impacts of new or amended Australian accounting standards with future commencement dates are as set out below.

AASB 2011-9 *Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income* [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049] applies as from reporting periods beginning on or after 1 July 2012. The only impact for the Gallery will be that, in the Statement of Comprehensive Income, items within the "Other Comprehensive Income" section will need to be presented in different sub-sections, according to whether or not they are subsequently re-classifiable to the operating result. Whether subsequent re-classification is possible depends on the requirements or criteria in the accounting standard/interpretation that relates to the item concerned.

AASB 13 *Fair Value Measurement* applies from reporting periods beginning on or after 1 January 2013. AASB 13 sets out a new definition of "fair value", as well as new principles to be applied when determining the fair value of assets and liabilities. The new requirements will apply to all of the Gallery's assets and liabilities (excluding leases) that are measured and/or disclosed at fair value or another measurement based

## Notes to and forming part of the financial statements 2011–12 (cont'd)

### 1. Summary of significant accounting policies (cont'd)

on fair value. The potential impacts of AASB 13 relate to the fair value measurement methodologies used, and financial statement disclosures made in respect of, such assets and liabilities.

The Gallery has commenced reviewing its fair value methodologies (including instructions to valuers, data used and assumptions made) for all items of property, plant and equipment measured at fair value to determine whether those methodologies comply with AASB 13. To the extent that the methodologies don't comply, changes will be necessary. While the Gallery is yet to complete this review, no significant changes are anticipated, based on the fair value methodologies presently used. Therefore, at this stage, no consequential material impacts are expected for the Gallery's property, plant and equipment as from 2013-14.

AASB 13 will require an increased amount of information to be disclosed in relation to fair value measurements for both assets and liabilities. To the extent that any fair value measurement for an asset or liability uses data that is not "observable" outside the Gallery, the amount of information to be disclosed will be relatively greater.

AASB 9 *Financial Instruments* (December 2010) and AASB 2010-7 *Amendments to Australian Accounting Standards arising from AASB 9 (December 2010)* [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19 & 127] become effective from reporting periods beginning on or after 1 January 2013. The main impacts of these standards on the Gallery 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 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.

The Gallery has commenced reviewing the measurement of its financial assets against the new AASB 9 classification and measurement requirements. However, as the classification of financial assets at the date of initial application of AASB 9 will depend on the facts and circumstances existing at that date, the Gallery's conclusions will not be confirmed until closer to that time. 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 current receivables, as they are short-term in nature, the carrying amount is expected to be a reasonable approximation of fair value.

The most significant impact of the new measurement requirements on the Gallery is that the "held to maturity" investment described in notes 1(n), 1(p), 14 and 26 will need to be measured at fair value. In addition, that investment will no longer be classified as "held to maturity".

The Gallery is not yet able to reliably estimate what the fair value of this investment will be at the date of initial application of AASB 9. The difference between the carrying amount of this investment and its initial fair value will be recognised as an adjustment to the balance of Accumulated Surplus on initial application of AASB 9. In respect of this change, the 2013-14 financial statements will need to disclose a comparison between the previous measurement classification and carrying amount as at 30 June 2013 and the new classification and fair value amount as at 1 July 2013. AASB 9 allows an entity to make an irrevocable election, at the date of initial recognition, to present in "Other Comprehensive Income" subsequent changes in the fair value of such an asset. Treasury is currently considering mandating this accounting treatment when AASB 9 becomes effective.

Changed disclosure requirements will apply once AASB 9 becomes effective. A number of one-off disclosures will be required in the 2013-14 financial statements to explain the impact of adopting AASB 9. Assuming no change in the types of financial instruments that the Gallery enters into, the most significant ongoing disclosure impacts are expected to relate to investments in equity instruments measured at fair value through comprehensive income (e.g. the "held to maturity" investment described in note 1(p)) and derecognition of these.

The following new and revised standards apply as from reporting periods beginning on or after 1 January 2013 –

- AASB 10 *Consolidated Financial Statements*;
- AASB 11 *Joint Arrangements*;
- AASB 12 *Disclosure of Interests in Other Entities*;
- AASB 127 (revised) *Separate Financial Statements*;
- AASB 128 (revised) *Investments in Associates and Joint Ventures*; and
- AASB 2011 -7 *Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards* [AASB 1, 2, 3, 5, 7, 9, 2009-11, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 & 1038 and Interpretations 5, 9, 16 & 17].

These standards cannot be applied by not-for-profit entities prior to their effective date, as the AASB is presently considering modifying them for application by not-for-profit entities in an Australian context. Any such modifications are likely to clarify how the IASB's principles should be applied by not-for-profit entities. Hence, the Gallery is not yet in a position to reliably determine the future implications of these new and revised standards for the Gallery's financial statements.

AASB 10 redefines and clarifies the concept of control of another entity, which is the basis for determining which entities should be consolidated into an entity's financial statements. Therefore, subject to any not-for-profit modifications yet to be made to AASB 10, the Gallery will need to re-assess the nature of its relationships with other entities, including entities that aren't currently consolidated.

AASB 11 deals with the concept of joint control, and sets out new principles for determining the type of joint arrangement that exists – which, in turn, dictates the accounting treatment. The new categories of joint arrangements under AASB 11 are more aligned to the actual rights and obligations of the parties to the arrangement. Subject to any not-for-profit modifications yet to be made to AASB 11, the Gallery will need to assess the nature of any arrangements with other entities to determine whether a joint arrangement exists in terms of AASB 11.

AASB 12 contains a wide range of new disclosure requirements in respect of interests in other entities, whether those entities are controlled entities, associates, joint arrangements, or structured entities that aren't consolidated. The volume and nature of disclosures that the Gallery will be required to make as from its 2013-14 financial statements will depend on the Gallery's eventual assessment of the implications of the new and revised standards listed above, particularly AASB 10, AASB 11 and AASB 128.

A revised version of AASB 119 *Employee Benefits* applies from reporting periods beginning on or after 1 January 2013. The revised AASB 119 is generally to be applied retrospectively. Given the Gallery's circumstances, the only implications for the Gallery are that the revised standard clarifies the concept of "termination benefits", and the recognition criteria for liabilities for termination benefits will be different. If termination benefits meet the timeframe criterion for "short-term employee benefits", they will be measured according to the AASB 119 requirements for "short-term employee benefits". Otherwise, termination benefits will need to be measured according to the AASB 119 requirements for "other long-term employee benefits". Under the revised standard, the recognition and measurement of employer obligations for "other long-term employee benefits" will need to be accounted for according to most of the requirements for defined benefit plans.

The revised AASB 119 includes changed criteria for accounting for employee benefits as "short-term employee benefits". However, as the Gallery is a member of the Queensland Government central schemes for long service leave, this change in criterion has no impact on the Gallery's financial statements, as the employer liability is held by the central scheme. The revised AASB 119 also includes changed requirements for the measurement of employer liabilities/assets arising from defined benefit plans, and the measurement and presentation of changes in such liabilities/assets. The Gallery only contributes to the QSuper defined benefit plan, and the corresponding QSuper employer benefit obligation is held by the State. Therefore, those changes to AASB 119 will have no impact on the Gallery.

AASB 1053 *Application of Tiers of Australian Accounting Standards* applies as from reporting periods beginning on or after 1 July 2013. AASB 1053 establishes a differential reporting framework for those entities that prepare general purpose financial statements, consisting of two tiers of reporting requirements – Australian Accounting Standards (commonly referred to as "tier 1"), and Australian Accounting Standards – Reduced Disclosure Requirements (commonly referred to as "tier 2"). Tier 1 requirements comprise the full range of AASB recognition,

measurement, presentation and disclosure requirements that are currently applicable to reporting entities in Australia. The only difference between the tier 1 and tier 2 requirements is that tier 2 requires fewer disclosures than tier 1.

Details of which disclosures in standards and interpretations are not required under tier 2 reporting are set out in amending standards AASB 2010-2, AASB 2011-2, AASB 2011-6 and AASB 2011-11 (which also apply from reporting periods beginning on or after 1 July 2013). However, Treasury's Financial Reporting Requirements effectively do not allow application of AASB 2011-6 in respect of controlled entities, associates or interests in jointly controlled entities.

Pursuant to AASB 1053, public sector entities like the Gallery may adopt tier 2 requirements for their general purpose financial statements. However, AASB 1053 acknowledges the power of a regulator to require application of the tier 1 requirements. In the case of the Gallery, Treasury is the regulator. Treasury has advised that its policy decision is to require adoption of tier 1 reporting by all statutory bodies (including the Gallery) that are consolidated into the whole-of-Government financial statements. Treasury's policy also prohibits the early adoption of the arrangements outlined in AASB 1053 and its accompanying amending standards. Therefore, the release of AASB 1053 and associated amending standards will have no impact on the Gallery.

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 2011–12 (cont'd)

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

### 2. Grants

State Government recurrent	33,546	31,310	33,546	31,310
Other	51	409	51	409
<b>Total</b>	<b>33,597</b>	<b>31,719</b>	<b>33,597</b>	<b>31,719</b>

### 3. Donations and Contributions

Donations – cash	969	1,608	873	1,524
Donations – art work	6,033	1,474	5,236	1,018
Contributions from the Queensland Art Gallery Foundation for artwork	-	-	3,079	4,390
<b>Total</b>	<b>7,002</b>	<b>3,082</b>	<b>9,188</b>	<b>6,932</b>

### 4. Exhibition Sponsorships and Income

Admission revenues	3,609	4,702	3,609	4,702
Sponsorships – cash	4,647	2,263	4,647	2,263
Sponsorships – contra	1,097	681	1,097	681
Tour income	36	359	36	359
<b>Total</b>	<b>9,389</b>	<b>8,005</b>	<b>9,389</b>	<b>8,005</b>

### 5. Other Revenues

Investment income	159	551	-	-
Interest earned	977	625	610	625
Miscellaneous	1,268	2,049	1,201	1,846
<b>Total</b>	<b>2,404</b>	<b>3,225</b>	<b>1,811</b>	<b>2,471</b>

### 6. Gains

Gain on sale of plant and equipment	-	35	-	35
Unrealised gains on managed funds	-	1,075	-	-
<b>Total</b>	<b>-</b>	<b>1,110</b>	<b>-</b>	<b>35</b>

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

### 7. Employee Expenses

#### Employee benefits

Wages and salaries	19,993	16,590	19,993	16,590
Employer superannuation contributions	*	2,316	1,878	2,316
Annual leave expense	1,422	1,254	1,422	1,254
Overtime and allowances	969	1,012	969	1,012
Redundancy payments	-	8	-	8
Long service leave levy	*	473	395	473

#### Employee Related Expenses

Payroll and Fringe Benefits Tax	**	1,250	1,081	1,250
Staff recruitment and training	141	122	137	122
Workers' compensation premium	**	141	132	141
Other employee related expenses	121	68	121	68
<b>Total</b>	<b>26,826</b>	<b>22,540</b>	<b>26,822</b>	<b>22,540</b>

\* 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	295	254	295	254
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**Key Executive Management Personnel and Remuneration**

**(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 agency during 2011-12. 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 Resigned 23-July-12
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, and financial services for the Gallery.	SES 3.5 – Queensland Art Gallery Act 1987	6-July-07 Resigned 25-July-12
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 agency'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 2011-12 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 which include:
  - 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.

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.

## Notes to and forming part of the financial statements 2011–12 (cont'd)

### 7. Employee Expenses (Cont.)

1 July 2011 – 30 June 2012

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	338	19	6	37	-	400
Deputy Director, Programming and Corporate Services	217	21	4	23	-	265
Deputy Director, Curatorial and Collection Development	164	26	3	16	-	209
Executive Manager, Marketing and Business Development	165	26	3	16	-	210
<b>Total</b>	<b>884</b>	<b>92</b>	<b>16</b>	<b>92</b>	<b>-</b>	<b>1,084</b>

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	283	30	6	32	-	351
Deputy Director, Programming and Corporate Services	205	27	4	22	-	258
Deputy Director, Curatorial and Collection Development	165	26	3	13	-	207
Executive Manager, Marketing and Business Development	165	26	3	16	-	210
<b>Total</b>	<b>818</b>	<b>109</b>	<b>16</b>	<b>83</b>	<b>-</b>	<b>1,026</b>

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

### 8. Supplies and Services

Advertising, promotion and public relations	2,881	2,110	2,880	2,110
Contractors and consultants	3,257	2,122	3,255	2,121
Other exhibition related expenses	2,313	3,613	2,313	3,613
Other supplies and services	5,298	4,312	5,269	4,306
Postage, freight and storage	1,588	1,311	1,584	1,311
Property, equipment and maintenance costs	4,696	4,017	4,696	4,017
Stationery, printing books and publications	1,111	1,168	1,111	1,168
Telecommunications and access fees	184	142	184	142
Travel expenses	808	626	808	625
<b>Total</b>	<b>22,136</b>	<b>19,421</b>	<b>22,100</b>	<b>19,413</b>

### 9. Grants and Subsidies

Grants to the Queensland Art Gallery Foundation	-	-	500	500
Scholarships	3	9	3	9
<b>Total</b>	<b>3</b>	<b>9</b>	<b>503</b>	<b>509</b>

### 10. Depreciation

Depreciation was incurred in respect of:

Plant and equipment	587	589	587	589
Leasehold improvements	233	233	233	233
<b>Total</b>	<b>820</b>	<b>822</b>	<b>820</b>	<b>822</b>

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

### 11. Other Expenses

Audit fees - external *	52	50	48	47
Audit fees - prior year under provision	-	8	-	6
Unrealised loss on revaluation of investments	480	3	52	3
Donations transferred to Foundation	-	-	873	1,524
Sundry expenses	262	277	98	80
<b>Total</b>	<b>794</b>	<b>338</b>	<b>1,071</b>	<b>1,660</b>

\* Total audit fees paid to the Queensland Audit Office relating to the 2011-12 financial statements are estimated to be \$52,000 (2011: \$50,000) for the Economic Entity. There are no non-audit services included in this amount.

### 12. Cash and Cash Equivalents

Imprest accounts	24	36	24	36
Cash at bank and on hand	365	1,155	198	1,104
24 hour call deposits	3,335	95	2,577	2
Foreign currency holdings held with QTC	1,421	68	1,421	68
<b>Total</b>	<b>5,145</b>	<b>1,354</b>	<b>4,220</b>	<b>1,210</b>

### 13. Receivables

Trade debtors	494	828	494	826
GST receivable	230	268	229	265
GST payable	(67)	(130)	(67)	(129)
Interest receivable	66	176	40	138
Franking credit receivable	96	127	-	-
Long service leave reimbursements	38	-	38	-
Other	70	1,218	880	1,179
<b>Total</b>	<b>927</b>	<b>2,487</b>	<b>1,614</b>	<b>2,279</b>

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

**14. Other Financial Assets**

## Current

Deposit notes	39	50	-	-
Fixed interest term deposits	9,000	12,000	3,000	6,000
<b>Total</b>	<b>9,039</b>	<b>12,050</b>	<b>3,000</b>	<b>6,000</b>

## Non-current

Investments in managed funds at fair value through profit and loss	9,372	11,312	-	-
<b>Total</b>	<b>9,372</b>	<b>11,312</b>	<b>-</b>	<b>-</b>

**15. Inventories**

Gallery Store stock	715	776	715	776
Publications	391	525	391	525
<b>Total</b>	<b>1,106</b>	<b>1,301</b>	<b>1,106</b>	<b>1,301</b>

**16. Property, Plant & Equipment**

## Art collection

At management valuation	303,154	290,614	303,154	290,614
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## Library heritage collection

At management valuation	219	166	219	166
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## Plant and equipment

At cost	5,193	4,640	5,193	4,640
Less: Accumulated depreciation	(3,174)	(2,587)	(3,174)	(2,587)

## Leasehold improvements

At cost	2,665	2,665	2,665	2,665
Less: Accumulated depreciation	(732)	(499)	(732)	(499)

## Work in progress

At cost	96	36	96	36
<b>Total</b>	<b>307,421</b>	<b>295,035</b>	<b>307,421</b>	<b>295,035</b>

Valuations of cultural assets (Art Collection and Library Heritage Collection) were performed as at 30 June 2012 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*.



**16. Property, Plant & Equipment (contd)**
**2012 Property, Plant and Equipment Reconciliation for Economic and Parent Entity**

	Art collection	Library Heritage collection	Plant & Equipment	Leasehold Improvement	Work in progress	Total
	2012	2012	2012	2012	2012	2012
	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	290,614	166	2,053	2,166	36	295,035
Acquisitions	3,037	7	553	-	60	3,657
Donations received	5,998	36	-	-	-	6,034
Revaluation increment	3,505	10	-	-	-	3,515
Depreciation	-	-	(587)	(233)	-	(820)
Carrying amount at 30 June	303,154	219	2,019	1,933	96	307,421

**2011 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	-	286,274
Acquisitions	3,210	42	149	1	36	3,438
Donations received	1,527	1	-	-	-	1,528
Disposals	-	-	(6)	-	-	(6)
Revaluation increment	4,620	3	-	-	-	4,623
Depreciation	-	-	(589)	(233)	-	(822)
Carrying amount at 30 June	290,614	166	2,053	2,166	36	295,035

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

**17. Payables**

Trade creditors	306	525	306	512
Other	2,136	2,769	2,124	1,581
<b>Total</b>	<b>2,442</b>	<b>3,294</b>	<b>2,430</b>	<b>2,093</b>

**18. Accrued Employee Benefits**
**Current**

Employer superannuation contributions payable	22	-	22	-
Long service leave levy payable	133	27	133	27
Recreation leave	1,018	1,097	1,018	1,097
<b>Total</b>	<b>1,173</b>	<b>1,124</b>	<b>1,173</b>	<b>1,124</b>

**Non-Current**

Recreation leave	736	667	736	667
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	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000

**19. Other Current Liabilities**

Unearned revenue	10	5	10	5
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## 20. Asset Revaluation Reserve by Class:

	Art Collection		Library Heritage Collection		Total	
	2012	2011	2012	2011	2012	2011
	\$000	\$000	\$000	\$000	\$000	\$000
Balance 1 July	154,950	150,330	73	70	155,023	150,400
Revaluation increment	3,505	4,620	10	3	3,515	4,623
Balance 30 June	158,455	154,950	83	73	158,538	155,023

## 21. Reconciliation of Operating Surplus to Net Cash from Operating Activities

	Economic Entity		Parent Entity	
	2012	2011	2012	2011
	\$000	\$000	\$000	\$000
Operating Surplus	6,591	6,517	7,467	6,724
Depreciation expense	820	822	820	822
Loss on sale of property, plant and equipment	-	(69)	-	(32)
Donated assets received	(6,033)	(1,474)	(6,033)	(1,474)
Loss/gain on investments at fair value through profit and loss	481	(985)	-	-
Changes in assets and liabilities:				
Increase in GST input tax credits receivable	(25)	(81)	(26)	(79)
Increase in interest accrued on discounted bond	-	(28)	-	-
Decrease/(increase) in net receivables	1,585	(1,636)	691	(1,035)
Decrease/(increase) in inventories	195	(497)	195	(497)
Decrease/(increase) in prepayments	94	(57)	94	(58)
Decrease/(increase) in accounts payable	(509)	356	680	(812)
Increase/(decrease) in accrued employee benefits	118	(54)	118	(54)
Increase/(decrease) in other current liabilities	5	(5)	5	(5)
Net Cash from Operating Activities	3,322	2,809	4,011	3,500

## 22. 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 non-cash sponsorships are recognised as revenue.

Amounts received in were:

	2012	2011
	\$000	\$000
Revenue		
Artwork donations	5,998	1,473
Library Heritage Collection donations	36	-
Non-cash sponsorships	1,098	681
Expenditure		
Advertising and promotional services	1,098	681

**23. Remuneration of Board Members**

Remuneration received, or due and receivable by Board Members from the Gallery in connection with the management of the Gallery was as follows:

	2012	2011
	\$	\$
Bell, A (Deputy Chair - from 18.06.12)	1,609	1,405
Fairfax, T (Deputy Chair - up to 24.04.12)	1,354	1,967
Fraser, M	1,609	843
Gray, M	-	1,124
Hay, J (Chair 01.07.11 to 20.07.12)	1,306	2,338
Lobban, J	1,354	1,686
Millhouse, D	-	1,124
Wilkinson, R	1,609	562
Williams, D	1,328	1,686
Williams, D	255	-
Total remuneration paid to all Board Members	10,424	12,735
Board meetings' miscellaneous expenses	1,283	1,988
Total	11,707	14,723

**24. Commitments for Expenditure**

	Economic Entity	
	2012	2011
	\$000	\$000
Payables:		
No later than one year	101	103
Later than one year and not later than five years	77	193
Total	178	296

Operating leases are entered into as a means of acquiring access to storage facilities and equipment hire. Lease payments are generally fixed, but with inflation escalation clauses for the lease of storage facilities, on which contingent rentals are determined.

## 25. Contingent Liabilities

As at the 30th June 2012, 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 was brought to account as income in the 2010-11 year, 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.

## 26. Financial Instruments - Economic Entity

### (a) Categorisation of Financial Instruments

The Economic Entity has the following categories of financial assets and financial liabilities:

Category	Note	Economic Entity		Parent Entity	
		2012	2011	2012	2011
		\$000	\$000	\$000	\$000
<b>Financial Assets</b>					
Cash and cash equivalents	12	5,145	1,354	4,220	1,210
Receivables	13	927	2,487	1,614	2,279
Other financial assets	14	18,411	23,362	3,000	6,000
<b>Total</b>		<b>24,483</b>	<b>27,203</b>	<b>8,834</b>	<b>9,489</b>
<b>Financial Liabilities</b>					
Payables	17	2,442	3,294	2,430	2,093

### (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	Note	Economic Entity		Parent Entity	
		2012	2011	2012	2011
		\$000	\$000	\$000	\$000
Other financial assets	14	18,411	23,362	3,000	6,000

The carrying amount of receivables represents the maximum exposure to credit risk. As such, receivables is not included in the above disclosure.

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 held with financial institutions approved under the *Statutory Bodies Financial Arrangement Act 1982*.

The other investments are held in managed funds, which have been assessed for credit risk by the Foundation's Investment sub-committee.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired.

### (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.

## (d) Liquidity Risk (contd)

2012 Payables in		<1 year	1-5 years	>5 years	Total
	Notes	\$000	\$000	\$000	\$000

## Financial Liabilities

Payables	17	2,442	-	-	2,442
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2011 Payables in		<1 year	1-5 years	>5 years	Total
	Notes	\$000	\$000	\$000	\$000

## Financial Liabilities

Payables	17	3,294	-	-	3,294
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## (e) Market Risk

The Gallery does not trade in foreign currency and is not exposed to commodity price changes. The Gallery is exposed to interest rate risk through cash deposited in interest bearing accounts. The Gallery does not undertake any hedging in relation to interest risk and managed through monitoring by Gallery management.

## (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 reserves and equity increase/(decrease) of \$235,000 (2011: \$248,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount	2012 Interest rate risk			
		-1%	+1%	-1%	+1%
		Profit	Equity	Profit	Equity
Cash	5,145	(51)	(51)	51	51
Other Financial Assets	18,411	(184)	(184)	184	184
Overall effect on profit and equity		(235)	(235)	235	235

Financial Instruments	Carrying Amount	2011 Market price risk			
		-1%	+1%	-1%	+1%
		Profit	Equity	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

## (g) Fair Value

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

- 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:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of the Queensland Art Gallery Board of Trustees for the financial year ended 30 June 2012 and of the financial position of the Gallery at the end of the financial year.



**Professor Susan Street**  
Chair  
for and on behalf of  
the Board of Trustees

Date: 18.9.2012



**Suhanya Raffel**  
Acting Director  
Queensland Art Gallery

Date: 18.9.12

## 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 2012, 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 Acting 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 gives a true and fair view and 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 control 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 be removed only 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*

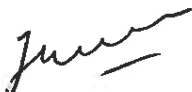
In accordance with s.40 of the *Auditor-General Act 2009* –

- (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 Queensland Art Gallery Board of Trustees and the consolidated entity for the financial year 1 July 2011 to 30 June 2012 and of the financial position as at the end of that year; and

### **Matters Relating to the Electronic Presentation of the Audited Financial Report**

This auditor's report relates to the financial report of the Queensland Art Gallery Board of Trustees and the consolidated entity for the year ended 30 June 2012. Where the financial report is included on Queensland Art Gallery Board of Trustees' website the Board is responsible for the integrity of Queensland Art Gallery Board of Trustees' website and I have not been engaged to report on the integrity of Queensland Art Gallery Board of Trustees' website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements or otherwise included with the financial report. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in this website version of the financial report.

These matters also relate to the presentation of the audited financial report in other electronic media including CD Rom.



J LATIF (CA)  
As Delegate of the Auditor-General of Queensland

18 September 2012  
Brisbane





## PROPOSED FORWARD OPERATIONS

### Strategic Plan 2012–17

The Queensland Art Gallery's *Strategic Plan 2012–17* sets out the following strategic objectives:

#### 1. Expand, exhibit, publish on and care for our Collection

Strategies:

- Develop the Queensland Art Gallery Collection ('the Collection') in accordance with our acquisitions policy.
- Present a dynamic range of exhibitions (including touring exhibitions) and displays focused on or incorporating Collection works.
- Continue scholarly research into the Collection and disseminate 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.

#### 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.
- Collaborate with tourism sector partners to attract attendance by key local, intrastate, interstate and international audiences.
- Communicate and emphasise the relevance of Gallery exhibitions and programming to audiences of diverse cultural backgrounds.

#### 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.

#### Strategic risks

The Queensland Art Gallery Board of Trustees recognises a number of challenges relative to the achievement of the Gallery's 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 2012–13

The Queensland Art Gallery's *Operational Plan 2012–13* is based on its *Strategic Plan 2012–17*.

The Gallery's strategic goals are to expand, exhibit, publish on and care for its Collection; reach new audiences; and enrich visitor experience. This operational plan details key undertakings proposed for the 12-month period from 1 July 2012 to 30 June 2013 in support of these goals.

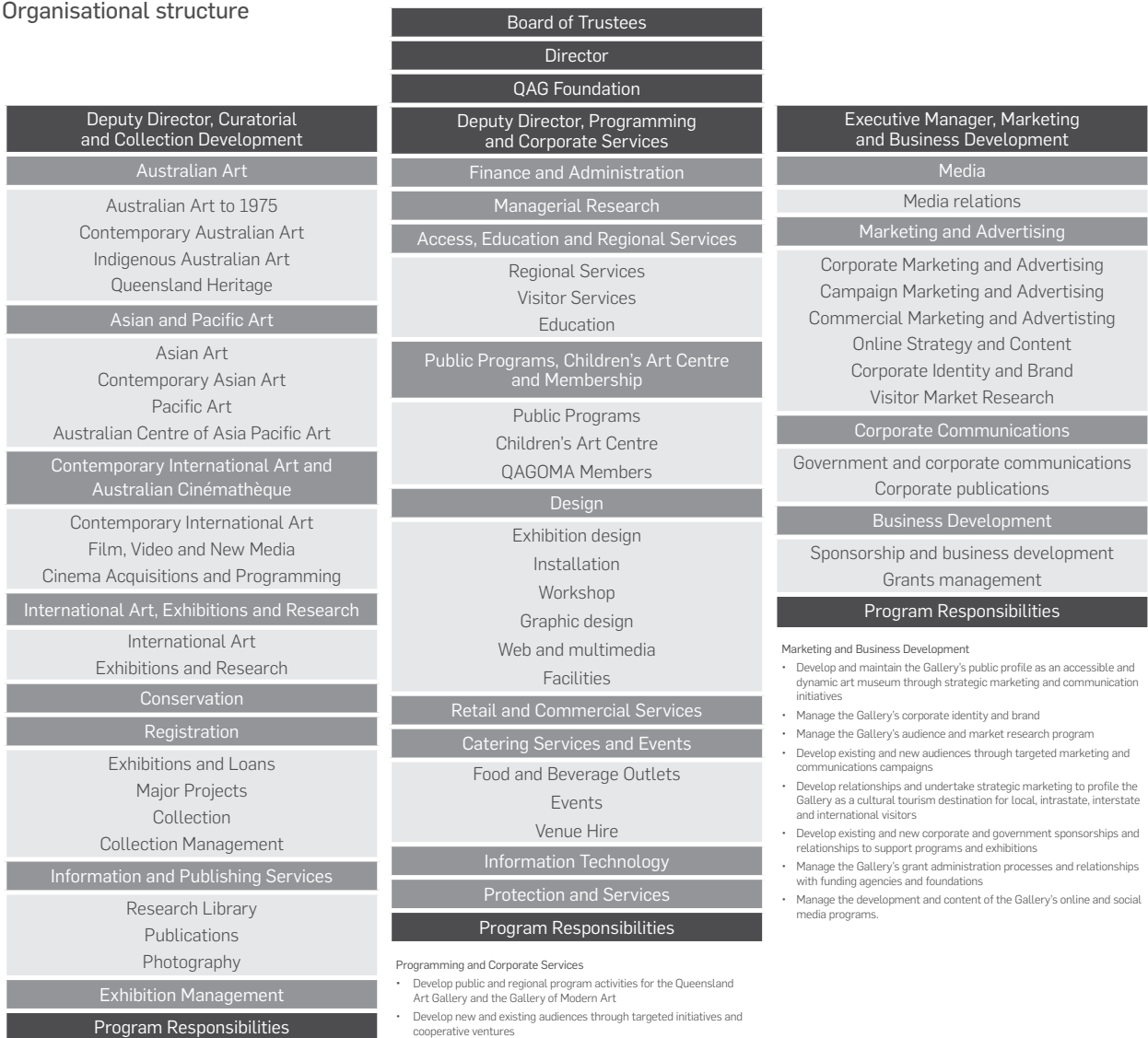
The plan outlines:

- Major exhibitions
- Major Collection-based exhibitions
- Australian Cinémathèque programs
- Publishing
- Fundraising
- Collection management and digitisation
- Marketing and communications
- Public programs
- Children's Art Centre
- Membership
- Commercial Services – food and beverage outlets
- Commercial Services – retail.

# GOVERNANCE

## Management and structure

### Organisational structure



**Curatorial and Collection Development**

- Develop, research, document, interpret and display the Collection for the Queensland Art Gallery and the Gallery of Modern Art
- Research and develop exhibitions for the Gallery's state-wide regional services
- Maintain the highest art museum standards for the preservation and management of the Collection and temporary exhibitions
- Research and develop exhibitions and cinema screening programs for the Queensland Art Gallery, the Gallery of Modern Art and the Australian Cinémathèque
- Provide art historical expertise and other professional services to support the Gallery's Collection and exhibition-based programs
- Provide access to the Gallery's Collection through print and digital publications, including exhibition catalogues and interpretive texts, iTours, Collection Online
- Develop and maintain professional Collection management systems through ongoing upgrades of systems
- Develop the Gallery's Research Library with specialist collections to augment major international and national exhibitions
- Develop, research and collaborate with international curatorial colleagues on the delivery of major projects for the Queensland Art Gallery and Gallery of Modern Art.

**Programming and Corporate Services**

- Develop public and regional program activities for the Queensland Art Gallery and the Gallery of Modern Art
- Develop new and existing audiences through targeted initiatives and cooperative ventures
- Develop, promote and deliver services for QAGOMA Members
- Maximise access to the Collection and to temporary exhibitions through display, information, educational and interpretive services of the highest standard
- Develop and maintain an innovative website presence to ensure increased access for the Gallery's online visitors and audiences
- Manage the Gallery's state-wide regional services
- Manage the Gallery's commercial activities
- Manage the Gallery's corporate governance responsibilities
- Provide administrative financial services for the Gallery
- Oversee property management services for the Queensland Art Gallery and the Gallery of Modern Art
- Ensure internal safekeeping and security of Collection and loan works
- Coordinate the application of information technology
- Manage the Gallery's cafes and restaurant
- Manage the Gallery's events

**Marketing and Business Development**

- Develop and maintain the Gallery's public profile as an accessible and dynamic art museum through strategic marketing and communication initiatives
- Manage the Gallery's corporate identity and brand
- Manage the Gallery's audience and market research program
- Develop existing and new audiences through targeted marketing and communications campaigns
- Develop relationships and undertake strategic marketing to profile the Gallery as a cultural tourism destination for local, intrastate, interstate and international visitors
- Develop existing and new corporate and government sponsorships and relationships to support programs and exhibitions
- Manage the Gallery's grant administration processes and relationships with funding agencies and foundations
- Manage the development and content of the Gallery's online and social media programs.

## 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

No Ministerial directions were received by the Board 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 during the year were:

Name	Role	Term of appointment
Professor John Hay, AC	Chair & member	03/02/11 – 20/07/12
Mr Tim Fairfax, AM	Deputy Chair & member	14/02/11 – 24/04/12
Dr Amanda Bell	Member	14/02/11 – 31/10/13
Ms Avril Quail	Member	14/02/11 – 31/10/13
Mr John Lobban	Member	14/02/11 – 31/10/13
Mr David Williams	Member	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
Mr Peter Young, AM	Member	08/12/11 – 31/10/13

## Executive management

Tony Ellwood  
Director

The Director is appointed as director of the Queensland Art Gallery by the Governor in Council upon recommendation by the 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.

Tony Ellwood is the Director of the Queensland Art Gallery. Prior to taking up this position in June 2007, Tony was Deputy Director, International Art, at the National Gallery of Victoria from 1999 to 2007 and Director of the Bendigo Art Gallery from 1996 to 1999. He also worked as a Curator at the National Gallery of Victoria from 1993 to 1996, specialising in major international curatorial projects. Among several initiatives he has instituted since becoming Director of QAG is a triennial summer exhibition series exploring the art practice of 'Contemporary Australia', and a major series of historical international exhibitions, presented exclusively in Brisbane.

Tony has been on numerous State and Commonwealth boards, including the Visions of Australia Committee, Museums Australia National Board, Victorian College of the Arts (Board and Academic committee), and the Art Exhibitions Australia Board.

Andrew Clark  
Deputy Director, Programming and Corporate Services

Andrew Clark is responsible for the Gallery's corporate governance, finance and security, as well as public programs and the Children's Art Centre. As a member of the Executive Management Team, he was one of the staff responsible for the creative development of the Gallery's major exhibitions, including 'Picasso & his collection', 'Andy Warhol', 'Valentino, Retrospective: Past/Present/Future', 'Surrealism: The Poetry of Dreams', 'Matisse: Drawing Life' and the Asia Pacific Triennials of Contemporary Art.

Andrew's professional interest is programming, and since 2001 he has developed and implemented a range of innovative exhibitions, festivals and other programs for children, families and young people, including overseeing the development of the Children's Art Centre and the highly successful 'Up Late' Friday-night programs.

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**Suhanya Raffel**

Deputy Director, Curatorial and Collection Development

Suhanya Raffel is a member of the executive responsible for the creative and curatorial development of major exhibitions, including the 'Asia Pacific Triennial of Contemporary Art' (APT). Recently, she was lead curator for the Gallery's exhibitions: 'Andy Warhol', 'The China Project' and 'The 6th Asia Pacific Triennial of Contemporary Art'.

She has been instrumental in the realisation of major exhibitions and projects, including the Gallery initiatives: 'Art, Love and Life: Ethel Carrick and E Phillips Fox'; '21st Century: Art in the First Decade'; 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'; 'Yayoi Kusama: Look Now, See Forever'; 'Matisse: Drawing Life'; and, the forthcoming: 'Portrait of Spain: Masterpieces from the Prado' and 'The 7th Asia Pacific Triennial of Contemporary Art'.

She is a council member of the Asian Art Council, Guggenheim Museum, New York USA, on the Board of the Australia–China Council, Department of Foreign Affairs and Trade, Canberra and a Board member of Griffith University's Asia Institute, Brisbane. Suhanya writes and lectures regularly in Australia and internationally.

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**Celestine Doyle**

Executive Manager, Marketing and Business Development

Celestine has led the audience-focused marketing, communication, sponsorship and business development, and tourism strategies for the Queensland Art Gallery and Gallery of Modern Art since 2003.

During this time the Gallery has opened its second site, the Gallery of Modern Art, repositioned and rebranded as a nationally and internationally recognised two-site institution and cultural tourism destination, and has achieved considerable audience development success.

For more information on the responsibilities for each of the Executive Management Team, please refer to 'Organisational structure' on page 132.

## Audit and Risk Management Committee

The Audit and Risk Management Committee is to provide independent assurance and assistance to the Board of Trustees of the Gallery 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 2010–11 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 major policies prepared by the Gallery with relevance to role of the Committee

Members of the committee during the year were:

Name	Role on committee	Remuneration
Mr John Lobban	Chairperson and member	Nil
Professor John Hay, AC	Member	Nil
Mr Tim Fairfax, AM	Member	Nil
Dr Amanda Bell	Member	Nil

## Work Health and Safety Committee

From 1 January 2012, the legislative requirement for employers to appoint Workplace Health and Safety Officers ceased in Queensland. Although Work Health and Safety Officers are no longer mandated under the *Work Health and Safety Act 2011*, the Gallery has appointed trained Work Health and Safety Advisers to satisfy its obligations.

The Gallery's Work Health and Safety Committee consists of nine Work Health and Safety Representatives elected by staff and eleven Work Health and Safety Advisors. 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	Safety Advisor and rotating Chair
Janelle Currie	Safety Advisor and rotating Chair
Stephanie Reid	Safety Advisor and rotating Chair
Jeremy Attrill	Safety Advisor and rotating Chair
Kerrie Batchelor	Safety Advisor and rotating Chair
Grant Kulmar	Safety Advisor and rotating Chair
David Ryan	Safety Advisor and rotating Chair
Jill Cairns	Safety Advisor and rotating Chair
Marcus Harden	Safety Advisor and rotating Chair
Tony Williams	Safety Advisor and rotating Chair
Paul Collis	Safety Advisor and rotating Chair
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



## Queensland Art Gallery Foundation

The Queensland Art Gallery Foundation is the Gallery's fundraising body, supporting the development of the 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 in 2011–12 including exceptional support from Foundation President Tim Fairfax, AM, 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; Henry Bartlett, CMG, OBE and James C Sourris, AM. 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; Philip Bacon, AM; Yayoi Kusama; Kay Bryan; Dr Paul Eliadis; and James C Sourris, AM. A significant donation of a collection of works by Ian Fairweather was made by Win Schubert through the Josephine Ulrick and Win Schubert Foundation for the Arts, adding to a number of other Fairweather works previously donated by Mrs Schubert, and making QAGOMA's holdings the most extensive collection of works by Ian Fairweather in Australia. In honour of Win Schubert's remarkable, ongoing support, the Australian galleries at QAG were named the 'Josephine Ulrick and Win Schubert Galleries'.

The Foundation's Annual Dinner was held on Thursday 26 April 2012. Special guest and Foundation Patron, Her Excellency, the Governor of Queensland, Ms Penelope Wensley, AC, provided welcoming remarks at the black-tie dinner, which also served as the launch of the 2012 Foundation Appeal. For more information on the Appeal, please refer to page 88.

During the year, Foundation members also enjoyed exclusive viewings of exhibitions including 'Surrealism: The Poetry of Dreams'; 'Ten Years of Contemporary Art: The James C Sourris AM Collection'; 'Modern Woman: Daughters and Lovers 1850–1918: Drawings from the Musée d'Orsay, Paris'; 'Matisse: Drawing Life' and 'Contemporary Australia: Women'.

This year 69 new members joined the Foundation and 14 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*.

Members of the committee during the year were:

Name	Role on committee
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.

## Compliance

### Public sector ethics

The Chair and members of the Board, the Director and all staff are 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's administrative procedures and management practices are developed and conducted having regard to the ethics principles set out in the *Public Sector Ethics Act 1994* and the Code of Conduct. Public sector ethics training is offered to all staff on an annual basis.

The Gallery's strategic planning was undertaken with regard to alignment with the public sector ethics principles and the *Queensland Government Code of Conduct for the Public Service*. Integrity and accountability were key considerations when developing organisational goals and strategies. Ethics priorities are included in all staff performance plans, as defined by the Capability and Leadership Framework. Staff training was delivered to ensure understanding of and compliance with the Code of Conduct and ethical decision-making. 24 sessions were conducted for managers and general staff. A specific session was conducted for the Gallery's volunteer guides. The ethics principles and values and the standards of conduct stated in the Code of Conduct were provided to all staff upon induction. The Code is also available on the Queensland Art Gallery's intranet site. Gallery staff will also have access to an online learning module for annual refresher training. This has been created for specific use at the Gallery and will be rolled out in 2012.

### Human resources

The Gallery continued a review of its Human Resource policy framework. Those policies completed as part of this exercise include:

- Workplace Harassment, Sexual Harassment and Violence
- Managing Employee Complaints
- Public Interest Disclosure
- Study and Research Assistance (SARAS)
- Reasonable Adjustment
- Job Evaluation
- Discipline

Other work occurring within Human Resources involved:

- continued strategies for managing the Gallery's permanent staffing profile;
- provision of a range of staff training and professional development opportunities;

- implementation of a tailored Performance Management system for Protection Services staff, including training and coaching on providing feedback;
- review of Human Resource documents/information on the intranet.

An Equal Employment Opportunity (EEO) Management Plan for 2011–2013 was developed and released. Key strategies achieved were:

- disability awareness and cultural awareness training provided to Protection Services and Volunteer Guides;
- provision of harassment/anti-discrimination training for new staff through induction;
- investigation of Indigenous traineeship opportunities;
- investigation of Indigenous leadership, mentoring and professional development training providers;
- investigation of professional development/mentoring opportunities for women;
- provision of ongoing development opportunities for a Gallery Referral Officer;
- work towards a comprehensive Work/Life Balance policy;
- review of intranet information including EEO-related areas.

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#### Workforce planning, attraction and retention

During 2011–12 the Gallery's workforce averaged 295 full time equivalent staff. Its permanent retention rate was 89.61%

In relation to workforce planning, attraction and retention the Gallery has implemented various strategies during the year including:

- capabilities as defined by the Queensland Public Service Capability and Leadership Framework (CLF) were included within advertised Role Descriptions and fully integrated within the Gallery's performance planning
- supervisory staff in the area of Protection and Services were provided with coaching in how to conduct performance planning with staff in the section
- strategies were implemented for the attraction and recruitment of staff for Food and Beverage roles
- staff attended various courses, including courses on management and leadership skills

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#### Early retirements, retrenchments and redundancies

In 2011–12, there were no early retirements, retrenchments or redundancies.

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#### Employee Performance Management

The Employee Performance Management framework continues to operate strongly. All new staff were inducted to QAG at a local and organisational level.

Performance development, talent management and recognition all occur as part of individual performance planning. Succession planning occurred in conjunction with this talent management and recognition.

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### Operations

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#### 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:

- (a) appraise QAG'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*
- (b) provide value added audit services and advice to the statutory body, the Audit and Risk Management Committee and the QAG's management on the effectiveness, efficiency, appropriateness, legality and probity of the QAG'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.

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.

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#### External scrutiny

The Queensland Audit Office (QAO) presented the findings of its Performance Management Systems (PMS) audit to Parliament in October 2011. The report, *Acquisition and public access to the Museum, Art Gallery and Library collections*, is available on the QAO website and includes the Auditor-General's recommendations and the Gallery's response to the recommendations. Subsequent to its presentation to Parliament, the report was referred to the Finance and Administration Committee. The Committee's *Report No 12 – Review of Auditor-General's Report No 9 for 2011 – Acquisition and public access to the Museum, Art Gallery and Library collections* was presented to Parliament in February 2012. The Committee's report is available on the Queensland Parliament website.

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#### Additional information

The Gallery publishes information on the following topics on its website at [www.qagoma.qld.gov.au/about\\_us/annual\\_reports](http://www.qagoma.qld.gov.au/about_us/annual_reports) in lieu of inclusion in its annual report:

- Information systems and recordkeeping
- Consultancies
- Overseas travel

## **GLOSSARY**

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APT	Asia Pacific Triennial of Contemporary Art
GOMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QAGOMA	The two-site Queensland Art Gallery   Gallery of Modern Art

## FEEDBACK FORM

To assist us in ensuring that our Annual Report fulfils 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
- QAGOMA employee
- QAGOMA visitor
- Other (please specify)

.....

Thank you for your feedback.

**QUEENSLAND ART GALLERY | GALLERY OF MODERN ART**

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This annual report can be accessed at  
[www.qagoma.qld.gov.au/about\\_us/annual\\_reports](http://www.qagoma.qld.gov.au/about_us/annual_reports).

Please contact Natasha Saltmarsh, Executive Officer on  
(07) 3840 7336, or email [gallery@qagoma.qld.gov.au](mailto:gallery@qagoma.qld.gov.au) for  
further information or to obtain a hard copy of the report.

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.qagoma.qld.gov.au/about\\_us/footer\\_links/feedback](http://www.qagoma.qld.gov.au/about_us/footer_links/feedback)



