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QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
ANNUAL REPORT 2012-13

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REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

19 September 2013

The Honourable Ian Walker, 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 2012-13* 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 found on page 115 of this Annual Report or accessed online:
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, understanding and enjoyment of the visual arts, and the assurance of Queensland's reputation as a culturally dynamic state.

Mission

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

Queensland Art Gallery Gallery of Modern Art

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Queensland's premier visual art institution and a major cultural tourism attraction for Queensland, 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 historical collections and exhibitions. The Gallery's Collection comprises more than 16 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and 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 and contemporary importance and interest.

The Gallery's flagship project is the Asia Pacific Triennial of Contemporary Art (APT), the only major recurring international exhibition series to focus exclusively on the contemporary art of Asia, the Pacific and Australia. 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7), presented from December 2012 to April 2013, celebrated the APT's 20th anniversary.

Since the inception of the APT, 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: 'The China Project' (2009), 'Unnerved: The New Zealand Project' (2010), while a project focusing on Japan is planned for 2014.

The 'Contemporary Australia' exhibition series is the Gallery's survey of contemporary Australian art, and it highlights the extraordinary range, ambition and achievement of Australian contemporary art practice. 'Contemporary Australia: Optimism' (2008) was the inaugural exhibition, while the second, 'Contemporary Australia: Women', was held in 2012.

QAGOMA is the only state gallery to provide ongoing regional 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, an exhibition program and public engagement strategies.

GOMA continues to be the only art museum in Australia to feature purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque presents retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists. Significant international, Asian, Pacific, Australian and Indigenous Australian artists are represented in the Gallery's film and moving-image collection.

The Gallery's Children's Art Centre is an international leader in developing interactive art projects for children. 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.

The Gallery publishes a range of research and scholarship on the Collection, exhibitions and artists, all of which is accessible to a wide readership via exhibition catalogues, monographs, books, websites and brochures. The Gallery also engages in publishing for children, through the Gallery's Children's Art Centre.

The Gallery's innovative and wide-ranging education and public programs highlight the visual arts as an interconnected part of broader culture, relevant to the lives of diverse audiences, including children, young people and seniors.

Exhibitions, publications, public programs and collecting practices, all of which form the Gallery's core business, make art more accessible to Queenslanders, enhance the visitor experience and help define us as a community.

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

Queensland Art Gallery Board of Trustees

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

The Board's functions include:

- (a) to control, manage and maintain the Queensland Art Gallery and each branch thereof and all property in the possession of the Board;
- (b) to develop the Queensland Art Gallery's Collection of works of art;
- (c) to minister to the needs of the community in any or all branches of the visual arts, including by displaying works of art; promoting artistic taste and achievement through the illustration of the history and development of the visual arts; promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material, and promoting research;
- (d) to control and manage all land and premises vested in or placed under the control of the Board;
- (e) to restore and repair works of art in the possession of the Board;
- (f) to frame and package, and manufacture display materials for, works of art in the possession of the Board; and
- (g) to encourage artistic achievement by artists resident in Queensland.

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

OVERVIEW

Professor Susan Street
Chair, Queensland Art Gallery Board of Trustees

It is with great pleasure that I present the *Queensland Art Gallery Board of Trustees Annual Report for 2012–13*. As the state's premier visual art institution, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) has contributed to the Government's objective of enhancing cultural and economic outcomes for Queensland by enabling access to art and culture for people of all ages, building an innovative and resilient arts and cultural sector, growing Queensland's cultural reputation, and maximising cultural tourism through the presentation of major exhibitions.

QAGOMA prides itself on being a dynamic and accessible art museum of international standing. Throughout 2012–13, the Gallery continued to deliver leading cultural and education initiatives providing Queenslanders with better access to, and understanding and enjoyment of, the visual arts, as well as enhancing quality of life by fostering a social and cultural hub in the community. These endeavours also made significant contributions to the Queensland economy and attracted over 1.26 million visitors to the Gallery. Throughout the year, visitor surveys indicated 97 per cent satisfaction with our exhibitions and programs.

In 2012–13, the Gallery's major international exhibition program had wide audience and cultural tourism appeal: 'Portrait of Spain: Masterpieces from the Prado' was the first ever collection of work from Madrid's esteemed Museo Nacional del Prado to visit Australia, while 'Quilts 1700–1945' was an exclusive exhibition from the renowned Victoria and Albert Museum in London.

Some 409 new works were acquired by the Gallery during 2012–13, bringing the total number of works in the Collection to 16 095. Two major Collection-based exhibitions were presented during the year — 'Sculpture is Everything: Contemporary Works from the Collection' demonstrated the strength of the Gallery's contemporary international sculpture collection, and 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' was a major exhibition of contemporary Aboriginal and Torres Strait Islander art drawn from the Collection. 'My Country' was complemented by 'Voice and Reason' and 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art' — almost 70 per cent of GOMA's exhibition spaces were dedicated to Indigenous Australian art with the presentation of these three exhibitions.

Forty-four per cent of the work on display in 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) was acquired by the Gallery. In the lead up to APT7, Michael Parekowi's *The World Turns*, which was commissioned on the occasion of GOMA's fifth anniversary (2011) and the twentieth anniversary of the APT (2012), was installed on the banks of the Brisbane River overlooking the GOMA Cafe Bistro; the public's response to this stunning bronze sculpture has been overwhelmingly positive.

Four exhibitions toured to regional Queensland centres during this period: 'Ah Xian: Metaphysica', 'Lloyd Rees: Life and Light', 'The Moderns: Highlights from the Queensland Art Gallery Collection' and 'Contemporary Miniatures'. In addition, Kids' APT7 on Tour was requested by a record 75 regional and remote venues throughout the state, and the Xstrata Coal Queensland Regional Touring Workshops Program was presented in ten regional venues between August and October 2012.

The Gallery's commitment to providing meaningful experiential, educational and social access for audiences of all ages was evident in innovative interactive resources, such as the visitor lounge La Sala del Prado, in 'Portrait of Spain: Masterpieces from the Prado'; the online QAGOMA TV; award-winning publications and interactive exhibitions for children and families; and audience engagement through public programs, resources and online access, including exhibitions and programs for regional Queensland audiences of all ages.

Donations, principally through the Queensland Art Gallery | Gallery of Modern Art Foundation, were used to acquire art works and support important exhibition and programming initiatives. I commend the Foundation Committee and members, and acknowledge the exceptional contributions of longstanding benefactors Foundation President Tim Fairfax, AM, his wife Gina, and their family; Win Schubert; James C Sourris, AM; Philip Bacon, AM; Henry Bartlett, CMG, OBE; Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM.

The Tim Fairfax Family Foundation continued its extraordinary support of the Gallery, this year facilitating the award-winning publication *Portrait of Spain for Kids*; Kids' APT7 and Kids' APT7 On Tour. As a result, the Gallery has increased the scale, scope and reach of programs for children and families throughout Queensland.

The successful 2013 Foundation Appeal raised funds for the acquisition of five significant woodblock prints from Albrecht Dürer's *The Apocalypse 1496–98*, and I extend my thanks to all those who helped achieve this wonderful outcome. The Foundation's governance was greatly enhanced by the establishment, in April, of the QAGOMA Foundation Committee, as a committee of the Queensland Art Gallery Board of Trustees. For more information on the many achievements of the Gallery's Foundation this year, please see page 110.

I also gratefully acknowledge the generous assistance and donations received from sponsors and partners, corporate and private benefactors, and collectors and artists. A full schedule of the exhibition program, recognising partners and sponsors, appears on pages 54.

The Gallery has pursued its goals throughout 2012–13 in accordance with the *Queensland Art Gallery Board of Trustees Act 1987*; the *Queensland Art Gallery Strategic Plan 2012–17* and *Operational Plan 2012–13*; and our two specific purpose plans, the *Queensland Art Gallery Asset Strategic Plan 2012–17* and *Queensland Art Gallery Information Communication and Technology Resources Strategic Plan 2012–17*. The Board recognises a number of challenges with the potential to influence the achievement of the Gallery's goals and its contribution to government objectives; these include ensuring the Gallery is adequately resourced sustainably support audience growth, and the associated demand for programs and services; remaining responsive to changing audience needs in a competitive and diverse leisure market; and continuing to secure the support of donors and benefactors in order to build the Collection.

QAGOMA benchmarks operations, resources and outcomes with other art galleries and museums through professional networks across disciplines and levels. The Gallery's risk management process includes a strategic risk framework, a strategic risk assessment process, an Audit and Risk Management Committee and an internal audit function. The strategic risk framework, which has been prepared in line with the international standard *ISO 31000: 2009 Risk management — Principles and guidelines*, provides guidance on how the Gallery manages its overall risk and details key roles and responsibilities. The strategic risk assessment process includes an external environmental scan, an internal scan, and identification, assessment and mitigation of strategic risk. Both documents are presented annually to the Audit and Risk Management Committee for review. Major operational risks involved the safekeeping and preservation of the Gallery's Collection and other assets, the safety of staff and visitors, and the management of the Gallery's reputation. Operational risks are addressed by individual managers; risks that have the potential to become strategic in nature are referred to the Executive Management Team. The findings of risk assessment inform the Gallery's broader planning processes.

I acknowledge the considerable support provided by the Queensland Government, in particular the Honourable Campbell Newman, MP, Premier of Queensland; the current Minister for Science, Information Technology, Innovation and the Arts, the Honourable Ian Walker, MP, and the former Minister, the Honourable Ros Bates, MP. I also thank the current Director-General, Department of Science, Information Technology, Innovation and the Arts, Andrew Garner; his predecessor Philip Reed; the Acting Deputy Director General of Arts Queensland, Evan Hill and the staff at Arts Queensland, who we have had the great pleasure of working closely with in 2012–13. I also welcome the Newman government's commitment to make Queensland an arts and cultural hub, with the signing of the *Cultural Precinct Strategy* in June; the Gallery looks forward to developing closer partnerships with its neighbouring arts organisations.

The Gallery has shared a great working relationship with the Department of Tourism, Major Events, Small Business and the Commonwealth Games, and I sincerely thank their Minister, the Honourable Janet Stuckey, MP; along with Stephen Gregg, Chair, and Steven Wright, Chief Executive Officer, Tourism and Events Queensland; and John Aitken, Chief Executive Officer, Brisbane Marketing, for their support.

This year the Gallery started a new chapter in its history with the appointment of Chris Saines, CNZM, as Director. Chris returned to the Gallery in April, after 17 years as the Director of the Auckland Art Gallery Toi o Tāmaki, and I congratulate him on the tremendous start he has made to his tenure. I also offer my sincere gratitude to Suhanya Raffel, who acted in the position of Director from July 2012 to January 2013, and who has now taken up the position of Director of Collections at the Art Gallery of New South Wales — we wish her every success. Former Director, Tony Ellwood, and former Deputy Director, Programming and Corporate Services, Andrew Clark, took up appointments as Director and Deputy Director, respectively, at the National Gallery of Victoria, Melbourne, and I acknowledge the contributions they made to the Gallery. I also acknowledge the support we received from Philip Reed and Evan Hill, who assumed the Director's delegation duties in the interim period before Chris's arrival.

I acknowledge and thank the Trustees during the period under review — my predecessor, Professor John Hay, AC, who retired as Chair in July 2012; Dr Amanda Bell, who did a wonderful job as Acting Chair in the interim before my appointment in August 2012; Philip Bacon, AM; Margie Fraser; John Lobban; Avril Quail; Rick Wilkinson; David Williams and Peter Young, AM.

Finally, I congratulate the Gallery's Executive Management Team for their contribution and leadership throughout 2012–13. A revision of the management structure in October saw Celestine Doyle appointed as Deputy Director, Marketing, Development and Commercial Services; Maud Page appointed as Acting Deputy Director, Curatorial and Collection Development; and Simon Wright appointed as Assistant Director, Programming. I also extend my thanks to the Gallery's staff for their outstanding commitment during the year.

We are now at the beginning of a new chapter in the history of the Queensland Art Gallery | Gallery of Modern Art, and the Board feels extremely confident and enthusiastic about its future direction.

BACKGROUND

Government objectives

Getting Queensland back on track

The Queensland Art Gallery Board of Trustees contributed 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 contributed 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 2012–17*, the Gallery made significant contributions to 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 the 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;
- 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 2012–17

The Queensland Art Gallery's Board of Trustees *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 the Acquisitions Policy.
 - Present a dynamic range of exhibitions (including travelling exhibitions) and displays focused on or incorporating Collection works.
 - Continue scholarly research into the Collection and dissemination of such information through a wide variety of publications and public programs.
 - Conduct regular reviews of Collection management and conservation practices to ensure ongoing best practice.
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.
 - 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.

Operational Plan 2012–13

The *Operational Plan 2012–13* details key undertakings proposed for the 12-month period from 1 July 2012 to 30 June 2013 in support of the above goals.

This plan complies with requirements set out in the *Queensland Art Gallery Act 1987* and should be read in conjunction with the *Strategic Plan 2012–17*. The Gallery's suite of planning documents also includes two specific purpose plans: *Queensland Art Gallery Board of Trustees Asset Strategic Plan 2012–17* and *Queensland Art Gallery Board of Trustees Information Communication and Technology Resources Strategic Plan 2012–17*.

The Operational Plan addressed the three key goals of the *Strategic Plan 2012–17*. The Operational Plan outlined:

- Major exhibitions and Collection-based exhibitions
- Publishing
- Fundraising
- Collection management and digitisation
- Australian Cinémathèque programs
- Public programs
- Children's Art Centre
- Marketing and communications
- 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 and the number of regional locations receiving exhibitions and services — exceeded the 2012–13 targets.

The Minister for Science, Information Technology, Innovation and the Arts did not give any directions to the Board during, or relating to, the financial year.

OUTCOMES

The Collection

The Gallery is committed to expanding, exhibiting, publishing on and caring for the Collection. The Gallery uses the number of exhibitions presented and the number of regional locations receiving exhibitions, programs, education, interpretative and information services as performance indicators to measure the success of achieving this goal. Statistical summaries can be found on page 71 and details related to the Collection are outlined below.

Collection development

The Queensland Art Gallery's Collection was central to the exhibitions and activities presented in 2012–13. Collection development during this period was conducted in line with the Acquisitions Policy. In 2012–13, 409 works were acquired for the Collection, bringing the total number of works held by the Gallery to 16 095.

A large number of contemporary Asian and Pacific works across a range of media were acquired. Significant areas identified for development included Melanesia, South-East Asia, West Asia and the subcontinent. These included major commissions and gifts through 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7).

Several contemporary Asian and Pacific gifts throughout the year also contributed to the representation of key artists from the region, as stipulated in the Acquisitions Policy. APT7 also included a number of works developed by exhibiting artists especially for Kids' APT7, and some of these works entered the Gallery's Collection including:

- Tiffany Chung *one day the bird flies across the sea* 2012
- Parastou Forouhar *Persian for kids* 2012
- Kwoma Arts *Kwaia koromb (Small spirit house)* 2012
- Uji Handoko Eko Saputro (aka Hahan) *Memento masko* 2012

The Collection work *The obliteration room* 2002 to present, by Yayoi Kusama, was part of the Tate Modern's international tour of the exhibition 'Yayoi Kusama: Infinite Obsession'; the tour commenced at Malba-Fundación Costantini, Buenos Aires, on 30 June 2013, and was organised by Philip Larratt-Smith, Deputy Chief Curator, Malba-Fundación Costantini, and Frances Morris, Head of Collections, Tate Modern.

Asian art

The Gallery's Asian art department continued its policy of acquiring significant works expanding existing focus areas. One work was acquired for the Asian art collection.

Contemporary Asian art

During the year, collecting focused on contemporary Asian art post 1960 across all media — from South Asia, West Asia, South-East Asia and East Asia, as well as the diasporas. 27 works were acquired for the contemporary Asian art collection.

Pacific art

Pacific art acquisitions demonstrated the diversity of art forms prevalent in the region, including works referencing customary practices. Collecting activity continued to build the Gallery's holdings of works by key New Zealand artists, whose works directly engage with issues relevant to the Pacific. Seven works were acquired for the Pacific art collection.

International art to 1975

The international art collection consists mainly of European works dating from the fifteenth to the mid twentieth centuries. To further develop the international collection, strategic gifts and acquisitions of works by major artists were pursued in 2012–13. 25 works were acquired for the international art collection during the year.

The 2013 Foundation Appeal focused on the acquisition of five woodcut prints by Albrecht Dürer in order to complete the Gallery's holdings of the artist's masterpiece, *The Apocalypse* 1496–98, published in 1511.

Contemporary international art

Collecting in the area of contemporary international art has focused on an expanded field including eastern Europe, the Middle East, Central and South America, and Africa. Acquisitions have been made across all media focusing on the period from the 1970s to the present. Ten works were acquired for the contemporary international art collection.

Australian art to 1975

The holdings of Australian art to 1975 comprise groups of major works — by expatriate Edwardian artists; the Angry Penguins group; important Queensland artists, including Ian Fairweather and Kenneth Macqueen; and significant examples of abstract art from the 1950s, 1960s and 1970s. Collection development has continued to build on these strengths. 135 works were acquired for the Australian art to 1975 collection.

Queensland heritage

The Queensland heritage collection includes major works across all media by contemporary and historical artists, who reside or have resided in Queensland. These include artists who exerted a major local influence and, in so doing, represent the artistic endeavours of Queensland on both a state and national level.

Contemporary Australian art

The Gallery has built its contemporary Australian art collection through the acquisition of exceptional works by key artists and by expanding on existing Collection strengths. In 2012–13, 'Contemporary Australia: Women' and APT7 provided the opportunity to make major acquisitions and to work with artists on significant commissions. 117 works were acquired for the contemporary Australian art collection.

Indigenous Australian art

Many important acquisitions of Indigenous Australian works, which explored artistic developments from the early 1970s, were made during the year. 86 works were acquired for the Indigenous Australian art collection.

'My Country: I Still Call Australia Home: Contemporary Art from Black Australia' represented the Gallery's largest exhibition of contemporary Indigenous art to date. It highlighted many significant acquisitions from the last 30 years.

Film, video and new media

This collecting area is defined by media rather than geography and reflects the integration of the Australian Cinémathèque into the Gallery's collecting and programming activities, as well as the Gallery's increasing emphasis on the acquisition of film, video and new media works. This area also encompasses specific technical needs and issues related to forms of production, distribution and licensing for film, video and new media works. Eight film, video and new media works were acquired.

A full listing of acquisitions for 2012–13 can be found on pages 28–52, while information about exhibitions and film programs may be found on pages 54–62.

Research Library

The Gallery's Research Library collected and maintained a range of materials related to the Collection, including catalogues, journals and images, which are all publicly accessible. Four significant gifts contributed to the Research Library's collection development this year:

- a Charles Blackman sketchbook entitled *Buderim Mt. Sketchbook: Civilization Versus Eden* 1986, gifted by the Josephine Ulrick and Win Schubert Foundation for the Arts
- a collection of Australian art exhibition catalogues gifted by Patrick Corrigan, AM
- a collection of multiples donated by artist Scott Redford
- a collection of manuscript material containing letters and cards written by Ian Fairweather to Marion Smith, and draft letters from Marion Smith to Ian Fairweather, along with two albums of press clippings and ephemera, all gifted by the Estate of Marion Smith.

To support the Collection exhibition 'Ever Present: Photographs from the Collection 1850–1975', the Research Library purchased two rare books for display. First editions of Walker Evans's *American Photographs* (New York, 1938) and Robert Frank's *The Americans* (New York, 1959) were purchased in 2013 with funds from Deloitte Touche Tohmatsu.

The Research Library also purchased Ian Fairweather's family photograph album (dated c.1903–10), which was assembled by one of the artist's sisters, and a signed copy of *The Drunken Buddha* (1965), a book translated and illustrated by the artist.

Exhibitions

Collection-focused exhibitions presented in 2012–13 highlighted new acquisitions and collecting strengths, stimulated scholarly research into the Gallery's Collection, and provided significant opportunities to further develop collecting areas.

Collection-based exhibitions

- 'Propaganda?' presented works from the contemporary Asian, Australian and international collections that explored the intersection of art and politics.
- 'Impressionists/Edwardians/Expatriates: Australian Art from the Collection', on display while 'Portrait of Spain: Masterpieces from the Prado' occupied the Australian Galleries at QAG, featured some of the Gallery best-loved works.
- 'Sculpture is Everything: Contemporary Works from the Collection' demonstrated the strength of the Gallery's contemporary international sculpture collection, including a number of significant works acquired with the support of Tim Fairfax, AM.
- 'National New Media Art Award 2012' was the final exhibition in the acquisitive award series, and was won by George Poonkhin Khut with the work *Distillery: Waveforming* 2012.
- 'Ian Fairweather: Late Works 1953–1974' focused on the artist's late works produced while he lived on Bribie Island.
- 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) marked 20 years of the Gallery's flagship exhibition series and was the most ambitious APT to date, featuring 75 artists and artist groups from 27 countries.
- 'William Robinson' featured a number of paintings and pastels by the esteemed Queensland landscape painter.
- 'Voice and Reason' considered the Indigenous art collection from points of cultural intersection, including dialogues with works by non-Indigenous artists.
- 'Earth and Elsewhere: Contemporary Works from the Collection' brought together works which explored history, emotion and geography.
- 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art', the Gallery's first Collection-based exhibition dedicated to contemporary art from Arnhem Land, featured bark paintings, hollow log memorial poles, sculptures and weavings.
- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia', the largest exhibition of contemporary Indigenous Australian art the Gallery has ever presented, featured works by artists from across the country.
- 'Sugar', drawn from the collections of the Queensland Art Gallery and the State Library of Queensland, commemorated 150 years of Australian South Sea Islander contributions to Queensland.
- 'Glass from the Queensland Art Gallery Collection' featured a diverse selection of works highlighting the magical qualities of glass.
- 'Albrecht Dürer's *The Apocalypse*' featured prints from Dürer's sixteenth-century woodcut series, including 3 which were the focus of the 2013 QAGOMA Foundation Appeal, and 11 from the collection.
- 'Ever Present: Photographs from the Collection 1850–1975' brought together 94 photographic works from the Gallery's historical collections.

Note: A number of exhibitions that commenced in the 2011–12 reporting period and were profiled in the *2011–12 Annual Report* continued into the 2012–13 reporting period. A full listing of all exhibitions can be found on pages 54–59.

Xstrata Coal Queensland Artists' Gallery

Three exhibitions were presented as part of the Queensland Artists' Gallery program, sponsored by Xstrata Coal Queensland.

- 'Carl and Phillip McConnell: Queensland Studio Potters' featured the ceramic works of Carl McConnell (1926–2003) and his son Phillip McConnell (b.1947).
- 'Ian Fairweather: Late Works 1953–1974' focused on the prominent artist's late works, when he lived and worked on Bribie Island in Brisbane's Moreton Bay, between 1953 and the year of his death.
- 'A Private Collection — Artist's Choice: Michael Zavros' was curated by Brisbane-based artist Michael Zavros, who worked with the Gallery's Collection, and with select loans from the Queensland Museum, for the third in the Gallery's 'Artist's Choice' exhibition series.

This important program began in 2009 as a three-year partnership with the Gallery's long-time supporter Xstrata Coal. In 2011, the program was generously extended by a further three years. A vital component of the Gallery's exhibition program, it demonstrates the priority given to collecting, representing and profiling Queensland art and artists. In 2012–13, the partnership also supported the Xstrata Coal Queensland Regional Touring Workshop Program, which is detailed on page 27.

Collection displays

Collection displays in both buildings are designed to appeal to visitors of all ages. In terms of research, design and programming, these exhibitions and displays have received the same level of attention and support as the major exhibitions presented in 2012–13.

The international collection displays at QAG were generously augmented by four Old Master works on loan from the National Gallery of Australia, Canberra.

The bi-annual rehangs in the historic Asian galleries continued to present new acquisitions and thematic displays.

Collection-based touring exhibitions

During 2012–13, the Gallery delivered four Collection-based touring exhibitions:

- 'Contemporary Miniatures', drawn from the Gallery's holdings of miniature paintings from South Asia, was curated specifically to tour to regional Queensland.
- 'Lloyd Rees: Life and Light' explored the Gallery's holdings of drawings by Brisbane-born painter and draftsman Lloyd Rees (1895–1988) demonstrating the varied subjects inspiring the artist's work, including architecture, interiors, landscapes, figures and self-portraits.
- 'The Moderns: Highlights from the Queensland Art Gallery Collection' toured some of the Gallery's finest works to regional Queensland venues while QAG hosted 'Portrait of Spain: Masterpieces from the Prado'.
- 'Ah Xian: Metaphysica' — featuring ten bronze sculptures by celebrated Chinese–Australian artist Ah Xian, known for his contemporary use of traditional Chinese motifs, techniques and materials — commenced a tour of 14 regional Queensland venues.

Research

The results of scholarly research into the Collection have been disseminated through a wide variety of publications and public programs throughout the year.

In 2012–13, the Gallery continued to conduct research into the Collection, exhibitions and artists and communicated the results in ways that were accessible to a wide readership; the Gallery also embraced new publishing modes. New writing, research and scholarship based on the Collection and the exhibition program featured in 5 catalogues and illustrated room brochures:

- *Sculpture is Everything*
- *Ian Fairweather: Late Works 1953–74*
- *A Private Collection — Artist's Choice: Michael Zavros*
- *Ah Xian: Metaphysica*
- *My Country, I Still Call Australia Home: Contemporary Art from Black Australia*

The publishing program also capitalised on new digital platforms. E-publications were developed for both 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art' and 'Earth and Elsewhere: Contemporary Works from the Collection'. Curatorial research was also published regularly on the Gallery's website and blog.

During the year, the Gallery published three major exhibition catalogues:

- *Portrait of Spain: Masterpieces from the Prado*
- *APT7: The 7th Asia Pacific Triennial of Contemporary Art*
- *Quilts 1700–1945*

The Gallery also continued its children's publishing program, initiated in 2010, with three publications:

- *Portrait of Spain for Kids*
- *Hahan and Friends*
- *The Sacred Hill*

The Sacred Hill by Queensland artist Gordon Hookey was the Gallery's first picture book and was developed in collaboration with the artist as part of his Children's Art Centre exhibition 'Kangaroo Crew'. The book, the images from which were animated for display in the Children's Art Centre, demonstrated the Gallery's integrated approach to children's publishing and programming across a variety of platforms including print, multimedia and the built environment.

In 2012–13, a number of Gallery publications were recognised with national and international awards including:

- *Portrait of Spain: Masterpieces from the Prado*: Winner, Exhibition Catalogue (Major) at the Museums Australia Multimedia and Publication Design Awards (MAPDA) 2012
- *Hahan and Friends*: Winner (Education Material, Level C), Museums Australia Multimedia and Print Design Awards (MAPDA) 2013; Finalist, Best Designed Children's Non-Fiction Book, Australian Publishers Association (APA) 61st Book Design Awards 2013; Honourable Mention (Category D: Books) for the American Alliance Museums Museum Publications Design Competition 2013
- *Portrait of Spain for Kids*: Shortlisted, (Eve Pownall Award for Information Books), Children's Book Council of Australia Awards (CBCA) 2013; Finalist, Best Designed Children's Non-Fiction Book, Australian Publishers Association (APA) 61st Book Design Awards 2013; Winner, Distinguished Achievement Award (Supplemental Resources: The Arts), international Association of Educational Publishers Awards 2013; awarded Silver, International Design Awards 2012 (Category: Print, Books); awarded a Bronze medal, International Moonbeam Children's Book Awards 2012
- *Drawing Life for Kids: My Art Journal*: Gold medal (Children's Interactive), Independent Publisher Book Awards 2013; Joint Winner (Educational Material, Level B), MAPDA Awards 2012; Finalist (Print Commercial), Create Design Awards 2012
- *Surrealism for Kids*: Winner (Category: Book, Level C), Museums Australia Multimedia and Print Design Awards (MAPDA) 2012

Education publications and interpretative material produced by the Gallery in 2012–13 included online publications, education resources and interactive tours accessible via smartphones. For further information on the Gallery's education programs, please refer to page 26.

The Gallery's *Artlines* magazine continued to present engaging writing and reviews focused on Gallery exhibitions, new acquisitions and Queensland culture.

There was an emphasis on expanding the distribution and marketing of the Gallery's publications nationally and internationally. Notably, there were record orders of *My Country* and *The Sacred Hill* publications from national distributor Thames and Hudson. *Portrait of Spain for Kids* sold out nationally after its shortlisting in the Children's Book Council of Australia Awards.

A full listing of all Gallery publications, as well as staff contributions to external publications and presented papers is available on pages 63–69.

Photography continued to support the development of Collection Management — 1479 Collection works were photographed for Collection Online.

Public programs for the major exhibitions 'Contemporary Australia: Women', APT7 and 'My Country: I Still Call Australia Home' included artist talks, panel discussions and curatorial tours, and these contributed to scholarship and discussion of the Collection. The Gallery's curatorial staff also conducted tours for members of the public, international visitors and tertiary groups. For further information on public and education programs, please see pages 23–27.

Australian Centre of Asia Pacific Art

The Australian Centre of Asia Pacific Art (ACAPA) is the Queensland Art Gallery's Asian and Pacific research and publishing arm, originally established in September 2002. In 2012–13, ACAPA hosted 8 curatorial interns and 19 curatorial volunteers.

In December 2012, coinciding with APT7, ACAPA co-hosted with The University of Queensland the international research symposium *Narratives, Models and the Culture of Museums in China*, featuring speakers from China, Hong Kong, Britain and Australia. Presentations included:

- 'University of Queensland Confucius Institute Public Lecture on Chinese Culture Keynote Introduction', by Hou Hanru, independent curator and critic
- 'University of Queensland Confucius Institute Public Lecture on Chinese Culture Keynote Address' by Qiu Zhijie, China Academy of Art
- 'Museum Models: Public v Private Museums in the 21st Century', by Michael Rowlands, University College London
- 'Museum Narratives: Difference and Diversity in the Museum' by Bao Yanli, Shanghai Museum
- 'Museum Culture: Tradition and Progress in and of the Museum' by Luis Feduchi, University of Queensland

The highly successful Perspectives: Asia seminar program, presented in collaboration with the Griffith Asia Institute, attracted a strong audience in 2012–13. Featuring speakers from diverse fields — journalism, arts, politics, diplomacy, international finance, security and defence — the series of eight seminars explored issues of contemporary society, culture and politics in our region. Seminars included:

- 'From Bahasa to Hangul: Deciphering Modern Asia' by Greg Earl, Asia Pacific Editor, *Australian Financial Review* (12 July 2012)
- 'Burma Watching' by Dr Andrew Selth, Adjunct Research Fellow, Griffith Asia Institute (13 September 2012)
- 'The Other Asian Miracle? The Responsibility to Protect and the Ending of Mass Atrocities' by Professor Alex Bellamy, Director and Professor of International Security at the Human Protection Hub, Griffith Asia Institute, Griffith University (18 October 2012)
- 'Queensland and China in the 40th Anniversary Year of the Australia–China Relationship' by HE Ms Frances Adamson, Australian Ambassador to the People's Republic of China (8 November 2012)
- 'Asian Perspective: The World Bank's Role in East Asia' by Jim Adams, former World Bank Vice President for East Asia (20 February 2013)
- 'Papua New Guinea in Transition: What it Means for Australia' by Mr Ian Kemish, AM, outgoing Australian High Commissioner to Papua New Guinea (28 March 2013)
- 'India Large and Small: Contemporary Indian Culture in the World' Panel Discussion with Shubha Mughal (Khyal singer); Dr Anupama Kundoo (Senior Lecturer, School of Architecture, The University of Queensland) and Anupam Sharma (Director, Films and Casting TEMPLE), in collaboration with the Encounters: India Festival, Queensland Conservatorium, Griffith University (16 May 2013)
- 'China's Rise, America's Pivot, and Japan's Choice for Peace and Stability of the Asia Pacific Region' by Lieutenant General Noboru Yamaguchi, Professor and Director for International Programs, National Defence Academy, Japan (13 June 2013).

Centre for Contemporary Art Conservation

The Gallery's Centre for Contemporary Art Conservation (CCAC) continued its support of the Australian Research Council Linkage Project, The Twentieth Century in Paint. Gillian Osmond, QAGOMA's Paintings Conservator and University of Queensland PhD candidate, completed research for her thesis investigating the instability of paints containing zinc-white and the possible influence of this on paintings in the Gallery's Collection.

The Centre for Contemporary Art Conservation hosted the two-day symposium *The Meaning of Materials in Modern and Contemporary Art* coinciding with APT7, which was jointly organised by CCAC, the Australian Institute for the Conservation of Cultural Material (AICCM) and the Centre for Cultural Materials Conservation, University of Melbourne. Around 90 delegates, including speakers from the Tate, London, and the Getty Conservation Centre, Los Angeles, attended the symposium.

Conservation staff co-organised the 7th AICCM Book, Paper and Photographic Materials Symposium in Brisbane (29–31 August 2012), which was attended by 85 local, interstate and overseas delegates.

In 2012–13, conservation research was carried out on the following Collection works:

- X-radiography of Gilbert Soest *Portrait of a lady* c.1645–48; Margaret Preston *Aboriginal still life* 1940, and Charles Douglas Richardson *The cloud* c.1900
- Infra-red reflectography of Ian Fairweather *Syntax, Head* c.1954, *Head* c.1955, *Trotting Race* c.1956, *Composition 1955, Painting* c.1961, *Painting III* 1960, *Chi Tien drunk and carried home* 1964, *Punch and Judy* 1964, *Bus Stop* 1965; Roger Kemp *Developing Sequence* 1963; Anthony Dattilo Rubbo *Pea gathering (Kurrajong Heights)* 1918; Henri de Toulouse-Lautrec *Tête de fille (Head of a girl)* 1892; Justin O'Brien *Helene Kirsova and Henry Legerton* c.1945, *Brian and Molly Midlane* c.1945; Walter Withers *Wet day* c.1892; Edgar Degas *Trois danseuses à la classe de danse* c.1888–90; Sam Fullbrook *Mermaid as bride* 1971; John Glover *The Confluence of the Machno and Conway rivers (Wales)* c.1820–23; Melville Haysom *The artist's wife* c.1934–35; Hans Heysen *Zinnias and Fruit* 1932; William Salmon *The Mountain* 1960; and Unknown (after Thomas Gainsborough) *John Smith Esq., Clerk to the Drapers' Company* c.1800
- Material sample analysis of Ralph Balson *Constructive Painting* 1947; Ian Fairweather *Syntax, Head* c.1954, *Head* c.1955, *Trotting Race* c.1956, *Composition 1955, Painting* c.1961, *Painting III* 1960, *Chi Tien drunk and carried home*

1964, *Punch and Judy* 1964, *Bus Stop* 1965; Sidney Nolan *Mrs Fraser* 1947; Justin O'Brien *Helene Kirsova and Henry Legerton* c. 1945, *Brian and Molly Midlane* c.1945; Tony Tuckson *Pink lines (vertical) on red and purple* 1970–73; John Ford Paterson *Lake Catani, Buffalo Mountain* 1911; and Robert Hunter *No.1 untitled painting* 1968 and *No.4 untitled painting* 1968.

Collection management

Regular reviews of Collection management and conservation practices throughout 2012–13 ensured the Gallery continued to adhere to best practice.

Major conservation treatments were conducted on the following art works:

- Ron Mueck *In bed* 2005
- Ah Xian *Human human — lotus, cloisonné figure 1* 2000–01
- Mike Parr *Wax Wedge (The Trinity of Bones)* 1991
- William Hogarth *Marriage à la Mode* 1745, repr. 19th century
- Nam June Paik *The elements* 1989
- Anthony Alder *Heron's home* 1895
- Dorrit Black *In the foothills* 1942
- Rah Fizelle *Construction II* c.1939
- Tony Tuckson *Pink lines (vertical) on red and purple* 1970–73
- Ian Fairweather *Head* c.1955
- Normana Wight *Untitled yellow-green* 1970
- Doreen Reid Nakamarra *Untitled (Marrapinti)* 2009
- William Dobell *The Cypriot* 1940

In 2012–13, a review of pest control practices relevant to the care of the Collection was conducted as part of an integrated pest management plan and procedure for QAG, GOMA and the off-site storage facility.

The Gallery's conservators undertook a study of seasonal light levels in the interstitial display spaces of QAG and GOMA. A light calculation tool was developed to record light exposure histories of art works displayed in those spaces, to enable staff to make informed display and preventive conservation decisions.

The Gallery worked closely with Arts Queensland to develop a feasibility study for a purpose-built, off-site Collection storage facility, a shared site for the Queensland Museum, State Library of Queensland and QAGOMA. In addition, the 2010–13 Collection stocktake was completed at the end of June 2013.

Outgoing loans

A total of 49 works from the Collection were loaned to regional, national and international galleries for exhibition purposes:

- Mike Parr and Peter Kennedy *Idea demonstrations* 1972, to Queensland University of Technology, Brisbane, for the exhibition 'Parallel Universes: 1970–1985' (24 July – 4 August 2012)
- Clive Stephen *Bull pup* c.1935–37, to McClelland Gallery + Sculpture Park, Langwarrin, for the exhibition 'Clive Stephen: Sculptor' (29 July – 28 October 2012)
- Sydney Long *Collins Street, Melbourne* date unknown; (*Reflections*) c.1900–10; *Kookaburras* 1909; *Canal scene, Bruges* 1913; *Spirit of the Plains* 1897, to the National Gallery of Australia, Canberra, for the exhibition 'Sydney Long' (17 August – 11 November 2012)
- Vernon Ah Kee *neither pride nor courage* 2006, to The Library Board of Queensland, Brisbane, for the exhibition 'Transforming Tindale: Portraits of Vernon Ah Kee' (6 September – 9 December 2012)
- Edgar Degas *Trois danseuses à la classe de danse (Three dancers at a dance class)* c.1888–90, to the Fondation Beyeler, Basel, Switzerland, for the exhibition 'Degas: The Late Work' (30 September 2012 – 27 January 2013)
- Jeffrey Smart *The traveller* 1973, to Anne & Gordon Samstag Museum of Art, Adelaide, and TarraWarra Museum of Art, Healesville, for the exhibition 'Master of Stillness: Jeffrey Smart Paintings 1940–2011' (12 October – 14 December 2012; 21 December 2012 – 1 April 2013)
- William Kentridge *Zeno writing* 2002, to Cairns Regional Gallery for the exhibition 'William Kentridge' (26 October – 16 December 2012)
- Margaret M Wilson *Force I* 1995–96; *Force II* 1995–96; *Force III* 1995–96; *Force IV* 1995–96, to Perc Tucker Regional Gallery, Townsville, for the exhibition 'THRESHOLDS: Images from Music and Place, A Margaret Wilson Retrospective' (23 November 2012 – 17 February 2013)
- Candice Breitz *King (a portrait of Michael Jackson)* 2005, to the Australian Centre for the Moving Image, Melbourne, for the exhibition 'Candice Breitz' (6 December 2012 – 11 March 2013)
- Shane Cotton *Red Shift* 2006–07, to Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand, for the exhibition 'Shane Cotton: The Hanging Sky', at the Institute of Modern Art, Brisbane (7 December 2012 – 2 March 2013)
- Percy Leason *At the campfire, San Remo* c.1934; Walter Withers *Cowes jetty, Philip Island, Victoria* c.1900, to Mornington Peninsula Regional Gallery for the exhibition 'Vision Splendid: Landscapes of Port Philip and Western Port' (13 December 2012 – 17 February 2013)
- Henri de Toulouse-Lautrec *Tête de fille (Head of a girl)* 1892, to the National Gallery of Australia, Canberra, for the exhibition 'Toulouse-Lautrec' (14 December 2012 – 2 April 2013)
- Margaret Olley *Allamandas I* c.1955–58; *Lemons and oranges* 1964; *Spanish bottles* 1985; *Interior IV* 1970, to Tweed River Art Gallery, Murwillumbah, for the exhibition 'It's all about the Light: Works by Margaret Olley' (18 January – 14 April 2013)
- Richard Bell *Out to dry* 1993; *Bell's Theorem (Trippy Dikky and friends)* 2005, to Monash University Museum of Art, Melbourne, for the exhibition 'Richard Bell: Lessons on Etiquette and Manners' (5 February – 13 April 2013)
- Elioth Gruner *The wave* c.1913, to the National Museum of Australia, Canberra, for the exhibition 'Glorious Days: Australia 1913' (7 March – 14 October 2013)
- Peter Paul Rubens *Young woman in a fur wrap (after Titian)* c.1629–30, to The Mainichi Newspapers, Japan, for the exhibition 'Rubens: Inspired by Italy and Established in Antwerp' (9 March – 11 August 2013)
- Ruth Burgess *Yogini in the forest* 1994, to Mosman Art Gallery, Sydney, for the exhibition 'Ruth Burgess: From the Forest' (16 March – 19 May 2013)
- Olafur Eliasson *The cubic structural evolution project* 2004, to the Sherman Contemporary Art Foundation, Sydney, for the exhibition 'Fugitive Structures' (22 March – 21 September 2013)
- Angelica Kauffmann *The deserted Costanza* c.1783–84, to the Tasmanian Museum and Art Gallery, Hobart, for the exhibition 'Hobart Baroque' (12 April – 19 May 2013)

- Scott Chaseling *Now or?* 2006; Nick Mount *Cylinders and funnels* 1980; and Tom Moore *Massive hooligan* 2007, to the Museum of Glass, Tacoma, Washington, for the exhibition 'Links: Australian Glass and the Pacific Northwest' (17 May 2013 – 26 January 2014)
- Patricia Piccinini *The stags* 2008, to Perc Tucker Regional Gallery, Townsville, for the exhibition 'Vrrooom' (Children's Exhibition 2013) (24 May – 4 August 2013)
- Hilda Rix Nicholas *The fair musterer* 1935, to the National Portrait Gallery, Canberra, for the exhibition; 'Paris to Monaro: Pleasures from the Studio of Hilda Rix Nicholas' (31 May – 11 August 2013)
- Charles Conder *Landscape with figures* 1894; *Fruit trees in blossom, Algiers* 1892; John Russell *Roc Toul (Roche Guibel) (Toul Rock (Guibel Rock))* 1904–05; Walter Withers *Wet day* c.1892, to the National Gallery of Victoria, Melbourne, for the exhibition 'Australian Impressionists in France' (15 June – 6 October 2013)
- eX de Medici *The theory of everything* 2005; *Live the (Big Black) Dream* 2006, to the Drill Hall Gallery, Canberra, for the exhibition '[eX de Medici: Complicit] A Survey' (27 June – 11 August 2013)
- Louise Weaver *Phoenix, Indian blue peacock (Pavo cristatus)* 2008–09, to McClelland Gallery + Sculpture Park, Langwarrin, for the exhibition 'Air-Born' (30 June – 6 October 2013)
- Yayoi Kusama *The obliteration room* 2002 to present, to the Museo de Arte Latinoamericano de Buenos Aires, Argentina, for the exhibition 'Yayoi Kusama' (30 June – 16 September 2013)
- Dorrit Black *On the rocks* 1935; *In the foothills* 1942; Rah Fizelle *Construction II* c.1939; Eric Wilson *Hot feed, cold feed, steam* 1942, to the Art Gallery of New South Wales, Sydney, for the exhibition 'Sydney Moderns' (6 July – 7 October 2013)
- Claire Healy and Sean Cordeiro *Future Remnant* 2011, to the Museum of Contemporary Art, Sydney, for display at The University of Queensland Art Museum, Brisbane, for the exhibition 'Claire Healy & Sean Cordeiro' (6 April – 28 July 2013)

As at 30 June 2013, 183 works were on loan to Queensland Government offices.

Incoming loans

A total of 551 works were borrowed for the following exhibitions: 'National New Media Art Award 2012', 'Portrait of Spain: Masterpieces from the Prado', 'Sculpture is Everything: Contemporary Works from the Collection', 'Ian Fairweather: Late Works 1953–74', 'The 7th Asia Pacific Triennial of Contemporary Art', 'A Private Collection — Artist's Choice: Michael Zavros', 'Creative Generation Excellence Awards in Visual Art 2013', 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art', 'My Country: I Still Call Australia Home: Contemporary Art from Black Australia', Gordon Hookey's 'Kangaroo Crew', 'Sugar', 'Ruth Stoneley: A Stitch in Time', and 'Quilts 1700–1945'.

In addition, four Old Masters paintings were loaned by the National Gallery of Australia, Canberra, for display in QAG's European art galleries.

New audiences

The Gallery strives to reach new audiences through a diverse program of exhibitions and events with wide audience and cultural tourism appeal. The Gallery uses the number of exhibitions presented, the total QAGOMA attendance, the number of website user sessions, and audience satisfaction with exhibitions and programs as performance indicators to measure the success of achieving this goal. Statistical summaries can be found on page 71 and details related to attracting new audiences are outlined below. Visitor surveys conducted throughout the year indicated 97 per cent satisfaction with the Gallery's exhibitions and programs.

Major exhibitions

The Gallery presented a program of major exhibitions in 2012–13 including international exhibitions exclusive to Queensland and large-scale QAGOMA-curated projects.

- 'Contemporary Australia: Women' — the second in the Gallery's Contemporary Australia exhibition series — celebrated the diversity, energy and innovation of contemporary women artists working in this country today, with more than 70 new and recent works by 56 artists.
- 'Portrait of Spain: Masterpieces from the Prado' was the first exhibition from the Museo Nacional del Prado to be shown in the Southern Hemisphere. It featured over 100 masterpieces by leading painters of the sixteenth, seventeenth and eighteenth centuries, including El Greco, Velázquez, Ribera, Titian and Peter Paul Rubens, making it the largest and most significant international loan the Prado has ever undertaken.
- 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) featured new and recent works by 75 senior and emerging artists and groups from 27 countries across the region. APT7 marked the twentieth anniversary of the APT, the only major exhibition series in the world to focus exclusively on the contemporary art of Asia, the Pacific and Australia.
- 'Quilts 1700–1945' was an unprecedented opportunity for Gallery visitors to see over 30 quilted and patchworked items created over a period of two-and-a-half centuries. The exhibition was curated by the Victoria and Albert Museum, London, home to one of the world's most important collections of textiles and decorative arts.
- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' was the Gallery's largest exhibition to date of contemporary art by Aboriginal and Torres Strait Islander artists. The exhibition examined the strengths of the Gallery's Indigenous Australian art holdings through three central themes — presenting Indigenous views of history, responding to contemporary politics and experiences, and illustrating connections to place.

The Gallery has a reputation for innovative exhibition design as well as working with artists to develop large-scale installations that encourage audience participation. With the assistance of the Gallery's curatorial, exhibition design and installation teams, APT7 artists Richard Maloy and the Papua New Guinea artist groups Kwoma Arts and Brikiti Cultural Group, as well as 'My Country' artists Reko Rennie and Megan Cope were encouraged to extend their practice beyond its usual scope.

For more details on these exhibitions please refer to page 54.

Cultural tourism

Exclusive-to-Queensland exhibitions continued to play an important role in profiling Brisbane, attracting visitors to Queensland and generating income for the state. These exhibitions support the tourism sector and directly contribute to the government's pledge to strengthen Queensland's tourism industry.

The exclusive-to-Queensland exhibitions presented in 2012–13 were 'Portrait of Spain: Masterpieces from the Prado' and APT7. Approximately one-third of all visitors to these exhibitions were from interstate and overseas.

'Portrait of Spain' attracted 111 830 visitors and generated an associated economic benefit of \$4.72 million including 245 123 total visitor nights in Queensland. APT7 was a free exhibition that attracted 565 248 visitors and generated \$26.88 million in economic benefit and 567 671 total visitor nights in Queensland. These figures contributed to an accumulated estimated economic benefit of more than \$85.35 million to Queensland from major exhibitions presented since the Gallery became a two-site institution in December 2006.

Based on visitor survey results, the audience profile for the major exhibitions presented in 2012–13 were as follows:

- 'Contemporary Australia: Women': 54% metropolitan Brisbane, 13% regional Queensland, 17% interstate, 16% overseas
- 'Portrait of Spain: Masterpieces from the Prado': 46% metropolitan Brisbane, 23% regional Queensland, 27% interstate, 4% overseas
- APT7: 54% metropolitan Brisbane, 15% regional Queensland, 18% interstate, 13% overseas.

During the reporting period, the Gallery also opened 'Quilts 1700–1945' from the Victoria and Albert Museum, London, which continues until 22 September 2013 and 'My Country: I Still Call Australia Home: Contemporary Art from Black Australia', which continues until 7 October 2013. The outcomes for these exhibitions will be reported in the *2013–14 Annual Report*.

With tourism identified as one of the four pillars of Queensland's economy, the Gallery maintained its leadership in the cultural tourism field in 2012–13, and strengthened its position as a significant cultural experience and driver of tourism expenditure in Queensland. To achieve these results, the Gallery has collaborated with tourism sector partners to attract greater local, intrastate, interstate and international audiences. For more information on these partnerships, please refer to the Sponsorship and business development section on page 22.

Australian Cinémathèque

In 2012–13, the Gallery's Australian Cinémathèque curated and delivered nine international film programs that were exclusive to Brisbane and which sourced the best available screening materials from archives, studio vaults and distributors internationally. These programs offered local and national audiences opportunities to view features and shorts not generally accessible, and contributed to the broader appeal of QAGOMA.

In 2012–13, the Australian Cinémathèque screened over 570 short and feature films in 500 dedicated screenings, attended by over 24 000 visitors.

These included the major curated film programs 100 Years of Spanish Cinema, in conjunction with 'Portrait of Spain: Masterpieces from the Prado', and two significant programs for APT7 — Mountains and Waters: Chinese Animation Since the 1930s, and Change: Paths Through 20 Years of Cinema. Three successful ticketed programs were also presented — Pedro Almodóvar, Get Down! Dance on Film Since the 1970s, and Monsters.

For a full listing of film programs please refer to page 61.

National and international partnerships

In 2012–13, the Gallery continued to expand and strengthen its partnerships and alliances with key museums and arts organisations, both in Australia and overseas.

For information on the Gallery's partnerships with sponsors and supporters throughout 2012–13, please refer to the Sponsorship and business development section on page 22.

Museums and arts organisations

The Gallery partnered with Art Exhibitions Australia (AEA) and the Museo Nacional del Prado, Madrid, to present 'Portrait of Spain: Masterpieces from the Prado', the largest and most significant international loan that the Prado has ever undertaken. The Gallery was delighted to host Miguel Zugaza, Director; Dr Gabriele Finaldi, Deputy Director, Collections and Research; and Dr Javier Portús Pérez, the exhibition's curator and Chief Curator of Spanish Painting to 1700, for the opening celebrations in July 2012.

For the past 20 years, the APT series of exhibitions has provided unique opportunities for the Gallery to collaborate with artists, curators and key international museums throughout the region. The presentation of APT7 strengthened these important, and often well-established, relationships and forged new alliances with a range of national and international museums. For example, November Paynter, Associate Director of Research and Programmes at SALT, one of Turkey's leading art institutions, was the co-curator of the major APT7 project 'O-Now: Traversing West Asia'.

The Gallery continued its relationship with the Victoria and Albert Museum (V&A), London, to present 'Quilts 1700–1945'. Sue Prichard, Curator, Contemporary Textiles, V&A, and the curator of the exhibition, travelled to Brisbane to attend opening weekend events and participate in various public programs and media opportunities.

The National Gallery of Australia, Canberra, loaned four Old Master works — Joseph Vernet *Storm on the Mediterranean coast (Tempête sur la côte méditerranéenne)* c.1745 and *Mediterranean port, calm weather (Port méditerranéen, temps calme)* c.1745, Luca Giordano *The rape of the Sabine women (Il ratto delle Sabine)* c.16–74 and the Cologne School *Virgin and Child with Saints* c.1510–20 — for inclusion in QAG's international galleries.

The Children's Art Centre publication *Surrealism for Kids* was translated into Chinese as part of an exciting partnership with the Power Station of Art, Shanghai.

Significant partnerships involving the presentation of forthcoming exhibitions — with the Los Angeles County Museum of Art (LACMA) and Cai Guo-Qiang's studio in New York for the summer blockbuster exhibitions 'California Design 1930–1965: Living in a Modern Way' and 'Cai Guo-Qiang: Falling Back to Earth', both due to open in November 2013 — were further developed during the reporting year.

The Gallery partnered with several industry leaders in the presentation of public programs in 2012–13, including a partnership with ABC Radio National for GOMA Talks, public programs and a documentary film for APT7. ABC Radio National also played an important role in supporting APT7 artist projects from Indonesia and Papua New Guinea.

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 film organisations in 2012–13, including institutions and archives in China, Hong Kong, Spain and Mexico; this membership facilitated the loan of film prints otherwise unavailable for screenings.

Academic partnerships

In partnership with Griffith University's Griffith Asia Institute, the Gallery's Australian Centre of Asia Pacific Art (ACAPA) presented Perspectives: Asia for the eighth year. Perspectives: Asia is a series of free public seminars which explores issues of contemporary culture, politics and society in our region. For more details on this program, please refer to page 15.

The Gallery hosted curatorial and conservation interns from The University of Queensland, the University of Melbourne, the University of Canberra and the University of Adelaide. The Gallery's Centre for Contemporary Art Conservation collaborated on research projects with the Centre for Cultural Materials Conservation, the University of Melbourne and the Art Gallery of New South Wales.

The Gallery collaborated with The University of Queensland's English, Media Studies and Art History Department on the International Research Symposium Narratives, Models and the Culture of Museums in China (10 December 2012), which featured both national and international speakers.

The Gallery also supported the 'Creative Generation Excellence Awards in Visual Art' exhibition, the annual initiative of the Queensland Government's Department of Education, Training and Employment, which showcases the outstanding achievements of senior visual art students from schools throughout Queensland.

Government

The Gallery also continued to partner with state and federal government agencies to help create, promote and celebrate Australia's strong and diverse culture.

The Queensland Government, through Tourism and Events Queensland, provided funding for 'Portrait of Spain' and APT7.

The Australian Government, through the Australia Council for the Arts, its arts funding and advisory board, and the Visual Arts and Crafts Strategy, provided funding for the presentation of APT7 and for the APT7 International Visitors Program. The Department of Foreign Affairs and Trade provided funding for the APT7 International Visitors Program, and through its bilateral agencies for APT7. The Australian Government also provided insurance through the Australian Government International Exhibitions Insurance Program for 'Portrait of Spain: Masterpieces from the Prado'.

Cultural Precinct

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

To acknowledge the role of Australian South Sea Islander peoples in the life of Queensland over the past 150 years, the Gallery worked in partnership with the State Library of Queensland and the Queensland Museum to coordinate a broad range of programs. As part of this project, the Gallery presented 'Sugar', an exhibition which included historical photographs exploring the contributions made by South Sea Islanders to the sugar industry; the photographs were accompanied by contemporary art works and specially commissioned digital stories featuring Frank Robert Boah, Reginald Yasserie, Stirling and Henrietta Tomarra, John Williams, Neville Thomas, Doug Mooney, Aunty Valda Coolwell, Fred Leone, Krishna Nahow and William Mapoa. 'Sugar' formed part of the Cultural Precinct program Memories from a Forgotten People, which was launched with a dedicated blog in April. A program of activities is scheduled for 16–18 August 2013 to celebrate 150 Years of Australian South Sea Islander contributions to Queensland.

On 16 June, the Minister for Science, Information Technology, Innovation and the Arts, the Honourable Ian Walker, MP, launched the Cultural Precinct Strategy. An agreement was subsequently signed by the Chairs of each of the Precinct members and the Queensland Government. The Gallery has commenced working with Arts Queensland to implement relevant actions.

QAGOMA Foundation

The Gallery acknowledges its vital partnership with the QAGOMA Foundation, whose members support the development of the Collection, as well as exhibition and programming initiatives. For information on the QAGOMA Foundation, please refer to page 110.

Communication and marketing strategies

Strategic communication and marketing tactics were employed throughout 2012–13 to attract diverse audiences for programs and events.

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 and Events Queensland, and Virgin Australia. The Gallery also worked closely with the hotel market to develop accommodation packages to promote specific exhibitions, as well as to promote Brisbane as a cultural tourism destination.

In 2012–13, the Gallery collaborated with Tourism and Events Queensland and Brisbane Marketing to achieve positive intrastate, national and international media positioning for QAGOMA.

Strategic media activity with tourism sector partners on major exhibitions, such as 'Portrait of Spain: Masterpieces from the Prado' and APT7, included targeted media familiarisations; outreach to Indigenous Australian, Asian and Pacific media; and the distribution of tailored media materials in Spain, India, China, Japan and Malaysia. The overall value of the APT7 media campaign was estimated at \$10 million, while the total value of international coverage was estimated at \$1.7 million.

This activity resulted in extensive media coverage, reached audiences of diverse cultural backgrounds, and generated awareness and exhibition attendance by local, intrastate, interstate and international audiences. Most importantly, this activity reinforced QAGOMA as a leading cultural tourism destination for Queensland.

Sponsorship and business development

The Gallery continued to strategically pursue new business development opportunities and retain existing partnerships to ensure a solid national and international network of support. In 2012–13, the Gallery secured sponsorship for exhibitions and programs, generating funds of more than \$2.8 million; up to \$1.2 million in contra marketing and promotional support was also generated during the year.

Significantly, the Gallery exceeded its sponsorship and grants targets for APT7. Santos was the Presenting Sponsor of APT7 through its five-year agreement with the Gallery, which also included support of the Children's Art Centre. Ausenco, a longstanding supporter of the Gallery, and Papua New Guinea-based Kramer Ausenco generously contributed funds to successfully realise the Papua New Guinea component of APT7. APT7 also received support from the Ishibashi Foundation, Creative New Zealand, the Department of Foreign Affairs and Trade, and many government and cultural agencies.

Spanish infrastructure and energy company ACCIONA was Principal Sponsor for 'Portrait of Spain: Masterpieces from the Prado' and The Tim Fairfax Family Foundation also provided generous support as Principal Benefactor.

Through strong relationships with tourism and media sponsors, the Gallery secured an unprecedented level of support in 2012–13 from many partners — News Limited through *The Australian*, *The Courier-Mail* and *Herald Sun*; Southern Cross Austereo; Adshel; Seven Network; *Brisbanetimes.com.au*; 612 ABC Brisbane; ABC Radio National; Clemenger BBDO; and tourism partners, Tourism and Events Queensland, Brisbane Marketing, Queensland Rail, Hilton Hotel Brisbane, Brisbane Airport Corporation, and Virgin Australia. These partners have assisted the Gallery in reaching new audiences, as well as attracting local, intrastate, interstate and international audiences.

During the year, several new sponsors were secured — Pan Aust ('My Country: I Still Call Australia Home'), Brisbane Airport Corporation (Gordon Hookey's 'Kangaroo Crew') and Solutions in Engineering (*The Sacred Hill Children's Art Centre* publication).

The Gallery received ongoing support via the Chairman's Circle — members include Ausenco, Clemenger BBDO, Cox Rayner, Gadens Lawyers, Rio Tinto Alcan, Mirvac Orion Springfield, FIIG Securities, and Westpac Private Bank — and during the year, the Chairman's Circle welcomed Emporium Hotel and Egon Zehnder to the corporate members program. The Chairman's Circle was Major Sponsor of APT7 and 'Quilts 1700–1945'.

Xstrata Coal Queensland continued its support of exhibitions in QAG's Queensland Artists' Gallery, together with a regional touring workshop program, as part of their three-year sponsorship assisting the Gallery to promote Queensland art and artists. For more information, please refer to the discussion of the Queensland Artists' Gallery on page 13 and Regional Services on page 27. In June 2013, Xstrata Coal Queensland merged with Glencore to form Glencore Xstrata, one of the world's largest diversified natural resource companies.

Luxury car brand, Audi also continued its support of the popular Audi GOMA Bar, run especially for the Gallery's late night events, such as GOMA Talks and GOMA Cinema screenings.

A full listing of all sponsors and supporters is provided on page 54.

Visitor experience

With a focus on highlighting the visual arts as an interconnected part of broader culture which is relevant to the lives of a wide audience, including children, young people and seniors, the Gallery enriches visitors' experiences through a range of education and public programs. The Gallery uses the total QAGOMA attendance figure and audience satisfaction with exhibitions and programs as performance indicators to measure the success of achieving this goal. Statistical summaries can be found on page 71 and details related to enriching visitor experiences are outlined in this section.

Throughout 2012–13, the Gallery both reinforced its role as an accessible museum experience and reiterated its inclusive approach to presenting and interpreting contemporary visual culture across all arts forms. Visitor surveys conducted throughout the year indicated 97 per cent satisfaction with the Gallery's exhibitions and programs.

Public programs

A vibrant range of programs and events — from lectures and tours, discussions and performances, to the major events GOMA Talks and Up Late — encouraged visitors of all ages to make the most of their Gallery experience. These events continued to profile the expertise of local presenters, as well as visiting guest speakers. Regional, interstate and international audiences took advantage of increased access to the Gallery's programs and events via live webcasting and social media interaction. During the year, 27 public programs were live-streamed and archived on QAGOMA TV.

Major opening weekends

Audiences were invited to experience major exhibitions through dynamic opening weekend programs featuring talks and presentations by exhibiting artists and leading experts. Access to opening weekend programs was expanded through the live-streaming of events via the QAGOMA website and the availability of Auslan-interpreted talks for members of the Deaf community.

Four opening weekend programs celebrating major exhibitions were held during 2012–13:

- 'Portrait of Spain: Masterpieces from the Prado' opening weekend programs included lectures by international guests Dr Gabriele Finaldi, Deputy Director, Museo Nacional del Prado, and artist Francesco Jodice; an exhibition tour for Spanish-speaking visitors; and curators' tours and thematic talks with local guest speakers.
- 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) opened to the public with a two-day program of events, including performances from Kwoma Arts and Brikiti Cultural Group from East Sepik Province, Papua

New Guinea; a Malaysian cooking demonstration with artist Roslisham Ismail (aka Ise); commissioned music performances by The Family Butchers, developed in response to Indonesian collective ruangrupa's project *The Kuda: The Untold Story of Indonesian Underground Music in the 70s*; and a keynote address from esteemed art historian Professor Claire Bishop (PhD Program in Art History, CUNY Graduate Center, New York). More than 40 artists and international curators and researchers participated in delivering the APT7 opening weekend programs. The twentieth anniversary of APT was explored through the panel discussion Two Decades of Exchange, featuring prominent curators from across the region. Up Late — One Night Only was held at both Gallery sites to mark the exhibition opening, and featured Syrian folk-pop performer Omar Souleyman.

- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' featured an opening day of discussions, talks and performances by artists, dancers, musicians, writers and curators. A live radio broadcast of ABC Radio National's *Weekend Arts* program hosted by Sarah Kanowski was a special feature. Programs culminated with Up Late — One Night Only, featuring musicians Archie Roach and The Medics (with special guest Bunna Lawrie of Coloured Stone).
- 'Quilts 1700–1945' opened with a weekend program of events exploring the historical significance and contexts of the objects on display, as well as the evolution of stitching and crafting in contemporary contexts. Keynote lectures were delivered by 'Quilts' curator Sue Prichard, Curator, Contemporary Textiles, Victoria and Albert Museum, London, and Dr Robert Bell, AM, Senior Curator, Decorative Arts and Design, National Gallery of Australia, Canberra, who discussed *The Rajah quilt 1841*. The weekend also featured the first monthly Sunday Stitch-Ups event, which included a hands-on stitching workshop; Suitcase Rummage with local sellers and makers; and talks on contemporary crafting by local designers, researchers and writers.

My Gen 50+

Lifelong learning continued to be a major focus of the Gallery's public programs. My Gen 50+ events provided visitors aged over 50 with various ways to expand on their interest in the arts through innovative, accessible and free programs. An enriching program of events included after-hours lectures and talks, conversations with curators, specially designed short courses and artist workshops.

New Wave programs for young people

New Wave programs — New Wave: Emerging Artists, Writers and Curators, and New Wave: Teens — provided young people with access to industry experts and artist workshops, as well as insights into the Gallery's exhibitions and displays. In 2013, a new initiative was introduced during National Youth Week linking local emerging artists with teens through specially developed workshops. Artists Elizabeth Willing, David Spooner and collaborative duo Catherine or Kate presented a series of lively and engaging workshops aimed specifically at engaging teens with their varied art practices.

Up Late

The Gallery presented its ninth Up Late evening program during 'Portrait of Spain', attracting more than 10 000 visitors to the exhibition on Friday nights. Since 2008, over 100 000 visitors have attended Up Late events at the Gallery.

During 'Portrait of Spain', visitors enjoyed Spanish tapas served in the La Sala del Prado lounge space adjacent to the exhibition, while an outdoor paella station featured live Spanish guitar accompaniment. With the addition of specialist talks and after-hours access to the exhibition, Up Late provided an opportunity for diverse audiences to engage with Spanish art and culture.

In 2012–13, the Gallery introduced Up Late — One Night Only events. The opening APT7 Up Late — One Night Only featured Syrian folk-pop performer Omar Souleyman, while the closing event featuring a performance of 100 Million Nights by Australian band Canyons in collaboration with APT7 exhibiting artist Daniel Boyd. 'My Country' offered a lively opening evening of music by Archie Roach and The Medics (with special guest Bunna Lawrie of Coloured Stone), as well as dining and exhibition access. The three Up Late — One Night Only events in 2012–13 attracted close to 6500 visitors.

GOMA Talks

The Gallery's commitment to fostering contemporary debate and discussion continued with the free, interactive evening discussion series GOMA Talks, presented in partnership with ABC Radio National. During 2012–13, GOMA Talks was held in conjunction with APT7 and explored Australia's place in the Asian Century. Panellists included George Megalogenis, author and political commentator; Andrew O'Neil, Director, Griffith Asia Institute; Beck Cole, filmmaker; Parastou Forouhar, APT7 exhibiting artist; Annette Shun Wah, author and producer; John Willsteed, performer, composer and lecturer; Wesley Enoch, Director, Queensland Theatre Company; Professor Julianne Schultz, AM, FAHA, founding editor of *Griffith REVIEW*; and Dr Michael Wesley, Professor of National Security, Australian National University, and author

of *There Goes the Neighbourhood: Australia and the Rise of Asia* 2011. Radio National hosts Paul Barclay (*Big Ideas*), Kate Evans (*Books+* and *Books and Arts Daily*), Geraldine Doogue, AO (*Saturday Extra*) and Sarah Kanowski (*Weekend Arts*) facilitated the lively discussions. GOMA Talks events were broadcast on Radio National's *Big Ideas* program.

Events were also webcast live and both visitors and viewers took part in discussions via Twitter and SMS. The Audi GOMA Bar complemented GOMA Talks.

The Melville Haysom Memorial Art Scholarship

The 2013 Melville Haysom Memorial Art Scholarship was awarded to emerging Brisbane artist Ruth McConchie. The Scholarship — in memory of Mrs Yvonne Haysom's late husband, artist Melville Haysom — is awarded annually to an emerging Queensland-based artist aged 25 years or under, and provides financial support and access to the Gallery's resources to assist the recipient to complete a specific project.

Community outreach

Numerous tours were undertaken during APT7 for the Department of Foreign Affairs and Trade, strengthening understanding of exhibitions and programs and reinforcing relationships between the Gallery and international delegates, ambassadors and consular representatives.

With APT7's strong focus on Pacific art, the Gallery concentrated efforts on attracting Pacific audiences to the exhibition. Interviews on community radio, presentations on the project to key community groups, and a dedicated public program involving the Tongan community helped to achieve this. Papua New Guinean school children and their parents and guardians were invited to attend the APT7 Media Preview to participate in Kids' APT7 projects.

The 'Sugar' exhibition explored the history of South Sea Islanders in Australia, as well as their experiences today, and ten community members from Brisbane and Mackay were interviewed for digital story presentations in the exhibition space and online. Members of the Australian South Sea Islander community were also invited to the Gallery to attend a special welcome and introduction to the exhibition.

Over several years, the Gallery's Australian Cinémathèque has developed a strong engagement with Mandarin- and Cantonese-speaking audiences. The Mountains and Waters: Chinese Animation Since the 1970s program for APT7 further developed these audiences, encouraging strong attendance at film screenings. The 100 Years of Spanish Cinema program allowed the Gallery to engage with local Spanish-speaking audiences. The Gallery also worked closely with the Australian Spanish Embassy and Spanish language departments at The University of Queensland to profile and promote film screenings.

Children's Art Centre

In 2013, the Gallery celebrated 15 years of presenting exhibitions for children and families, a commitment that has seen it become an international leader in the field.

Exhibitions and interactive artist projects developed especially for children and families in 2012–13 included:

- 'Portrait of Spain for Kids': located in La Sala del Prado as part of 'Portrait of Spain: Masterpieces from the Prado'
- 'Kids' APT7': featuring 13 artist projects and art works, presented as part of APT7
- Gordon Hookey's 'Kangaroo Crew': the fifth in the Gallery's series of contemporary Australian artist commissions for children was developed to coincide with 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'.

Exhibitions designed for children and families demonstrated the Gallery's focus on design innovation. Spaces were developed in collaboration with artists from the outset, while the Gallery's exhibition design and installation team created unique elements and environments rather than relying on 'off-the-shelf' solutions. For more information on the Children's Art Centre's exhibitions and projects, please see page 60.

The highly popular Toddler Tuesday program, which introduces young visitors to works from the Gallery's Collection continued in 2012–13, while Kids' APT7 on Tour, coinciding with the annual summer school holidays, connected with young audiences in regional and remote Queensland communities.

Children's publishing

Children's publishing continued to help connect children with the art and artists represented in the Gallery's exhibition program. The Gallery's Children's Art Centre produced three publications for children in 2012–13: *Portrait of Spain for Kids* (coinciding with 'Portrait of Spain: Masterpieces from the Prado'), *Hahan and Friends* (for APT7), and *The Sacred Hill* (for Gordon Hookey's 'Kangaroo Crew'). These publications were all designed to engage children with the work of artists, in particular with their methods of working, while also stimulating creativity in the reader.

In addition, in 2012–13, the Gallery's *Surrealism for Kids* publication was translated into Chinese by the Power Station of Art, Shanghai, when they hosted the Pompidou Centre's exhibition 'Electric Fields: Surrealism & Beyond'.

The Gallery's children's publications received recognition from several national and international publishing and design awards in 2012–13 (for further details refer to page 14).

The Gallery's multimedia interactive *Persian for Kids* (for Kids' APT7) was the winner of the Multimedia Level C and Judges Special Award for Multimedia at the 2013 Museums Australia Multimedia and Publication Design Awards (MAPDA).

QAGOMA Members

QAGOMA Members continued to support the Gallery's mission to connect art and people. Members participated in a broad range of programs and events — exhibition previews and viewings, after-hours cooking classes themed to major exhibitions, and Children's Art Centre trials — as well as special events, such as hands-on workshops, evening food and wine tastings, and on-site dining events. Regular Members programs, such as monthly lunches and lectures, Members Book Club and New Member evenings, continued to be popular.

In September 2012, the Gallery hosted the Australian Federation of Friends of Museums (AFFM) Annual General Meeting and Conference. AFFM Members from regional, state, national and international museums and organisations participated in two days of presentations and discussions about a range of issues affecting museum membership.

During the year, the Gallery's major ticketed exhibitions resulted in notable increases in new memberships, while a range of communication and promotional strategies maximised member retention. Successful on-site membership drives held during the opening weekends of APT7 and 'My Country: I Still Call Australia Home' exhibitions contributed to individual memberships totalling 7960 at the end of the financial year.

Education

Throughout 2012–13, 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. Each term, the Gallery's education staff met with a focus group of primary and secondary teachers to discuss forthcoming education programs and associated resources. Over 41 000 primary, secondary and tertiary students attended the Gallery in 2012–13.

School groups

The Gallery developed exhibition- and Collection-based education materials to align with current curriculums for use in the classroom and as part of Gallery visits. Student visitation was strong for APT7 — it was the most visited exhibition by school groups during the reporting period with 23 686 students attending. Illustrated talks were offered by curators to secondary students visiting 'Portrait of Spain: Masterpieces from the Prado'. These presentations were held during Term 3 and provided 663 secondary school students with insights into the artists and major themes of the exhibition.

Education resources

In 2012–13, several education resources were produced — meeting Queensland and Australian curriculum objectives for all teaching levels — to help facilitate school visits and to provide activities and discussion points for the classroom. Online education resources which were designed to assist self-guided student visits included student worksheets, teacher notes and 'design your own tours', as well as links to iTours and videos. More than 23 000 APT7 student resources were distributed to primary and secondary schools throughout the state.

The Gallery's education team and curators developed a range of education resources and programs for APT7, and worked directly with schools on student video projects. Several tours were conducted for visiting university groups. A room brochure incorporating an education resource was developed for the touring exhibition 'Ah Xian: Metaphysica'.

A new initiative for 2012–13 was the development of an online Collection-based Indigenous Australian art education resource. The resource was designed to introduce artists and themes from the Gallery's Indigenous Australian art collection. Suitable for both primary and secondary teaching levels, it can be used in the classroom as a stand-alone tool, as well as for self-guided visits to the Gallery — customised worksheets can be generated by students online. The resource features questions for discussion and accompanying teacher notes with relevant curriculum links.

Edmail, the Gallery's eNews for the education sector, was distributed to more than 2800 subscribers.

Education programs

Look Out, the Gallery's professional development program for teachers, offered curatorial talks, panel discussions, artist workshops and exhibition previews for major exhibitions. Artist workshops were accompanied by practical ideas to assist teachers in translating exhibition concepts to students in the classroom. Look Out programs attracted 219 participants during the year. For the APT7 Look Out program in February, teachers travelled considerable distances — from Victoria, New South Wales and regional Queensland — to attend.

Art for Our School provided secondary students the opportunity to work with an artist at their school to create a collaborative art work, inspired by a visit to 'Portrait of Spain: Masterpieces from the Prado'.

The annual 'Creative Generation Excellence Awards in Visual Art' exhibition, held at GOMA, was attended by 1745 students in booked school groups in the reporting period. The exhibition continues until August 2013.

Volunteer guides

The Gallery's volunteer guides continued to play a vital role in enhancing visitor experiences and the Gallery is extremely grateful for their enthusiastic dedication. Some 1950 free tours of exhibitions and the Collection — attended by over 27 420 people — were conducted by the Gallery's volunteer guides during 2012–13.

The Gallery also continued to develop experiences for visitors with special needs. Auslan-interpreted tours, descriptive and touch tours, and tours using assisted learning devices were provided to 203 visitors.

Regional Services

Regional Services toured four Collection-based exhibitions and two programs during 2012–13. For a full list of touring exhibitions, please see page 59.

Kids' APT7 on Tour

A record number of regional and remote Queensland venues hosted the popular Kids' on Tour program from January to April 2013. Kids' APT7 on Tour allowed children to experience contemporary art through various activities, including multimedia interactives. 74 venues and 16 123 children and adults participated in the program at Queensland galleries, community centres, schools and hospitals. The Gallery supported each venue by inviting a local artist to facilitate an art-making workshop. The Kids' on Tour program was possible thanks to the generous support of the Tim Fairfax Family Foundation.

Xstrata Coal Queensland Regional Touring

Regional students participated in a hands-on clay workshop with artist Grant Hodges in August and October 2012. Ten venues hosted workshops, which were attended by 279 students. The workshops were presented as part of the Queensland Artists' Gallery program (for more details refer to page 13), which is sponsored by Xstrata Coal Queensland.

Online communities

By expanding its online and social networking channels, the Gallery increased its capacity to connect with a diverse audience base, thereby increasing levels of engagement, discussion and attendance. The Gallery's digital assets — website, blog, app — were bolstered by the new initiative QAGOMA TV, an online video channel providing an enhanced audience experience around the Collection, exhibitions and programs; QAGOMA TV also incorporates interactive games for children.

During 2012–13, the Gallery produced audiovisual interpretive material for distribution online and via mobile devices, including artist interviews, performances and lectures to accompany the exhibitions APT7, 'Sugar', 'Quilts 1700–1945' and 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'.

In terms of social media, QAGOMA extended its reach and widened its digital audience base by maintaining a presence on Tumblr, Pinterest and Instagram, alongside existing channels Facebook, Twitter, Flickr and YouTube.

Commercial services

The Gallery supplemented its revenue and enhanced the audience experience in 2012–13 through commercial activities undertaken by the QAGOMA Store and the Gallery's food and beverage outlets.

These activities included exhibition shops for 'Portrait of Spain' and 'Quilts 1700–1945'. The Store produced several lines of merchandise to accompany major exhibitions, which in turn supported the accessibility of the Collection. Merchandise ranges were produced for 'Contemporary Australia: Women', 'Ian Fairweather: Late Works 1953–74', APT7 and 'My Country, I Still Call Australia Home'.

The Store hosted a number of events to make connections with art, design and craft communities. Events included the annual Christmas Design Market (24 November 2012) and the first Winter Design Market (22 June 2013), which featured stalls by local and national craft and design artists. The Store collaborated with the Cultural Precinct retail outlets on the first Cultural Precinct Christmas Shopping Night (30 November 2012). In addition, the Store held book launches for *Luke Roberts: Alphastation/Alphaville; Power + Colour: New Paintings from the Corrigan Collection of 21st Century Aboriginal Art; Stewart MacFarlane: Paintings; Robert Brownhall: Australian Stories; Affairs of the Art* by Katrina Strickland and *Artlink: Indigenous: Re-visions*.

The Gallery's self-managed food and beverage outlets and catering services provided a unique experience for visitors. Activities for 2012–13 included themed catering during Up Late events for 'Portrait of Spain' and APT7 enhancing the visitor experience and providing positive financial results.

The Spanish-themed cafe offering tapas and Spanish wine, an integral part of La Sala del Prado for the exhibition 'Portrait of Spain', was extremely popular. Ticket and dining packages were offered and proved popular with audiences for 'Portrait of Spain' and 'Quilts 1700–1945'.

Initiatives which further integrated food and beverage services into the visitor experience included the Audi GOMA Bar for film screenings; wine-tastings, cooking demonstrations and exclusive brunches for QAGOMA Members; and Friday evening summer sessions at the GOMA Cafe Bistro during APT7.

Corporate and private functions coordinated by the Gallery's Events staff continued to provide revenue, as well as opportunities to attract new audiences.

Acquisitions

Donors

Donations and gifts through the Queensland Art Gallery | Gallery of Modern Art Foundation

Ah Xian

Airey Family

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Victoria Bradbury

Karen Brown

Helen Carter

Tiffany Chung

Bindi Cole

Glenn R Cooke

Helen and Paul Cooney

Justine Cooper

Malcolm Cummings

Suzanne Dalton

Lawrence Daws

Diana de Hauteclouque

Dr Paul Eliadis

Estate of Jessica Ellis

Julie Ewington

Barry Fitzgerald

Parastou Forouhar

Gadens Lawyers

Simryn Gill

Anne Gilmore

Mark Grant

Brent Harris

Estate of Garth Havig

Brian Hirschfeld

Rick Hogg

Donald Holt

Ihor Holubizky

Kevin Jones

Kwoma Arts

Dr Morris Low

Ross McCowan

Glenn Manser

Cathryn Mittelheuser, AM

Margaret Mittelheuser, AM

James Mollison, AO

Michael Sidney Myer

Estate of Margaret Olley

Margaret Olley Art Trust

Miss Valmai Pidgeon

Pip & Pop

Marcia Pocock

Alan and Jan Rees

Therese Ritchie

Edwin Roseno

Uji Handoko Eko Saputro
(aka Hahan)

Dr Michael and Eva Stancar

James C Sourris, AM

Ann Thomson

Juelle Tymms

Josephine Ulrick and Win Schubert
Foundation for the Arts

Normana Wight

Gosia Wlodarczak

Simon and Maggie Wright

Cultural Gifts Program

Ah Xian

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donor

Victoria Bradbury

Karen Brown

Helen Carter

Bindi Cole

Malcolm Cummings

Suzanne Dalton

Lawrence Daws

Diana de Hauteclouque

Dr Paul Eliadis

Barry Fitzgerald

Simryn Gill

Anne Gilmore

Mark Grant

Brent Harris

Brian Hirschfeld

Dr Morris Low

Ross McCowan

Glenn Manser

James Mollison, AO

Alan and Jan Rees

Therese Ritchie

Dr Michael and Eva Slancar

James C Sourris, AM

Ann Thomson

Josephine Ulrick and Win Schubert
Foundation for the Arts

Normana Wight

Gosia Wlodarczak

Donations and gifts

Queensland Government (National
New Media Art Award 2012)

Queensland Government (art+place
Queensland Public Art Fund)

Ravat Cultural Group

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

Andrew and Lilian Pedersen Trust

Gifts, bequests, purchases**AH KEE, Vernon**

Kuku Yalanji/Waanyi/Yidinyji/Guugu

Yimithirr people

Australia b.1967

Bella Ami 2008

Charcoal, crayon and synthetic polymer paint on canvas

180 x 240cm

Acc. 2012.473

Annie Ah Sam 2008

Charcoal, crayon and synthetic polymer paint on canvas

180 x 240cm

Acc. 2012.502

Annie Ah Kee 2008

Charcoal, crayon and synthetic polymer paint on canvas

180 x 240cm

Acc. 2012.503

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

AH XIAN

China/Australia b.1960

Heavy wounds series no.4 1991

Oil on canvas

110 x 90cm

Acc. 2012.358

Heavy wounds series no.5 1991

Oil on canvas

110 x 90cm

Acc. 2012.359

Heavy wounds series no.8 1991

Oil on canvas

110 x 90cm

Acc. 2012.360

Heavy wounds series no.9 1991

Oil on canvas

110 x 90cm

Acc. 2012.361

Heavy wounds series no.12 1991

Oil on canvas

110 x 90cm

Acc. 2012.362

Heavy wounds series no.13 1991

Oil on canvas

110 x 90cm

Acc. 2012.363

Heavy wounds series no.14 1991

Oil on canvas

110 x 90cm

Acc. 2012.364

Heavy wounds series no.15 1991

Oil on canvas

110 x 90cm

Acc. 2012.365

Heavy wounds series (unfinished 1)

1991

Oil and pencil on canvas

110 x 90cm

Acc. 2012.366

Heavy wounds series (unfinished 2)

1991

Oil and pencil on canvas

110 x 90cm

Acc. 2012.367

Heavy wounds series (unfinished 3)

1991

Oil and pencil on canvas

110 x 90cm

Acc. 2012.368

Heavy wounds series (unfinished 4)

1991

Oil and pencil on canvas

110 x 90cm

Acc. 2012.369

Heavy wounds series (unfinished 5)

1991

Pencil and ink on canvas

110 x 90cm

Acc. 2012.370

Heavy wounds series (unfinished 6)

1991

Pencil and ink on canvas

110 x 90cm

Acc. 2012.371

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

APA, Nancy (Artist)

Papua New Guinea b. unknown

JAUKAE BILUM PRODUCTS

(Co-operative)

Papua New Guinea est. 2006

Bilum dress 2011

Acrylic fibre and cuscus fur

145 x 40cm

Acc. 2012.464

Gift of Rick Hogg through the Queensland Art Gallery Foundation 2012

BAKER, Kani

Pitjantjatjara people

Australia b.1981

Malilunyatjara 2008

Synthetic polymer paint on canvas

133.3 x 190cm (unstretched)

Acc. 2013.042

Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

BARTANA, Yael

Israel b.1970

*2. The Missing Negatives of the**Sonnenfeld Collection* 2008

Black-and-white photograph on paper,

ed. 1/5 + 2 AP

48.3 x 32.3cm

Acc. 2013.013

*12. The Missing Negatives of the**Sonnenfeld Collection* 2008

Black-and-white photograph on paper,

ed. 3/5 + 2 AP

48.3 x 32.3cm

Acc. 2013.014

17. *The Missing Negatives of the Sonnenfeld Collection* 2008
Black-and-white photograph,
ed. 4/5 + 2 AP
32.3 x 48.3cm
Acc. 2013.015
Purchased 2013. Queensland Art
Gallery Foundation

BENNETT, Gordon
Australia b.1955
Notes to Basquiat: Perfect Teeth 2000
Synthetic polymer paint on canvas
182.5 x 182.5cm
Acc. 2012.470
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

Bounty hunters (from 'Bounty hunters'
series) 1991
Watercolour and gouache
37 x 27cm
Acc. 2013.104

Cornfield (With scarecrow) (from
'Bounty hunters' series) 1991
Watercolour and gouache
37 x 27cm
Acc. 2013.105

Valley of dry bones (from 'Bounty
hunters' series) 1991
Watercolour and gouache
37 x 27cm
Acc. 2013.106

*Valley of dry bones (To the sound of
cicadas)* (from 'Bounty hunters' series)
1991
Watercolour and gouache
37 x 27cm
Acc. 2013.107
Gift of Dr Paul Eliadis through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

BINNS, Vivienne
Australia b.1940
*Wire weave plastic mesh: a paradox
of irritations* 2007–08
Synthetic polymer paint on canvas
152.5 x 183.5cm
Acc. 2012.471
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

BRACK, John
Australia 1920–99
Nude in profile 1978
Lithograph on paper, ed. 124/300
64 x 47cm
Acc. 2012.431
Gift of the Estate of Margaret Olley
through the Queensland Art Gallery
Foundation 2012

BROWN, Bill
Australia b.1945
Untitled c.1976–78
Synthetic polymer paint on canvas
173 x 191cm
Acc. 2012.466
Gift of an anonymous donor through
the Queensland Art Gallery Foundation
2012. Donated through the Australian
Government's Cultural Gifts Program

BROWN, Catherine
Australia b.1967
Shapes and bench 2010
Oil on canvas
152 x 105cm
Acc. 2012.498
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

CAZNEAUX, Harold
Australia 1878–1953
Marshland c.1930s
Bromoil photograph
15 x 20cm
Acc. 2012.544
Gift of Marcia Pocock through
the Queensland Art Gallery
Foundation 2012

Attrib. to **CHERBOURG ABORIGINAL
COMMUNITY**
Australia
Coalamon (South East Queensland)
c.1920s–30s
Carved and incised softwood with
natural pigments
60 x 20 x 9cm
Acc. 2012.383

Boomerang (South East Queensland)
c.1930s
Carved silky oak (*Grevillea robusta*)
49.5 x 22 x 1cm
Acc. 2012.398

Boomerang (South East Queensland)
c.1930s
Carved hardwood
52.5 x 21.5 x 1.5cm
Acc. 2012.400
Purchased 2012. Queensland Art
Gallery Foundation

CHRISTMANN, Gunter
Australia/Germany b.1936
Untitled c.1972
Synthetic polymer paint on canvas
151 x 182.5cm
Acc. 2012.514

The Perils of Pauline 1981
Oil on canvas
Triptych: 80.5 x 80.5cm (each); 80.5 x
241.8cm (overall); 82 x 243.5 x 3cm
(framed)
Acc. 2012.515a–c
Gift of James Mollison, AO, through the
Queensland Art Gallery Foundation
2012. Donated through the Australian
Government's Cultural Gifts Program

CHUNG, Tiffany

Vietnam b.1969

one day the bird flies across the sea
2012

700 (approx.) hand-blown coloured
glass animals, drawing booklets

Installed dimensions variable

Acc. 2013.124a –

Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013

CILENTO, Margaret

Australia 1923–2006

Still life 1947

Oil on board

59 x 89cm (sight);

Acc. 2012.354

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

COLE, Bindi

Wathaurung people

Australia b.1975

Seventy Times Seven 2011

Digital video: 10:21 minutes, colour,
sound, ed. of 5, AP

Acc. 2013.039

Gift in memory of Vicki Reynolds
through the Queensland Art Gallery
Foundation 2013. Donated through
the Australian Government's Cultural
Gifts Program

COLE, Robert Ambrose

Warramunga/Luritja people

Australia 1959–94

Fire Spirit 1994

Screenprint on hand-painted paper, AP
(ed. of 25)

76.2 x 56.5cm

Acc. 2013.049

Burial site of grandmother at Banka
Banka 1996

Screenprint on paper, AP (ed. of 8)

50 x 35.5cm

Acc. 2013.050

Gifts of Simon and Maggie Wright
in memory of Rodney Gooch
through the Queensland Art Gallery
Foundation 2013

CONNELLY, Yaritji

Pitjantjatjara people

Australia b.1940s

FOX, Yangi Yangi

Pitjantjatjara people

Australia b.1956

MARTIN, Anngampa

Ngaanyatjarra people

Australia b. late 1940s

MILLER, Molly

Pitjantjatjarra people

Australia b. unknown

BURKE, Jean

Pitjantjatjara people

Australia b.1945

DAVIDSON, Nora

Ngaanyatjarra people

Australia b. unknown

FORBES, Janet

Ngaanyatjarra people

Australia b.1962

LANE, Jean

Ngaanyatjarra people

Australia b.1953

McLEAN, Thelma

Ngaanyatjarra people

Australia b.1945

MITCHELL, Anawari

Ngaanyatjarra people

Australia b.1960

PORTER, Eunice Yunkurupa

Ngaanyatjarra people

Australia b.1948

SMITH, Mary

Australia b. unknown

BRUMBY, Nola Tjukupati

Pitjantjatjara people

Australia b.1945

ATIRA ATIRA, Tjulkiwa

Pitjantjatjara people

Australia b.1951

BUTLER, Mamie

Australia b. unknown

CONNELLY, Frances

Australia b. unknown

MITCHELL, Sonya

Australia b. unknown

Tjiti tjuta (Many children) 2008–09

Desert grasses, raffia and commercial
wool

23 parts: installed dimensions variable

Acc. 2012.481a–y

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

CONNELLY-NORTHEY, Lorraine

Waradgerie people

Australia b.1962

Narbong 2012

Burnt tin and rusted steel

irrigation pipe

405 x 90 x 8cm

Acc. 2012.517

Narbong 2012

Rusted steel reinforcing mesh

145 x 60 x 28cm

Acc. 2012.518

Narbong 2012

Rusted reinforcing mesh and steel

irrigation pipe

160 x 170 x 15cm

Acc. 2012.519

Narbong 2012

Burnt bed springs and rusted steel

irrigation pipe

560 x 62 x 20cm

Acc. 2012.520

Purchased 2012. Queensland Art
Gallery and Queensland Art Gallery
Foundation

COOK, Michael

Bidjara people

Australia b.1968

Civilised #1 2012

Inkjet print on paper, ed. 5/8

100 x 87.5cm

Acc. 2012.484

Civilised #2 2012

Inkjet print on paper, ed. 5/8

100 x 87.5cm

Acc. 2012.485

Civilised #6 2012

Inkjet print on paper, ed. 5/8

100 x 87.5cm

Acc. 2012.486

Civilised #10 2012

Inkjet print on paper, ed. 5/8

100 x 87.5cm

Acc. 2012.487

Civilised #13 2012

Inkjet print on paper, ed. 5/8

100 x 87.5cm

Acc. 2012.488

Civilised #14 2012
Inkjet print on paper, ed. 5/8
100 x 87.5cm
Acc. 2012.489
Purchased 2012. Queensland Art Gallery

COOK, Timothy
Tiwi people
Australia b.1958
Kulama 2012
Natural pigments with synthetic binder on linen
180 x 200cm
Acc. 2012.490
Purchased 2012. Queensland Art Gallery

Kulama 2012
Natural pigments with synthetic binder on linen
200 x 180cm
Acc. 2013.005
Purchased 2013. Queensland Art Gallery Foundation

COOK, Timothy (Artist)
Tiwi people
Australia b.1958
PURUNTATAMERI, Patrick Freddy (Carver)
Tiwi people
Australia b.1973
Tutini 2011
Carved ironwood with natural pigments and synthetic binder
312 x 26.5cm (diam.)
Acc. 2012.491

Tutini 2011
Carved ironwood with natural pigments and synthetic binder
297 x 24cm (diam.)
Acc. 2012.492

Tutini 2011
Carved ironwood with natural pigments and synthetic binder
275 x 30.5cm (diam.)
Acc. 2012.493
Purchased 2012. Queensland Art Gallery

COOPER, Justine
Australia/United States b.1968
The call of the wild 2010
Interactive game on touchscreen, synthetic fibre plush toy animals, with custom painted MDF cabinetry
Installed dimensions variable
Acc. 2013.059
Gift of the artist through the Queensland Art Gallery Foundation 2013

DALE, Jack (Artist)
Ngarinyin people
Australia c.1920–2013
DALE, Bidy (Collaborating artist)
Ngarinyin people
Australia b. unknown
Wandjina 2004
Natural pigments on canvas
100 x 66cm
Acc. 2013.047
Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

DAVILA, Juan
Chile/Australia b.1946
Portrait of Bungaree 1991
Oil on canvas with cedar frame
200 x 151cm (irreg.)
Acc. 2013.060
Gift of Dr Paul Eliadis through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

DAWS, Lawrence
Australia b.1927
Drawing for 'Cain and the Promised Land' 1982
Ink and charcoal on paper
107 x 107cm
Acc. 2013.021
Gift of the artist through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

DOIG, Adrienne
Australia b.1963
My life as a doll 2002
Miniature porcelain portrait dolls on Perspex
Ten dolls ranging in size from 14.3 x 6cm (diam.) to 16.2 x 7.5 x 6cm; installed dimensions variable
Acc. 2012.516a–j
Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program Cultural Gifts Program

DÜRER, Albrecht
Germany 1471–1528
The Virgin Appearing to St John 1511, from *The Apocalypse*, Latin edition, 1511
Woodcut on laid paper
38.3 x 27.4cm
Acc. 2013.008

The Opening of the Seventh Seal c.1496–97, from *The Apocalypse*, Latin edition, 1511
Woodcut on laid paper
39.8 x 28.3cm
Acc. 2013.009
Purchased 2013 with funds from the Airey Family through the Queensland Art Gallery Foundation

The Beast with Two Horns like a Lamb c.1496–97, from *The Apocalypse*, Latin edition, published 1511
Woodcut on laid paper
39.5 x 28.3cm
Acc. 2013.067

The Whore of Babylon c.1496–97, from *The Apocalypse*, Latin edition, published 1511
Woodcut on laid paper
39.2 x 27.6cm
Acc. 2013.068
Purchased 2013 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

FEATHERSTON, Grant

Australia 1922–95
R160 contour chair c.1951
 Plywood, fibre, horsehair, wadding, rubber, hardwood and upholstery fabric
 93 x 72 x 77cm
 Acc. 2012.430
 Gift of Anne Gilmore through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

FOROUHAR, Parastou

Iran/Germany b.1962
Persian for beginners 1997
 Edding calligraphy pen on paper
 7 sheets: 21 x 29cm (each); 8 sheets: 29 x 21cm (each)
 Acc. 2013.007a–o
 Purchased 2013. Queensland Art Gallery Foundation

Persian for kids 2012
 Two-channel video animation: 2 minutes, colour, sound
 Acc. 2013.011
 Gift of the artist through the Queensland Art Gallery Foundation 2013

FOX, Ethel Carrick

England/France/Australia 1872–1952
Sur la plage c.1907–10
 Oil on panel
 27 x 35.2cm
 Acc. 2012.355
 Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2012

FRANK, Dale

Australia b.1959
He always seemed short, short on socks, short of breath, short on circumstance, short of reasons, short on shame, but was it any wonder 2009
 Pigment and varnish on linen
 200 x 200cm
 Acc. 2013.061

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

FULLBROOK, Sam

Australia 1922–2004
Savouring the win c.1970s
 Oil on board
 22 x 16.5cm
 Acc. 2013.069

Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Pike's farm at Haden 1982–87

Oil on canvas
 163.3 x 151.2cm
 Acc. 2013.132
 Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

GAZZARD, Marea

Australia b.1928
Floor pot 1964
 Earthenware, handbuilt
 53.3 x 43.5 x 34cm
 Acc. 2013.020
 Gift in memory of Elizabeth Crozier through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

GILL, Simryn

Malaysia b.1959
Garland 1993–2008
 Fragments of glass, metal, plastic, clay and other found objects collected from beaches at Port Dickson, Malaysia, and Southern Islands off Singapore
 Dimensions variable
 Acc. 2012.451
 Gift of the artist through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

GOULD, John

England 1804–81
GOULD, Elizabeth
 England 1804–41
Chlamydera maculata (Spotted Bower-Bird) (from 'The birds of Australia') 1840–48
 Lithograph, hand-coloured; double-page plate on paper
 55 x 72cm
 Acc. 2013.019
 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2013

GRIFFITHS, Alan

Ngarinyman/Ngaliwurru people
 Australia b.c.1933
Corroboree at Jasper Gorge 2000
 Natural pigments on linen
 120 x 90cm
 Acc. 2013.120
 Gift of Malcolm Cummings through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

HANSEN PIGOTT, Gwyn

Australia 1935–2013
Three inseparable bowls c.1988–89
 Porcelain, wheelthrown and wood fired
 8 x 20.1cm (diam.); 6.5 x 17.7cm (diam.); 6 x 16.5cm (diam.)
 Acc. 2012.630a–c

Bowl c.1988

Porcelain, wheelthrown and wood fired
 9 x 20cm (diam.)
 Acc. 2012.631

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

HARDING, Dale

Bidjara and Ghungalu peoples
Australia b.1982
Unnamed 2009
Lead and steel wire
35 x 26 x 3cm
Acc. 2013.040
Gift of Julie Ewington through the
Queensland Art Gallery Foundation
2013

HARRIS, Brent

Australia b.1956
Study for 'Bloom' 1996
Coloured pencil with pencil and ink
on paper with masking tape
14 x 13.7cm
Acc. 2012.627.001

*Study for 'Bloom' (Prometheus
variations)* 1996
Coloured pencil with pencil and ink
on paper
11.1 x 8.8cm
Acc. 2012.627.002

Study for 'Bloom' 1996
Pencil on paper
11 x 12.5cm (irreg.) (central sketch);
11.2 x 4cm (peripheral sketch)
Acc. 2012.627.003

Study for 'Bloom' 1996
Coloured pencil with pencil and ink
on tracing paper with masking tape
on card
23.5 x 15cm (irreg.); top sketch: 5 x
5cm (comp., irreg.); centre study: 5.8 x
4.9cm (comp.); lower study: 4 x 4cm
(comp.)
Acc. 2012.627.004

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
14 x 28.5cm (irreg.); leaf sketch: 12 x
8cm (comp., irreg.); study: 14.2 x 12cm
(comp., irreg.)
Acc. 2012.627.005

Study for 'Bloom' 1998
Coloured pencil with pencil and ink on
paper with masking tape and glassine
18 x 14.4cm
Acc. 2012.627.006

Study for 'Bloom' (No) 1996
Coloured pencil with pencil on paper
13 x 11cm (irreg.)
Acc. 2012.627.007

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
10.2 x 8.9cm
Acc. 2012.627.008

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
9.6 x 9.5cm
Acc. 2012.627.009

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
9.3 x 8.8cm
Acc. 2012.627.010

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
12.5 x 7.4cm
Acc. 2012.627.011

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
12.3 x 9.4cm
Acc. 2012.627.012

Study for 'Bloom' (Portrait of Freud)
1996
Coloured pencil with pencil and ink on
paper
17.5 x 11.4cm
Acc. 2012.627.013

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
9.7 x 8.9cm (irreg.)
Acc. 2012.627.014

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
paper
12.4 x 8.3cm (irreg.)
Acc. 2012.627.015

Study for 'Bloom' (Bloom) 2000
Coloured pencil with pencil and ink on
paper
11.5 x 10cm
Acc. 2012.627.016

Study for 'Bloom' 1996
Coloured pencil with pencil and ink on
tracing paper
4.7 x 4.7cm (irreg.)
Acc. 2012.627.017
Gift of the artist through the
Queensland Art Gallery Foundation
2012. Donated through the Australian
Government's Cultural Gifts Program

Appalling Moment 1995
Colour screenprint on stainless steel,
ed. of 20 [2 printer's proofs; 4 artist's
proofs]
26 x 20cm
Acc. 2013.024

Appalling Moment (Wig) 1995
Colour screenprint on stainless steel,
ed. of 20 [2 printer's proofs; 4 artist's
proofs]
33 x 26cm
Acc. 2013.025

The Untimely (no. 7) 1998
Colour woodcut on Japanese paper,
ed. AP
60 x 45.5cm
Acc. 2013.026.001

The Untimely (no. 3) 1998
Colour woodcut on Japanese paper,
ed. AP
60 x 47.4cm
Acc. 2013.026.002

Swamp no. 1 2000
Colour aquatint on Hahnemühle paper,
ed. 20/20 [2 printer's proofs, 2 artist's
proofs, 2 publisher's proofs]
59.5 x 30.2cm
Acc. 2013.027.001

Swamp no. 2 2000
Colour aquatint on Hahnemühle paper,
ed. 20/20 [2 printer's proofs, 2 artist's
proofs, 2 publisher's proofs]
59.6 x 29.3cm
Acc. 2013.027.002

Swamp no. 3 2000

Colour aquatint on Hahnemühle paper, ed. 20/20 [2 printer's proofs, 2 artist's proofs, 2 publisher's proofs]
59.4 x 30.2cm
Acc. 2013.027.003

Swamp no. 4 2000

Colour aquatint on Hahnemühle paper, ed. 20/20 [2 printer's proofs, 2 artist's proofs, 2 publisher's proofs]
59.6 x 29.4cm
Acc. 2013.027.004

Swamp no. 5 2000

Colour aquatint on Hahnemühle paper, ed. 20/20 [2 printer's proofs, 2 artist's proofs, 2 publisher's proofs]
59.4 x 29.2cm
Acc. 2013.027.005

Swamp no. 6 2000

Colour aquatint on Hahnemühle paper, ed. 18/20 [2 printer's proofs, 2 artist's proofs, 2 publisher's proofs]
59.6 x 30.3cm
Acc. 2013.027.006

Swamp no. 7 2000

Colour aquatint on Hahnemühle paper, ed. 18/20 [2 printer's proofs, 2 artist's proofs, 2 publisher's proofs]
59.2 x 30.1cm
Acc. 2013.027.007

Heritage I 2004

Lithograph on paper, ed. 17/30
65 x 60cm
Acc. 2013.028.001

Heritage II 2004

Lithograph on paper, ed. 17/30
65 x 60cm
Acc. 2013.028.002
Gift of Mark Grant through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

HEALY, Claire

Australia b.1971
CORDEIRO, Sean
Australia b.1974
Future Remnant 2011
Resin, steel, plywood, laminated MDF, plastic cable
285 x 180 x 485cm (irreg.)
Acc. 2013.131a–
Purchased 2013 with funds from the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation

HODA, Alexander

United Kingdom b.1980
Untitled (Orange) 2011
Bronze
43 x 29 x 28cm
Acc. 2013.058
Gift of Barry Fitzgerald through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

HUNTER, Robert

Australia b.1947
Untitled 1971
Synthetic polymer paint on wall (produced with stencil)
Ten parts: 162 x 163cm (each, irreg.); installed dimensions variable
Acc. 2012.467
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

No.1 untitled painting 1968

Synthetic polymer paint on canvas
158 x 158cm
Acc. 2012.507
Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

HURLEY, Ron

Gurang Gurang/Mununjali people
Australia 1946–2002
Albert Namatjira —Traditional Morph (series) 2002
Pencil, ink and synthetic polymer paint on paper
Four sheets: 61.5 x 43cm (each, sight)
Acc. 2013.122a–d
Gift of Gadens Lawyers through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

IWASAKI, Takahiro

Japan b.1975
Reflection Model (Perfect Bliss) 2010–12
Japanese Cypress
150 x 280 x 194cm
Acc. 2013.001a–e
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

IYUNA, James

Kunwinjku people
Australia b.1959
Pole 2005
Wood (*Eucalyptus tetradonta*) with natural pigments
190 x 22cm (diam.)
Acc. 2012.509
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

JOHNSON, Tim
 Australia b.1947
Abstract landscape 1974
 Synthetic polymer paint and pencil on paper
 12 x 18cm (irreg.)
 Acc. 2013.096

Beachscape 1974
 Synthetic polymer paint on paper
 13 x 28 (irreg.)
 Acc. 2013.097

Green maze 1977
 Synthetic polymer paint and pencil on paper
 30.8 x 30.7cm (irreg.)
 Acc. 2013.098

Purple foot prints 1977
 Synthetic polymer paint and pencil on paper
 27 x 26.5cm (irreg.)
 Acc. 2013.099

Red star and green hand print 1977
 Synthetic polymer paint and pencil on paper
 19 x 38cm (irreg.)
 Acc. 2013.100

Six landscapes 1978
 Synthetic polymer paint and pencil on paper
 41 x 37cm (irreg.)
 Acc. 2013.101

Twin landscapes with four symbols 1977
 Synthetic polymer paint and pencil on paper
 41 x 61.5cm (irreg.)
 Acc. 2013.102

Yellow and grey chequered pattern 1977
 Synthetic polymer paint and pencil on paper
 41 x 41cm (irreg.)
 Acc. 2013.103
 Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

KASHIKI, Tomoko
 Japan b.1982
I am a rock 2012
 Synthetic polymer paint, masking tape on linen on plywood
 162 x 227.5cm
 Acc. 2013.006
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation

KELLY, Deborah
 Australia b.1962
She eyes the throne 2009
 Handmade collage on Italian cotton paper
 70 x 50cm
 Acc. 2012.625

Prey tell, soft suitor 2008
 Handmade collage on Italian cotton paper
 70 x 50cm
 Acc. 2012.626
 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

KELLY, Madeleine
 Germany/Australia b.1977
Dream weapon 2010
 Oil on canvas
 110 x 170cm
 Acc. 2012.499

Protean world 2010
 Oil on canvas
 170 x 110cm
 Acc. 2012.500
 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

KEN, Sylvia Kanytjupai
 Pitjantjatjara people
 Australia b.1965
Seven Sisters 2012
 Synthetic polymer paint on linen
 152.5 x 122cm
 Acc. 2013.044
 Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

KENNAN, JE
 Australia
Wannon Falls, Hamilton c.1905
 Photograph postcard
 9 x 14cm (card); 6.4 x 10.3cm (image)
 Acc. 2012.543
 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

KENNEDY, Peter
 Australia b.1945
Neon light installation (Horizontal) 1970
 Neon, painted MDF
 350 x 250cm (approx.); installed dimensions variable
 Acc. 2012.468a–
 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

KHALIL, Sayeda
 Egypt b.c.1962
La campagne 1972
 Embroidery on Egyptian cotton
 72 x 92cm
 Acc. 2013.123
 Gift of Helen and Paul Cooney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

KHUT, George Poonkhin

Australia b.1969

Distillery: Waveforming 2012

Custom software and custom heart rate monitor on iPad and Mac Mini
Signal analysis software: Angelo Fraietta and Tuan M Vu; visual effects software: Jason McDermott, Greg Turner; electronics and design: Frank Maguire

Installed dimensions variable

Acc. 2012.505.001–005

Distillery: Waveforming (Portrait of Lian, January 2012) 2012

HD video: 24 minutes, 9:16, colour, stereo

Camera: Julia Pendrill Charles; styling: Troy Brennan

Acc. 2012.505.006

Distillery: Waveforming (Portrait of Bec, January 2012) 2012

HD video: 24 minutes, 9:16, colour, stereo

Camera: Julia Pendrill Charles; styling: Troy Brennan

Acc. 2012.505.007

Distillery: Waveforming (Portrait of Rob, January 2012) 2012

HD video: 24 minutes, 9:16, colour, stereo

Camera: Julia Pendrill Charles; styling: Troy Brennan

Acc. 2012.505.008

The National New Media Art Award 2012. Purchased 2012 with funds from the Queensland Government

KWOMA ARTS (Collaborative group)

Kwoma

Papua New Guinea est. 2012

WAIAWAS, Anton (Team leader)

Kwoma

Papua New Guinea b.1952

MAUKOS, Rex (Collaborating artist)

Kwoma

Papua New Guinea b.1964

APSEPA, Kevin (Collaborating artist)

Kwoma

Papua New Guinea b.1971

GOIYAP, Simon (Collaborating artist)

Kwoma

Papua New Guinea b.1973

PAKIEY, Terry (Collaborating artist)

Kwoma

Papua New Guinea b.1974

MAKAMOI, Nelson (Collaborating artist)

Kwoma

Papua New Guinea b.1982

JIMOK, Jamie (Collaborating artist)

Kwoma

Papua New Guinea, b.1982

Kwaia koromb (small spirit house) 2012

Eight *bi* (ceiling paintings): synthetic polymer paint on plywood; ten *kwat* (posts): synthetic polymer paint on recycled timber; 74 carvings: synthetic polymer paint on soft wood; two *kunda* (chains); with audio component
Dimensions variable

Acc. 2013.055.001–095

Gift of the artists through the Queensland Art Gallery Foundation 2013

LEWIS, Peter Tjarluri

Ngaanyatjarra people

Australia c.1940–2010

Tingari Men camping at Merunjarra 2005

Synthetic polymer paint on canvas
101.6 x 213.4cm (unstretched)

Acc. 2013.041

Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

LYNN, Elwyn

Australia 1917–97

Vertebraic 1962

Mixed media on canvas on plywood
122 x 122cm

Acc. 2012.469

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

MACNAMARA, Shirley

Indilandji/Alyawarre people

Australia b.1949

Wingreeguu 2012

Spinifex (*Triodia pungens*), turpentine bush (*Acacia lysiphloia*), yellow ochre
190 x 241 x 160cm

Acc. 2013.004

Commissioned for APT7. Purchased 2013. Queensland Art Gallery Foundation Grant

MAGUIRE, Tim

Australia/United Kingdom b.1958

Trees and snow I 2008

Digital pigment ink on paper, ed. 3/5
180.2 x 119.6cm (irreg.)

Acc. 2012.501.001

Trees and snow III 2008

Digital pigment ink on paper, ed. 3/5
180.2 x 119.6cm (irreg.)

Acc. 2012.501.002

Trees and snow II 2008

Digital pigment ink on paper, ed. 3/5
180.2 x 119.6cm (irreg.)

Acc. 2012.501.003

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

MARSHALL, Captain John

(Cartographer)

England 1748–1819

HARRISON & REID (Engraver)

England

A chart of the track of the 'Scarborough' on her homeward passage from Port Jackson on the Et. coast of New South Wales towards China 1789

Engraving on paper

43.5 x 26cm (sight)

Acc. 2012.496

Gift of Kevin Jones through the Queensland Art Gallery Foundation 2012

MASSEY, John

Canada b.1950

The ornate railing of partial appeasement 1979

Lithograph on paper, ed. unlimited

91.5 x 82.5cm

Acc. 2013.057

Gift of Ihor Holubizky through the Queensland Art Gallery Foundation 2013

McCONNELL, Phillip

Australia b.1947

Fluted bowl c.1996–97

Ceramic, wheel-thrown with incised fluting and with celadon and iron glazes

18.5 x 31.5cm (diam.)

Acc. 2012.504

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

MESITI, Angelica

Australia b.1976

Citizens Band 2012

Four-channel video installation: high definition video, 21:25 minutes, colour, surround sound, 16:9, PAL, ed. 2/3

Acc. 2013.016

Purchased 2013. Queensland Art Gallery Foundation Grant

MINNS, BE

Australia 1864–1937

(Two children and billy cart) c.1920s

Watercolour on paper

27 x 37cm (sight)

Acc. 2012.428

Gift of Brian Hirschfeld in memory of his parents, Otto Saddler and Joan Mary Hirschfeld, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

MOORE, Barbara Mbitjana

Anmatyerre people

Australia b.1964

Ngayuku ngura — My Country 2012

Synthetic polymer paint on linen

152.5 x 101.5cm

Acc. 2013.043

Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

MURIATA, Abe

Girramay people

Australia b.1952

Jawun (Basket) 2012

Irrigation hose and fitting

64 x 60 x 18cm

Acc. 2012.482

Jawun (Basket) 2012

Plastic strapping tape

22 x 57 x 27cm

Acc. 2012.483

Purchased 2012. Andrew and Lilian Pedersen Trust

NAMATJIRA, Ewald

Arrernte people

Australia 1930–84

Rocky outcrop, MacDonnell Ranges c.1960

Watercolour on paper

26.2 x 35.2cm (sight)

Acc. 2013.048

Gift of the Estate of Garth Havig through the Queensland Art Gallery Foundation 2013

NGAL, Kathleen

Anmatyerr people

Australia b.c.1934

(Untitled) 2010

Synthetic polymer paint on canvas

184 x 304.5cm

Acc. 2013.017

Gift of Donald Holt through the Queensland Art Gallery Foundation 2013

NITSCHKE, Frank

Germany b.1964

Untitled (28.04.00), no. 1 2000

Pencil on paper

29.8 x 21cm

Acc. 2013.127

Untitled (28.04.00), no. 2 2000

Pencil on paper

29.8 x 21cm

Acc. 2013.128

Untitled (20.09.01) 2001

Pencil on paper

29.8 x 21cm

Acc. 2013.129

Untitled (04.02.02) 2002

Pencil on paper

29.8 x 21cm

Acc. 2013.130

Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

NOONAN, David

Australia/United Kingdom b.1969

Omega time 1995

VHS: 3:30 minutes, looped, black and white

4:3, sound, ed. of 10

Acc. 2012.623

Saturn return 1998

Photo-silkscreen on glass, mirrored

69 x 92cm

Acc. 2012.624

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

O'CHIN, attrib. to Jack

Wakka Wakka people
Australia 1917–78
Boomerang c.1940
Carved and incised hardwood with pencil and synthetic polymer paint
45 x 21 x 1cm
Acc. 2012.399
Purchased 2012. Queensland Art Gallery Foundation

OLLEY, Margaret

Australia 1923–2011
Boonah landscape 1962
Oil on board
59.5 x 74.5cm (sight)
Acc. 2012.356

Seafood still life 1977

Oil on board
66.5 x 89.5cm (sight)
Acc. 2012.357

Versailles 1952

Monotype and watercolour on paper
42 x 55cm
Acc. 2012.432

Venice 1952

Monotype and watercolour on paper
43 x 54.5cm
Acc. 2012.433

Kuala Lumpur 1969

Watercolour and ink on paper
26 x 41cm
Acc. 2012.494

Jalan Tokong, Malacca 1969

Watercolour and ink on paper
26 x 41cm
Acc. 2012.495
Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2012

PAREKOWHAI, Michael

New Zealand b.1968
The World Turns 2011–12
Bronze, ed. 1/1
488 x 456 x 293cm (approx.)
Acc. 2012.506a–c
Commissioned 2011 to mark the fifth anniversary of the opening of the Gallery of Modern Art in 2006 and 20 years of the Asia Pacific Triennial of Contemporary Art. This project has received financial assistance from the Queensland Government through art+place Queensland Public Art Fund and from the Queensland Art Gallery Foundation

Lou Lombardi (from 'The Beverly Hills Gun Club' series) 2000

Type C photograph on paper, ed. 4/10
55.5 x 46.5cm (sight)
Acc. 2013.126
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

PATERSON, Reuben

New Zealand b.1973
Mz Springtime Rain 2004
Glitter dust on canvas
30 x 30cm
Acc. 2013.056
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

PIP & POP

Australia 2007–11
SCHULTZ, Tanya
Australia b.1972
ANDRIJEVI, Nicole
Australia b.1981
'Rainbow bridge' from 'we miss you magic land!' 2011
Dioramas: Polystyrene, wax, fluorescent pigments, sugar, glue, glitter, synthetic polymer paint, plastic plants, plastic flowers, pipe-cleaners, modelling clay, paper, adhesive vinyl, pigment ink, beads in vitrine with internal electric lighting with Perspex inserts; installed with wallpaper: digital adhesive on paper (produced from digital file); and rainbow bridge: painted wood and MDF
Four dioramas: 91 x 110 x 55cm (each); overall installed dimensions variable
Acc. 2013.023a–e
Gift of the artists through the Queensland Art Gallery Foundation 2013

PISSARRO, Lucien

France/England 1863–1944
Landscape with houses unknown
Pencil on paper
12.1 x 9cm (sight)
Acc. 2012.512
Gift of the Estate of Margaret Olley through the Queensland Art Gallery Foundation 2012

POLATAIKO, Taras

Ukraine/Canada b.1966
Perseus' Shield 1993
Synthetic polymer paint on linen
107 x 71cm
Acc. 2013.012
Gift of Ihor Holubizky through the Queensland Art Gallery Foundation 2012

RARRU, Margaret

Liyagawumirr people

Australia b.1940

Mindirr 2012

Pandanus palm with natural dyes

32 x 19cm

Acc. 2012.475

Mindirr 2012

Pandanus palm with natural dyes

24 x 20cm

Acc. 2012.476

Mindirr 2012

Pandanus palm with natural dyes

34 x 19cm

Acc. 2012.477

Mindirr 2012

Pandanus palm with natural dyes

34 x 18cm

Acc. 2012.478

Mindirr 2012

Pandanus palm with natural dyes

31 x 19cm

Acc. 2012.479

Mindirr 2012

Pandanus palm with natural dyes

29 x 17cm

Acc. 2012.480

Purchased 2012 with funds from an anonymous donor through the Queensland Art Gallery Foundation

RAVAT CULTURAL GROUP

Tolai people

Papua New Guinea

Ralavon 2011

Tokatokoi headdress: shredded sago fibres, dyes, wool, feathers, dried fern over split cane armature and stick 100 x 30cm (approx.)

Acc. 2012.438

Ralavon 2011

Tokatokoi headdress: shredded sago fibres, dyes, wool, feathers, dried fern over split cane armature and stick 100 x 30cm (approx.)

Acc. 2012.439

Gift of the artists 2012

REDFORD, Scott

Australia b.1962

Proposal for a Surfers Paradise Public Sculpture/GC Cinemas 2006

Painted, laser-cut acrylic and metal

70 x 95 x 26cm (assembled, overall)

Acc. 2013.003a–d

Gift of Dr Michael and Eva Slancar through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

REES, Lloyd

Australia 1895–1988

Old house near quarry 1914

Pencil on sketch paper

19.8 x 27.4cm

Acc. 2012.545

Custom's House, Brisbane 1913

(verso: *Studies of a building*)

Pencil on sketch paper

25.1 x 17.6cm

Acc. 2012.546a–b

Old Presbyterian Church; St Andrews Presbyterian Church 1914

Two faces

South Brisbane Town Hall clock tower;

The Town Hall entrance gateway

Tall vase of flowers

Pencil on paper

Four drawings on folded sheet: 19.8 x

27.4cm (folded)

Acc. 2012.547a–d

Façade of the South Brisbane Town Hall 1914

(verso: *Drawing from the cast; Head of a woman*)

Pencil on paper

25.3 x 17.2cm

Acc. 2012.548a–b

South Brisbane Town Hall clock tower 1914

Portrait sketches

Portrait studies

Details of the South Brisbane Town Hall

Pencil on paper

Four drawings on folded sheet: 25.7 x

17.7cm (irreg., folded)

Acc. 2012.549a–d

South Brisbane Town Hall clock tower;

The Town Hall entrance gateway 1914

People in the park

Two interior studies of St John's

Cathedral

Sketch of a child

Pencil on paper

Four drawings on folded sheet: 27.5 x

19.8cm (folded)

Acc. 2012.550a–d

Study for city end of Victoria Bridge; A bridge pier; Saplings 1914

Pencil on paper

25.2 x 35.3cm

Acc. 2012.551

Study for 'Bardon'; Detail of the chimney 1914

(verso: *Man's face showing eyes and nose*)

Pencil on paper

25.2 x 17.2cm

Acc. 2012.552a–b

Government House, Brisbane 1914

(verso: *Bardon*)

Pencil on paper

19.9 x 27.5cm

Acc. 2012.553a–b

Rose window, St John's Cathedral 1914

Pencil on paper

25.3 x 17.5cm

Acc. 2012.554

The rose window of St John's Cathedral 1914

Pencil on paper

27.4 x 19.8cm

Acc. 2012.555

The Fever Wards, Brisbane Hospital; Gardener with watering can 1914

(verso: *Plant studies; View down the lane beside the Fever Wards*)

Pencil on paper

34.4 x 24.6cm

Acc. 2012.556a–b

<p><i>Groups of spectators</i> 1914 (verso: <i>Walter Hall operating theatre, Brisbane Hospital; The theatre's lantern</i>) Pencil on paper 17.6 x 25.5cm Acc. 2012.557a–b</p>	<p><i>Study for Oskarsholme from the garden</i> 1915 (verso: <i>Foliage studies</i>) Pencil on paper 34.2 x 25cm Acc. 2012.564a–b</p>	<p><i>Central Technical College, Brisbane</i> c.1915 (verso: <i>Plant studies</i>) Pencil on paper 34.5 x 25.1cm Acc. 2012.571a–b</p>
<p><i>No. XV Surgical Pavilion, Brisbane General Hospital</i> 1914 (verso: <i>Bay window of the Walter R Hall operating theatre</i>) Pencil on paper 34 x 24.7cm Acc. 2012.558a–b</p>	<p><i>Side of Chislehurst</i> 1915 (verso: <i>Study for Oskarsholme and Warrawee</i>) Pencil on paper 34.4 x 24.9cm Acc. 2012.565a–b</p>	<p><i>Page of studies with horses, people and building</i> c.1915 (verso: <i>Young woman from behind</i>) Pencil on paper 33.8 x 24.7cm Acc. 2012.572a–b</p>
<p><i>The Block, Brisbane Hospital</i> 1914 (verso: <i>The entrance, Brisbane Hospital; Central tower of The Block</i>) Pencil on paper 25.3 x 34.3cm Acc. 2012.559a–b</p>	<p><i>Chislehurst, Women's College, Kangaroo Point</i> 1915 (verso: <i>Dining room, Women's College; Trees</i>) Pencil on paper 34.3 x 25.6cm Acc. 2012.566a–b</p>	<p><i>Three studies of a carthorse</i> 1913 (verso: <i>Three studies of a carthorse</i>) Pencil on paper 33.9 x 25.1cm (irreg.) Acc. 2012.573a–b</p>
<p><i>Rocks in Petrie's Quarry; Self-portrait; Sketch of the quarry; View with a roof</i> 1914 (verso: <i>Nurses' Home, Brisbane Hospital</i>) Pencil on paper 25.2 x 35.3cm Acc. 2012.560a–b</p>	<p><i>Chislehurst, Women's College</i> 1915 (verso: <i>Pot plant</i>) Pencil on paper 33.5 x 24.9cm Acc. 2012.567a–b</p>	<p><i>Carthorse; Car with two figures; Man in a hat; Floor plan</i> 1913 (verso: <i>Horse's back leg; Floor plan</i>) Pencil, pen and ink on paper 33.8 x 25.1cm (irreg.) Acc. 2012.574a–b</p>
<p><i>Views of the Nurses' Home, Brisbane Hospital</i> 1914 (verso: <i>Path to the Nurses' Home</i>) Pencil on paper 30.3 x 24.6cm Acc. 2012.561a–b</p>	<p><i>Old Government House, Brisbane, with palm tree; The portico; The palm</i> c.1915 (verso: <i>Central Technical College, lower George Street, Brisbane; College gatepost; College portico</i>) Pencil on paper 33.6 x 24.8cm Acc. 2012.568a–b</p>	<p><i>Big horses near convent</i> 1913 (verso: <i>Corner of fence and trees, Hemmings, Indooroopilly</i>) Pencil on paper 33.1 x 25.3cm Acc. 2012.575a–b</p>
<p><i>Chair and table, vase of flowers and portion of the arch for Dining Room, Women's College</i> 1915 Pencil on paper 34.3 x 24.9cm Acc. 2012.562</p>	<p><i>Gateway to the art buildings of the Central Technical College</i> c.1915 (verso: <i>Horse and cart with man sitting on the ground; Horse and cart</i>) Pencil on paper 34 x 25cm Acc. 2012.569a–b</p>	<p><i>Two studies of a carthorse</i> 1913 Pencil on paper 33.8 x 25.5cm Acc. 2012.576</p>
<p><i>Oskarsholme, Women's College, Kangaroo Point</i> 1915 Pencil on paper 34.2 x 25.3cm Acc. 2012.563</p>	<p><i>Bunya at the entrance to College</i> 1917 Pencil on paper 33.9 x 25.3cm Acc. 2012.570</p>	<p><i>Horse in Adelaide Street, Burston's paper</i> 1913 (verso: <i>Café in Adelaide Street, Cominos</i>) Pencil on buff card 25 x 24.1cm (irreg.) Acc. 2012.577a–b</p>
		<p><i>Houses with trees</i> 1914 (verso: <i>Quarry; Chimneys through trees</i>) Pencil on paper 33.3 x 25.2cm Acc. 2012.578a–b</p>

Caesar drawn from the cast, Art School 1915
(verso: *Two male portraits; Horse's head*)
Pencil on paper
34.2 x 25.4cm
Acc. 2012.579a–b

Two drawings from the cast of the bearded man, Neptune 1915
(verso: *A spire, St Stephen's Roman Catholic Cathedral, Brisbane*)
Pencil on paper
33.9 x 25.3cm
Acc. 2012.580a–b

Écorché drawn from the cast; Tree 1915
(verso: *Studies of the musculature of horse's legs; Profile from model*)
Pencil on paper
33.7 x 25.5cm
Acc. 2012.581a–b

Portrait drawn from the cast, Art School 1915
(verso: *Two-storey house; Study for building complex; Sandy beach from the water*)
Pencil on paper
34.3 x 24.9cm
Acc. 2012.582a–b

Self-portrait; Draped model drawn from the cast 1915
(verso: *Three studies of a draped model drawn from the cast*)
Pencil on paper
27.3 x 15.4cm
Acc. 2012.583a–b

Two carthorses 1915
(verso: *Female nude drawn from the cast; Study of leg*)
Pencil on paper
28.5 x 24.5cm
Acc. 2012.584a–b

Study for figure with cymbals drawn from the cast 1915
(verso: *Man's head; Woman in hat; Roman profile drawn from the cast*)
Pencil on paper
25.3 x 17.4cm
Acc. 2012.585a–b

St John's Cathedral; The tower of the Baptist Tabernacle 1914
(verso: *Classic figure facing left drawn from the cast*)
Pencil on paper
33.6 x 24.6cm
Acc. 2012.586a–b

Study for 'School House looking towards tennis courts' 1915
(verso: *Garden and gates, Erneton*)
Pencil on paper
33.3 x 25.2cm
Acc. 2012.587a–b

Drive at Erneton; Man fishing; Trees 1915
Pencil on paper
34 x 25.4cm
Acc. 2012.588

Gates of Erneton 1915
Garden pathway, Erneton
Pencil on paper
Three drawings on folded sheet: 27.8 x 23.4cm (folded)
Acc. 2012.589a–c

Gatepost and garden path; Gatepost and shrub 1915
Studies of foliage
Wall lamp and chair legs in the dining room, Erneton
Houses in a suburban street; Ivy
Pencil on paper
Four drawings on folded sheet: 27.9 x 23.4cm (folded)
Acc. 2012.590a–d

Foliage 1915
Study for 'Corner of garden, showing entrance gates'
Desks in one of the classrooms, Brisbane High School for Girls
Pencil on paper
Three drawings on folded sheet: 27.8 x 23.5cm (folded)
Acc. 2012.591a–c

Study for 'Main front and drive, Erneton, Wickham Terrace' 1915
Sketch of side view of Erneton Dining room, Erneton
Plant studies
Pencil on paper
Four drawings on folded sheet: 27.8 x 23.4cm (folded)
Acc. 2012.592a–d

Brisbane High School for Girls, Erneton, Wickham Terrace 1915
(verso: *Study of a palm tree*)
Pencil on paper
33.6 x 25.2cm
Acc. 2012.593a–b

Study for Victoria Bridge 1914
Pencil on paper
25.1 x 23cm
Acc. 2012.594

Entrance to Victoria Bridge 1914
(verso: *Building study*)
Pencil on paper
33.9 x 24.7cm
Acc. 2012.595a–b

View with a church, Brisbane 1914
(verso: *The pedestrian entrance to Victoria Bridge [twice]; Two building studies*)
Pencil on paper
19.7 x 18.6cm (irreg.)
Acc. 2012.596a–b

Tower; Pier of Victoria Bridge 1914
(verso: *Sketch of horse and cart*)
Pencil on paper
34.2 x 24.6cm
Acc. 2012.597a–b

Central stone pier of the Albert Bridge, Indooroopilly c.1915
Pencil on paper
34 x 25.2cm
Acc. 2012.598

Approach to Albert Bridge, Indooroopilly c.1915
(verso: *Garden path with lattice; Agave*)
Pencil on paper
34.2 x 25.4cm
Acc. 2012.599a–b

- Albert Bridge (double pylon end); Perry House, Albert Street façade* c.1915
(verso: *Shrubbery*)
Pencil on paper
34.1 x 25.4cm
Acc. 2012.600a–b
- A train emerges from Albert Bridge; Two floor plans* c.1915
(verso: *An engine; The Albert Bridge double pylon; A man; Sketch*)
Pencil on paper
28 x 23.2cm
Acc. 2012.601a–b
- City street, Brisbane* c.1915
(verso: *Central pier, Albert Bridge, Indooroopilly*)
Pencil on paper
33.8 x 25.2cm
Acc. 2012.602a–b
- Bridge lamp; Tree at corner of a house* c.1915
(verso: *Bridge*)
Pencil on paper
35.1 x 25.2cm
Acc. 2012.603a–b
- Tunnel, Central Station* c.1915
(verso: *Various windows; Pipe smoker*)
Pencil on paper
34.2 x 25.1cm
Acc. 2012.604a–b
- The centre-towered building* c.1915
(verso: *Landscape with two-storey house; Figure*)
Pencil on paper
24.1 x 25.2cm (irreg.)
Acc. 2012.605a–b
- A section of the façade of the Treasury Building* c.1915
Pencil on paper
14.5 x 28.8cm (irreg.)
Acc. 2012.606
- Side view of Parliament House, Brisbane; Queen Victoria Statue in the Executive Gardens* 1914
(verso: *Plan*)
Pencil on paper
34.2 x 25cm
Acc. 2012.607a–b
- Classic figure; Road up to St Brigid's; Rounded projection, St Brigid's; Detail of a cottage* 1916
(verso: *Boys at St Brigid's*)
Pencil on paper
33.6 x 25.3cm
Acc. 2012.608a–b
- First window in the chapel on the eastern side, St John's Cathedral* c.1915
- Interior of St John's Cathedral with pulpit*
Man in a hat; Woman feeding a child
Pencil on paper
Three drawings on a folded sheet: 27.5 x 19.9cm (folded)
Acc. 2012.609a–c
- Carved canopy, St John's Cathedral; The congregation* c.1915
(verso: *Statue of Queen Victoria*)
Pencil on paper
33.5 x 25.2cm
Acc. 2012.610a–b
- Detail of St John's roof; Driveway* c.1915
(verso: *Garden steps with climbing plant*)
Pencil on paper
33.8 x 24.6cm
Acc. 2012.611a–b
- Cowlishaw's stables, West End; Small sketch for Cowlishaw's stables* 1916
(verso: *Cowlishaw's view of Hamilton through trees; Trees at Convent gates*)
Pencil on paper
33.1 x 25.4cm (irreg.)
Acc. 2012.612a–b
- Tree studies* c.1915
(verso: *Tree study*)
Pencil on paper
28.7 x 24.8cm (irreg.)
Acc. 2012.613a–b
- Railway cutting at Tweed* 1915–16
(verso: *Two towers*)
Pencil on paper
16.8 x 26.4cm
Acc. 2012.614a–b
- Bamboos on the bank of the Brisbane River* 1915–16
Pencil on paper
34.5 x 25cm
Acc. 2012.615
- River headland looking towards Toowong; Property view* 1915–16
(verso: *Feathery gums at Indooroopilly; [upside down] A girl's head; [upside down] Sketch of woman in a hat*)
Pencil on paper
33.5 x 25.3cm
Acc. 2012.616a–b
- Ada at Wytton; Trees on the opposite bank* 1915
(verso: *Trees on the opposite bank, Wytton; A church window*)
Pencil on paper
32.8 x 25.5cm (irreg.)
Acc. 2012.617a–b
- River bank at Yeerongpilly* c.1915
Pencil on paper
19.5 x 14.5cm (irreg.)
Acc. 2012.618
- View along the Brisbane River* c.1915
Pencil on paper
15.5 x 22.5cm (irreg.)
Acc. 2012.619
- Outdoors café scene; Studies* c.1915
(verso: *Man in a horse drawn trap*)
Pencil on paper
34.2 x 26.7cm (irreg.)
Acc. 2012.620a–b
- Self-portrait* c.1915
(verso: *View with city buildings; Old Supreme Court; Roofs*)
Pencil on paper
28.5 x 24.3cm (irreg.)
Acc. 2012.621a–b
- Portrait of a woman* c.1915
Pencil on paper
26.2 x 23.5cm (irreg.)
Acc. 2012.622
Gift of Alan and Jan Rees through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

RITCHIE, Therese

Australia b.1961
Donald, Coles, Alice Springs 2011
 Inkjet print on paper, ed. 1/5
 49 x 133cm (comp.)
 Acc. 2013.029

Jimmy, Todd Mall 2011
 Inkjet print on paper, ed. 1/5
 48.5 x 130cm (comp.)
 Acc. 2013.030

Marilyn, Yeperenye Shopping Centre 2011
 Inkjet print on paper, ed. 1/5
 50 x 134cm
 Acc. 2013.031

Jeannie Kandiwirri, Church Camp
 (from 'You know me' series) 2011
 Inkjet print on paper, ed. 1/5
 42.5 x 138.6cm
 Acc. 2013.032

Jesse James Camp (from 'You know me' series) 2011
 Inkjet print on paper, ed. 1/5
 49 x 136.5cm
 Acc. 2013.033
Pamela (from 'You know me' series) 2011
 Inkjet print on paper, ed. 1/5
 42.5 x 138.6cm
 Acc. 2013.034

Kathleen and Nancy 2011
 Inkjet print on paper, ed. 1/5
 39 x 135cm
 Acc. 2013.035

Our organs are Sacred 2011
 Inkjet print on paper, ed. 1/5
 119.5 x 79.5cm
 Acc. 2013.036

Our organs are Sacred 2 2011
 Inkjet print on paper, ed. 1/5
 38.5 x 135.5cm
 Acc. 2013.037

Policeman's eye 2011
 Inkjet print on paper, ed. 1/5
 38.5 x 135.5cm
 Acc. 2013.038
 Gift of the artist through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

ROBINSON, William

Australia b.1936
Bill's beautiful bouncing cow 1985
 Gouache on paper
 79 x 119cm
 Acc. 2013.062
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

ROGGENKAMP, Joy
 Australia 1928–99
Church at Sandgate c.1949
 Watercolour and gouache on buff wove paper
 33 x 38cm (sight)
 Acc. 2013.070

Higgledy, piggedy (The Russian Circus) c.1960s
 Watercolour and gouache on buff wove paper
 57 x 82cm
 Acc. 2013.071

Suburb with storm approaching c.1960s
 Watercolour and gouache on buff wove paper
 49.5 x 64cm
 Acc. 2013.072

Inner city drama c.1960s
 Watercolour and gouache on buff wove paper
 57 x 76.5cm
 Acc. 2013.073

Boys and sailing boats c.1970s
 Watercolour and gouache on buff wove paper
 52.5 x 71cm
 Acc. 2013.074

Children picking wildflowers, Currimundi Lakes c.1970s
 Oil on board
 90 x 121cm
 Acc. 2013.075

Flame tree, Maleny 1989
 Watercolour and gouache on buff wove paper
 54 x 76cm
 Acc. 2013.076

Road to the hills c.1989–90
 Watercolour and gouache on buff wove paper
 55.5 x 76.2cm
 Acc. 2013.077

Glasshouse Mountains c.1990s
 Watercolour and gouache on buff wove paper
 80.5 x 120cm
 Acc. 2013.078

Model with hat and purse (pink) 1943
 Watercolour on paper
 26 x 23.3cm
 Acc. 2013.079

Model with hat and purse (blue) 1943
 Watercolour on paper
 34.5 x 26.5cm
 Acc. 2013.080

Pink blouse 1943
 Watercolour on paper
 37.3 x 26.8cm
 Acc. 2013.081

Leprechauns c.1945
 Watercolour on paper
 41 x 31cm
 Acc. 2013.082

The Magic Tree c.1945
 Watercolour on paper
 39 x 31cm
 Acc. 2013.083

A Chinese tale c.1945
 Watercolour on paper
 29.7 x 36.6cm
 Acc. 2013.084

Descent of the swans c.1945
Watercolour on paper
31 x 39.5cm
Acc. 2013.085

Design for wallpaper c.1945
Watercolour on paper
26.3 x 33.4cm
Acc. 2013.086

Model in a green suit c.1945
Watercolour on paper
28.5 x 19.8cm
Acc. 2013.087

Two dresses c.1945
Watercolour on paper
38.5 x 28cm
Acc. 2013.088

Green dress c.1945
Watercolour on paper
38.5 x 28cm
Acc. 2013.089

Black dress c.1945
Watercolour on paper
38.5 x 28cm
Acc. 2013.090

Gipsy dancer c.1945
Watercolour on paper
51 x 34.8cm
Acc. 2013.091

Pin-up girl in green c.1945
Watercolour on paper
31 x 38.5cm
Acc. 2013.092

Pin-up girl c.1945
Watercolour on paper
24 x 29.3 cm
Acc. 2013.093

Betty Grable c.1945
Watercolour on paper
45 x 34cm
Acc. 2013.094

Study of hands 1946
Watercolour on paper
36 x 46cm
Acc. 2013.095
Gift of Ross McCowan in memory of his wife Joy Roggenkamp through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

ROSENO, Edwin
Indonesia b.1979
Green hypermarket (series) 2011–12
Digital prints on aluminium and 150 digital files, ed. 1/5
150 prints comprising: 30 prints x 100cm (diam., each); 80 prints x 60cm (diam., each); 40 prints x 40cm (diam., each)
Acc. 2013.010.001–150
Gift of the artist through the Queensland Art Gallery Foundation 2013

ROSENSTENGEL, Edmund
Australia 1887–1962
Chest of drawers c.1934
Queensland maple (*Flindersia brayleyana*) with shaped drawer-fronts, metal wreath handles, Wedgwood plaque, and 'cats-eyes' to carved pull handles. Finely carved with reeded frieze and bound fasces to corners and black shaped vitrolite glass top. Original finish
116 x 103 x 50cm
Acc. 2012.474a–i
Purchased 2012 with funds from Miss Valmai Pidgeon through the Queensland Art Gallery Foundation

SANSOM, Gareth
Australia b.1939
Sweeney Agonistes 2005
Oil, enamel and collage on linen
Triptych: 213 x 549cm (overall); 213 x 183cm (each panel)
Acc. 2012.472a–c
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

SAPUTRO (aka Hahan), Uji Handoko Eko
Indonesia b.1983
Memento masko 2012
Paper mask templates, black water-based markers, digitally-printed tabletops
Dimensions variable
Acc. 2013.125a

Keluarga adalah selamanya (Family is forever) 2012
Site-specific mural, digitally-printed vinyl
Dimensions variable
Acc. 2013.125b
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

SHEAD, Garry
Australia b.1942
Dürer: Innsbruck 1495 II (Poem) 2006
Oil on board
62 x 47.5 x 4.5cm (framed)
Acc. 2013.063
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

SHEPHERDSON, Gordon

Australia b.1934
Lorca's horse 2005
 Oil and enamel on paper
 110 x 108cm
 Acc. 2013.108
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

SIMS, Paddy Japaljarri

Warpipi people
 Australia b.1917
Warlu Jukurrpa (Fire Dreaming) 2001
 Synthetic polymer paint on Belgian linen
 122 x 92cm
 Acc. 2013.046
 Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

STOKES, Joan Nancy (Wir Innbe NGALI)

Warrumuungu people
 Australia 1961–2011
Attack Creek 2002
 Synthetic polymer paint on canvas
 133 x 106.5cm
 Acc. 2013.051

The Killing Fields at Attack Creek 2002
 Synthetic polymer paint on canvas
 125 x 99cm
 Acc. 2013.052

The Killing Fields at Attack Creek 2002
 Synthetic polymer paint on canvas
 124 x 101cm
 Acc. 2013.053

The Killing Fields at Attack Creek 2002
 Synthetic polymer paint on canvas
 128 x 163cm
 Acc. 2013.054
 Gift of Karen Brown in memory of the artist through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

TAYLOR, Michael

Australia b.1933
Winter 1974
 Synthetic polymer paint on canvas
 106.5 x 137.5
 Acc. 2012.628

Moon clouds 1977
 Synthetic polymer paint on canvas
 114 x 137cm
 Acc. 2012.629
 Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

THE PROPELLER GROUP

(Collaborative group)
 Vietnam/United States est. 2006

EL MAC (MacGregor, Miles)
 (Collaborating artist)
 United States b.1980

HASSANI, Shamsia (Collaborating artist)
 Afghanistan b.1988
Birds of No Nation 2012

Synthetic polymer paint and acrylic enamel on canvas; HD video: 7:50 minutes, colour, sound
 Five panels: 350 x 152cm (each); 350 x 760cm (installed)
 Acc. 2013.002a–f
 Commissioned for APT7. Purchased 2013. Queensland Art Gallery Foundation Grant

THOMSON, Ann

Australia b.1933
Sea scene 2006–08
 Oil on linen
 153.5 x 213.5cm
 Acc. 2013.064
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

THORNLEY, Georges William

(Lithographer)
 France 1857–1935
DEGAS, after Edgar (Artist)
 France 1834–1917
The jockeys (Les Jockeys) c.1888–89
 Crayon manner lithograph (from transfer paper); printed in red/brown ink on paper (chine collé), laid down on green paper backing sheet. Proof before letters
 20.9 x 24.4cm
 Acc. 2012.510

The bath (Le Bain) c.1888, published 1889 (in *Quinze lithographies d'après Degas* (Paris: Boussois & Valadon))
 Crayon manner lithograph (from transfer paper); printed in red/brown ink on paper (chine collé), laid down on green paper backing sheet
 20.3 x 20.2cm
 Acc. 2012.511
 Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2012

TRIGGER, Judy

Pitjantjatjara people
 Australia b.1947
Walka Tinkatjara — Sand Goanna Design 2009
 Synthetic polymer paint on plywood boards with pyro-incision mounted on plywood
 102 x 66cm
 Acc. 2013.045
 Gift of Glenn Manser through the Queensland Art Gallery Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

Australia
Rainforest shield and sword pair c.1900
 Shield: Carved softwood (*Ficus sp.*)
 with natural pigments; Sword: Carved
 hardwood
 Shield: 111 x 34 x 7.2cm (irreg.); Sword:
 152 x 15 x 2.5cm (irreg.)
 Acc. 2012.353a–b

UNKNOWN

Australia
*Coolamon (Gulf of Carpentaria,
 Queensland/Central Northern
 Territory)* c.1900
 Carved and incised hardwood with
 natural pigments
 86 x 21 x 20cm
 Acc. 2012.372

UNKNOWN

Australia
Coolamon (Western Queensland)
 c.1920
 Carved hardwood
 43 x 17 x 15cm
 Acc. 2012.373

UNKNOWN

Australia
Coolamon (Western Queensland)
 c.1920
 Carved hardwood
 44 x 23 x 18cm
 Acc. 2012.374

UNKNOWN

Australia
Coolamon (Western Cape York)
 c.1920s–40s
 Carved softwood with natural
 pigments and pencil
 77.5 x 22.5 x 8.5cm
 Acc. 2012.375

UNKNOWN

Australia
*Club (Southern Queensland/Northern
 New South Wales)* mid 1800s
 Carved hardwood
 31.5 x 5 x 5cm
 Acc. 2012.376.001

UNKNOWN

Australia
*Club (Southern Queensland/Northern
 New South Wales)* mid 1800s
 Carved hardwood
 31 x 5.5 x 5.5cm
 Acc. 2012.376.002

UNKNOWN

Australia
*Club (Southern Queensland/Northern
 New South Wales)* mid 1800s
 Carved hardwood
 30.5 x 5 x 5cm
 Acc. 2012.376.003

UNKNOWN

Australia
*Club (Southern Queensland/Northern
 New South Wales)* mid 1800s
 Carved hardwood
 31.5 x 6 x 6cm
 Acc. 2012.376.004

UNKNOWN

Australia
*Club (Southern Queensland/Northern
 New South Wales)* mid 1800s
 Carved hardwood
 20.3 x 2.5 x 2.5cm
 Acc. 2012.376.005
 Purchased 2012 with funds raised
 through the Queensland Art Gallery
 Foundation Appeal

UNKNOWN

Australia
*Shield (North Queensland rainforest
 area)* c.1900
 Carved softwood (*Ficus sp.*) with
 natural pigments
 85.5 x 36 x 8.5cm
 Acc. 2012.377

UNKNOWN

Australia
*Bicornual basket (North Queensland
 rainforest area)* c.1930–40s
 Twined lawyer cane (*Calamus sp.*) with
 natural pigments
 39.2 x 42.5 x 34cm (without handle);
 47 x 47.5 x 34cm (with handle)
 Acc. 2012.378

UNKNOWN

Australia
*Bagu (Firestick figure) (North
 Queensland rainforest area)* c.1930s–
 40s
 Carved softwood with natural
 pigments
 34 x 8.6 x 2.5cm
 Acc. 2012.379

UNKNOWN

Australia
Coolamon (North Western Queensland)
 c.1900
 Carved softwood with natural
 pigments
 73 x 24.2 x 10cm
 Acc. 2012.380

UNKNOWN

Australia
*Coolamon (attrib. to Central/Western
 Queensland)* c.1880s
 Carved hardwood with natural
 pigments and synthetic polymer paint
 65 x 21 x 9cm
 Acc. 2012.381

UNKNOWN

Australia
*Coolamon (Far Western Queensland/
 Northern Territory)* c.1920s
 Carved and incised softwood with
 natural pigments and natural resin
 60.5 x 22.5 x 22.7cm
 Acc. 2012.382

UNKNOWN

Australia
Shield (South Burnett area) c.1900
 Carved hardwood with natural
 pigments and Reckitt's Blue laundry
 powder
 45.5 x 16.5 x 5.6cm
 Acc. 2012.384

UNKNOWN

Australia
Shield (Stradbroke Island) mid 1800s
 Carved and incised wood with natural
 pigments
 62.5 x 18 x 6cm
 Acc. 2012.385

UNKNOWN

Australia
Shield (attrib. to Western Queensland)
 c.1920
 Carved and incised hardwood with natural pigments
 63.5 x 16 x 6cm
 Acc. 2012.386

UNKNOWN

Australia
Shield (Western Queensland) c.1900
 Carved softwood with natural pigments
 67 x 17 x 8.2cm
 Acc. 2012.387

UNKNOWN

Australia
Parrying shield (Western Queensland)
 c.1900
 Carved and incised wood with natural pigments
 84.5 x 10 x 6.5cm
 Acc. 2012.388

UNKNOWN

Australia
Fighting boomerang (South West Queensland) pre 1900
 Carved and incised hardwood with natural pigment infill
 117.7 x 16 x 3cm
 Acc. 2012.389

UNKNOWN

Australia
Fighting boomerang (Western Queensland) pre 1900
 Carved and fluted hardwood
 170 x 11.2 x 3cm
 Acc. 2012.390

UNKNOWN

Australia
Boomerang (South West Queensland) pre 1900
 Carved and incised hardwood
 94 x 12.4 x 2cm
 Acc. 2012.391

UNKNOWN

Australia
Boomerang (Warwick area) mid 1800s
 Carved hardwood
 69 x 29 x 1cm
 Acc. 2012.392

UNKNOWN

Australia
Boomerang (Southern Queensland)
 c.1900
 Carved and fluted hardwood
 85 x 13.4 x 1.6cm
 Acc. 2012.393

UNKNOWN

Australia
Boomerang (Cloncurry area) early 1900s
 Carved and incised hardwood with natural pigment infill
 71 x 12.3 x 1.7cm
 Acc. 2012.394

UNKNOWN

Australia
Boomerang (Gulf of Carpentaria)
 c.1930–40s
 Carved hardwood with natural pigments
 72.5 x 17.3 x 1.2cm
 Acc. 2012.395

UNKNOWN

Australia
Boomerang (Longreach area) c.1900
 Carved and incised hardwood with natural pigment infill
 67.7 x 15.6 x 1.7cm
 Acc. 2012.396

UNKNOWN

Australia
Boomerang (Southern Queensland)
 pre 1900
 Carved hardwood, stone adzed and pecked, with natural pigment
 63.5 x 18.4 x 2cm
 Acc. 2012.397

UNKNOWN

Australia
Club (Long Pocket, Brisbane) mid 1800s
 Carved and fluted hardwood
 68.5 x 4 x 4cm
 Acc. 2012.401

UNKNOWN

Australia
Club (Brisbane Valley) pre 1900
 Carved and incised hardwood
 64.5 x 3 x 3cm
 Acc. 2012.402

UNKNOWN

Australia
Club (Brisbane Valley) pre 1900
 Carved and incised hardwood
 68 x 4 x 4cm
 Acc. 2012.403
 Purchased 2012. Queensland Art Gallery Foundation

UNKNOWN

Australia
Wannon Falls, near Hamilton, Victoria
 c.1905
 Coloured lithograph on card
 9 x 14cm
 Acc. 2012.542
 Gift of Glenn R Cooke through the Queensland Art Gallery Foundation 2012

UNKNOWN

England
Tea caddy c.1800–15
 Rosewood, gilt bronze, bone, watermarked taffeta, glass
 19.5 x 36 x 21cm
 Acc. 2012.632a–d

UNKNOWN

England
Regency circular table with inlay
 c.1895
 Mahogany and rosewood inlay
 76 x 72 x 72cm
 Acc. 2012.634

UNKNOWN

England
Regency gateleg table c.1900
 Mahogany
 49.5 x 49.5 x 24cm (open); 49.5 x 65 x 24cm (closed)
 Acc. 2012.635

UNKNOWN

England
Regency table with frieze drawer
 c.1825
 Mahogany
 71 x 45 x 34.5cm
 Acc. 2012.636a–b

UNKNOWN

England
Regency table with one drawer c.1820
 Mahogany
 73 x 57 x 39cm
 Acc. 2012.637a–c

UNKNOWN

England
Regency card table c.1810
 Mahogany with satinwood banding to the top, ebony-inlaid Greek key frieze and lines, brass ebony band to the apron
 74 x 91 x 91cm (open); 74 x 45.5 x 91cm (closed)
 Acc. 2012.638

UNKNOWN

England
William IV pedestal table c.1830
 Rosewood with marble top; the circular top with asymmetrical specimen marble and hardstone inlay within a gadrooned border, the turned pillar with lotus and scroll carving surmounted by paterae, on a tri-form base with carved claw feet
 77 x 71 x 71cm
 Acc. 2012.639

UNKNOWN

England
George III bureau bookcase c.1800
 Mahogany, glass and brass
 245 x 123 x 54cm
 Acc. 2012.641a–v

UNKNOWN

England
George III dining chair c.1865
 Mahogany with scroll-carved top rail, pierced interlaced ribbon back with acanthus-carved details, the seat covered in florette-patterned red silk, raised on square legs with arched corner brackets and stretchers
 97 x 52 x 51cm
 Acc. 2012.642

UNKNOWN

England
George III dining chair c.1770
 Mahogany with embroidered seat
 95 x 55 x 46cm
 Acc. 2012.643a–b

UNKNOWN

England
Victorian painted chair c.1880
 Satinwood with a shield-shaped back with a central painted medallion of putto and serpentine, stuffed seat, on turned tapering legs
 92 x 59 x 47cm
 Acc. 2012.644

UNKNOWN

England
Victorian Pembroke table c.1880
 Satinwood; oval top painted with a central floral panel with husks, flowers and ribbons, with a drawer on tapering legs
 75 x 65 x 38cm
 Acc. 2012.645a–b

UNKNOWN

England
Bust of Apollo Belvedere 19th century
 White marble
 62 x 41 x 26cm
 Acc. 2012.647

UNKNOWN

France
Mirror c.1860
 Gilt wood, eight bevelled mirror glass plates
 204.5 x 129 x 19cm
 Acc. 2012.633

UNKNOWN

France
Chandelier c.1890–1900, electrified
 c.1920
 Crystal, bronze, eight electric lights
 148 x 84 x 84cm
 Acc. 2012.640

UNKNOWN

France
Side table c.1890
 Mahogany and brass
 72.5 x 68 x 36.5cm
 Acc. 2012.646
 Gift of an anonymous donor through the Queensland Art Gallery Foundation 2012

UNKNOWN

India
A Raja riding on horseback in a state procession 19th century
 Watercolour on paper
 Four sheets: 20 x 69.5cm; 20 x 54.5cm; 20 x 59cm; 20.51.5cm
 Acc. 2013.018a–d
 Purchased 2013 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Foundation

UNKNOWN JEWELLER

Australia
Goldfields brooch and chain (two buckets and crossed pick and shovel)
 c.1910–20
 Gold, engraved, with chain
 3.5 x 3 x 0.5cm
 Acc. 2012.497
 Gift of Juelle Tymms through the Queensland Art Gallery Foundation 2012

VUILLARD, Edouard

France 1868–1940
Woman in the studio (Femme dans le studio) c.1920
 Pencil on paper
 20 x 11.5cm (sight)
 Acc. 2012.513
 Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2012

WALLABY, George

Walmajarri people
 Australia c.1927–2002
Sandhills in the Great Sandy Desert
 2000
 Natural pigments on linen
 140 x 100cm
 Acc. 2013.121
 Gift of Malcolm Cummings through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

WATKINS, Dick

Australia b.1937
Untitled 1970
 Oil on cotton duck
 152.5 x 167cm
 Acc. 2012.508
 Gift of James Mollison, AO, through the Queensland Art Gallery Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

WHITELEY, Brett

Australia 1939–92
Lipstick 1981
 Lithograph with nail polish on paper, ed. AP, 4/4
 112 x 106cm (sight)
 Acc. 2013.109

Kookaburra 1983
 Screenprint with offset lithography on paper, ed. 9/50
 84.4 x 65cm
 Acc. 2013.110

Startled owl 1984
 Sugarlift aquatint on paper, ed. 27/30
 50 x 49cm
 Acc. 2013.111
 Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

WIGHT, Normana

Australia b.1936
Untitled yellow-green 1970
 Screenprint on canvas
 Six panels: 76.7 x 91.5cm (irreg., each); 76.7 x 550cm (overall)
 Acc. 2012.465a–f
 The James C Sourris, AM, Collection. Purchased 2012 with funds from James C Sourris, AM, through the Queensland Art Gallery Foundation

Untitled with red stripe 1967

Screenprint on paper, ed. A.P.
 24 x 32cm
 Acc. 2012.521

Untitled — purple to yellow diagonal 1967

Screenprint on Kent cartridge paper, ed. A.P.
 85 x 57cm
 Acc. 2012.522

Untitled — purple curve 1967

Screenprint on Kent cartridge paper, ed. 5/6
 63 x 44cm
 Acc. 2012.523

Untitled — blue to orange 1967

Screenprint on Kent cartridge paper, ed. 4/10
 63 x 44cm
 Acc. 2012.524

Untitled — yellow violet 1967

Screenprint on paper, ed. of 12
 67 x 38cm
 Acc. 2012.525

Untitled — violet yellow 1967

Screenprint on paper, ed. of 11
 67 x 38cm
 Acc. 2012.526

Untitled 1967

Screenprint on paper, ed. 5/9
 48.5 x 49.5cm (approx.)
 Acc. 2012.527

4 Microphones 1970

Pencil with screenprint on Kent cartridge paper
 56 x 76cm
 Acc. 2012.528

Mick + Keith c.1973

Screenprint on Kent cartridge paper, ed. 4/12
 76 x 56cm
 Acc. 2012.529

Untitled — loquats 1977

Screenprint on J Perrigot Arches Special MBH paper, ed. 4/5
 56 x 76cm
 Acc. 2012.530

Crochet jacket 1977

Screenprint on Arches paper, ed. of 9
 56 x 76cm
 Acc. 2012.531

Untitled — cakes 1979

Screenprint on Arches cream paper, ed. 5/10
 56 x 38cm
 Acc. 2012.532

Red knitting 1981

Pastel on Arches paper
 56 x 76cm
 Acc. 2012.533

Paris — cakes 1985

Lithograph on Arches paper, ed. 4/15
22 x 39cm
Acc. 2012.534

Cake 1984

Lithograph on BFK Rives paper, ed. 4/6
26 x 31cm (irreg.)
Acc. 2012.535

Religieuses 1985

Lithograph on BFK Rives paper, ed. 5/8
37 x 51cm
Acc. 2012.536

Boild 1994

Laser prints dry mounted on Arches paper, ed. 1/4 (only one printed)
Six images: 11.3 x 14.2cm (each);
5.3 x 29cm (overall)
Acc. 2012.537

A state of grace 1999

Iris print on Somerset Velvet paper,
ed. A.P.
47 x 70cm
Acc. 2012.538

Accent — blue 2003

Digital print on Hahnemühle Inkjet
310gsm paper, ed. 2/4
50 x 69cm
Acc. 2012.539

Golden apples of Hesperides 2003

Digital print on Hahnemühle Inkjet
310gsm paper, ed. 2/4
50 x 73.5cm
Acc. 2012.540

Art glass 2003

Digital print on Hahnemühle Inkjet
310gsm paper, ed. 1/4
25 x 25.5cm
Acc. 2012.541
Gift of the artist through the
Queensland Art Gallery Foundation
2012. Donated through the Australian
Government's Cultural Gifts Program

WLODARCZAK, Gosia

Poland/Australia b.1959
*Personal Space South East Walls: 78 x
4=312* 2002–03
Ink on paper
78 sheets: 50 x 70cm (each); 300 x
910cm (overall)
Acc. 2013.065a–zzz
Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

YANG, William

Australia b.1943
Self-portrait #1 1992, printed 2013
Inkjet print on paper, ed. 3/30
87 x 119cm
Acc. 2013.066
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation Grant

Yun-Fei Ji

China/United States b.1963
Untitled (A) 2003
Pencil and mixed media on cream
paper
25.4 x 16.5cm
Acc. 2012.434

Untitled (B) 2003

Pencil and mixed media on cream
paper
25.4 x 16.5cm
Acc. 2012.435

Untitled (C) 2003

Pencil and mixed media on cream
paper
25.4 x 16.5cm
Acc. 2012.436

Untitled (D) 2003

Pencil and mixed media on cream
paper
25.4 x 16.5cm
Acc. 2012.437
Gift of Dr Morris Low through the
Queensland Art Gallery Foundation
2012. Donated through the Australian
Government's Cultural Gift Program

ZAVROS, Michael

Australia b.1974
Nyctol 2004
Charcoal on paper
114 x 100.5cm (sight)
Acc. 2013.022

Hand c.2000

Charcoal on paper
65 x 97.5cm
Acc. 2013.112

Two suits 2000

Oil on canvas
100 x 150cm
Acc. 2013.113

Blazer 2001

Oil on canvas
112 x 64cm
Acc. 2013.114

Quattro 2001

Oil on canvas
95.5 x 120cm
Acc. 2013.115

Suits 2001

Oil on canvas
60.5 x 85.1cm
Acc. 2013.116

Trinity 2002

Oil on canvas
120 x 170cm
Acc. 2013.117

Hood 2004

Charcoal on paper
100.7 x 67.4cm
Acc. 2013.118

Hands 2005

Oil on canvas
120 x 80cm
Acc. 2013.119
Gift of the Josephine Ulrick and Win
Schubert Foundation for the Arts
through the Queensland Art Gallery
| Gallery of Modern Art Foundation
2013. Donated through the Australian
Government's Cultural Gifts Program

Exhibitions

Across Country:
Five Years of Indigenous Australian Art from the Collection
5 November 2011 – 21 October 2012 | GOMA

'Across Country' highlighted the Gallery's collection of Indigenous Australia art and was presented as part of a program of exhibitions celebrating the fifth anniversary of the opening of the Gallery of Modern Art. The exhibition included works from urban centres to the rainforests of north Queensland, from the Tiwi Islands to the Pilbara, and from the Western Desert to the Torres Strait Islands, and demonstrated the innovative ways Indigenous artists interpret their stories and experiences in a range of mediums.

Lightness and Gravity: Contemporary Works from the Collection
3 March – 21 October 2012 | GOMA

The Gallery's contemporary collection was showcased in the thematic display 'Lightness and Gravity', which included a number of recent major acquisitions by international artists. The work of many of these artists — Mario Giacomelli (Italy), Song Dong (China), Adel Abdessemed (Algeria), Marina De Caro (Argentina), Julian Hooper (New Zealand), Almagul Menlibayeva (Kazakhstan), Nasreen Mohamedi (India), Michael Riley (Australia), Guy Tillim (South Africa) and Kara Walker (United States) — oscillates between weighty and meaningful and playful and arbitrary.

Social Networking
3 March – 1 July 2012 | GOMA

'Social Networking' highlighted the ways contemporary artists explore social contact with subjects and audiences. Addressing themes including human rights, sustainability and cultural exchange, the works reflected on the ways that individuals shape, and are shaped by, their social networks.

Carl and Phillip McConnell:
Queensland Studio Potters
17 March – 22 July 2012 | QAG

Carl McConnell (1926–2003) was the most important potter of the post-World War Two generation in Queensland, introducing stoneware and porcelain firing to the state. His superb craftsmanship has been showcased in numerous exhibitions, consequently establishing his nationwide profile. Phillip McConnell (b.1947), Carl's eldest son, followed in his father's footsteps and established a career of equal significance. Carl and Phillip McConnell are considered

superb ceramic technicians — both experimented with traditional Chinese and Japanese methods to produce a remarkably diverse and sophisticated oeuvre.

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Queensland Art Gallery Foundation Appeal 2012
Historical Aboriginal Objects
21 April – 8 July 2012 | QAG

The 2012 Appeal raised funds for the acquisition of a group of rare and exceptional historical Aboriginal objects. These included a group of exquisite coolamons — examples of some of the finest women's objects from across Queensland — as well as shields and clubs, and an extraordinary rainforest shield and sword.

Contemporary Australia: Women
21 April – 22 July 2012 | GOMA

'Contemporary Australia: Women' was the second in the Gallery's series of contemporary Australian art exhibitions and showcased new and recent works by artists and artist groups across a range of media — sculpture, painting, installation, photography, film, video and performance. Many works were specially commissioned for the exhibition, including several spectacular large-scale ephemeral works.

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Almagul Menlibayeva and Bahar Behbahani: Ride the Caspian
9 June – 21 October 2012 | GOMA

Ride the Caspian 2011 is a collaborative work by Kazakh artist Almagul Menlibayeva and Iranian artist Bahar Behbahani, acquired for the Gallery's Collection. Kazakhstan and Iran both border the Caspian Sea, a place of extraordinary historical and geopolitical significance, which also forms the focal point of this mesmerising video installation.

Propaganda?

23 June – 21 October 2012 | GOMA

'Propaganda?' considered the varied approaches of politically-motivated art — from traditional forms of painting and sculpture to mass media, including prints, posters, banners and photography.

Portrait of Spain: Masterpieces from the Prado

21 July – 4 November 2012 | QAG

QAGOMA was the first Australian art museum to host an exhibition from Madrid's esteemed Museo Nacional del Prado. 'Portrait of Spain: Masterpieces from the Prado' was the largest and most significant loan that the Prado had ever undertaken internationally, and the first exhibition from their collection to be shown in the Southern Hemisphere.

On display were 79 masterpieces by Spanish painters of the sixteenth to nineteenth centuries, including Alonso Sánchez Coello, Diego Velázquez, Jusepe Ribera, Bartolomé Murillo and Francisco de Goya. Foreign artists who worked for the Spanish Royal Court and directly influenced the development of painting in Spain were represented with superb paintings by Anthonis Mor, Titian, Peter Paul Rubens, Giandomenico Tiepolo and Anton Raphael Mengs. Over 20 works from three major suites of etchings by Goya were also displayed.

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National New Media Art Award 2012

3 August – 4 November 2012 | GOMA

The 'National New Media Art Award' ran as a biennial acquisitive award exhibition between 2008 and 2012. It included an exhibition of works by selected finalists, the \$75 000 New Media Art Award, and the Queensland New Media Scholarship for an emerging Queensland-based artist.

In 2012, George Poonkhin Khut was awarded the National New Media Art Award for his work *Distillery: Waveforming* 2012. Svenja Kratz was the recipient of the 2012 Queensland New Media Scholarship.

Impressionists/Edwardians/Expatriates: Australian Art from the Collection

4 August – 14 October 2012 | QAG

This specially curated display featured key works from the Australian art collection, while 'Portrait of Spain: Masterpieces from the Prado' occupied the Australian galleries at QAG. 'Impressionists/Edwardians/Expatriates' featured paintings by the Heidelberg artists Frederick McCubbin, Tom Roberts, Charles Conder and Arthur Streeton, who all shared an interest in French Impressionism; large-scale works by AME Bale, Vida Lahey and Rupert Bunny; works by E Philips Fox and John Russell demonstrating the development of vibrant new painting styles; and portraits by George W Lambert and Hugh Ramsey showing a contemporary style that placed a new emphasis on the face and the figure.

Sculpture is Everything: Contemporary Works from the Collection

18 August – 28 October 2012 | GOMA

'Sculpture is Everything' explored the extraordinarily diverse field of contemporary sculpture by more than 80 artists from Asia, Africa, Europe, North and South America and Australia, including Indigenous Australian artists. The exhibition celebrated the Gallery's active role in collecting and commissioning international contemporary sculpture over recent decades, and acknowledged the support of benefactors whose shared vision has put the Gallery at the forefront of this field of collecting.

Ian Fairweather: Late Works 1953–74
3 November 2012 – 3 March 2013 | QAG

'Ian Fairweather: Late Works 1953–74' focused on the prominent artist's late works, when he lived and worked on Bribie Island in Brisbane's Moreton Bay between 1953 and his death in 1974. This period saw Fairweather achieve the summation of his life's endeavour as a painter, and the works from these years brought the artist enduring fame. Many rarely seen works from private collections were featured in the exhibition, as well as a selection of recent gifts donated through the Josephine Ulrick and Win Schubert Foundation for the Arts, representing Win Schubert's steadfast and extraordinary generosity to the Gallery.



The 7th Asia Pacific Triennial of Contemporary Art
8 December 2012 – 14 April 2013 | GOMA & QAG

Established in 1993, the Asia Pacific Triennial of Contemporary Art (APT) is the only major exhibition series in the world to focus exclusively on the contemporary art of Asia, the Pacific and Australia. 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7) marked the twentieth anniversary of the series, and presented an opportunity to reflect on the unprecedented transformations that have occurred in Australia, Asia and the Pacific over the past two decades.

Occupying all of GOMA and key spaces at QAG, APT7 featured new and recent works by 75 senior and emerging artists and groups from 27 countries across the region. Major groups of works by younger generation artists from Indonesia and Vietnam reflected the exciting art scenes emerging in those countries. The diversity and depth of Australian Aboriginal art was expressed in the work of five artists, representing some of the most dynamic aspects of Australian art today.

Two co-curated projects explored specific focuses — works from Papua New Guinea included a spectacular group of performance masks, paintings and carved structures from New Britain and the Sepik, and *O – Now: Traversing West Asia* brought together works by artists and collectives from the Middle East and Central Asia. Another project, *The 20-Year Archive* featured works created by artists in response to real and imagined archives from across the region, exploring the documentation and interpretation of history over this period.

APT7 also featured two film programs, Kids' APT7 and a series of public programs including APT7 Up Late and GOMA Talks.



A Private Collection — Artist's Choice: Michael Zavros
23 March – 23 June 2013 | QAG

Continuing the Artist's Choice series of exhibitions, Brisbane-based artist Michael Zavros was invited to work with the Gallery's Collection. Taking his own seductive, realist painting — *Unicorn in the anticamera* 2008 — as his point of departure, works in a variety of media were reimagined as the domestic trappings of an opulent designer lifestyle. The Gallery gratefully acknowledges the Queensland Museum for the loan of several works in this exhibition.



QAGOMA Foundation Appeal 2013*The Apocalypse: Albrecht Dürer*

11 May – 21 July 2013 | QAG

With five remaining works to be sourced for acquisition, 14 of the 16 prints in the series were on display for the 2013 Foundation Appeal. The technical and stylistic innovation of Albrecht Dürer's woodcut prints illustrating the Revelation of St John revolutionised the graphic arts in Europe and established Dürer's reputation as the most influential and collected artist of the northern Renaissance. Over 500 years since their publication, they remain some of the most vivid imagery ever created.

William Robinson

11 May – 7 October 2013 | QAG

This display in QAG's Watermall featured two monumental paintings and a group of delicate pastels by William Robinson, one of the most celebrated landscape artists working in Australia today. Robinson has lived and worked in south-east Queensland and northern New South Wales all his life, and although the landscapes he depicts are particular to this part of the world, the meaning he extracts from them is at once personal and universal.

Creative Generation Excellence Awards in Visual Art 2013

11 May – 11 August 2013 | GOMA

The 'Creative Generation Excellence Awards in Visual Art' is an annual initiative of the Queensland Government's Department of Education, Training and Employment, showcasing the outstanding achievements of senior visual art students from schools throughout Queensland.

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

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Voice and Reason

18 May 2013 – 21 April 2014 | GOMA

Since the colonial era, Indigenous artists have been actively examining the conversations and conflicts involving their ancestors and settlers in Australia. Their works affirm the place of their peoples' cultures in these interactions involving different histories and beliefs. This display considered the Indigenous collection from numerous points of cultural intersection. It highlighted contrasting voices and drew attention to the reasoning, knowledge and experience behind the work of Indigenous artists, some in dialogue with works by non-Indigenous artists.

Earth and Elsewhere:**Contemporary Works from the Collection**

25 May 2013 – 27 January 2014 | GOMA

'Earth and Elsewhere' brought together works from the Gallery's contemporary collections that highlighted the way artists frame the past and help us understand the delicate connections between memory, history and empathy. The exhibition featured work by Sadie Benning (United States), Dadang Christanto (Indonesia/Australia), Latifa Echakhch (Morocco/France), Simryn Gill (Malaysia/Australia), Guan Wei (China/Australia), Emily Jacir (Palestine/United States), Anish Kapoor (England), Dinh Q Lê (Vietnam), Lee Mingwei (Taiwan/United States), Jose Legaspi (The Philippines), Jorge Méndez Blake (Mexico), Rivane Neuenschwander (Brazil), Henrique Oliveira (Brazil), Mitra Tabrizian (Iran/England), Judy Watson (Waanyi people, Australia) and others.

Death and Life: rakuny ga walnga:**Contemporary Arnhem Land Art**

25 May – 1 September 2013 | GOMA

Belief in the circulatory nature of death and life is integral to Arnhem Land art. 'Death and Life: rakuny ga walnga' — the Gallery's first Collection-based exhibition dedicated to contemporary art from Arnhem Land — featured bark paintings, hollow log memorial poles, sculptures and weavings embodying this idea. The arrangement of works reflected artists' clan affiliations and languages, as well as their connections with particular tracts of country, ranging from east to west Arnhem Land. The centrepiece is a yingapungapu sand sculpture — ceremonially installed in the gallery space by artists from Yirrkala.

My Country, I Still Call Australia Home: Contemporary Art from Black Australia

1 June – 7 October 2013 | GOMA

'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' was the Gallery's largest exhibition of contemporary art by Aboriginal and Torres Strait Islander artists to date. The exhibition demonstrated the strengths of the Gallery's holdings and explored three central themes — presenting Indigenous views of history (My history), responding to contemporary politics and experiences (My life), and illustrating connections to place (My country).

From paintings and sculptures about ancestral epicentres to photographs and moving-image works that interrogated and challenged the established history of Australia, to installations that responded to political and social situations affecting all Australians, the thread that binds these artists is their collective desire to share their experiences and tell their stories.

This project has received financial assistance from the Queensland Government through Arts Queensland's Backing Indigenous Arts initiative.

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RadioNational



Sugar

8 June – 13 October 2013 | QAG

'Sugar' considered the history of one of the industries that first brought South Sea Islanders to Australia. The exhibition featured a selection of historical photographs of South Sea Islanders working in Queensland, drawn from the collections of the Queensland Art Gallery and the State Library of Queensland. These photographs were accompanied by recordings of stories and music exploring these histories, as well as the experiences of Australian South Sea Islanders today. To mark the contribution of Australian South Sea Islanders to Queensland over the last 150 years, the State Library of Queensland, Queensland Museum and Queensland Art Gallery presented a range of exhibitions and events from June to November 2013 as part of the project Memories from a Forgotten People.

Ever Present: Photographs from the Collection 1850–1975

8 June – 13 October 2013 | QAG

This exhibition presented works by unknown nineteenth-century photographers alongside iconic images by some of the masters of the twentieth century, such as Walker Evans, Henri Cartier-Bresson and Diane Arbus. Images from photography's early years have a peculiar temporality, but they also deliver the past to us in a very immediate and familiar way. Through photography, the past is always with us — it is 'ever present'.

Quilts 1700–1945

15 June – 22 September 2013 | QAG

'Quilts 1700–1945' from the Victoria and Albert Museum, London, offered visitors an unprecedented opportunity to see over 30 quilted and/or patchworked bed covers and bed hangings, as well as sewing accessories, created over two-and-a-half centuries. In addition, the exhibition provided a rare opportunity to view *The Rajah quilt* 1841 — generously on loan from the National Gallery of Australia, Canberra — sewn by women on board the convict ship *HMS Rajah*, during their transportation to Van Diemen's Land (Tasmania) in 1841.

MAJOR SPONSOR



TOURISM PARTNER



Exhibition organised by the Victoria and Albert Museum, London



Glass from the Queensland Art Gallery Collection

22 June 2013 – ongoing | QAG

In this diverse selection of works, the magical qualities of glass were celebrated.

Exhibitions presented in regional Queensland

Contemporary Miniatures
 Outback Regional Gallery, Winton
 25 June – 7 August 2012

Redcliffe City Art Gallery
 15 September – 21 October 2012

Drawn from the Gallery's holdings of contemporary miniatures from South Asia, this exhibition explored the dynamic visual language of miniature painting and its continued significance in recent art practice. The exhibition concluded its nine-month tour in October 2012.

The Moderns: Highlights from the Queensland Art Gallery Collection

Cairns Regional Gallery
 23 June – 5 August 2012

Outback Regional Gallery, Winton
 11 August – 7 September 2012

Rockhampton Art Gallery
 5 October – 18 November 2012

'The Moderns' demonstrated how artists responded to the rapid modernisation of Australia in the first half of the twentieth century. The exhibition included some of the finest works from the Gallery's 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.

Lloyd Rees: Life and Light
 Gympie Regional Gallery
 14 August – 30 September 2012

Rockhampton Art Gallery
 5 October – 18 November 2012

John Mullins Memorial Art Gallery, Miles
 5 January – 17 February 2013

Bundaberg Regional Art Gallery
 2 March – 14 April 2013

Caboolture Regional Art Gallery
 27 April – 16 June 2013

Cairns Regional Gallery
 28 June – 11 August 2013

An exhibition of the work of one of Australia's most recognised and awarded landscape artists Lloyd Rees (1895–1988) continued its tour of 12 venues. The exhibition explored the Gallery's holdings of this significant artist's work and demonstrated the varied subjects that inspired Rees, including architecture, interiors, landscapes, figures and self-portraits, and was drawn from the highly successful exhibition on display at QAG in 2011.

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Ah Xian: Metaphysica
 Gladstone Regional Art Gallery and Museum
 13 April – 9 June 2013

Cairns Regional Gallery
 28 June – 11 August 2013

'Metaphysica' featured ten bronze busts from the Gallery's Collection by Chinese–Australian artist Ah Xian, best known for his contemporary use of traditional Chinese cultural motifs, techniques and materials, including porcelain, bronze, jade, lacquer and cloisonné. The works, some gifted by the artist others acquired with the generous support of Tim Fairfax, AM, commenced a tour of 14 regional Queensland venues in April 2013.

Children's Art Centre exhibitions and projects

Fiona Hall: Fly Away Home
7 April – 7 October 2012 | GOMA

As part of 'Contemporary Australia: Women', the Gallery presented 'Fly Away Home', a large-scale installation for children and families by leading Australian artist Fiona Hall. 'Fly Away Home' opened up young imaginations to the wonders of the world inhabited by both humans and birds, while also exploring important issues of our time — human migration and the need to protect the environment. Fiona Hall invited children to explore these ideas from a bird's perspective by making a bird and nest using paper money she had developed especially for 'Fly Away Home'.

CHILDREN'S ART CENTRE
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Santos
GLNG Project

'Fly Away Home' was first commissioned by the Children's Art Centre for '21st Century: Art in the First Decade' 2010 and supported by the Tim Fairfax Family Foundation.

La Sala del Prado
21 July – 4 November 2012 | QAG

Complementing 'Portrait of Spain: Masterpieces from the Prado' was La Sala del Prado, where visitors of all ages were invited to experience the vibrant nature of Spanish history, contemporary design, food and culture in a specially-designed lounge environment adjacent to the exhibition space.

La Sala del Prado featured drawing and multimedia activities relating to the exhibition themes. Visitors were also encouraged to take part in Spanish Still Life, a drawing activity featuring a spectacular display of ingredients from a typical Spanish larder. A multimedia interactive, Prado Portraits explored historical Spanish portraiture and invited young visitors to digitally transform their likeness into an art work from the exhibition.

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Kids' APT7
8 December 2012 – 14 April 2013 | GOMA & QAG

Kids' APT7, presented in association with 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7), featured 13 engaging artist projects and art works for children and families.

Kids' APT7 featured works by APT7 artists Daniel Boyd (Australia), Tiffany Chung (Vietnam), Parastou Forouhar (Iran/Germany), Uji Handoko Eko Saputro (aka Hahan) (Indonesia), Roslisham Ismail (aka Ise) (Malaysia), Takahiro Iwasaki (Japan), Kwoma Arts (Papua New Guinea), Richard Maloy (New Zealand), Erbossyn Meldibekov (Kazakhstan), Paramodel (Japan), Tromarama (Indonesia) and Te Wei (China).

As part of Kids' APT7, the Gallery also presented *Where I live: Drawings from Papua* and *Where I live: Drawings from Papua New Guinea*, comprising collections of drawings by children. Children's drawings from past APT exhibitions were also presented as part of APT7's The 20-Year Archive project.

KIDS' APT7 PROUDLY
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Gordon Hookey's 'Kangaroo Crew'
1 June 2013 – 27 January 2014 | GOMA

'Kangaroo Crew', the fifth in the Gallery's series of contemporary Australian artist commissions for the Children's Art Centre, was developed in collaboration with artist Gordon Hookey, and opened to coincide with the exhibition 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. Based on *The Sacred Hill*, an insightful narrative developed by Hookey, 'Kangaroo Crew' provided children with the opportunity to participate in hands-on and multimedia interactives exploring ideas in the artist's work.

KANGAROO CREW
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THE SACRED HILL
PUBLICATION SUPPORTED BY

**SOLUTIONS
IN ENGINEERING**

CHILDREN'S ART CENTRE
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GLNG Project

Australian Cinémathèque programs

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 coincided with the Gallery's 'Contemporary Australia: Women' exhibition.

WOMEN IN FILM SUPPORTED BY

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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 strands 'Thoroughly Modern' and 'Adorable Outcasts' respectively explored the creation of a modern national identity and cinematic fantasies of the exotic through images of women. Silent films were accompanied on the Gallery's Wurlitzer Style 260 theatre organ.



Pedro Almodóvar
21 July – 2 September 2012 | ticketed

A retrospective of films by Pedro Almodóvar — one of the most celebrated and charismatic figures in contemporary Spanish cinema — was presented in conjunction with the exhibition 'Portrait of Spain: Masterpieces from the Prado'.

SPONSORS



100 Years of Spanish Cinema
25 July – 4 November 2012

100 Years of Spanish Cinema was a landmark program of Spanish national cinema, paralleling the country's turbulent modern history with its rich film history, as well as charting the political, social and industrial shifts that have informed Spanish cultural identity. Presented in conjunction with the exhibition 'Portrait of Spain: Masterpieces from the Prado'.

SPONSORS



Sculpture on Film
4–27 October 2012

This focus on artists' film dealing with sculptural concerns featured works by Richard Serra, Rebecca Horn, Ana Mendieta, Robert Smithson, Christo and Jeanne-Claude, Gordon Matta-Clark, Matthew Barney, Dennis Oppenheim, and Elmsgreen and Dragset. Sculpture on Film was presented in conjunction with 'Sculpture is Everything: Contemporary Works from the Collection'.

Get Down! Dance on Film Since the 1970s
9 November – 5 December 2012 | ticketed

Get Down! celebrated dance onscreen across three thematic strands. Let's Dance brought together fictional stories where dancing functions as an integral component of the narrative, and where dance routines provide a vehicle via which the aspirations of protagonists are realised. Dance Cultures featured a selection of documentaries about contemporary dance cultures, delving into unique communities where dance styles are integral to identity. Dance Makers profiled key creative figures in the world of dance, including influential choreographers and performers.

APT7 Cinema

8 December 2012 – 14 April 2013

Mountains and Waters: Chinese Animation Since the 1930s

Mountains and Waters: Chinese Animation Since the 1930s featured around 200 works of animation in techniques ranging from the use of ink-wash painting, shadow plays and papercuts to puppetry and woodblock prints. The program opened with profiles of contemporary artists and filmmakers whose works participate in this extraordinary tradition. Mountains and Waters also showcased classic works by the Wan brothers, who pioneered animation in China from the 1920s, as well as important directors of the Golden Ages of Chinese animation, between the 1950s and the 1980s.

Change: Paths Through 20 Years of Film

In this thematic program for APT7, the motif of 'change' was used to explore 20 years of filmmaking throughout the region, reaching from the Middle East across Asia to Australia and the Pacific. Featuring a wide range of video and filmmaking practices, genres and makers, the program included more than 80 films by some of the world's most celebrated directors. The featured works considered social, political and aesthetic transformations broadly, as well as specifically in moving-image culture.

Monsters

19 April – 2 June 2013 | ticketed

Monsters celebrated the enduring fascination of audiences with cinematic monsters, surveying the genre's most popular films across six thematic strands: Bloodthirsty Fiends; Zombies, Mutants and Shapeshifters; Misunderstood Monsters; Mad Doctors; Foreign Entities; and Monstrous Absurdities. The program considered some of the most fertile periods of monster filmmaking: from the popular Universal Studios films of the 1930s and 1940s, the reinvigoration of these stories by Hammer Films in the 1950s, the drive-in creature features of the 1950s and 1960s, and subsequent revivals of the monster genre.

My Life as I Live It: First Peoples and Black Cinema

1 June – 1 September 2013

This survey of first peoples and black cinema included works from Australia, Aotearoa/New Zealand, Canada/Nunavik Canada, the United States/Anowarakowa and the United Kingdom. Central to the program were histories of Indigenous Australian cinema, presented alongside works by international indigenous and black filmmakers, which similarly address subjects of identity, culture and rights. Including shorts, feature films and documentaries, My Life as I Live It considered how filmmakers have used film and video since the late 1970s as a form of self-representation and self-empowerment, and was presented in conjunction with 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'.

Publications

Publications produced 2012–13

Portrait of Spain: Masterpieces from the Prado
July 2012 (300pp, paperback and hardcover, illus.: col., b/w)

Portrait of Spain: Masterpieces from the Prado highlights the factors that influenced the evolution of Spanish painting through three main historical periods. A substantial lead essay by Javier Portús Pérez, Head of the Department of Spanish Painting to 1700, Museo Nacional del Prado, explores the establishment of the Prado and its collections, and surveys the history of Spanish painting between 1550 and 1900. This richly illustrated, 300-page publication also features writing on the art works in the exhibition alongside full-colour illustrations, artist biographies and a chronology.

Staff contribution:

Wallace, Miranda. 'Pablo Picasso: *La Belle Hollandaise* 1905', pp.268–9.

Portrait of Spain for Kids
July 2012 (76pp, hardcover, illus.: col.)

The Gallery's fourth major children's publication, *Portrait of Spain for Kids*, published in conjunction with the exhibition 'Portrait of Spain: Masterpieces from the Prado', presents historical and contemporary Spanish culture in ways that are engaging and accessible for children. A loveable mascot, Pepe guides children through the book, which features full-colour plates of selected art works, activities and interesting facts about the artists and their works in the exhibition.

Portrait of Spain for Kids was supported by Tim Fairfax Family Foundation.

National New Media Art Award 2012
August 2012 (56pp.; paperback, illus.: col.)

The National New Media Art Award was Australia's most significant prize for new media art. The 2012 Award publication showcases the dynamic and evolving nature of new media art in new and recent works by shortlisted artists Kirsty Boyle (Qld), Karen Casey (Vic), Robin Fox (Vic), Ian Haig (Vic), Leah Heiss (Vic), George Poonkhin Khut (NSW), Ross Manning (Qld), and the collaboration of Petra Gemeinboeck and Rob Saunders (NSW), as well as full artist biographies.

Staff contributions:

Buttrose, Ellie. 'Ross Manning', pp.34–5.

De Luca, Zoe. 'Leah Heiss', pp.26–7.

McKay, Peter. 'Petra Gemeinboeck and Rob Saunders', pp.18–19; 'George Poonkhin Khut', pp.30–1.

McLean, Bruce. 'Karen Casey', pp.10–11.

Nagesh, Tarun. 'Kirsty Boyle', pp.6–7.

Slack-Smith, Amanda. 'Robin Fox', pp.14–15; 'Ian Haig', pp.22–3.

Sculpture is Everything
August 2012 (120pp, paperback, illus.: col., b/w)

Sculpture is Everything explores the diverse and often unexpected forms we may consider sculptural — from film, photography, painting and performance to three-dimensional objects that fall outside what has been defined as 'sculpture' at different times. Published on the occasion of the major exhibition of the same name drawn from the Gallery's Collection, *Sculpture is Everything* features in-depth curators' essays alongside interviews with artists Zilvinas Kempinas, Romuald Hazoumè, Gordon Hookey, Henrique Oliveira, Marina De Caro and Lara Favaretto.

Staff contributions:

Buttrose, Ellie. 'Gordon Hookey: On sculpture' [interview], p.41; 'Henrique Oliveira: On sculpture' [interview], p.71; 'Performed sculpture: Subject and object', pp.53–7.

Ewington, Julie. 'Objects and contexts: Where do you stand?', pp.33–8.

Moon, Diane. 'Everything is sculpted: The fluidity of medium and specificity of sites in Arnhem Land art', pp.43–7.

Raffel, Suhanya. 'Zilvinas Kempinas: On sculpture' [interview], p.21.

Weir, Kathryn. 'Lara Favaretto: On sculpture' [interview], p.61; 'Marina De Caro: On sculpture' [interview], p.51; 'Paths to the contemporary: Object lessons', pp.23–7; 'Romuald Hazoumè: On sculpture' [interview], p.31; 'The lives of things', pp.63–7.

APT7: The 7th Asia Pacific Triennial of Contemporary Art
November 2012 (320pp., paperback, illus.: col., b/w)

Across more than 300 illustrated pages, and featuring in-depth scholarly writing by curators and specialists from diverse fields — including Peter Brunt, Martin Fowler, Joan Kee and Michael Wesley — *The 7th Asia Pacific Triennial of Contemporary Art* exhibition publication reflects on the extraordinary artistic, social and economic changes that have taken place across Asia and the Pacific in the two decades since the inception of the APT in 1993.

Staff contributions:

Bell, Andrea. 'Joanna Langford: Imagined worlds', p.145; 'Richard Maloy: Big Yellow', p.159; 'Paramodel: The imaginative possibilities of daily life', p.173.

Burnett, David. 'Sheila Makhijani: Still painting', p.156; 'Greg Semu: History and artifice', p.196; 'Zhou Tiehai: Cry, laugh, get rich', p.218.

Buttrose, Ellie. 'Roslisham Ismail (aka Ise): An interview', p.127; 'Nguyen Manh Hung: Vertical village', p.163.

Clark, Andrew and Stutchbury, Sarah. 'Audiences and the APT', pp.50–3.

Cull, Tamsin. 'Chia-En Jao: Not just a dream', p.136.

Da Silva, José. 'Dominic Sansoni: Acts of remembering and regeneration', p.193; 'Erboosyn Meldibekov: Of monuments and mountains', p.241; 'Almagul Menlibayeva: The ground that recalls', p.242; 'Hrair Sarkissian: Everyone wears frost', p.245; 'Change: Paths Through 20 Years of Film', p.280.

De Luca, Zoe. 'Edwin Roseno: "Green hypermarket" unpacked', p.187; 'Fiona Tan: Shifting tides', p.209.

Ewington, Julie. 'Phuan Thai Meng: Papering over the cracks', p.179; 'ruangrupa: An interview', p.190; 'Tintin Wulia: Crossing borders', p.214.

Foster, Sally. 'Rina Banerjee: The abundance of things', p.92; 'An-My Lê: Proof of a contradictory world', p.146.

Goddard, Angela. 'Tiffany Chung: Exodus', p.100.

Hawker, Michael. 'Michael Cook: "Civilised"', p.104; 'Nguyen Thai Tuan: Salt and water', p.169.

Hays, Rosie. 'Basir Mahmood: Small gestures', p.155.

Keehan, Reuben. 'Neha Choksi: An interview', p.99; 'Atul Dodiya: The art and politics of friendship', p.108; 'Gimhongsok: Irreconcilable differences', p.118; 'Sangdon Kim: Walking in the city', p.140; 'mixrice: Going underground', p.160; 'Tadasu Takamine: An interview', p.205; 'LN Tallur: What are you afraid of?', p.206; 'The 20-Year Archive: An orientation', pp.252–5; 'Raqs Media Collective: Time satellite', p.263.

McColm, Donna. 'MAP Office: An interview', p.260.

McDougall, Ruth. 'Asmat: The eloquence of wood', p.89; 'Graham Fletcher: An interview', p.114; 'Sara Rahbar: A terrible beauty', p.183; 'The adze, the hand and the brush: Creating connections in changing times', pp.222–5.

McKay, Peter. 'Louisa Bufardeci 10 – 6 = 4', p.96; 'Heman Chong: Institution, event, artist and audience', p.256.

McLean, Bruce. 'Sustained intervention: Indigenous Australian art in the Asia Pacific Triennial', pp.44–8; 'Daniel Boyd: A voyage of discovery', p.95; 'Timothy Cook: Full circle: Life and death in the Tiwi Islands', p.107.

Moon, Diane. 'Lorraine Connelly-Northey: Mistress of iron', p.103; 'Shirley Macnamara: *Wingreeguu*', p.149.

Mudge, Laura. 'Wedhar Riyadi: Colliding contradictions', p.184.

Nagesh, Tarun. 'Uji Handoko Eko Saputro (aka Hahan): The "big artist"', p.121; 'Takahiro Iwasaki: Modelling another view', p.130; 'Oraib Toukan: A piece of the Middle East', p.250.

Neill, Fiona. 'Tromarama: The secret life of objects', p.213.

Page, Maud. 'Vertical ephemerals and Pacific structures', pp.38–43; 'The Propeller Group: An interview', p.180; 'Sopolemalama Filipe Tohi: Making the invisible visible', p.210; '[disarmed]: imagining a Pacific archive: An interview', p.259; 'Michael Parekowhai: The World Turns', p.264.

Raffel, Suhanya. 'Where we stand: The Asia Pacific Triennial 20 years on', pp.26–31.

Richards, Bree. 'Parastou Forouhar: An interview', p.117; 'Susan Jacobs: Frontier', p.135; 'Nguyen Minh Phuoc: Red étude', p.166.

Ryan, Kate. 'Kids' APT7 and audience participation', p.268.

Slack-Smith, Amanda. 'Yuan Goang-Ming: An interview', p.217.

Storer, Russell. 'Cosmologies and conversations', pp.32–7; 'Huang Yong Ping: Shedding one's skin', p.124; 'Manuel Ocampo: An interview', p.170; 'Pratchaya Phinthong: An interview', p.176; 'Wael Shawky: An interview', p.246; 'Slavs and Tatars: An interview', p.249.

Stratton, Sarah. 'Tomoko Kashiki: A rock feels no pain and an island never cries', p.139; 'Raqib Shaw: In full bloom', p.201.

Stutchbury, Sarah. 'Cevdet Ereğ: An interview', p.238.

Wallace, Miranda. 'Dayanita Singh: Fictions unbound', p.202.

Weir, Kathryn. 'The archive and the atlas: Cinema as repository of the everyday', pp.54–7; 'Inci Eviner: An interview', p.113; 'MadIn Company: The rules of the game', p.150; 'Mountains and Waters: Chinese Animation Since the 1930s', p.284.

The Langkasuka Cookbook

November 2012 (104pp., paperback, illus.: col.)

As part of his commissioned project for APT7, Malaysian artist Roslisham Ismail (aka Ise) created an artist's cookbook inspired by time spent with a number of families in his home state of Kelantan, renowned for its unique cuisine. Sharing recipes from private homes and royal courts, Ise's book provides a revealing and delicious window into Kelantanese culture and history.

Hahan and Friends

November 2012 (56pp., paperback, illus.: col.)

Indonesian artist Uji Handoko Eko Saputro (aka Hahan) collaborated with the Children's Art Centre to develop a lively children's book exploring the artist's life and work. It also presents fun art-making activities for children to complete at home or in the classroom.

Hahan and Friends was proudly supported by Tim Fairfax Family Foundation.

Ian Fairweather: Late Works 1953–74

November 2012 (108pp., paperback, illus.: col., b/w)

This richly illustrated publication presents an insightful consideration of Ian Fairweather's major achievements of the period from 1953, when he moved to Bribie Island in Moreton Bay, off the coast of Brisbane, to his death in 1974. It features his abstractions of 1959–61 and his religious masterworks *Gethsemane* 1958 and *Epiphany* 1962. Drawn from Australian public and private collections, including the substantial holdings of the Queensland Art Gallery, the catalogue was published in association with the exhibition 'Ian Fairweather: Late Works 1953–74', QAG, 3 November 2012 to 3 March 2013.

Staff contribution:

Goddard, Angela. 'Ian Fairweather: The Bribie years', pp.19–45.

A Private Collection — Artist's Choice: Michael Zavros

March 2013 (32pp., paperback, illus.: col., b/w)

Mirroring Michael Zavros's recasting of the Xstrata Coal Queensland Artists' Gallery as the home of a distinguished private collector, this publication continues the fiction at the heart of the third Artist's Choice exhibition. As Zavros explained: 'I wanted to create a new context for works from the Collection, and offer the objects new life and meaning, by shifting them from a museum to a domestic space'. *A Private Collection* featured photography modelled on the style of a lavish interior decorating magazine and the accompanying texts imagine the collector's life and adventures.

Ah Xian

April 2013 (8pp., folded brochure [travelling exhibition], illus.: col.)

This room brochure was produced to accompany an exhibition of ten magnificent bronze and brass life-sized figurative busts from the 'Metaphysica' series by leading Chinese–Australian artist Ah Xian. The exhibition, drawn from the Gallery's Collection, is on tour to regional Queensland venues from April 2013 until August 2015.

Staff contribution:

Nagesh, Tarun. 'Ah Xian: Metaphysica'.

My Country, I Still Call Australia Home: Contemporary Art from Black Australia

June 2013 (192pp., softcover, illus.: col., b/w)

Published to coincide with the exhibition of the same name, *My Country* features the work of over 130 artists from around Australia and makes an important contribution to writing on Aboriginal art. Interviews with exhibiting artists highlight their experiences and approaches to art practice, while essays by respected writers Hetti Perkins, Brenda L Croft, Glenn Iseger-Pilkington and exhibition curator Bruce McLean provide insights into the connections Aboriginal and Torres Strait Islander artists have with land and country. Arranged according to the exhibition's themes — my country, my history, my life — this publication is rich in imagery, ideas and narrative.

Staff contributions:

Cull, Tamsin. 'Gordon Hookey's "Kangaroo Crew"', pp.167–9.

Da Silva, José. 'My life as I live it', pp.171–2.

Ewington, Julie. 'Judy Watson: An interview', p.37; 'Bindi Cole: An interview', p.146

McLean, Bruce. 'This land is mine / This land is me', pp.13–22; 'Tony Albert: An interview', p.143.

The Sacred Hill

June 2013 (42pp., hardcover, illus.: col.)

The Sacred Hill, the Gallery's sixth Children's Art Centre publication was published in conjunction with 'Kangaroo Crew', an interactive exhibition for children by Indigenous artist Gordon Hookey. The book features Hookey's own narrative illustrated with 25 paintings, introducing young readers to four kangaroos — Blue, Treez, Potsy and Rocko — who once lived together on the sacred hill. It also features fun kangaroo character profiles and activities for children to complete at home or at school.

The Sacred Hill was supported by Solutions in Engineering.

*Earth and Elsewhere:**Contemporary Works from the Collection*

June 2013 (e-publication, illus.; col.)

An e-publication was produced to accompany the 2013 exhibition, 'Earth and Elsewhere: Contemporary Works from the Collection'. Moving through three thematic groupings — The cracked earth, Personal cosmologies and Farewell to the sea — 'Earth and Elsewhere' starts on the ground before taking to the stars. This e-publication features artists whose work frames the past and helps shape our understanding of the delicate, and often paradoxical, associations between memory and history, empathy and reception.

Staff contribution:

Da Silva, José. 'Earth and elsewhere', p.6.

*Death and Life: rakuny ga walnga:**Contemporary Arnhem Land Art*

June 2013 (24pp., e-publication, illus.: col.).

Featuring an essay by the exhibition curator, Diane Moon, Curator, Indigenous Fibre Art, *Death and Life: rakuny ga walnga* explores the circulatory nature of death and life, a concept integral to Arnhem Land art. This Gallery e-publication features beautiful imagery of selected bark paintings, hollow log memorial poles, sculptures and weavings from the exhibition.

Staff contributions:

Moon, Diane. 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art', pp.7–21.

Quilts

June 2013 (196pp., paperback, illus: col., b/w)

A new co-edition, published to coincide with 'Quilts' from London's Victoria and Albert Museum (V&A), London, *Quilts 1700–1945* (edited by curator Sue Prichard) is a beautiful publication celebrating more than 200 years of British quilts and patchwork, drawn from the V&A's rich textile collection. In addition, the significant textile *The Rajah quilt* 1841, from the Collection of the National Gallery of Australia (NGA), Canberra, is showcased in an essay by Dr Robert Bell, Senior Curator, Decorative Arts and Design, NGA. *Quilts* explores the hidden histories and personal narratives of some of the most evocative objects in the V&A's collection.

Corporate publications*Artlines*

Issues 3–4, 2012 – 1–2, 2013

(Sep–Nov 2012, Dec–Feb 2012–13, Mar–May 2013, Jun–Aug 2013; 52pp., illus.: col., b/w)

Artlines is a full-colour magazine featuring engaging writing on Australian and international art and culture. It is available as part of QAGOMA Membership or for purchase through the QAGOMA Store.

Staff contributions:

Beiers, Peter. 'Power + Colour: New Painting from the Corrigan Collection of 21st-Century Aboriginal Art' [review] (1–2013, p.46).

Burnett, David. 'A new focus: Eighteenth-century works from the Collection' (3–2012, p.34); 'Hendrik de Leth: *Mappe Monde ou Description du Globe Terrestre* 1740 and François Peron: *Voyage de Découvertes aux Terres Australes. Paris: Imprimerie Impériale [Royale] 1807–16*' (3–2012, p.40) (with Sally Foster).Buttrose, Ellie. 'Art in Oceania: A New History' [review] (4–2012, p.46); 'Yael Bartana: "The Missing Negatives of the Sonnenfeld Collection" series 2008' (2–2013, p.45); 'How *Aborigines Invented the Idea of Contemporary Art*' [review] (2–2013, p.46).Chambers, Nicholas. 'Zilvinas Kempinas: *Columns* 2006' (3–2012, p.42).Cooke, Glenn. 'Aliens in Queensland: Two tree portraits by R Godfrey Rivers' (3–2012, p.22); 'Anthony Alder's *Heron's home*' (4–2012, p.32); 'Edmund Rosenstengel: *Chest of drawers* c.1934' (4–2012, p.44); 'Flavelle, Roberts & Sankey: *Bracelet* c.1910' (1–2013, p.44).Cull, Tamsin. "'Kangaroo Crew" and *The Sacred Hill*: An interview with Gordon Hookey' (2–2013, p.12).

Da Silva, José. 'Change: Paths Through 20 Years of Film' (1–2013, p.16); 'Earth and Elsewhere: Contemporary Works from the Collection' (2–2013, p.8); 'My Life as I Live It: First peoples and black cinema' (2–2013, p.16).

Ewington, Julie. 'Gordon Bennett: *Notes to Basquiat: Perfect teeth* 2000 and Vernon Ah Kee: *Bella Ami, Annie Ah Sam, Annie Ah Kee* 2008' (1–2013, p.40); 'Scott Redford: *Proposal for a Surfers Paradise Public Sculpture/GC Cinemas* 2006' (2–2013, p.43).

- Foster, Sally. 'Hendrik de Leth: *Mappe Monde ou Description du Globe Terrestre* 1740 and François Peron: *Voyage de Découvertes aux Terres Australes. Paris: Imprimerie Impériale [Royale]* 1807–16' (3–2012, p.40) (with David Burnett); 'Georges William Thornley: Two lithographs (after Degas) c.1888–89' (4–2012, p.45); 'The Rajah quilt 1841' (1–2013, p.14); 'Ever Present: Photographs from the Collection 1850–1975' (2–2013, p.14); 'More than just the sum of their parts: "Quilts 1700–1945"' (2–2013, p.25); 'Walker Evans: *American Photographs* and Robert Frank: *The Americans*' (2–2013, p.44).
- Goddard, Angela. 'Ian Fairweather: Late Works 1953–74' (3–2012, p.17); 'A personal recollection: Lawrence Daws on Ian Fairweather' (4–2012, p.30); 'Normana Wight: *Untitled: Yellow-Green* 1970' (4–2012, p.42); 'Robert Hunter: *No.1 untitled painting* 1968' (1–2013, p.42); 'An interview with Dr Paul Eliadis' (2–2013, p.36).
- Gunning, Judy. 'Recent recognition for QAGOMA publications' (3–2012, p.46).
- Hawker, Michael. 'Rah Fizelle: *Construction II* c.1939' (3–2012, p.39); 'The Moderns: Highlights from the Queensland Art Gallery Collection' (1–2012, pp.12–13).
- Hays, Rosie. 'Get Down! Dance on Film Since the 1970s' (3–2012, p.12); 'Claire Denis' (2–2013, p.17).
- Keehan, Reuben. 'Gimhongsok: *Canine Construction* 2009' (4–2012, p.39); 'Michael Parekowhai: *The World Turns* 2011–12' (1–2013, p.37); 'Takahiro Iwasaki: *Reflection Model (Perfect Bliss)* 2010–12' (2–2013, p.41).
- McColm, Donna. 'A fruitful partnership: QAGOMA and ABC Radio National' (4–2012, p.10).
- McDougall, Ruth. 'Alexia Kimgimani: *Au (sago pot)* 2011' (3–2012, p.43); 'Sugar' (2–2013, p.15); 'Parastou Forouhar: "Persian for beginners" 1997 and *Persian for kids* 2012' (2–2013, p.43).
- McKay, Peter. 'National New Media Art Award 2012' (2–2012, p.10) (with Amanda Slack-Smith); 'Artist's Choice: Michael Zavros' (1–2013, p.10).
- McLean, Bruce. 'Integration and intervention: Indigenous art from the late nineteenth to the mid twentieth century' (4–2012, p.26).
- Moon, Diane. 'Shirley Macnamara: *Wingreeguu* 2012' (1–2013, p.25); 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art' (2–2013, p.10); 'Margaret Rarru: *Mindirri* 2012' (2–2013, p.42).
- Mutch, Rebecca. 'Artists' *Textiles 1940–1976*' [review] (1–2013, p.46); 'Brooklyn Makers: *Food, Design, Craft and Others Scenes from the Tactile Life*' [review] (1–2013, p.47); 'Indie Craft' [review] (2–2013, p.47).
- Nagesh, Tarun. 'Unknown, India: Bronzes, late Chola period' (3–2012, p.44); 'Tiffany Chung: *roaming with the dawn – snow drifts, rain falls, desert wind blows* 2012 and Phuan Thai Meng: *The Luring of []*. 流水不腐, 户枢不蠹 2012' (4–2012, p.40); 'Edwin Roseno: "Green hypermarket" series 2011–12' (2–2013, p.39).
- Owen, Phoebe. 'Alice's *Adventures in Wonderland – With Art Work by Yayoi Kusama*' [review] (3–2012, p.46).
- Page, Maud. 'The 7th Asia Pacific Triennial of Contemporary Art: An overview' (3–2012, p.30) (with Russell Storer).
- Richards, Bree. 'Tim Maguire: *Trees and snow* 2008' (4–2012, p.43).
- Richards, Michael. 'Contemporary Australian Drawing #1' [review] (3–2012, p.46).
- Robinson, Shannon. 'Korean Contemporary Art' [review] (4–2012, p.46).
- Ryan, Kate. 'Kids' APT7 and audience participation' (4–2012, p.22).
- Slack-Smith, Amanda. 'National New Media Art Award 2012' (3–2012, p.10) (with Peter McKay); 'Monsters' (1–2013, p.12).
- Storer, Russell. 'The 7th Asia Pacific Triennial of Contemporary Art: An overview'. (3–2012, p.30) (with Maud Page); 'Huang Yong Ping: *Ressort* 2012' (1–2013, p.39).
- Stratton, Sarah. 'ACCIONA: Behind the Prado' (3–2012, p.36); 'Introducing the Chair: Professor Susan Street' (4–2012, p.34); 'Presenting Santos' (4–2012, p.36); 'Profile: Kramer Ausenco' (1–2013, p.34).
- Themor, Katie. 'Environment and Object: Recent African Art' [review] (1–2013, p.46); 'Robert Brownhall: *Australian Stories*' [review] (2–2013, p.46).
- Wallace, Miranda. 'A new light: Old Masters come to QAG' (1–2013, p.28); 'Albrecht Dürer's *The Apocalypse*' (2–2013, p.34); 'The Early Dürer' [review] (2–2013, p.46).
- Weir, Kathryn. 'Mountains and Waters: Chinese Animation Since the 1930s' (4–2012, p.12).
- Young, Jacklyn. 'The Future Will Be . . . China' [review] (4–2012, p.47).

Artmail
(e-bulletins), nos.301–325, 2012–13

Cinemail
(e-bulletins) nos.65–89, 2012–13

Cinema

(Sep–Nov 12, Dec–Feb 12–13, Mar–May 13, Jun–Aug 13; quarterly, brochure, illus.: col.)

Edmail

(e-bulletins) nos.47–51, 2012–13

Membermail

(e-bulletins) nos.47–58, 2012–13

Members Guide

(Sep–Nov 12, Dec–Feb 12–13, Mar–May 13, Jun–Aug 13; quarterly, brochure, illus.: col.)

Preview

(Sep–Nov 12, Dec–Feb 12–13, Mar–May 13, Jun–Aug 13; quarterly, brochure, illus.: col.)

Queensland Art Gallery Annual Report 2011–12

(2012, 140pp., b/w)

Queensland Art Gallery Foundation Year in Review 2011–12

(2012, 104pp., illus.: col.)

Review 2012

(2012, 108pp., illus.: col.)

Storemail

(e-bulletins) not numbered, monthly, 2012–13

Education resources, online and printed

Indigenous Australian Art

Online collection resource for all teaching levels (1)

The 7th Asia Pacific Triennial of Contemporary Art (APT7)

comprising seven resources:

Online and printed student worksheet (primary and secondary)

Teacher notes (primary and secondary)

Design your own APT7 tour (online)

Students' Choice video resource (primary and secondary)

Sculpture is Everything: Contemporary Works from the Collection

Online resource for all teaching levels (1)

Portrait of Spain: Masterpieces from the Prado

comprising five resources:

Online and printed student worksheet (primary and secondary/senior)

Teacher notes (primary and secondary/senior)

Design your own tour (online)

Ah Xian: *Metaphysica*

Printed and online touring exhibition room brochure including educational material (1)

Publications in progress at 30 June

Ruth Stoneley: *A Stitch in Time*

(July, 32pp., softcover, illus.: col., b/w)

Richard Stringer

(October, 64pp., softcover, illus.: col., b/w.)

Cai Guo-Qiang for Kids [working title]

(November, TBC, hardcover, illus.: col.)

Cai Guo-Qiang: *Falling Back to Earth*

(January, 224pp., hardcover, illus.: col.)

Contributions to external publications

Carter, Anne and Osmond, Gillian. 'The effect of conductivity on water solubility: Cleaning a modern Chinese oil painting' [extended abstract]. In Mecklenburg, MF; Charola, AE; and Koestler, RJ (eds.), *New Insights into the Cleaning of Paintings*. Smithsonian Institution Scholarly Press, Washington DC, 2013, pp.115–17.

Goddard, Angela. '*Reflections c.1908*'. In *Sydney Long: The Spirit of the Land* [exhibition catalogue]. National Gallery of Australia, Canberra, 2012, p.120.

'Minimal/Post-Minimal'. In *Less is More: Minimal and Post-minimal Art in Australia* [exhibition catalogue]. Heide Museum of Modern Art, Melbourne, 2012, pp.102–3.

McColm, Donna. 'Contemporary art works with kids: Widening visitors' experiences through artist–museum collaborations'. *Art and Australia*, vol.50, no.4, 2013, pp.548–53.

McLean, Bruce. 'Daniel Browning: "My Country" interview with Bruce McLean'. *Artlink: Indigenous: Re-visions*, vol.33, no.2, 2013, pp.60–1.

Osmond, Gillian; Boon, JJ; Puskar, L; and Drennan, John. 'Metal stearate distributions in modern artists' oil paints: Surface and cross-sectional investigation of reference paint films using conventional and synchrotron infrared microspectroscopy'. *Applied Spectroscopy*, vol.66, no.10, 2012, pp.1136–44.

Pagliarino, Amanda. 'Complex conservation: Acquiring and archiving Tony Cokes's *Pop Manifestos*'. *The Bulletin*, vol.33, 2012, pp.3–11.

Richards, Bree. 'Doing, being, performing'. *Performa Magazine*, January 2013, unpaginated.

'A place of action: In conversation with RoseLee Goldberg'. *Das Superpaper*, issue 26, 26 March 2013, pp.34–9.

Alice Lang: Forget I Said Anything [exhibition catalogue]. Boxcopy, Brisbane, 2013, unpaginated.

Storer, Russell. 'The 7th Asia Pacific Triennial of Contemporary Art'. *TAASA Review*, vol.21, no.4, December 2012, pp.20–2.

'Australia/Asia'. *Guggenheim UBS Map Global Art Initiative*, 11 October 2012, <<http://blogs.guggenheim.org/map/australiaasia/>>.

'Here we are: The Hua Krathi project'. In *The Hua Krathi Project*. Australian Thai Artist Interchange, Melbourne, pp.84–5.

Papers presented (unpublished)

Barrett, Kim and Shellard, Samantha. 'Mounting and Framing Oversized Works on Paper' [tour]. Book, Paper and Photographic Materials Symposium, The Australian Institute of Conservation of Material Culture, Brisbane, 31 August 2012.

Carter, Anne. 'The Materials of Ian Fairweather 1953–1974'. The Meaning of Materials in Modern and Contemporary Art Symposium, Brisbane, 10–11 December 2012.

Doyle, Celestine. 'Art Museum Rebranding'. Griffith University, Brisbane, 11 September 2012.

'Art Museum Rebranding'. Museum Studies Lecture, The University of Queensland, Brisbane, 17 April 2012.

'Rebranding QAGOMA' [with Andy Wright, Interbrand]. Australia Council for the Arts Marketing Summit, Canberra, 30 May 2013.

McDougall, Ruth. 'Material Matters: Commissioning Contemporary Art Works from Papua New Guinea for "The 7th Asia Pacific Triennial of Contemporary Art"'. 2012 AICCM Paintings Group + 20th Century in Paint Symposium, GOMA, Brisbane, 10–11 December 2012.

'Material Matters: Commissioning Contemporary Works from Papua New Guinea for "The 7th Asia Pacific Triennial of Contemporary Art"'. Pine Rivers Heritage Museum, Petrie, 13 March 2013.

Nagesh, Tarun. 'The 7th Asia Pacific Triennial of Contemporary Art'. Institute of Modern Art Art: Teachers Day, GOMA, Brisbane, 2 November, 2012.

Osmond, Gillian. 'Zinc White and the Influence of Paint Composition for Stability in Oil-based Media'. Issues in Contemporary Oil Paint Symposium, Amersfoort, The Netherlands, 28–29 March 2013.

'Nanometre-sized Zinc Oxide Particles and the Formation of "Zinc Soaps" in Paintings' [with Drennan, J; Jack, K; Monteiro, M; and Kozak, D]. 1st International Conference on BioNano Innovation, Brisbane, 19–20 July 2012.

'Zinc Oxide-centred Deterioration in 20th-century Vietnamese Paintings by Nguyen Trọng Kiệm' [with Ebert, B; and Drennan, J]. The Meaning of Materials in Modern and Contemporary Art, Brisbane, 10–11 December 2012.

Page, Maud. 'Curation in the 21st Century'. Public Galleries Association of Victoria Future Vision Conference, Museum of Old and New Art, Hobart, 31 August 2012.

Storer, Russell. 'The Asia Pacific Triennial: Curating in the Expanded Field'. Melbourne Art Foundation 2012 Lecture, Federation Square, Melbourne, 30 July 2012.

'Global Asia'. CCA Talks at Art Stage, Marina Bay Sands, Singapore, 24 January 2013.

Wright, Simon. 'Children's Art Centre: Kids' APT 1999–2012'. Yokohama Art Museum, Yokohama, Japan, 9 March 2013.

'A Decade On: Redland Art Gallery Celebrates 10 Years'. Redland Art Gallery, Capalaba, 14 February 2013.

Performance measures

		2012-13 Target/est.	2012-13 Est. actual	2012-13 Actual
Service standards				
Audience satisfaction with exhibitions and programs		90%	95%	97%
Percentage of attendance at ticketed exhibitions of total attendance at Queensland Art Gallery and Gallery of Modern Art	1	New measure	New measure	15%
Other measures				
Number of exhibitions presented	2	25	31	31
Total attendance at Queensland Art Gallery and Gallery of Modern Art	2	1 200 000	1 275 000	1 265 304
Number of website user sessions	2, 3	1 800 000	1 520 000	1 594 275
Number of regional locations receiving travelling exhibitions, programs and education, interpretive and information services	2, 4	45	76	75

Notes:

- 1 This is a new measure for 2013-14, which highlights the Gallery's efficiency in ensuring a balanced mix of ticketed and free exhibitions.
- 2 These measures have been discontinued for Service Delivery Statement reporting purposes as they are a measure of activity rather than efficiency/effectiveness.
- 3 The 2012-13 est. actual reflects a change in how the Gallery records statistics from one of its websites, which has resulted in a lower but more accurate number of website user sessions.
- 4 This measure refers to the number of individual locations serviced in regional Queensland. The 2012-13 est. actual reflects a stronger than anticipated uptake by regional venues of the Kids' APT7 on Tour program.
- 5 In 2012-13, the Gallery upgraded the software used for counting website user sessions. Changes in the way a visit is counted has resulted in a lower number than predicted due to the target being based on previous years' results.

Statistical summary 2012–13

Trustees	
Number of Trustees meetings	6
Attendance	
QAG attendance	657 244
GOMA attendance	608 060
Total combined attendance	1 265 304
Exhibitions	
Number of exhibitions presented at QAGOMA	31
Collection	
Total number of works in the Collection	16 095
Total number of works acquired 2012–13	409
Australian Cinémathèque	
Number of short and feature films presented	576
Number of public screenings	507
Total attendance at screenings	24 452
Regional Services	
Total attendance at regional Queensland exhibitions and programs	52 051
Total touring exhibitions	4
Exhibition venues	11
Total exhibition attendance	35 649
Total number of programs	2
Program venues	82
Total program attendance	16 402
Total visits by Gallery staff to regional Queensland	39
Education and Access	
Volunteer guided tours	1950
Participants in volunteer guided tours	27 424
Volunteer guided tours for visitors with special needs	36
Participants in volunteer guided tours for visitors with special needs	203
Education group visitations (booked and unbooked)	41 175
Special interest adult group visitations	3956
Promotional materials supplied to education clients	9947
Education resources supplied to education clients	27 030

Public Programs, Children's Art Centre and membership	
Number of public programs presented	126
Number of attendees at public programs	9826
Number of ticketed Up Late events	10
Number of attendees at ticketed Up Late events	10 368
Number of free Up Late events	3
Number of attendees at free Up Late events	6582
Number of Public Programs events live-streamed	27
Number of online viewers of Public Programs live-streamed events	539
Number of Toddler Tuesday workshops	84
Number of attendees at Toddler Tuesday workshops	1886
Number of QAGOMA Members	7960
Number of QAGOMA memberships	5728
Number of QAGOMA Members programs	121
Number of attendees at QAGOMA Members programs	4438
Photographic reproductions and copyright clearances	
External reproduction requests	52 (100 works)
Internal reproduction requests	13 (198 works)
Internal copyright clearance sought	13 (542 works)
Publications	
Published by the Gallery	34
Staff contributions to external publications	13
Papers presented (unpublished)	17
Website	
Total website user sessions	1 594 275
Volunteers	
Curatorial volunteers	14
Library volunteers	5
Volunteer guides	103

FINANCIAL SUMMARY 2012-13

This summary provides an overview of financial performance and position for 2012-13 for the Queensland Art Gallery | Gallery of Modern Art (the Gallery).^{i ii}

Statement of Comprehensive Income

The Statement of Comprehensive Income sets out the income and expenditure of the Gallery.

Statement of Comprehensive Income	2012-13 \$000	2011-12 \$000
Total Income	51 621	57 170
Total Expenses	47 130	50 579
Operating Result from Continuing Operations	4 491	6 591
Other Comprehensive Income - Increase in asset revaluation reserve	5 601	3 515
Total Comprehensive Income	10 092	10 106

Income

The Income of the Gallery comes mainly from the Queensland Government annual grant (\$31.3m in 2012-13). Other major sources of income were donations (\$4.7m, both cash and artwork); sponsorship (\$2.4m, both cash and contra); exhibition admission revenues (\$2.1m); and retail and food and beverage revenues (\$2.2m and \$4.4m respectively).

Income for 2012-13 was \$5.5m below the previous financial year, due to a number of circumstances, including; deferment of the State Enterprise Bargaining Agreement increase; expiration of a Queensland Government one-year major exhibitions grant provided in 2011-12 (\$2.3m); expiration of one-off specific purpose grants for the exhibition program (\$3.2m); a reduction in the value of donated art works (\$3.1m); less admission revenue (\$1.5m). Offsetting these falls, food and beverage revenue increased by \$2.1m (self-management of the venues commenced in December 2011); investment income and gains increased by \$1.6m and sponsorship revenue increased by \$0.6m.

Expenses

Expenses for the Gallery were \$47.1m in 2012-13. Major costs were employee expenses (51% of total cost), and supplies and services (38%). Expenditure in 2012-13 was down \$3.5m over the previous year mainly due to the reduced scale of the exhibition program and other public programs, and associated marketing costs.

Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$4.5m for the 2012-13 year. Included in the result was \$2.9m of art works donated to the Gallery, which under accounting requirements is treated as income.

Other Comprehensive Income – Increase in asset revaluation reserve

As at 30 June 2013, the Gallery's art and heritage library collection was revalued in line with accounting requirements. The overall increase in the value of this collection was \$5.6m (approximately 1.8% of the value of the total Queensland Art Gallery's Collection).

Statement of Financial Position

The Statement of Financial Position sets out the Net Assets (that is, assets less liabilities) and equity of the Gallery.

As at 30 June 2013, the Net Assets of the Gallery were \$338.9m, up \$10.1m on the previous year (as per Total Comprehensive Income).

The Gallery's major asset was the Collection (\$313.5m) and other property (\$3.7m).

Also contained in the Net Assets of the Gallery was \$18.9m of mainly financial assets held in respect of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. Most of these assets are donations which need to be retained and invested under the terms of their original donation, with only the interest used for acquisitions.

Comparison to the 2012-13 Budgetⁱⁱⁱ

Statement of Comprehensive Income	Actual \$000	Budget \$000	Variance \$000
Total Income	51 621	50 241	1 380
Total Expenses	47 130	48 371	(1 241)
Operating Result from Continuing Operations	4 491	1 870	2 621
Other Comprehensive Income - Increase in asset revaluation reserve	5 601	5 000	601
Total Comprehensive Income	10 092	6 870	3 222

The increase in income against budget was due to greater than expected grants, donations and sponsorship (\$1.2m) and investment revenue and gains (\$0.9m) offset by lower than expected user charges (\$0.7m).

The decrease in expenditure against budget was due to the reduced scale of the exhibition program and other public programs, and associated marketing costs.

As a result of these variances, the "Operating Result from Continuing Operations" (income less expenses) was \$2.6m better than budget.

Net Assets of the Gallery as at 30 June 2013 were \$3.1m above budget (actual of \$338.9m against budget of \$335.8m), of which \$2.6m was due to an upward revision of the art Collection.

Financial Governance

The Gallery is 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 has a well-developed risk management system and internal audit system, all under the supervision of the Audit and Risk Committee. In addition, the accounts of the Gallery are audited by the Queensland Audit Office. The Gallery maintains a strong system of internal controls, and expenditures are minimised and provide value for money. The risk management system under the supervision of the Audit and Risk 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 Mr Chris Saines, Director of the Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

ⁱ The legal name of the Queensland Art Gallery | Gallery of Modern Art is the Queensland Art Gallery Board of Trustees.

ⁱⁱ These financials are as per the "Economic Entity" in the attached Financial Statements. The economic entity includes financial transactions of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee (previously known as the Queensland Art Gallery Foundation).

ⁱⁱⁱ 2012-13 Queensland State Budget – Service Delivery Statements – Queensland Art Gallery

FINANCIAL STATEMENTS 2012–13

General information

This financial report covers the Queensland Art Gallery Board of Trustees (the Parent Entity) and up to 16 April 2013, its controlled entity, the Queensland Art Gallery Foundation.

On 16 April 2013, the Queensland Art Gallery Foundation was wound up, and its assets and liabilities transferred to the new Queensland Art Gallery | Gallery of Modern Art Foundation Committee, which is a committee of the Queensland Art Gallery Board of Trustees. Consequently, from 17 April 2013, the revenues, expenses, assets, liabilities and equity of the new Queensland Art Gallery | Gallery of Modern Art Foundation Committee are included under the Parent Entity.

The Queensland Art Gallery Board of Trustees is a Queensland Government Statutory Body established under the *Queensland Art Gallery Act 1987*.

The Queensland Art Gallery Board of Trustees (which will hereafter be referred to as 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, or visit the Gallery's website www.qagoma.qld.gov.au.

Statements of comprehensive income for the year ended 30 June 2013

	Notes	Economic Entity		Parent Entity	
		2013 \$000	2012 \$000	2013 \$000	2012 \$000
Income from Continuing Operations					
Revenue					
Grants and other contributions	2	39,263	46,343	40,292	48,530
User charges	3	9,556	9,576	9,548	9,528
Other revenue	4	1,944	1,251	473	725
Gains					
Gain on investments and on sale of property, plant and equipment	5	858	-	48	-
Total Income from Continuing Operations		51,621	57,170	50,361	58,783
Expenses from Continuing Operations					
Employee expenses	6,7	26,491	26,826	26,491	26,822
Supplies and services	8	19,583	21,896	19,549	21,794
Grants and subsidies	9	11	3	511	503
Depreciation	10	805	820	805	820
Other expenses	11	240	1,034	1,470	1,377
Total Expenses from Continuing Operations		47,130	50,579	48,826	51,316
Operating Result from Continuing Operations		4,491	6,591	1,535	7,467
Other Comprehensive Income					
<i>Items that will not be reclassified subsequently to operating result:</i>					
Increase in asset revaluation surplus		5,601	3,515	5,601	3,515
Total Other Comprehensive Income		5,601	3,515	5,601	3,515
Total Comprehensive Income		10,092	10,106	7,136	10,982

The accompanying notes form part of these statements.

Statements of financial position as at 30 June 2013

	Notes	Economic Entity		Parent Entity	
		2013 \$000	2012 \$000	2013 \$000	2012 \$000
Current Assets					
Cash and cash equivalents	12	3,240	5,145	3,240	4,220
Receivables	13	688	927	688	1,614
Other financial assets	14	2,000	3,039	2,000	3,000
Inventories	15	1,006	1,106	1,006	1,106
Prepayments		101	119	101	119
Total Current Assets		7,035	10,336	7,035	10,059
Non-current Assets					
Other financial assets	14	18,476	15,372	18,476	-
Property, plant and equipment	16	317,198	307,421	317,198	307,421
Total Non-current Assets		335,674	332,793	335,674	307,421
Total Assets		342,709	333,129	342,709	317,480
Current Liabilities					
Payables	17	1,585	2,202	1,585	2,190
Accrued employee benefits	18	1,546	1,413	1,546	1,413
Other current liabilities	19	157	10	157	10
Total Current Liabilities		3,288	3,625	3,288	3,613
Non-current Liabilities					
Accrued employee benefits	18	561	736	561	736
Total Non-current Liabilities		561	736	561	736
Total Liabilities		3,849	4,361	3,849	4,349
Net Assets		338,860	328,768	338,860	313,131
Equity					
Contributed equity		19,314	721	19,314	721
Accumulated surplus		155,407	169,509	155,407	153,872
Asset revaluation reserves	21	164,139	158,538	164,139	158,538
Total Equity		338,860	328,768	338,860	313,131

The accompanying notes form part of these statements.

Statements of changes in equity for the year ended 30 June 2013

	Accumulated Surplus		Asset Revaluation Surplus		Contributed Equity		Total	
	Economic Entity	Parent Entity	Economic Entity	Parent Entity	Economic Entity	Parent Entity	Economic Entity	Parent Entity
	2012	2012	2012	2012	2012	2012	2012	2012
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance as at 1 July 2011	162,918	146,405	155,023	155,023	721	721	318,662	302,149
Operating result from continuing operations	6,591	7,467	-	-	-	-	6,591	7,467

Total Other Comprehensive Income

Increase/(decrease) in asset revaluation surplus	-	-	3,515	3,515	-	-	3,515	3,515
Balance as at 30 June 2012	169,509	153,872	158,538	158,538	721	721	328,768	313,131

	Accumulated Surplus		Asset Revaluation Surplus		Contributed Equity		Total	
	Economic Entity	Parent Entity	Economic Entity	Parent Entity	Economic Entity	Parent Entity	Economic Entity	Parent Entity
	2013	2013	2013	2013	2013	2013	2013	2013
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance as at 1 July 2012	169,509	153,872	158,538	158,538	721	721	328,768	313,131
Operating result from continuing operations	4,491	1,535	-	-	-	-	4,491	1,535

Total Other Comprehensive Income

Increase/(decrease) in asset revaluation surplus	-	-	5,601	5,601	-	-	5,601	5,601
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Transactions with Owners as Owners

Equity transferred in from Queensland Art Gallery Foundation	(18,593)	-	-	-	18,593	18,593	-	18,593
Balance as at 30 June 2013	155,407	155,407	164,139	164,139	19,314	19,314	338,860	338,860

The accompanying notes form part of these statements.

Statements of cash flows for the year ended 30 June 2013

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	Notes	\$000	\$000	\$000

Cash flows from operating activities

Inflows:

Grants and other contributions	35,084	39,218	35,200	41,776
User charges	9,775	11,061	9,787	9,791
Other revenue	878	1,389	468	820
GST collected from customers	993	1,042	987	1,036
GST input tax credits from ATO	1,598	1,882	1,585	1,865

Outflows:

Employee costs	(26,604)	(26,533)	(26,604)	(26,529)
Supplies and services	(18,034)	(21,459)	(17,994)	(20,247)
Grants and subsidies	(11)	(3)	(511)	(503)
Other	(758)	(326)	(1,150)	(1,071)
GST paid on purchases	(1,496)	(1,844)	(1,484)	(1,829)
GST remitted to ATO	(987)	(1,105)	(981)	(1,098)
Net cash provided by (used in) operating activities	22	438	3,322	(697)

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	Notes	\$000	\$000	\$000

Cash flows from investing activities

Inflows:

Proceeds from sale of investments	6,020	4,470	1,038	3,000
Sales of property, plant and equipment	24	-	24	-
Net cash received upon wind up of Queensland Art Gallery Foundation	-	-	623	-

Outflows:

Payments for investments	(6,143)	-	-	-
Payments for property, plant and equipment	(2,244)	(4,001)	(1,968)	(4,001)
Net cash (used in) provided by investing activities	(2,343)	469	(283)	(1,001)

Net (decrease) increase in cash and cash equivalents	(1,905)	3,791	(980)	3,010
Cash and cash equivalents at beginning of financial year	5,145	1,354	4,220	1,210
Cash and cash equivalents at end of financial year	12	3,240	5,145	3,240

The accompanying notes form part of these statements.

Notes to and forming part of the Financial Statements 2012–13

Objectives and Principal Activities of the Gallery

The principal object of 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 2012–13 financial year are set out in the *Annual Report 2012–13*.

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 Queensland Treasury and Trade's Minimum Reporting Requirements for the year ended 30 June 2013, 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

In the financial statements, the term Parent Entity refers to the Queensland Art Gallery Board of Trustees.

Up to 16 April 2013, the Economic Entity refers to the consolidated entity of the Queensland Art Gallery Board of Trustees and the Queensland Art Gallery Foundation.

On 16 April 2013, the Queensland Art Gallery Foundation was wound up, and its assets and liabilities transferred to the new Queensland Art Gallery | Gallery of Modern Art Foundation Committee, which is a committee of the Queensland Art Gallery Board of Trustees. Consequently, from 17 April 2013, the revenues, expenses, assets, liabilities and equity of the new Queensland Art Gallery | Gallery of Modern Art Foundation Committee are included in the Parent Entity.

In the process of reporting on the Economic Entity, all transactions and balances between the Queensland Art Gallery and the Queensland Art Gallery Foundation have been eliminated in full.

(c) Grants and Other Contributions

Grants and other contributions that are non-reciprocal in nature are generally recognised as revenue in the year in which the Gallery obtains control over them. Control is generally obtained at the time of receipt.

Where the payment of a non-reciprocal grant or contribution is set out in a contractual agreement (e.g. sponsorship agreement), the Gallery recognises revenue when it is receivable as per the contractual arrangement.

Where grants are received that are reciprocal in nature, revenue is accrued over the term of the funding arrangement.

Contributed assets, such as donated art works, 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. The Gallery did not recognise any contributed services in the 2012–13 or 2011–12 years.

(d) User Charges

User charges controlled by the Gallery are recognised as revenue when the revenue has been earned and can be measured reliably with a sufficient degree of certainty. This involves either invoicing for related goods/services and/or the recognition of accrued revenue. User charges are controlled by the Gallery where they can be deployed for the achievement of the Gallery's objectives.

(e) Special Payments

Special payments include ex-gratia expenditure and other expenditure that the Gallery is not contractually or legally obliged to make to other parties. In compliance with the *Financial and Performance Management Standard 2009*, the Gallery maintains a register setting out details of all special payments greater than \$5,000. The total of all special payments (including those of \$5,000 or less) is disclosed separately in Note 11. However, descriptions of the nature of special payments are only provided for special payments greater than \$5,000.

(f) Cash and Cash Equivalents

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques receipted but not banked at 30 June, deposits at call with financial institutions, and fixed term investments of three months or less that are held for cash management purposes, are readily convertible to cash on hand at the Gallery's or issuer's option, and are subject to a low risk of changes in value.

The Queensland Art Gallery | Gallery of Modern Art Foundation Committee has investments (in term deposits and cash deposit) that are required to be preserved under the terms of their donations and bequests. As these invested funds are preserved, the investments are classified as non-current financial assets, and not cash and cash equivalents.

(g) Receivables

Trade debtors are recognised at the 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.

(h) Inventories

Inventories are retail stock held for sale through the Gallery stores, and beverage stock for sale in Gallery cafes and the restaurants. All food purchases are expensed on purchase.

Inventories are valued at the lower of cost or net realisable value.

Cost is assigned on a weighted average basis and comprises the cost of acquiring the inventories and bringing them to their existing condition. Immaterial expenditure incurred in transporting inventory to the Gallery is expensed as incurred.

Net realisable value is determined based on the Gallery's normal selling pattern.

(i) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use. 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*.

(j) Property, Plant and Equipment

The Gallery's art Collection, the Gallery's Research Library Heritage Collection, and all property, plant and equipment with a value equal to or in excess of \$5,000 are recognised for financial reporting purposes in the year of acquisition.

Items of property, plant and equipment with a value less than \$5,000 are expensed in the year of acquisition.

(k) Intangibles

Intangible assets with a cost or other value equal to or greater than \$100,000 are recognised in the financial statements. Items with a lesser value are expensed. Currently, the Gallery does not have any intangible assets.

(l) Revaluation of Non-Current Physical Assets

The Gallery's art Collection and the Gallery's Research 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 Gallery Library's Heritage Collection Queensland Treasury and Trade's *Non-Current Asset Accounting Policies for the Queensland Public Sector*.

The Gallery's art Collection is revalued on an annual basis by the Gallery's curatorial staff, with advice sought from a range of authorities, including art price indices, auction results and external experts. The Collection valuation reflects 'fair' value in current market conditions.

The Research Library Heritage Collection is revalued at the end of the year, generally using prices available through booksellers or through independent valuations.

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 Queensland Treasury and Trade's *Non-Current Asset Accounting Policies for the Queensland Public Sector*.

(m) Depreciation of Property, Plant and Equipment

Plant and equipment is depreciated on a straight-line basis so as to allocate the net cost or revalued amount of each asset, less its estimated residual value, progressively over the estimated useful life to the Gallery.

For each class of depreciable assets, the following depreciation rates are used:

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

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.

The Gallery's art Collection and the Gallery's Research Library Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

(n) 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 Gallery determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

The asset's recoverable amount is determined as the higher of the asset's fair value less costs to sell and depreciated replacement cost.

An impairment loss is recognised immediately in the Statement of Comprehensive Income, unless the asset is carried at a revalued amount. When an asset is measured at a revalued amount, the impairment loss is offset against the asset revaluation reserve of the relevant class to the extent available.

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised as income, unless the asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase. Refer also Note 1(l).

(o) Leases

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 operating leases under which the lessor effectively retains substantially all risks and benefits.

The Gallery has no financial leases.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred.

The Queensland Art Gallery and the Gallery of Modern Art buildings are owned by the State of Queensland, and managed by the Corporate Administration Agency (CAA). No rent is paid for occupation of these premises. The Gallery pays for services including building maintenance and repairs, electricity, security, cleaning, air-conditioning and telephone rental (Note 1(y)).

(p) Other Financial Assets

Other financial assets — current consists 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 change in value.

Other financial assets — non current consist of managed funds, term deposits and other financial investments held by the Queensland Art Gallery | Gallery of Modern Art Foundation Committee on a continuing basis. Many of these invested funds are required to be preserved under the terms of their original donations and bequests (See 1(q)).

As at 30 June 2013, all managed funds were held in the Queensland Investment Corporation Growth Fund. Changes in market value are recognised as income and expenditure in determining the net result for the period.

Interest and dividend revenues are recognised on an accrual basis.

(q) Restricted Assets in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee

Included in the Gallery's Statement of Financial Position as at 30 June 2013 are the following assets, liability and equity of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. These net assets are only available for use in accordance with the Committee's charter.

	30 June 2013 \$000
Cash and cash equivalents	480
Investments with Queensland Treasury Corporation	902
Investments with Queensland Investment Corporation	11,574
Term deposits with financial institutions	6,000
Interest receivable	28
Net payables to Gallery	(63)
	18,921

Included in the above, are assets that have further restrictions in relation to their use:

Item	Restriction	30 June 2013 \$000
Queensland Government contributions and retained donations to the Foundation	Only interest can be used for acquisitions or exhibition purposes	8,472
Other private donations to the Foundation	Only interest can be used for acquisitions or exhibition purposes	6,000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	902
		15,374

(r) Restricted Assets — other

Included in the Gallery's Statement of Financial Position as at 30 June 2013 are the following assets that are restricted in their use:

Item	Restriction	30 June 2013 \$000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	369
		369

(s) 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.

(t) 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
- Receivables — held at amortised cost
- Managed funds — held at fair value through profit and loss
- Held to maturity investments — 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 27.

(u) Employee Benefits**Wages, Salaries and Sick Leave**

Wages and salaries due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates.

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.

Recreation Leave

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.

Long Service Leave

Under the Queensland Government's long service leave scheme, a levy is made on the Gallery to cover this cost. Levies are expensed in the period in which they are paid or payable. Amounts paid to employees for long service leave are claimed from the scheme as and when leave is taken.

No provision for long service leave is recognised in the financial statements, the liability being held on a whole-of-government basis and reported in the whole-of-government financial report prepared pursuant to AASB 1049 *Whole of Government and General Government Sector 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.

The QSuper scheme has defined benefit and defined contribution categories. The liability for defined benefits is held on a whole-of-government basis and reported in those financial statements pursuant to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Payroll Tax and Workers Compensation

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.

(v) 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 and Trade. Refer to note 7 for the disclosures on key executive management personnel and remuneration.

(w) 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.

(x) 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.

(y) 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 2013 year was \$1,676,000 (2012: \$1,605,000).

The Corporate Administration Agency (CAA) provides finance and human resource management services to the Gallery at a cost of \$892,918 (2012: \$797,000).

(z) Services provided to the Queensland Art Gallery Foundation

The Gallery provided corporate support, including human resources, office accommodation, computer equipment and other office requisites on an in-kind basis, to facilitate the operation of the Queensland Art Gallery Foundation. The cost of these services was \$216,062 (up to 16 April 2013 when the Queensland Art Gallery Foundation was wound up) (2012: \$257,000).

(aa) 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.

(ab) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairman of the Queensland Art Gallery Board of Trustees and the Director of the Queensland Art Gallery at the date of signing the Management Certificate.

(ac) Accounting Estimates and Judgments

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions and management judgments that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgments 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 26.

(ad) 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.

(ae) New and Revised Accounting Standards

The Gallery did not voluntarily change any of its accounting policies during 2012–13. Australian Accounting Standard changes applicable for the first time for 2012–13 have had minimal effect on the Gallery's financial statements, as explained 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] became effective for reporting periods beginning on or after 1 July 2012. The only impact for the Gallery is that, in the Statement of Comprehensive Income, items within the 'Other Comprehensive Income' section are now presented in

different subsections, according to whether or not they are subsequently classifiable to the operating result. Whether subsequent reclassification is possible depends on the requirements or criteria in the accounting standard/interpretation that relates to the item concerned.

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 Queensland Treasury and Trade. 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 set out below.

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 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 substantial 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.

(ae) New and Revised Accounting Standards (cont.)

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 scheme for long service leave, this change in criteria 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 makes employer superannuation contributions only to the QSuper accumulation and defined benefit plans, 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, AASB 2011-11, AASB 2012-1, AASB 2012-7 and AASB 2012-11 (which also apply from reporting periods beginning on or after 1 July 2013). However, Queensland Treasury and Trade'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, Queensland Treasury and Trade is the regulator.

Queensland Treasury and Trade has advised that its policy decision is to require adoption of Tier 1 reporting by all Queensland Government departments (including the Gallery) and statutory bodies that are consolidated into the whole-of-government financial statements. Therefore, the release of AASB 1053 and associated amending standards will have no impact on the Gallery.

The following new and revised standards apply as from reporting periods beginning on or after 1 January 2014:

- 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*
- 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]*.

The AASB is planning to amend AASB 10. Such amendments are expected to clarify how the IASB's principles about control of entities should be applied by not-for-profit entities in an Australian context. 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, and is the basis for determining which entities should be consolidated into an entity's financial statements. Therefore, once the AASB finalises its not-for-profit amendments to AASB 10, the Gallery will need to reassess 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 amendments 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. If a joint arrangement does exist, the Gallery will need to follow the relevant accounting treatment specified in either AASB 11 or the revised AASB 128, depending on the nature of the joint arrangement.

AASB 1055 *Budgetary Reporting* applies from reporting periods beginning on or after 1 July 2014. From that date, based on what is currently published in the Queensland Government's Budgetary Service Delivery Statements, this means the Gallery will need to include in these financial statements the original budgeted statements for the Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity, and Statement of Cash Flows. These budgeted statements will need to be presented consistently with the corresponding (actuals) financial statements, and will be accompanied by explanations of major variances between the actual amounts and the corresponding budgeted financial statement.

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 2015. The main impacts of these standards on the Gallery are that they will change the requirements for the classification, measurement and disclosures associated with the Gallery's 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. At this stage, and assuming no changes in the types of transactions the Gallery enters into, it is not expected that any of the Gallery's financial assets will meet the criteria in AASB 9 to be measured at amortised cost. Therefore, as from the 2015–16 financial statements, all of the Gallery's financial assets are expected to be required to be measured at fair value, and classified accordingly (instead of the measurement classifications presently used in Notes 1(p) and 27). 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(p), 1(t), 14 and 27 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. 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. Queensland Treasury and Trade is currently considering mandating this accounting treatment when AASB 9 becomes effective.

The Gallery will not need to restate comparative figures for financial instruments on adopting AASB 9 as from 2015–16. However, changed disclosure requirements will apply from that time. A number of one-off disclosures will be required in the 2015–16 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 'Other Comprehensive Income' (e.g. the 'held to maturity' investment described in Note 1(t)) and derecognition of these.

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.

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

2. Grants and other contributions

Grants

Queensland Government administered funding from Arts Queensland	31,281	33,546	31,281	33,546
Other Queensland Government Grants	435	3,625	435	3,625
Other Grants	412	283	412	283
Total	32,128	37,454	32,128	37,454

Donations and bequests

Donations - cash	878	956	823	873
Donations - artwork	2,860	5,997	2,360	5,200
Donations - library heritage collection	62	36	62	36
Bequest - cash	890	12	883	-
Total	4,690	7,001	4,128	6,109

Sponsorship

Sponsorship - cash	1,189	791	1,189	791
Sponsorship - contra	1,256	1,097	1,256	1,097
Total	2,445	1,888	2,445	1,888

Contribution from Queensland Art Gallery Foundation

Art work purchases	-	-	743	2,072
Art works gifted	-	-	500	797
Exhibitions	-	-	340	210
Other	-	-	8	-
Total	-	-	1,591	3,079

Total	39,263	46,343	40,292	48,530
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	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

3. User charges

Admission revenue	2,082	3,609	2,082	3,609
Retail revenue	2,223	2,546	2,223	2,566
Food and beverage revenue	4,434	2,316	4,461	2,316
Venue hire	223	350	223	350
Members revenue	385	422	385	422
Other user charges revenue	209	333	174	265
Total	9,556	9,576	9,548	9,528

4. Other revenues

Investment revenue	1,276	159	55	-
Interest revenue	642	977	392	610
Miscellaneous	26	115	26	115
Total	1,944	1,251	473	725

5. Gains

Gains on sale of plant and equipment	24	-	24	-
Unrealised gains on investments	834	-	24	-
Total	858	-	48	-

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

6. Employee expenses

Employee Benefits

Wages and salaries	19,754	19,993	19,754	19,993
Employer superannuation contributions	*	2,225	2,316	2,225
Annual leave expense	*	1,499	1,422	1,499
Overtime and allowances		926	969	926
Long service leave levy	*	460	473	460

Employee Related Expenses

Payroll and Fringe Benefits Tax	1,250	1,250	1,250	1,250
Staff recruitment and training	126	141	126	137
Workers' compensation premium	*	148	141	148
Other employee related expenses	103	121	103	121
Total	26,491	26,826	26,491	26,822

* See Note 1 (u)

The number of employees, including full-time employees, part-time employees and casuals, measured on a full-time equivalent basis as at 30 June, is:

Number of employees	279	295	279	295
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7. Key Executive Management Personnel and Remuneration

(a) Key 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 2012–13. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

Position	Responsibilities	Incumbents	
		Contract classification and appointment authority	Date appointed/resigned
Director	Provides strategic direction and leadership for the Gallery's service delivery, with responsibility for the efficient, effective and economic management of operational outcomes, the QAGOMA Foundation and key stakeholder relations.	CEO 4.6 Governor in Council	29/04/2013 Appointed
Director	As above	CEO 5.1 Governor in Council	17/05/2007 Appointed 23/07/2012 Resigned
Acting Director	As above	CEO 5.0 Governor in Council	24/07/2012 Appointed 23/01/2013 Resigned
Deputy Director, Programming and Corporate Services	Portfolio responsibilities for Public Programs, Children's Art Centre, Membership, Information Technology, Exhibition Design, Facilities, Workshop, Installation, Graphic Design, Web and Multimedia, Financial Services, Protection and Services, Corporate Governance, Catering Services	SES 3.5 <i>Queensland Art Gallery Act 1987</i>	6/07/2007 Appointed 25/07/2012 Resigned
Deputy Director, Marketing, Development and Commercial Services	Portfolio responsibilities for Marketing, Media, Corporate Communications, Sponsorship and Development, Retail and Commercial Services, Catering Services and Managerial Research. In August 2012, the previous position of Executive Manager, Marketing and Business Development, was expanded to include Retail and Commercial Services, Catering Services and Managerial Research, and the position was retitled.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	12/04/2010 Appointed
Deputy Director, Curatorial and Collection Development	Portfolio responsibilities for Australian Art, Australian and Asian Art, Contemporary International Art, Cinémathèque, Exhibition Management, Conservation, Information and Publishing Services, Registration, Access and Education and Regional Services	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	30/05/2011 Appointed 23/07/2012 Transfer to Acting Director
Acting Deputy Director, Curatorial and Collection Development	As above	SES 2.1 – Higher Duties <i>Queensland Art Gallery Act 1987</i>	22/10/2012 Appointed
Assistant Director, Programming	Portfolio responsibilities for Public Programs, Children's Art Centre, Membership, Information Technology, Exhibition Design, Facilities, Workshop, Installation, Graphic Design, Web and Multimedia, Financial Services, Protection and Services	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	05/11/2012 Appointed

(b) Remuneration

Remuneration policy for the Gallery's key executive management personnel is set by the Queensland Public Service Commission as provided for under the *Public Service Act 2008*. The remuneration and other terms of employment for the key executive management personnel are specified in employment contracts. The contracts provide for other benefits including motor vehicles. For the 2012–13 year, remuneration of key executive management personnel increased by 2.2% in accordance with government policy.

Remuneration packages for the executive management of the Gallery comprise the following:

- Short-term employee benefits which includes:
 - 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 comprise amounts expensed for long service leave.
- Post-employee benefits which comprise amounts expensed for employer superannuation contributions.
- Redundancy payments are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

Performance payments are not made to the executive management of the Gallery.

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.

7. Key Executive Management Personnel and Remuneration (cont)

(b) Remuneration (cont)

1 July 2012 – 30 June 2013

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	67	12	2	8	74	163
Acting Director	105	20	3	9	-	137
Deputy Director, Programming and Corporate Services	1	6	-	2	179	188
Deputy Director, Marketing, Development and Commercial Services	154	-	3	13	-	170
Deputy Director, Curatorial and Collection Development	26	-	3	5	60	94
Acting Deputy Director, Curatorial and Collection Development	90	-	2	8	-	100
Assistant Director, Programming	108	-	2	11	-	121
Total	551	38	15	56	313	973

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	305	40	6	37	-	388
Deputy Director, Programming and Corporate Services	198	32	4	23	-	257
Deputy Director, Curatorial and Collection Development	153	-	3	16	-	172
Executive Manager, Marketing and Business Development	150	-	3	16	-	169
Total	806	72	16	92	-	986

No performance payments were made to the Executive Management of this organisation.

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

8. Supplies and services

Advertising, promotion and public relations	2,380	2,881	2,379	2,880
COGS on food and beverage sales	1,546	727	1,546	727
COGS on retail sales	1,496	1,804	1,496	1,804
Contractors and consultants	2,570	3,257	2,560	3,255
Other exhibition related expenses	2,192	1,779	2,192	1,779
Other supplies and services	1,909	3,145	1,908	3,104
Postage, freight and storage	1,274	1,588	1,274	1,584
Property equipment and maintenance costs	4,419	4,456	4,419	4,456
Stationery, printing, books and publications	1,193	1,267	1,171	1,213
Telecommunications and access fees	149	184	149	184
Travel expenses	455	808	455	808
Total	19,583	21,896	19,549	21,794

9. Grants and subsidies

Grants to the Queensland Art Gallery Foundation	-	-	500	500
Scholarships	11	3	11	3
Total	11	3	511	503

10. Depreciation

Depreciation was incurred in respect of:

Plant and equipment	572	587	572	587
Leasehold improvements	233	233	233	233
Total	805	820	805	820

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

11. Other Expenses

Audit fees – external*	54	52	50	48
Insurance premiums – QGIF	182	202	182	202
Insurance premiums – Other	78	38	78	38
Repayment to the Queensland Reconstruction Authority **	269	-	269	-
Repair to art work damaged by courier ***	23	-	23	-
Unrealised loss from revaluation of investments	-	480	-	52
Ex-gratia payments	1	-	1	-
Trustee fees and expenses	11	12	11	12
Bank and investment fees	180	178	94	86
Donations transferred to the Foundation	-	-	1,320	873
Prior year capitalisation art work ****	(614)	-	(614)	-
Other	56	72	56	66
Total	240	1,034	1,470	1,377

* Total audit fees paid to the Queensland Audit Office relating to the 2012-13 financial statements are estimated to be \$54,000 (2012: \$52,000). There are no non-audit services included in this amount.

** Refer Note 26(b).

*** Cost of repair of \$23,329 offset by insurance recoveries of \$13,329 (brought to account under other revenue) leaving a net cost to the Gallery of \$10,000, which is the Gallery's insurance excess.

**** Capitalisation of art work construction costs that were expensed in the 2011-12 year.

12. Cash and Cash Equivalents Imprest accounts

Imprest accounts	33	24	33	24
Cash at bank and on hand	3,207	3,700	3,207	2,775
Foreign currency holdings held with QTC	-	1,421	-	1,421
Total	3,240	5,145	3,240	4,220

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

13. Receivables

Trade debtors	425	494	425	494
GST receivable	128	230	128	229
GST payable	(73)	(67)	(73)	(67)
Interest receivable	42	66	42	40
Franking credit receivable	-	96	-	-
Long service leave reimbursements	99	38	99	38
Other	67	70	67	880
Total	688	927	688	1,614

14. Other Financial Assets**Current**

Deposit notes	-	39	-	-
Fixed interest term deposits	2,000	3,000	2,000	3,000
Total	2,000	3,039	2,000	3,000

Non-current

Fixed interest term deposits *	6,000	6,000	6,000	-
Queensland Treasury Corporation Cash Deposit Account *	902	-	902	-
Investments at fair value through profit and loss	11,574	9,372	11,574	-
Total	18,476	15,372	18,476	-

* Held in respect of donations which must be preserved, and hence investment is classified as non-current.

15. Inventories

Retail stock	672	658	672	658
Publications	299	391	299	391
Beverages	35	57	35	57
Total	1,006	1,106	1,006	1,106

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

16. Property, Plant and Equipment**Art Collection**

At management valuation	313,520	303,154	313,520	303,154
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Library heritage collection

At management valuation	291	219	291	219
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Plant and equipment

At cost	5,433	5,193	5,433	5,193
Less: Accumulated depreciation	(3,746)	(3,174)	(3,746)	(3,174)
	1,687	2,019	1,687	2,019

Leasehold Improvements

At cost	2,665	2,665	2,665	2,665
Less: Accumulated depreciation	(965)	(732)	(965)	(732)
	1,700	1,933	1,700	1,933

Work in Progress

At cost	-	96	-	96
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Total	317,198	307,421	317,198	307,421
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Valuations of cultural assets (Art Collection and Library Heritage Collection) were performed as at 30 June 2013 by the Gallery's specialist curatorial and library staff using 'fair value' principles. The basis of valuation used is current market value.

Refer to Note 1(j), 1(l), 1(m), and 1(n) for further information regarding policies in relation to costing, valuation and depreciation of plant and equipment.

16. Property, Plant and Equipment (cont)
2013 Property, Plant and Equipment Reconciliation for Economic and Parent Entity

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvements	Work in Progress	Total
	2013	2013	2013	2013	2013	2013
	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at 1 July	303,154	219	2,019	1,933	96	307,421
Acquisitions	1,906	9	144	-	-	2,059
Transfer	-	-	96	-	(96)	-
Donations received	2,860	62	-	-	-	2,922
Revaluation increment	5,600	1	-	-	-	5,601
Depreciation	-	-	(572)	(233)	-	(805)
Carrying amount at 30 June	313,520	291	1,687	1,700	-	317,198

2012 Property, Plant and Equipment Reconciliation for Economic and Parent Entity

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvements	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

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

17. Payables

Trade creditors	551	306	551	306
Taxes	89	99	89	99
Payables to the QAG Foundation	-	-	-	6
Other	945	1,797	945	1,779
Total	1,585	2,202	1,585	2,190

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000

18. Accrued employee benefits**Current**

Wages and salaries	169	240	169	240
Employee superannuation contributions payable	-	22	-	22
Parental leave payable	9	-	9	-
Long service leave payable	120	133	120	133
Recreation leave payable	1,248	1,018	1,248	1,018
Total	1,546	1,413	1,546	1,413

Non-Current

Recreation leave payable	561	736	561	736
Total	561	736	561	736

19. Other Current Liabilities

Unearned revenue	157	10	157	10
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20. Related transactions with the Queensland Art Gallery Foundation

	2013	2012
	\$000	\$000
Contributions to the Gallery for the acquisition of art works and for exhibition expenses	1,591	3,079

Assets and liabilities transferred from the Queensland Art Gallery Foundation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee on the 16 April were:

	\$000
Cash and cash equivalents	623
Investment deposit account with JBWere	38
Investments with Queensland Treasury Corporation	893
Investments with Queensland Investment Corporation	11,555
Term deposits with financial institutions	6,000
Interest receivable	21
Accounts receivable from the Gallery	11
GST receivable	4
Payables to the Gallery	(552)
	18,593

21. Asset Revaluation Reserve by Class

	Art Collection		Library Heritage Collection		Total	
	2013	2012	2013	2012	2013	2012
	\$000	\$000	\$000	\$000	\$000	\$000
Balance 1 July	158,455	154,950	83	73	158,538	155,023
Revaluation increment	5,600	3,505	1	10	5,601	3,515
Balance 30 June	164,055	158,455	84	83	164,139	158,538

22. Reconciliation of Operating Surplus to Net Cash from Operating Activities

	Economic Entity		Parent Entity	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000
Operating surplus/(deficit)	4,491	6,591	1,535	7,467
Depreciation expense	805	820	805	820
Gain on sale of property, plant and equipment	(24)	-	(24)	-
Donated assets received	(2,923)	(6,033)	(2,923)	(6,033)
Gain (loss) on investments at fair value through profit and loss	(1,942)	481	(28)	-
Prior year capitalisation adjustment	(614)	-	(614)	-

Changes in assets and liabilities:

(Increase)/decrease in GST input tax credits receivable	108	(25)	107	(26)
(Increase)/decrease in net receivables	131	1,585	33	691
(Increase)/decrease in inventories	100	195	100	195
(Increase)/decrease in prepayments	18	94	18	94
Increase/(decrease) in accounts payable	183	(509)	189	680
Increase/(decrease) in accrued employee benefits	(42)	118	(42)	118
Increase/(decrease) in other current liabilities	147	5	147	5
Net Cash from Operating Activities	438	3,322	(697)	4,011

23. Non-Cash Financing Activities

The Gallery receives non-cash assets in the form of art work donations, Research library heritage collection donations, and advertising and promotional services provided under contra-sponsorship arrangements. These items are recognised as revenues as set out in Note 2. Art work donations and Research library heritage collection donations are recorded under Property, Plant and Equipment while advertising and promotional services are recorded as expenses.

24. 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:

	2013	2012
	\$	\$
Bacon, P	846	-
Bell, A (Deputy Chair, commenced 18 June 2012)	846	1,609
Fairfax, T (Deputy Chair, resigned 24 April 2012)	-	1,354
Fraser, M	705	1,609
Hay, J (Chair, resigned 20 July 2012)	-	1,306
Lobban, J	846	1,354
Street, S (Chair, commenced 10 August 2012)	1,002	-
Wilkinson, R	705	1,609
Williams, D	705	1,328
Young, P	705	255
Total remuneration paid to all Board Members	6,360	10,424
Board meetings' miscellaneous expenses	4,790	1,283
Total	11,150	11,707

25. Commitments for Expenditure

(a) Forward Exhibition Commitments

	2013	2012
	\$000	\$000
No later than one year	300	1,400
Later than one year and not later than five years	-	-
Total	300	1,400

(b) Operating Lease

No later than one year	166	101
Later than one year and not later than five years	340	77
Total	506	178

The Gallery has one operating lease for a storage facility for three years commencing from July 1 2013 with four one-year options. The lease payment is fixed, with an escalation clause based on CPI.

In addition, the Gallery enters operating leases for photocopier equipment hire. Lease payments are generally fixed for five years.

(c) Purchase Orders Outstanding

	2013	2012
	\$000	\$000
No later than one year	236	731
Later than one year and not later than five years	-	-
Total	236	731

26. Contingent Liabilities

(a) Financial Guarantees

As part of contractual negotiations (mainly in relation to exhibition or sponsorship contracts), the Gallery is sometimes required to provide financial guarantees. In accordance with the *Statutory Bodies Financial Arrangements Act 1982*, the approval of the Treasurer is obtained prior to entering into the guarantee. The guarantees are not recognised on the Statement of Financial Position as the Gallery does not expect the guarantees to be called upon. As at 30 June 2013, there were two guarantees that had been approved by the Treasurer.

(b) Payment to the Queensland Reconstruction Authority

As at 30 June 2012, the only contingent liability related to the possible repayment of some or all of \$611,184 excluding GST (\$672,302 including GST) paid by the Queensland Reconstruction Authority in respect of the January 2011 Brisbane flood. The payment was made by the Queensland Reconstruction Authority prior to assessment of the claim, on the basis that the Gallery may have been liable to pay back all or some of this if the claim was subsequently rejected.

During 2012-13, the outstanding claim was finalised for an amount of \$342,056.25 excluding GST. An amount of \$269,127.75 was reimbursed to the Queensland Reconstruction Authority via Arts Queensland (refer Note 11).

27. Financial Instruments — Economic Entity

(a) Categorisation of Financial Instruments

The Economic Entity has the following categories of financial assets and financial liabilities:

	Note	Economic Entity		Parent Entity	
		2013 \$000	2012 \$000	2013 \$000	2012 \$000

Financial Assets

Cash and cash equivalents	12	3,240	5,145	3,240	4,220
Receivables	13	688	927	688	1,614
Other financial assets	14	20,476	18,411	20,476	3,000
Total		24,404	24,483	24,404	8,834

Financial Liabilities

Payables	17	1,585	2,202	1,585	2,190
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(b) Financial Risk Management

The Gallery's activities expose it to a variety of financial risks — interest rate risk, credit risk, liquidity risk and market risk.

Financial risk management is implemented pursuant to government and Gallery policies. 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 is managed by the Financial Services Section, in accordance with these policies.

The Financial Services Section regularly reports to the Queensland Art Gallery Board of Trustees and the Queensland Art Gallery | Gallery of Modern Art Foundation Committee in relation to cash, cash equivalents and other financial assets.

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:

	Note	Economic Entity		Parent Entity	
		2013 \$000	2012 \$000	2013 \$000	2012 \$000

Financial Assets

Receivables	13	688	927	688	1,614
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The carrying amount of receivables represents the maximum exposure to credit risk. As such, receivables are 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 ensuring that the Gallery invests in secure assets and monitors all funds owed 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 Arrangements Act 1982*.

Other financial assets are held in term deposits, with the Queensland Investment Corporation or with the Queensland Treasury Corporation, consistent with Gallery policies.

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.

The Gallery 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 meet the expected supplier liabilities as they fall due, and by investment in financial instruments, which under normal market conditions are readily convertible to cash.

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.

Maximum exposure to liquidity risk:

2013 Payables in					
	Note	<1 year \$000	1-5 years \$000	5 years + \$000	Total \$000
Payable	17	1,585	-	-	1,585

2012 Payables in					
	Note	<1 year \$000	1-5 years \$000	5 years + \$000	Total \$000
Payable	17	2,202	-	-	2,202

(e) Foreign Currency Exchange Risk

The Gallery is exposed to foreign currency exchange risk only to the extent that some contracts, mainly exhibition contracts and art acquisition contracts, are in foreign currency. As much as possible, the Gallery minimises this risk by negotiating contracts in Australian dollars and by keeping payment terms short. Where this is not possible and the amount is material, the Gallery may offset foreign currency exchange risks by holding foreign currency of up to A\$2 million per approval of the Queensland Treasurer, which was provided in December 2010.

The Gallery is not currently holding foreign exchange reserves for this purpose.

(f) Interest Rate Risk

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. Interest returns on investments are managed in accordance with the Gallery's investment policies.

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 changed 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 \$237,000 (2012: \$235,000). This is attributable to the Gallery's exposure to variable interest rates on interest-bearing cash deposits.

Financial Instruments	Carrying Amount \$000	2013 Interest rate risk			
		- 1 % Profit	Equity	+ 1 % Profit	Equity
Cash	3,240	(32)	(32)	32	32
Other Financial Assets	20,476	(205)	(205)	205	205
Overall effect on profit and loss		(237)	(237)	237	237

Financial Instruments	Carrying Amount \$000	2012 Interest rate risk			
		- 1 % Profit	Equity	+ 1 % Profit	Equity
Cash	5,145	(51)	(51)	51	51
Other Financial Assets	18,411	(184)	(184)	184	184
Overall effect on profit and loss		(235)	(235)	235	235

(g) Fair Value

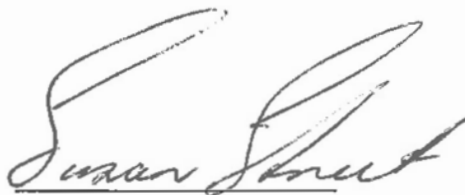
The fair value of financial assets and liabilities is determined as follows:

- The carrying amount of cash and cash equivalents approximate their fair value, and are not disclosed separately.
- Managed funds are held at the fair value advised by the relevant investment company as at 30 June. As at 30 June 2013, all these investments were held with the Queensland Investment Corporation's Growth Fund.
- The Gallery does not hold any available-for-sale financial assets.

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

The general purpose financial statements have been prepared pursuant to the s.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 of s.62(1) 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 2013 and of the financial position of the Gallery at the end of that year.



Professor Susan Street
Chair
Queensland Art Gallery Board of Trustees
Date 15/08/2013



Chris Saines
Director
Queensland Art Gallery Board of Trustees
Date 15/08/2013

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Art Gallery Board of Trustees

Report on the Financial Report

I have audited the accompanying financial report of Queensland Art Gallery Board of Trustees, which comprises the statements of financial position as at 30 June 2013, the statements of comprehensive income, statements of changes in equity and statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the Chair and the Director of the entity and the consolidated entity comprising the Board and the entities it controlled at the year's end or from time to time during the financial year.

The Board's Responsibility for the Financial Report

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with prescribed accounting requirements identified in the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, including compliance with Australian Accounting Standards. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of the financial report that 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 2012 to 30 June 2013 and of the financial position as at the end of that year.

Other Matters - Electronic Presentation of the Audited Financial Report

Those viewing an electronic presentation of these financial statements should note that audit does not provide assurance on the integrity of the information presented electronically and does not provide an opinion on any information which may be hyperlinked to or from the financial statements. If users of the financial statements are concerned with the inherent risks arising from electronic presentation of information, they are advised to refer to the printed copy of the audited financial statements to confirm the accuracy of this electronically presented information.



M J KEANE CA
(as Delegate of the Auditor-General of Queensland)



Queensland Audit Office
Brisbane

PROPOSED FORWARD OPERATIONS

Strategic Plan 2013–18

The Queensland Art Gallery's *Strategic Plan 2013–18* 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 the Acquisitions Policy.
- Present a dynamic range of exhibitions (including travelling exhibitions) and displays focused on or incorporating Collection works.
- Continue scholarly research into the Collection and dissemination of such information through a wide variety of publications and public programs.
- Conduct regular reviews of Collection management and conservation practices to ensure ongoing best practice.
- Establish high quality, secure, climate-controlled storage to meet the long-term needs of the Collection.

2. Reach new and existing audiences

Strategies:

- Present exhibitions and cinema programs — 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 by presenting major exhibitions and building 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, arts touring organisations and potential sponsors.
- Collaborate with tourism sector partners to attract attendance by key local, intrastate, interstate and international audiences.
- Communicate about Gallery exhibitions and programming to audiences of diverse backgrounds.
- Develop targeted programming, marketing and commercial services to attract new audiences and encourage philanthropy.

3. Enrich visitor experience

Strategies:

- Present a range of diverse and innovative public programs and related initiatives, including those presented by the Children's Art Centre.
- Highlight the visual arts as an interconnected part of broader culture relevant to the lives of a wide audience, including children, young people and seniors.
- 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 audience 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 and corporate donors and benefactors towards Collection building.

Operational Plan 2013–14

The Queensland Art Gallery's *Operational Plan 2013–14* is based on its *Strategic Plan 2013–18*.

The Gallery's strategic goals are to expand, exhibit, publish on and care for its Collection; reach new audiences; and enrich visitor experience. The Operational Plan details key undertakings proposed for the 12-month period from 1 July 2013 to 30 June 2014 in support of these goals.

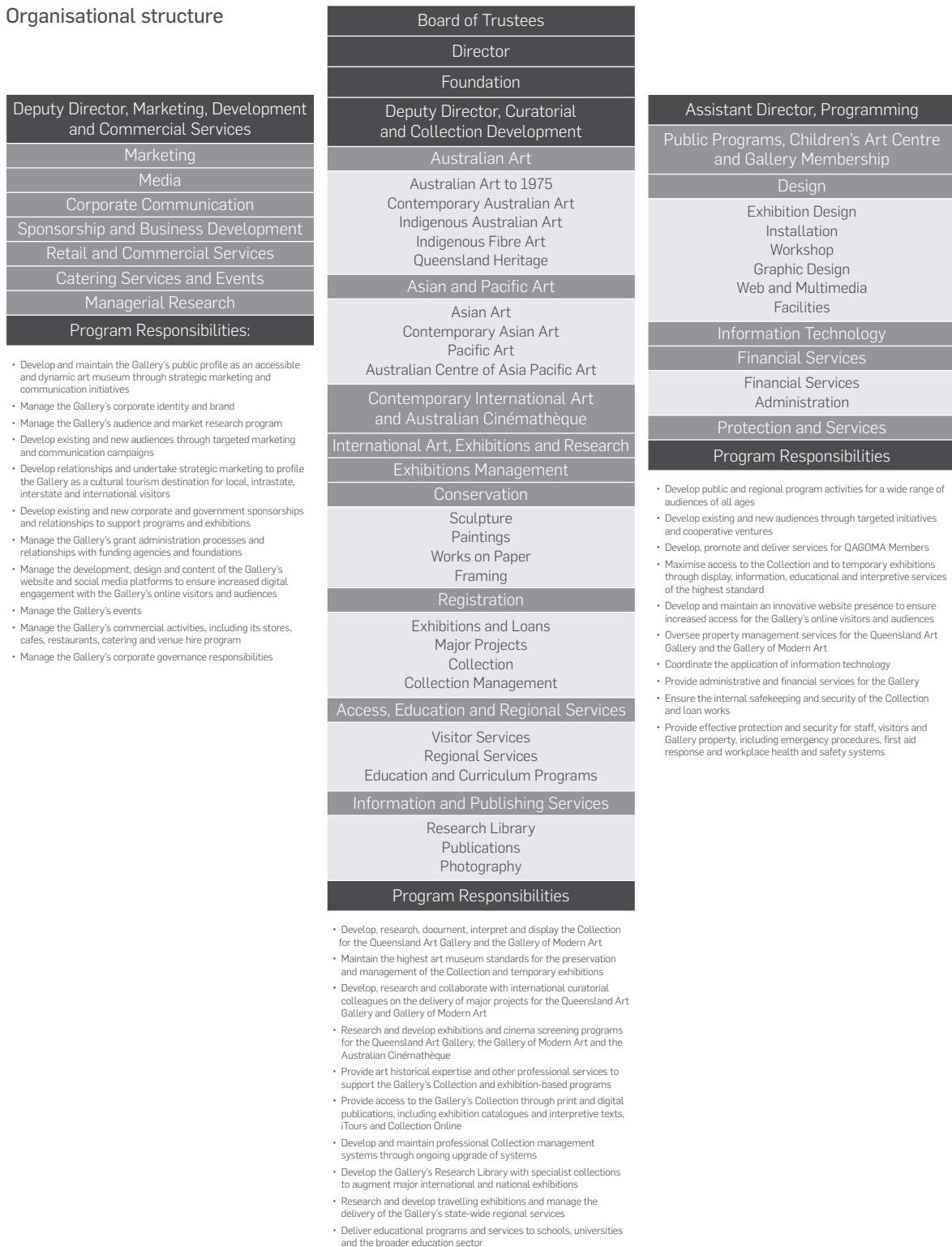
The plan outlines:

- major Collection-based exhibitions
- international, exclusive-to-Queensland exhibitions
- Queensland exhibitions
- Australian Cinémathèque programs
- Collection storage
- Collection management and digitisation
- publishing
- public programs
- Children's Art Centre
- fundraising
- QAGOMA Members
- marketing, sponsorship and communication
- commercial services

GOVERNANCE

Management and structure

Organisational structure



Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* provides that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the Board's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if they are 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.

Members of the Board during 2012–13 were:

Name	Role	Term of appointment	Sitting fees	Travel costs
Professor John Hay, AC	Chair and member	03/02/11 – 20/07/12	NIL	NIL
Professor Susan Street	Chair and member	09/08/12 – 31/10/13	\$1002	NIL
Dr Amanda Bell	Deputy Chair and member	14/02/11 – 31/10/13	\$846	\$1465.45
Philip Bacon, AM	Member	09/08/12 – 31/10/13	\$846	NIL
Margie Fraser	Member	14/02/11 – 31/10/13	\$705	NIL
John Lobban	Member	14/02/11 – 31/10/13	\$846	NIL
Avril Quail	Member	14/02/11 – 31/10/13	NIL	\$1217.77
Rick Wilkinson	Member	14/02/11 – 31/10/13	\$705	NIL
David Williams	Member	14/02/11 – 31/10/13	\$705	NIL
Peter Young, AM	Member	08/12/11 – 31/10/13	\$705	\$1802.55

Executive management

The Director is appointed as Director of the Queensland Art Gallery by the Governor in Council upon recommendation by the Minister for the Arts and 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.

DIRECTOR

Chris Saines, CNZM
From 29 April 2013

Chris Saines is Director of the Queensland Art Gallery | Gallery of Modern Art.

Chris was formerly Director of Auckland Art Gallery Toi o Tāmaki, a position he held for 17 years. He has worked for over 30 years in leading galleries in Australia and New Zealand as director, curatorial and collection manager, educator and curator. He was a longstanding member of the Museums Australia National Council and Foundation Chair of Museums Aotearoa. He was a member of Auckland's Advisory Panel for Public Art; judged Australia's largest sculpture prize, the McClelland Award; and has been a member of the selection panel for New Zealand's representation at the Venice Biennale. He was a member of an international team appointed by the New Zealand Prime Minister in 2000 to review the post-opening performance of the Museum of New Zealand Te Papa Tongarewa. Chris holds a BA Hons. (Art History) from La Trobe University, Melbourne, and is an alumnus of the J Paul Getty Trust's Museum Management Institute. In 2012, he was made a Companion of the New Zealand Order of Merit (CNZM) for services to the arts.

ACTING DIRECTOR

Suhanya Raffel
24 July 2012 – 23 January 2013

Suhanya Raffel held the position of Acting Director for six months during which time the Gallery opened 'The 7th Asia Pacific Triennial of Contemporary Art'. Prior to this, Suhanya was Deputy Director, Curatorial and Collection Development, responsible for the creative and curatorial development of major exhibitions, including the APT. She was lead curator of 'Andy Warhol', 'The China Project' and 'The 6th Asia Pacific Triennial of Contemporary Art'. Suhanya undertook a sabbatical from 1 February 2013, and she resigned from her position on 23 June 2013 to take up the position of Director of Collections at the Art Gallery of New South Wales, Sydney.

DIRECTOR

Tony Ellwood
Until 23 July 2012

Under Tony Ellwood's leadership, the Gallery presented a number of important exhibitions and programming initiatives, including the international blockbusters 'Andy Warhol', 'Picasso & his collection', 'American Impressionism and Realism: An Landmark exhibition from the Met', 'Valentino: Retrospective: Past/Present/Future', 'Surrealism: The Poetry of Dreams', 'Matisse: Drawing Life' and 'Portrait of Spain: Masterpieces from the Prado'. The Gallery's Collection-based exhibition '21st Century: Art in the First Decade' (2010) was the most successful contemporary art exhibition ever mounted in Australia, attracting over 450 000 visitors. Tony left the Gallery in July 2012 to take up the position of Director, National Gallery of Victoria, Melbourne.

DEPUTY DIRECTOR, PROGRAMMING AND CORPORATE SERVICES

Andrew Clark
Until 25 July 2012

As Deputy Director, Programming and Corporate Services, Andrew Clark was 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 APT. From 2001, Andrew developed and implemented a range of innovative exhibitions, festivals and programs for children, families and young people, including overseeing the development of the Children's Art Centre and the successful Up Late after-hours events. Andrew left the Gallery in July 2012 to take up the position of Deputy Director, National Gallery of Victoria, Melbourne.

**DEPUTY DIRECTOR, MARKETING, DEVELOPMENT
AND COMMERCIAL SERVICES**

Celestine Doyle

From 22 October 2012

Celestine first worked at the Gallery from 1987 to 1996. She returned to the Gallery as an advisor in 2002, and then took on the role of Manager, Marketing and Communications, in 2007. In 2010, she joined the Gallery's Executive Management Team, leading the Gallery's two-site audience-focused marketing, communications, business development, tourism and brand strategy activities. As Deputy Director since 2012, she has also had responsibility for the Gallery's commercial services and strategies. Celestine has more than 30 years' experience working in the arts, design, environmental and health sectors in marketing, communications and business development roles in Brisbane and Melbourne.

**ACTING DEPUTY DIRECTOR, CURATORIAL AND
COLLECTION DEVELOPMENT**

Maud Page

From 22 October 2012

Maud Page oversees all aspects of the Gallery's curatorial activities, and is directly responsible for the management and development of the Gallery's collections. She has been instrumental in the realisation of major exhibitions and projects, including APT7, 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' and 'Quilts 1700–1945'.

Maud joined the Gallery in 2002 and was Senior Curator, Contemporary Pacific Art, prior to taking up her executive management position. She has been a member of the curatorium for the since 2002. Maud has written and lectured extensively, including teaching museum studies at Sydney University. She regularly contributes to Australian art journals and was a member of the curatorium for the Musée del Quai Branly's Photoquai Biennial in Paris in 2009 and 2011.

ASSISTANT DIRECTOR, PROGRAMMING

Simon Wright

From 5 November 2012

Simon Wright has held curatorial and management positions in private, commercial and public galleries and museums since 1993. Prior to joining the Gallery's Executive Management Team, he was Director of Griffith Artworks + Griffith University Art Gallery (2005–12). He has been a curatorial consultant to private collections and has developed over 200 gallery and museum exhibition and publication projects. He received a Museums Australia Gallery and Museum Achievement Award in 2004–05, a National Australia Bank Partnering Award (Queensland) at the Australia Business Arts Foundation Awards in 2006, and joined the Queensland Art Gallery Foundation in 2007. In 2009, he was appointed to the Commissioner's Council for Australia at the 53rd Venice Biennale, and has served as a member of the 54th and 55th Venice Biennale Champion's Program for Australia. In 2012, he was on the selection committee for the Premier of Queensland's International Sculpture Commission, served on the Queensland College of Art Industry Advisory Board. In 2013, he became a Board Member of the Institute of Modern Art, Brisbane.

Audit and Risk Management Committee

The Audit and Risk Management Committee provides independent assurance and assistance to the Board of Trustees and the Gallery regarding:

- The internal control structure 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 annual 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 included:

- Review of the 2011–12 Financial Statements
- Oversight of the external audit function, including a review of responses to all external audit reports
- Oversight of the internal audit function, including preparation of the Strategic and Annual Audit Plans and a review of all internal audit reports
- Review of major policies prepared by the Gallery with relevance to the role of the committee.

Committee members

Name	Role	Remuneration
Mr John Lobban	Chairperson and Member	Nil
Professor Susan Street	Member	Nil
Dr Amanda Bell	Member	Nil
Mr Peter Young	Member	Nil

In performing its functions, the Audit and Risk Management Committee observed the terms of its charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

The Committee provided the following report of its consideration of all audit recommendations by the Queensland Audit Office during the year.

Recommendation	Audit committee consideration/ action
That the Gallery develop a methodology regarding recognition and valuation of conceptual art work and other developing art areas	Agreed. Methodology currently in development.
That additional controls be considered and implemented in relation to cash handling	Agreed and implemented.

Public sector ethics

The Chair and members of the Board and 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. From 2012, public sector ethics training was offered to all staff on an annual basis.

From 1 January 2013, public sector ethics training is offered to all staff both as part of an induction program and at regular intervals during their employment, as determined by the Board. During the year, five training sessions addressing Code of Conduct and ethical decision-making were conducted for all Gallery staff, including new staff and volunteers.

The Gallery's administrative procedures and management practices are developed and conducted according to the *Public Sector Ethics Act 1994* and the *Code of Conduct*. Employee performance agreements are aligned with the Public Service Commission's Capability and Leadership Framework. Staff must specifically document what capabilities are relevant to their role.

All human resource policies continue to reference contemporary practice and current legislation to ensure compliance and good governance. Policies are routinely reviewed to ensure all principles of the *Code of Conduct* influence policy content. Further to this, a Policy Review Register has been established to ensure an ongoing review and update of Gallery policies.

Work Health and Safety Committee

The Gallery's Work Health and Safety (WH&S) Committee assists in developing WH&S standards, policies and procedures for all Gallery staff. The committee facilitates cooperation between the Gallery's management and employees by initiating, developing and carrying out measures designed to ensure the health and safety of all QAGOMA employees in the workplace. The committee consists of 16 work health and safety representatives and 10 work health and safety advisors. The committee met on six occasions during the year and undertook the following actions:

- reviewed the Gallery's WH&S policy, including reviews of safety procedures
- proposed and implemented recommendations to enhance safe work practices for various departments
- facilitated training of representatives in health and safety issues
- conducted regular inspections of work areas
- responded to all reported/identified hazards
- made WH&S information more readily available to all staff by establishing a WH&S page on the Gallery's intranet.

Committee members

Name	Role
Grant Kulmar	Chair and Safety Advisor
Janelle Currie	Safety Advisor
Jeremy Attrill	Safety Advisor
Kerrie Batchelor	Safety Advisor
David Ryan	Safety Advisor
Jill Cairns	Safety Advisor
Marcus Harden	Safety Advisor
Tony Williams	Safety Advisor
Paul Collis	Safety Advisor
Philip Wilson	Representative
Izabella Chabrowska	Representative
Desley Bischoff	Representative
Laura Walker	Representative
Peter Liddy	Representative
Mervyn Brehmer	Representative
Samantha Shellard	Representative
Chelsea Crothers	Representative
Danielle Hastie	Representative
Kerrie Prien	Representative
David Woldt	Representative
Shannon Robinson	Representative
Steve Gooding	Representative
Suzanne Tisdall	Representative
Timothy Roberts	Representative
Zoe Graham	Representative

Queensland Art Gallery | Gallery of Modern Art Foundation

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Foundation is dedicated to the development of the Gallery's Collection and its diverse exhibitions and programs. The Foundation receives support through donations, bequests and cultural gifts. It also receives support from the Queensland Government.

Since its establishment in 1979, the Foundation has raised over \$86 million enabling the acquisition of more than 6400 art works — over one third of the Gallery's Collection.

The Foundation's focus on individual giving through private benefaction was highlighted this year by successful campaigns for the Foundation Annual Appeal and the Bequest program. Donations and gifts to the value of \$4.69 million were received by the Foundation in 2012-13, and 394 works were acquired through the Foundation.

We thank all of our supporters and acknowledge the significant contributions of longstanding benefactors, including Foundation President Tim Fairfax, AM, his wife Gina, and their family; Win Schubert; James C Sourris, AM; Philip Bacon, AM; Henry Bartlett, CMG, OBE; Margaret Mittleheuser, AM; and Cathryn Mittelheuser, AM.

We are grateful for the significant support received through the Estate of Shirley Lahey, the Estate of Margaret Olley and the Margaret Olley Art Trust. We thank Kay Bryan, Dr Paul Eliadis, James Mollison, AO, and Ah Xian for their very generous gifts of art works this year, and acknowledge the support of Gadens Lawyers, whose generosity is led by their Brisbane Chairman and Foundation Committee member, Paul Spiro.

The Tim Fairfax Family Foundation (TFFF), through the Foundation, generously supported the award-winning publication *Portrait of Spain for Kids*. The TFFF's support also enabled the Children's Art Centre to present Kids' APT7, offering visiting families insights into contemporary art across the Asia Pacific region. The 13 engaging artist projects and art works were displayed across both QAG and GOMA, including the Children's Art Centre.

The 2013 Foundation Appeal successfully raised funds for the acquisition of five important woodblock prints from *The Apocalypse* 1496–98, by the renowned German Renaissance artist Albrecht Dürer. The response to this year's Appeal was very positive with the target being reached within two months of the launch of the Appeal. These acquisitions have completed the Gallery's holdings of Dürer's *The Apocalypse* series and greatly enrich the international art collection. We thank everyone who contributed to the Appeal and extend special thanks to Win Schubert, the Airey family, Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, for their support.

In 2012–13, 59 new members joined the Foundation and 17 existing members upgraded their membership level.

Establishment of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Foundation Committee

The Foundation's governance has been greatly enhanced by the establishment of the QAGOMA Foundation Committee as a committee of the Queensland Art Gallery Board of Trustees. The Committee replaces the Foundation Council and will continue the vital work of the Foundation to assist the Gallery with the collection, preservation and presentation of art. Background to the establishment of the Committee is as follows:

- On 27 February 2013, the Queensland Art Gallery Foundation Council resolved to wind up the Council effective of the commencement date of the new Committee
- On 17 April 2013, the Queensland Art Gallery Board of Trustees resolved to establish a foundation committee as a committee of the Board under section 40C of the *Queensland Art Gallery Act 1987*. The resolution included naming the committee the 'Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Foundation Committee' and the appointment of Committee members.
- The inaugural Foundation Committee meeting was held on 15 May 2013.

We thank the members of the former Foundation Council, Tim Fairfax, AM (President), James Sourris, AM, Paul Spiro, and Professor John Hay, AC, who retired from his role as Foundation Vice President in July 2012. Their commitment to, and leadership of, the Foundation has been invaluable, and the Gallery is fortunate that Tim Fairfax, AM, James C Sourris, AM, and Paul Spiro will be continuing their service as members of the QAGOMA Foundation Committee; Tim Fairfax, AM, will continue as Foundation President.

Queensland Art Gallery Foundation Council members during the year were:

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Tim Fairfax, AM	President	18/11/99 – 27/02/13	3	Nil
Professor John Hay, AC	Vice President	04/02/08 – 20/07/12	0	Nil
James C Sourris, AM	Member	18/11/99 – 27/02/13	3	Nil
Paul Spiro	Member	18/04/05 – 27/02/13	3	Nil

Queensland Art Gallery | Gallery of Modern Art Foundation Committee members during the year were:

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Tim Fairfax, AM	President	16/04/13 – 15/04/16	1	Nil
Professor Susan Street	Member (Trustee)	16/04/13 – 31/10/13	1	Nil
John Lobban	Member (Trustee)	16/04/13 – 31/10/13	0	Nil
Philip Bacon, AM	Member (Trustee)	16/04/13 – 31/10/13	1	Nil
James C Sourris, AM	Member	16/04/13 – 15/04/16	1	Nil
Paul Spiro	Member	16/04/13 – 15/04/16	1	Nil
Mary-Jeanne Hutchinson	Member	16/04/13 – 15/04/16	1	Nil
Kathy Hirschfeld	Member	16/04/13 – 15/04/16	0	Nil
Thomas Bradley	Member	16/04/13 – 15/04/16	1	Nil

Risk management and accountability

Internal audit

An internal audit function is carried out on the Board of Trustees behalf by the Corporate Administration Agency (CAA). The internal audit function is independent of management and the external auditors.

The role of the internal audit function:

- (a) Appraise the Gallery's financial administration and its effectiveness with regard to the functions and duties imposed on it by Section 61 of the *Financial Accountability Act 2009*
- (b) Provide value-added audit services and advice to the Audit and Risk Management Committee and to the Gallery on the effectiveness, efficiency, appropriateness, legality and probity of the Gallery's operations.

The internal audit function operates under a charter consistent with relevant audit and ethical standards and is 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 risk process focuses on the areas of greatest potential risk for 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 CAA, as part of a shared service arrangement, and by concentrating on areas of greatest risk for the Gallery.

The internal audit function completed two independent audits during the year: one on the Gallery's compliance with its Fringe Benefit Tax policy, and the second on revenue management in the Gallery's cafes and restaurants.

External scrutiny

The Queensland Art Gallery Board of Trustees was not subject to any new external audits or reviews during the financial year (other than the audit report on the financial statements).

The Gallery has been working with the Queensland Audit Office on a follow-up to a report tabled in Parliament in 2011 — *Report No.9: Acquisition and Public Access to the Museum, Art Gallery and Library Collections*. The report contained five recommendations for the Gallery. Two of these recommendations were common to all three arts bodies and three were specific to the Gallery.

The Gallery has been working with Arts Queensland and the other statutory bodies to address the common recommendations. These recommendations have now been incorporated into the *Cultural Precinct Strategy 2013–15*.

The Gallery is progressively addressing the specific recommendations and is in the process of reporting to the auditor on completed and planned actions.

These include:

- Develop a formal, long-term digitisation strategy
- Improve governance systems for exhibitions to ensure appropriate accountability and transparency
- Consider systems to ensure an adequate balance between managing and developing the permanent collection with the acquisition of external exhibitions.

Public Sector Renewal Program

The Gallery has actively engaged with the Public Sector Renewal Program and measures continue to be taken to review vacancies and the ongoing need for temporary staff and contractors within QAGOMA's overall staffing profile. As required, the Gallery has forwarded permanent and temporary vacancies greater than 12 months to the Public Service Commission for advertising, in order to ensure any suitable Employees Requiring Placement have the necessary opportunity for transfer.

Carers (Recognition) Act 2008

The Gallery recognises that carers make a significant contribution to the economic and social wellbeing of the community. The Gallery supports carers in its workforce by providing flexible working hours. The Gallery has also recently reviewed its Work-Life Balance Policy, which now includes further information on a range of options supporting carers in the workplace.

Information systems and recordkeeping

The Gallery is progressing towards compliance with the provisions of the *Public Records Act 2002*, *Information Standard 40: Recordkeeping*, and *Information Standard 31: Retention and Disposal of Public Records*.

In 2012–13, the Gallery finalised its Business Classification Scheme, selected and purchased an electronic document and record management system, and engaged the CAA to assist in its implementation. To date, the system has been rolled out to around one third of the Gallery's staff, with implementation expected to be complete by June 2014. Following implementation, the Gallery will develop a formal Retention and Disposal Schedule for approval.

The rollout of the Gallery's new record management system is managed by a dedicated Project Manager, assisted by a cross-functional Project Team. Progress reports are presented to the Director and Executive Management Team as required.

Training on the new system is provided as required, and employees are kept up-to-date via email communication and an intranet site.

The new record management system covers both physical and electronic records. Legacy records are largely paper based but the majority of new records are electronic. Records stored in the Gallery's new record management system will be retained in line with the Gallery's formal retention and disposal schedule, once approved. The Gallery is currently reviewing all legacy records to ensure that they also are managed in line with this schedule. The Gallery is not aware of any breaches of record security.

Human resources

Workforce planning, attraction and retention

As at 30 June 2013, the Gallery's workforce was constituted of 300.6 full-time equivalent staff. Its permanent retention rate for the year was 90.9% and its permanent separation rate was 9.1%.

Significant change has been seen within the management structure of QAGOMA over the past twelve months and opportunities to review and analyse roles and role descriptions has occurred.

Across the Gallery, various roles have been reviewed to provide a career path for staff as well as improving job design. This has resulted in review of role descriptions, incorporating a simplification of duty statements and refinement of the Capability and Leadership Framework component.

Significant work has occurred in the Catering Services area relating to reviewing of contracts, terms and conditions and rostering to ensure roles continue to be attractive to potential employees and unnecessary expense is minimised. The Gallery has maintained its commitment to reviewing the employment status of long-term temporary employees, providing tenured employment where appropriate.

The Gallery's Work–Life Balance policy was reviewed, ensuring that staff have a ready and current source of information on flexible work arrangements including part-time employment, job-sharing and telecommuting, along with other leave entitlements. Implementation of job share arrangements within the Gallery Services function has enabled retention of skilled staff members in a key front-line service area.

The Gallery is participating in a Reasonable Management Action training program pilot aimed to equip middle to senior management with skills to manage day-to-day staffing issues, through to more complex people management scenarios. The Gallery has an active Agency Consultative Committee and within the past twelve months a sub-committee investigating rostering has been established. Industrial relations advice and case management services are provided to the Gallery by the Corporate Administration Agency.

All new staff are required to complete an induction process, which includes *Code of Conduct* and Workplace, Health and Safety training relevant to their duties. Staff performance is actively managed through regular performance management reviews which include discussions with staff about their development needs. QAGOMA works with the Corporate Service Agency to deliver training in identified areas. QAGOMA uses the *Capability Leadership Framework* (CLF) to guide development of a skilled and capable workforce

Voluntary Separation Program

The Gallery did not participate in the Voluntary Separation Program in 2012–13.

Disclosure of additional information

The Gallery publishes the following reporting requirements on the Queensland Government Open Data website (qld.gov.au/data) in lieu of inclusion in the annual report:

- consultancies
- overseas travel.

Corrections to the 2011–12 Annual Report

On page 22 of the *2011–12 Annual Report*, a \$ sign was printed in error against the total visitor nights for the exhibitions 'Surrealism: The Poetry of Dreams' and 'Matisse: Drawing Life'. Please note these figures are not dollar values.

They should read as follows:

- '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.

GLOSSARY

ACAPA	Australian Centre of Asia Pacific Art
AEA	Art Exhibitions Australia
AFFM	Australian Federation of Friends of Museums
AICCM	Australian Institute for the Conservation of Cultural Material
APT	Asia Pacific Triennial of Contemporary Art
APT7	'The 7th Asia Pacific Triennial of Contemporary Art'
CAC	Children's Art Centre
CCAC	Centre for Contemporary Art Conservation
GOMA	Gallery of Modern Art
LACMA	Los Angeles County Museum of Art
Prado	Museo Nacional del Prado, Madrid
PNG	Papua New Guinea
QAG	Queensland Art Gallery
QAGOMA	The two-site Queensland Art Gallery Gallery of Modern Art
TFFF	Tim Fairfax Family Foundation
V&A	Victoria and Albert Museum, London

Summary of requirement		Basis for requirement	Annual Report reference
Letter of compliance	<ul style="list-style-type: none"> A letter of compliance from the accountable officer or statutory body to the relevant Minister 	ARRs – section 8	1
Accessibility	<ul style="list-style-type: none"> Table of contents Glossary 	ARRs – section 10.1	3
	<ul style="list-style-type: none"> Public availability 	ARRs – section 10.2	117
	<ul style="list-style-type: none"> Interpreter service statement 	<i>Queensland Government Language Services Policy</i> ARRs – section 10.3	117
	<ul style="list-style-type: none"> Copyright notice 	<i>Copyright Act 1968</i> ARRs – section 10.4	117
	<ul style="list-style-type: none"> Information licensing 	<i>Queensland Government Enterprise Architecture – Information licensing</i> ARRs – section 10.5	117
General information	<ul style="list-style-type: none"> Introductory information 	ARRs – section 11.1	4-5
	<ul style="list-style-type: none"> Agency role and main functions 	ARRs – section 11.2	4-7
	<ul style="list-style-type: none"> Operating environment 	ARRs – section 11.3	4-71
	<ul style="list-style-type: none"> Machinery of Government changes 	ARRs – section 11.4	n/a
Non-financial performance	<ul style="list-style-type: none"> Government objectives for the community 	ARRs – section 12.1	8
	<ul style="list-style-type: none"> Other whole-of-government plans/specific initiatives 	ARRs – section 12.2	8
	<ul style="list-style-type: none"> Agency objectives and performance indicators 	ARRs – section 12.3	10-71
	<ul style="list-style-type: none"> Agency service areas, service standards and other measures 	ARRs – section 12.4	10-71
Financial performance	<ul style="list-style-type: none"> Summary of financial performance 	ARRs – section 13.1	72
	<ul style="list-style-type: none"> Chief Finance Officer (CFO) statement 	ARRs – section 13.2	n/a
Governance – management and structure	<ul style="list-style-type: none"> Organisational structure 	ARRs – section 14.1	104
	<ul style="list-style-type: none"> Executive Management 	ARRs – section 14.2	106
	<ul style="list-style-type: none"> Related entities 	ARRs – section 14.3	104-111
	<ul style="list-style-type: none"> Boards and committees 	ARRs – section 14.4	104-111
	<ul style="list-style-type: none"> <i>Public Sector Ethics Act 1994</i> 	<i>Public Sector Ethics Act 1994</i> (section 23 and Schedule) ARRs – section 14.5	108
Governance – risk management and accountability	<ul style="list-style-type: none"> Risk management 	ARRs – section 15.1	108
	<ul style="list-style-type: none"> External scrutiny 	ARRs – section 15.2	112
	<ul style="list-style-type: none"> Audit Committee 	ARRs – section 15.3	108
	<ul style="list-style-type: none"> Internal audit 	ARRs – section 15.4	112
	<ul style="list-style-type: none"> Public Sector Renewal Program 	ARRs – section 15.5	112
	<ul style="list-style-type: none"> Information systems and recordkeeping 	ARRs – section 15.7	112-113
Governance – human resources	<ul style="list-style-type: none"> Workforce planning, attraction, retention and performance 	ARRs – section 16.1	113
	<ul style="list-style-type: none"> Early retirement, redundancy and retrenchment 	Directive No.11/12 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 16.2	n/a
	<ul style="list-style-type: none"> Voluntary Separation Program 	ARRs – section 16.3	113
Open Data	<ul style="list-style-type: none"> Open Data 	ARRs – section 17	113
Financial statements	<ul style="list-style-type: none"> Certification of financial statements 	FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 18.1	98
	<ul style="list-style-type: none"> Independent Auditor's Report 	FAA – section 62 FPMS – section 50 ARRs – section 18.2	99
	<ul style="list-style-type: none"> Remuneration disclosures 	<i>Financial Reporting Requirements for Queensland Government Agencies</i> ARRs – section 18.3	88

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www.qagoma.qld.gov.au/about_us/annual_reports.

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for further information.

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