

QAGOMA

QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
ANNUAL REPORT 2013–14

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

18 September 2014

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

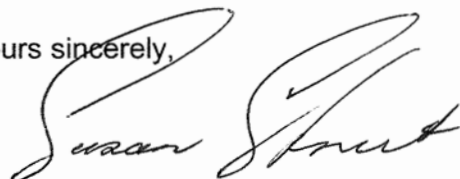
I am pleased to present the *Annual Report 2013–14* and Financial Statements for the Queensland Art Gallery Board of Trustees.

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 the final page of this Annual Report or accessed online:
www.qagoma.qld.gov.au/about_us/annual_reports.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susan Street', written in a cursive style.

Professor Susan Street, AO
Chair, Queensland Art Gallery Board of Trustees

CONTENTS

PART A

4 INTRODUCTION

- 4 Vision
- 4 Mission
- 4 Queensland Art Gallery | Gallery of Modern Art
- 5 Queensland Art Gallery Board of Trustees

6 OVERVIEW

8 BACKGROUND

- 8 Government objectives
- 8 Strategic Plan 2013–18
- 9 Operational Plan 2013–14

10 OUTCOMES

- 10 Expand, exhibit, publish on and care for our Collection
- 13 Reach new and existing audiences
- 18 Enrich visitor experience
- 21 Acquisitions
- 46 Exhibitions
- 54 Publications
- 59 Performance measures
- 60 Statistical summary 2013–14

62 PROPOSED FORWARD OPERATIONS

- 62 Strategic Plan 2014–19
- 63 Operational Plan 2014–15

64 GOVERNANCE

- 64 Management and structure
- 71 Risk management and accountability
- 72 Human resources

74 GLOSSARY

75 FINANCIAL SUMMARY 2013–14

77 COMPLIANCE CHECKLIST

PART B

79 FINANCIAL STATEMENTS 2013–14

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

Queensland's premier visual arts institution, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), connects people and art through a dynamic program of Australian and international exhibitions and programs that showcase works from a diverse range of historical and contemporary artists.

These two vibrant and accessible galleries, the Queensland Art Gallery (QAG) and the Gallery of Modern Art (GOMA) offer complementary experiences that enrich Queensland's cultural life.

Established in 1895 as the Queensland National Art Gallery, the institution was housed in temporary premises until the opening of the QAG building at South Bank in 1982. GOMA opened in December 2006.

The Gallery's Collection comprises more than 16 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art. 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 8th Asia Pacific Triennial of Contemporary Art' (APT8) will be presented from November 2015 to May 2016.

The APT series has enabled the Gallery to cultivate an internationally significant collection of art from the region and stage country-specific exhibitions drawn from the Collection: 'The China Project' (2009), 'Unnerved: The New Zealand Project' (2010) and the upcoming 'We can make another future: Japanese art since 1989' scheduled for 2014–15.

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

GOMA is the only art museum in Australia to feature purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque curatorial department presents retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists, and collects significant works of film, video and new media.

The Gallery's Children's Art Centre is an international leader in developing interactive art projects for children and their families, and has developed an award-winning range of books for children, many in collaboration with leading Australian and international artists.

The Gallery publishes a range of research and scholarship on the Collection, exhibitions and artists, accessible via exhibition catalogues, monographs, books, brochures and websites.

QAGOMA presents engaging public programs, integrating new technologies to enhance the visitor experience. 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 the community.

The Queensland Art Gallery | Gallery of Modern Art 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, AO
Chair, Queensland Art Gallery Board of Trustees

On behalf of the Board, it is my pleasure to present the *Queensland Art Gallery Board of Trustees Annual Report 2013–14*, which details how the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) has contributed to positive outcomes for Queensland. By fostering an innovative and resilient cultural sector, creating a cultural and social hub, and building on the state's reputation as a cultural tourism destination, the Gallery has enhanced access to and enjoyment of the visual arts for the entire community.

QAGOMA attracted over 1.35 million visitors to its two venues this year, with visitor surveys indicating a satisfaction rate of more than 95 per cent with our exhibitions and programs. Ticketed exhibition programs recorded a combined economic impact to the Queensland economy of \$20 million.

The Gallery's major international exhibition had wide audience and cultural tourism appeal. At GOMA, 'Cai Guo-Qiang: Falling Back to Earth' was the first Australian solo exhibition by one of the most renowned international artists working today. Its remarkable attendance of 229 323 is the highest to date for a ticketed exhibition by a living artist held in Australia, and the Gallery's second highest for a paid exhibition. Cai's landmark installation *Heritage* 2013 was acquired with the assistance of benefactor Win Schubert, AO, and the QAGOMA Foundation, as a lasting legacy for the Collection from this major exhibition.

Partnerships with leading international museums saw two significant design exhibitions staged at QAG. 'Quilts 1700–1945', an exclusive exhibition from the renowned Victoria and Albert Museum in London, and 'California Design 1930–1965: Living in a Modern Way', a survey of modern American west coast design from the Los Angeles County Museum of Art, attracted a combined attendance of over 100 000.

Collection building saw the acquisition of 465 works, bringing the total number of works held by QAGOMA to 16 550.

Major Collection-based initiatives included 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia', our largest ever exhibition of contemporary Aboriginal and Torres Strait Islander art, which subsequently toured to Auckland Art Gallery Toi o Tāmaki in New Zealand; and 'Transparent: Watercolour in Queensland 1850s–1980s', a comprehensive survey of watercolour painting in the state.

More than 259 000 children aged 12 and under visited QAGOMA during the year. The Gallery's Children's Art Centre collaborated with artists Gordon Hookey, Cai Guo-Qiang and Jemima Wyman to deliver inventive interactive artist projects for young visitors and their families.

Programs presented by the Australian Cinémathèque, exploring popular genres and lesser-known masterpieces of film from around the world, attracted 24 365 visitors to the GOMA cinemas.

Collection exhibitions 'Ah Xian: Metaphysica', 'Lloyd Rees: Life and Light' and 'Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975' toured to regional venues across the state, as did two Children's Art Centre artist projects, Gordon Hookey's 'Kangaroo Crew on Tour' and 'Kids on Tour: Cai Guo-Qiang'. These regional programs attracted 69 233 visitors to 76 venues.

Meaningful avenues of experiential, educational and social access led to new levels of engagement for audiences. From the energetic debates of the GOMA Talks panel discussions held in conjunction with 'My Country' to the tranquil *gongfu* tea ceremonies hosted in association with 'Cai Guo-Qiang: Falling Back to Earth', as well as artist talks, behind-the-scenes tours, live music and cooking classes, events went beyond traditional art museum experiences to prove that visual art is not just relevant, but central to our lives.

The QAGOMA Foundation received some of its most significant donations and gifts ever during 2013–14, strategically strengthening the Collection in important areas and contributing to programming and publishing objectives. I acknowledge the Foundation Committee and members, and the exceptional contributions of longstanding benefactors Foundation President Tim Fairfax, AC, his wife Gina Fairfax and the Fairfax family, as well as James C Sourris, AM, Philip Bacon, AM, Cathryn Mittelheuser, AM, Thomas Bradley, QC, James Mollison, AO, and Dr Michael and Eva Slancar. I also would like to specially acknowledge Win Schubert, who we congratulate on her appointment as an Officer of the Order of Australia and her recognition through the Queensland Greats Awards program.

The Gallery and the wider arts community were deeply saddened by the passing of long-term benefactors and friends Henry Bartlett, CMG, OBE, and Margaret Mittelheuser, AM, this year. Henry and Margaret's generosity and commitment to the arts will not be forgotten.

The annual Foundation Appeal attracted a record number of new contributors, enabling the Gallery to acquire a striking portrait by Australian painter Ben Quilty. *Sergeant P. after Afghanistan* 2012 is a major addition to the Collection, and particularly poignant as we recognise the contribution of those serving in Australia's armed forces in the lead up to the 100th anniversary of World War One.

The Gallery's commercial services continue to be an important source of revenue, contributing substantially to the visitor experience, with exhibition-themed restaurant and cafe menus and an extensive range of books and other products on offer at the QAGOMA Store.

The Gallery employs a robust risk management framework, detailed in the Governance section of this report. Strategic challenges facing the Gallery's ability to contribute to Government objectives include adequate resourcing to continue to deliver high quality exhibitions and programs which are attractive to Queensland, interstate and international audiences; and continuing to secure the support of individual donors and benefactors in order to build the Collection and enhance programming. Risks that have the potential to become strategic in nature are referred to the Executive Management Team, and the findings of risk assessment inform the Gallery's broader planning processes.

I gratefully acknowledge the generous assistance and donations received from all our 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 46–53.

I acknowledge the support of the Queensland Government, in particular the Honourable Campbell Newman MP, Premier of Queensland, and the Minister for Science, Information Technology, Innovation and the Arts, the Honourable Ian Walker MP. I also thank the current Director-General, Department of Science, Information Technology, Innovation and the Arts, Sue Rickerby; her predecessor Andrew Garner; and the staff at Arts Queensland, particularly Deputy Director-General Kirsten Herring, with whom we have had the great pleasure of working closely over the past year.

The Gallery contributes to the Government's *Arts for all Queenslanders Strategy 2014–2018* through a dedicated schedule of regional exhibitions, and strives to make its programs accessible through on-site programs at regional venues, as well as digital services, including live webcasts which cater to all audiences.

I welcome the Government's commitment to make Queensland an arts and cultural hub, with the *Cultural Precinct Strategy 2013–2015* and the release of the *Queensland Cultural Precinct Draft Master Plan* in May. This year, the Gallery strengthened partnerships with neighbouring arts organisations to contribute to the realisation of the strategy as it takes shape.

QAGOMA's strategic focus on cultural tourism links directly to the Government's DestinationQ strategy to make Queensland Australia's number one tourist destination. The Gallery shares a great working relationship with the Department of Tourism, Major Events, Small Business and the Commonwealth Games, and I sincerely thank the Minister, the Honourable Jann Stuckey MP, along with Chair Stephen Gregg, CEO Leanne Coddington and Steven Wright, former CEO, Tourism and Events Queensland, together with John Aitken, CEO, Brisbane Marketing, for their support.

I acknowledge and thank my fellow Trustees — Deputy Chair Philip Bacon, AM, Gina Fairfax, Ross Patane, Liz Pidgeon, Avril Quail and Rick Wilkinson, as well as former trustees Dr Amanda Bell, Margie Fraser, John Lobban, David Williams and Peter Young, AM.

I congratulate Director Chris Saines, CNZM, on an outstanding first year at the helm of QAGOMA. In October 2013, Chris outlined his new direction for the future of the institution, prioritising the growth and deployment of the Collection, a deep and sustainable commitment to QAGOMA-curated exhibitions with the world's leading artists, and a new learning and social hub for the Gallery that will encourage lifelong learning.

I extend thanks to the Gallery's Executive Management Team for their contribution and leadership: Celestine Doyle, Deputy Director, Development and Commercial Services; Maud Page, Deputy Director, Collection and Exhibitions; and Simon Wright, Assistant Director, Learning and Public Engagement. I also thank the Gallery's tremendous staff for their outstanding commitment during the year, the many volunteers who contribute to the Gallery community, and our dedicated and engaged QAGOMA Members.

2013–14 was a year of robust change for the Gallery, delivering a refreshed Vision, Mission and Strategic Plan, which were developed through a process of consultation with the institution's staff, Board and key stakeholders. This forward planning, detailed on page 62, positions the Gallery to make the most of its Collection, reputation and expertise.

This has been a year of remarkable achievements for the Queensland Art Gallery | Gallery of Modern Art, and the Board is extremely confident and enthusiastic about QAGOMA's future.

BACKGROUND

Government objectives

The Government's objectives for the Gallery in the community are articulated in the *Queensland Art Gallery Act 1987*. In pursuing the strategic goals detailed in the Gallery's *Strategic Plan 2013–18*, significant contributions were made to the Queensland Government's objective of enhancing cultural and economic outcomes for Queensland through an innovative arts and cultural sector.

In line with the Government's *Arts for all Queenslanders Strategy 2014–2018*, the Gallery's strategies and activities in 2013–14 embraced a wide audience, including children and families, young people, seniors, school and tertiary students, and audiences of diverse backgrounds from throughout Queensland. See pages 10–20 for details on accessibility to the Gallery's Collection and programming.

As a key partner in the delivery of the *Cultural Precinct Strategy 2013–2015* and *Queensland Cultural Precinct Draft Master Plan*, the Gallery worked productively and collaboratively with precinct partners during the year to deliver cross-precinct programming, and to address audience development and longer-term planning and infrastructure issues. See page 15 for details on cross-precinct collaboration.

QAGOMA made a significant contribution to Queensland's economy via inbound cultural tourism, recognising the Government's DestinationQ strategy to increase tourism and overnight visitor expenditure in the state. See page 14 for tourism and economic impact results.

The Gallery is committed to providing value for money through a focus on increasing non-government revenue as a percentage of total revenue, through sponsorship income, ticket sales and commercial services. See pages 15–18 for outcomes of sponsorship and commercial services.

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 2013–18

The *Queensland Art Gallery Board of Trustees Strategic Plan 2013–18* set out the following strategic objectives:

1. **Expand, exhibit, publish on and care for our Collection**
Strategies:
 - Develop the Queensland Art Gallery Collection ('the Collection') in accordance with our acquisitions policy.
 - Present a dynamic range of exhibitions (including 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 a program of major exhibitions and cinema programs — 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 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.

Operational Plan 2013–14

The *Operational Plan 2013–14* detailed key undertakings proposed for the 12-month period from 1 July 2013 to 30 June 2014 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 *Queensland Art Gallery Board of Trustees Strategic Plan 2013–18*. The suite of planning documents also includes two specific purpose plans: *Queensland Art Gallery Board of Trustees Asset Strategic Plan 2013–18* and *Queensland Art Gallery Board of Trustees Information Communication and Technology Resources Strategic Plan 2013–18*.

The Operational Plan addressed the three key goals of the *Strategic Plan 2013–18* and outlined undertakings for:

- Major exhibitions and Collection-based exhibitions
- Collection storage
- Publishing
- Fundraising
- Collection management and digitisation
- International, exclusive exhibitions
- Queensland exhibitions
- Australian Cinémathèque programs
- QAGOMA Members
- Marketing, sponsorship and communications
- Commercial services
- Public programs
- Children's Art Centre.

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

Expand, exhibit, publish on and care for our Collection

HIGHLIGHTS

- 465 works were acquired for the Collection.
- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' was the Gallery's largest exhibition of contemporary Aboriginal and Torres Strait Islander art to date.
- Cai Guo-Qiang's *Heritage* 2013 was acquired for the Collection.

Develop the Queensland Art Gallery Collection ('the Collection') in accordance with our acquisitions policy.

The Gallery's Collection was central to the exhibitions and programs presented this year. Collection development, following the acquisitions policy, saw 465 works acquired, bringing the total number of works held by the Gallery to 16 550.

Australian Art

This year, 242 works were acquired for the **Australian Art to 1975** collection, including numerous works on paper by Lloyd Rees and photographs by Queensland photographer Richard Stringer. Significant acquisitions included Dick Watkins's major abstract painting *The Mooche* 1968, often cited as the artist's best work, which was gifted by James C Sourris, AM. Prized for its historic significance to Queensland, Sidney Nolan's painting *Platypus Bay, Fraser Island* 1947 complements the Gallery's existing works on the subject of Fraser Island and the associated story of Eliza Fraser.

The **Queensland Heritage** collection grew with the addition of a remarkable set of postcards from the 1880s to 1920s featuring images of Queensland.

The **Contemporary Australian Art** collection was strengthened with the acquisition of 46 works; nine of the artists whose works were collected were from Queensland. Highlights included a major new work by Fiona Hall, *Ghost net* 2011, and an important late work by the influential potter Gwyn Hanssen Pigott, *Trail with dark beakers* 2008–13. The QAGOMA Foundation's Annual Appeal successfully raised funds to acquire *Sergeant P, after Afghanistan* 2012 by Ben Quilty.

For the **Indigenous Australian Art** and **Indigenous Fibre Art** collections, 31 works were acquired, among them works by five Queensland artists. Important acquisitions included Fiona Foley's word sculpture *DISPERSED* 2008, which challenges the viewer to reflect on a dark chapter in Queensland's history, and Shirley Macnamara's *Skullcap* 2013, purchased with funds from Gina Fairfax. Based on customary funerary regalia

worn by Aboriginal women, *Skullcap* honours the Aboriginal men who fought and died for Australia in two world wars. Commissioned with funds from Anne Best, Dhuwarrwarr Marika's hollow log memorial pole *Larrakitj — Milngurr* 2014 depicts Milngurr, the sacred well at Yalangbarra in north-eastern Arnhem Land where the Djang'kawu ancestors created fresh water, life, sacred law and language.

Asian and Pacific Art

The **Asian Art** department developed focus areas of Japanese art and artworks exploring religion and faith. A diverse group of 17 works was acquired, including a Thai Buddhist bronze bust from the fifteenth century, two Indian miniature paintings depicting scenes from the Ramayana, and seven prints by the renowned Japanese artist Ichiryusai Hiroshige.

Among 48 works acquired for the **Contemporary Asian Art** collection was Cai Guo-Qiang's extraordinary *Heritage* 2013, commissioned for the artist's solo exhibition at GOMA and acquired with funds donated by Win Schubert, AO, and the QAGOMA Foundation. Works by Nobuyoshi Araki, Yoko Asakai, Chim ↑ Pom, Teppei Kaneuji, Sachiko Kazama, Meiro Koizumi, Daido Moriyama and Tomoko Yoneda were acquired in preparation for a major exhibition profiling the Gallery's collection of contemporary Japanese art. Yasumasa Morimura's photograph *White Darkness* 1994–2008 was acquired for inclusion in the forthcoming 'The 8th Asia Pacific Triennial of Contemporary Art'.

The **Pacific Art** collection was augmented with 31 new acquisitions, including works by leading New Zealand artists as well as works referencing customary practices in Melanesia. Highlights included two groups of photographs by New Zealand photographer Ans Westra documenting Māori communities in the 1960s, two large photographs by New Zealand artist Greg Semu, and a painting by Simon Gende for inclusion in an upcoming exhibition focusing on the art of Papua New Guinea.

International Art and Australian Cinémathèque

Some 26 works were acquired for the **International Art to 1975** collection, notably twentieth-century modern art photography, eighteenth-century earthenware and porcelain, and French post-impressionist prints.

The Gallery actively pursued the acquisition of 24 works by **International Contemporary** artists from Africa, the Middle East, and Central and South America. These included a large watercolour by Barthélémy Toguo, three paintings and a photograph by Otobong Nkanga and photographs by Yto Barrada, François-Xavier Gbré, Kiluanji Kia Henda and Uche Okpa-Iroha, all acquired with the generous support of Tim Fairfax, AC. Four *Biosphere* works by Argentine artist Tomás Saraceno, which were displayed in 'Harvest', and *Sports Internationaux* by Bodys Isek Kingelez from the Democratic

Republic of Congo strengthened the Gallery's holdings of contemporary international sculpture.

Key acquisitions of **Film, Video and New Media** included Mika Rottenberg's *Mary's cherries* 2004 and Oskar Fischinger's *Raumlichtkunst (Space-Light-Art)* c.1926/2012, a three-channel HD video projection exploring the important lines of influence between art and the moving image.

The **QAGOMA Research Library** acquired *Kiroku*, a 24-volume photographic journal by Japanese artist Daido Moriyama, purchased with funds donated by Dr Caroline Turner through the QAGOMA Foundation. Numerous vinyl LP records and items of music-related ephemera were acquired for the Research Library's collection; many were gifts from Scott Redford, as part of the development of the exhibition 'Seen + Heard: Works and Multiples from the Collection'.

For a full list of acquisitions, see pages 21–45.

Present a dynamic range of exhibitions (including travelling exhibitions) and displays focused on or incorporating Collection works.

Major Collection-based exhibitions included:

- 'Harvest', in conjunction with the film program 'Harvest: Food on Film', at GOMA
- 'Transparent: Watercolour in Queensland 1850s–1980s' at QAG.

Collection-based exhibitions and displays at GOMA with a strong focus on contemporary Indigenous Australian Art holdings included:

- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia', which later toured to the Auckland Art Gallery Toi o Tāmaki, New Zealand.
- 'Death and Life: rakuny ga walnga: Contemporary Arnhem Land Art'
- 'Voice and Reason'
- 'Terrain: Indigenous Australian Objects and Representations'.

Exhibitions at GOMA that examined the contemporary collections from a range of perspectives included:

- 'Earth and Elsewhere: Contemporary Works from the Collection'
- 'Everyday Magic'
- 'Seen + Heard: Works and Multiples from the Collection'
- 'Trace: Performance and its Documents'.

Exhibitions staged as part of the Glencore Queensland Artists' Gallery program focused on three highly regarded artists

in different fields. Drawing on the Collection and augmented by loans, including works from the artists and their families, these exhibitions included:

- 'Ruth Stoneley: A Stitch in Time'
- 'Pleasure of Place: Photographs by Richard Stringer'
- 'Sam Fullbrook: Delicate Beauty'.

An ongoing program of changing international art displays at QAG included a presentation of early twentieth-century German expressionist prints and works on paper, which demonstrated the effects of World War One on German society. International photography was explored in depth with the exhibition 'Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975'.

Displays of Collection works at QAG and GOMA by leading artists featured significant artworks by William Robinson, Fred Williams, Bea Maddock, Kathy Temin, Richard Long, Ah Xian, Scott Redford and Ed Ruscha throughout the year.

Collection works toured to regional venues with the continuing exhibitions 'Lloyd Rees: Life and Light' and 'Ah Xian: Metaphysica'. Following its display at QAG, 'Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975' commenced a regional tour in November 2013.

For a full list of exhibitions, see pages 46–53.

A total of 54 objects from the Collection were lent to regional, national and international galleries for exhibition purposes; 12 of these objects were lent to regional Queensland galleries.

As at 30 June 2014, 178 objects were on loan to Queensland Government offices.

Continue scholarly research into the Collection and dissemination of such information through a wide variety of publications and public programs.

Research

The **Australian Centre of Asia Pacific Art (ACAPA)**, the Gallery's Asian and Pacific research arm, hosted two curatorial volunteers and two curatorial interns: Michael Kisombo (Papua New Guinea) as part of the Prime Minister's Pacific Program, and Junghee Mun (South Korea) as part of a Public Service Exchange through the Queensland-Gyeonggi-Do Sister State Agreement.

ACAPA's long-running **Perspectives: Asia** seminar program, presented in collaboration with the Griffith Asia Institute, attracted sizeable audiences. Issues vital to the Asia Pacific region were addressed by speakers including the Honourable Ralph Regenvanu, Vanuatu's Minister for Lands, Geology and Mines; Steve Howard, secretary general of The Global

Foundation; and the Honourable Michael Kirby, AC, CMG, jurist, academic and former Justice of the High Court of Australia.

The long-term involvement of the Gallery's **Centre for Contemporary Art Conservation (CCAC)** in the Australian Research Council Linkage Project 'The Twentieth Century in Paint' concluded this year. The project won the 2013 Australian Institute for the Conservation of Cultural Materials award for Outstanding Research in the Field of Material Conservation. This award acknowledged the project's immense contribution to a better understanding of the conservation of contemporary paint materials.

Major conservation research was carried out on several Collection works:

- Infra-red reflectography of a work by LWK Wirth revealed the previously unknown title of *Saltwater lagoon*.
- Transmitted light analysis was used to identify 13 watermarks on watercolours displayed in 'Transparent: Watercolour in Queensland 1850s–1980s', contributing to the National Archives of Australia Watermark database.
- Partnerships with DuluxGroup Australia and the Museum of Victoria were established to access historic paint tins, contributing to ongoing analysis of early emulsion house paints in the work of Ian Fairweather. Using FTIR (Fourier Transform Infra-red Spectroscopy), the materials of *Platypus Bay, Fraser Island 1947* by Sidney Nolan were investigated in relation to *Mrs Fraser 1947*, another work in the Gallery's Collection; the analysis compared the priming materials of the works.
- A project documenting and recording stamps on masonite and hardboards commenced, with the aim of developing a directory of materials used by artists to assist with the authentication and dating of works.

Conservation research was also carried out on Fred Williams's *Echuca landscape 1961*, Sam Fullbrook's *Pike's farm at Haden 1982–87* and Ah Xian's *Heavy wounds series 1991*.

Artist interviews were conducted with Jemima Wyman, Christian Capurro, George Poonkhin Khut and Tomás Saraceno's studio assistant Knut Liese. Information was gathered on aspects of the care and conservation of these artists' works. All artists contributed material samples to the Conservation Artist Materials Archive.

Publishing

The Gallery produced a range of scholarly and accessible publications about the Collection, exhibitions and artists for a wide readership. Queensland-related titles included *Transparent: Watercolour in Queensland 1850s–1980s*, drawn from the Gallery's Collection, and exhibition catalogues on textile artist Ruth Stoneley, photographer Richard Stringer and painter Sam Fullbrook.

The richly illustrated *Cai Guo-Qiang: Falling Back to Earth* publication, on the exhibition of the same name, investigated the artist's long working relationship with the Gallery and documented major installations including the Collection work *Heritage 2013*. An accompanying children's publication, *Let's Create an Exhibition with a Boy Named Cai* was a finalist in the international REVERE Awards 2014 in the category Beyond the Classroom.

Harvest: Art, Film + Food provided a new model for Gallery exhibition publications, with its inclusion of recipes from well-known chefs.

Pattern Bandits: Blending In and Standing Out is the first activity book developed by the Gallery in collaboration with a solo Australian artist — Jemima Wyman.

Gallery publications are distributed through the Gallery Store and online, as well as nationally through Thames and Hudson.

For a full list of publications produced by the Gallery, see pages 54–57.

Public Programs

During the year, 167 public programs were presented to 12 203 visitors, including many for the major exhibitions 'Cai Guo-Qiang: Falling Back to Earth', 'Trace: Performance and its Documents', 'Transparent: Watercolour in Queensland 1850s–1980s' and 'Harvest'. These programs included artist talks, panel discussions and curatorial tours, all of which contributed to scholarship and discussion of the Collection.

The Gallery partnered with ABC Radio National to host a series of three GOMA Talks discussion panels based on the themes explored in 'My Country, I Still Call Australia Home'; 12 prominent thinkers were invited to speak on country, life and history.

Conduct regular reviews of Collection management and conservation practices to ensure ongoing best practice.

Collection Management

Enhancements were made to the KE EMu collection management software to meet the Gallery's needs.

Photography of Collection artworks continued — 38.6 per cent of the Collection is now available as direct digital capture, part of a movement toward online accessibility of the Collection.

The Gallery reviewed the provenance documentation of selected works in its collection of historical Asian art, and will continue to undertake further research to provide as much detailed evidence as possible of its responsible approach to acquiring works in this collecting area.

The acquisitions policy was amended to include further information on the Gallery's adherence to international museum standards and processes, with plans to review acquisition procedures to reflect recent developments in the field of provenance research.

Conservation

Major conservation treatments were conducted on the following Collection works:

- Nam June Paik *TV cello* 2000
- Hiraki Sawa *O* 2009
- Cai Guo-Qiang *Heritage* 2013
- John Cage *Mozart Mix* 1991
- Spencer Finch *The Light at Lascaux (Cave Entrance), September 29, 2005, 5:27 PM* 2005
- Eugene Carchesio *10 thoughts* 2002
- Ah Xian *Human human – lotus, cloisonne figure 1* 2000–01
- Brikiti Cultural Group *Korumbo (spirit house)* 2012
- Auschar Chauncey *Portrait of Richard Edwards* 1874
- LWK Wirth *Saltwater lagoon* 1911
- Ricky Swallow *Monkey still I, II and III* 1997
- Ah Xian *Heavy wounds series* 1991
- Sam Fullbrook *Pike's farm at Haden* 1982–87.

Protection

An internal Protective Security Review was undertaken to ensure best practice arrangements to safeguard the Gallery's Collection.

Establish high quality, secure, climate-controlled storage to meet the long-term needs of the Collection.

The Gallery worked with Arts Queensland in the preparation of a proposal to address both immediate and long-term Collection storage requirements, including the introduction of a mezzanine floor in QAG's collection storage facility.

Reach new and existing audiences

HIGHLIGHTS

- QAGOMA collaborated with leading international museums the Victoria and Albert Museum, London, and the Los Angeles County Museum of Art.
- 'Cai Guo-Qiang: Falling Back to Earth' attracted 229 323 visitors and generated an economic impact for Queensland of \$14.51 million.

Present a program of major exhibitions and cinema programs — including international exhibitions exclusive to Queensland, and the three-yearly Asia Pacific Triennial of Contemporary Art — with wide audience and cultural tourism appeal.

QAGOMA's major exhibitions for the year included significant installations by one of the most highly regarded international contemporary artists of our time, as well as design exhibitions from two leading international museums. In addition, the Australian Cinémathèque hosted comprehensive retrospectives of renowned directors and thematic programs exploring popular film genres.

Curatorial staff conducted research travel in preparation for 'The 8th Asia Pacific Triennial of Contemporary Art', to be presented in 2015–16.

The Gallery borrowed 666 objects from other institutions and collections for exhibition purposes. These works featured in 'Scott Redford and Ed Ruscha: Gold Coast meets West Coast', 'Pleasure of Place: Photographs by Richard Stringer', 'California Design 1930–1965: Living in a Modern Way', 'Cai Guo-Qiang: Falling Back to Earth', 'Trace: Performance and its Documents', 'Seen + Heard: Works and Multiples from the Collection', 'Creative Generation Excellence Awards in Visual Art', 'Sam Fullbrook: Delicate Beauty', 'Yirrkala Drawings' and 'Harvest'.

Exhibitions

'Cai Guo-Qiang: Falling Back to Earth' achieved an outstanding attendance of 229 323 visitors, and the exhibition's breathtaking installations were extremely popular on social media.

Presented at QAG over summer, 'California Design 1930–1965: Living in a Modern Way' from the Los Angeles County Museum of Art (LACMA) attracted 59 999 visitors.

'Quilts 1700–1945' from the Victoria and Albert Museum, London, was exclusive to Brisbane and generated an attendance of 42 758 visitors.

Cinema

The Gallery's Australian Cinémathèque curated seven major international film programs exclusive to Brisbane. The programs sourced the best available screening materials internationally, giving audiences many opportunities to view films not normally accessible to the public.

The Australian Cinémathèque screened 441 short and feature films in 500 screenings attended by 24 365 visitors. They included the major curated film programs 'My Life As I Live It: First Peoples and Black Cinema', 'Claire Denis', 'Andrey Tarkovsky: Poet of the Cinema', 'Fairytales and Fables' and 'The Last of England: Thatcherism and British Cinema'. Two ticketed programs were also presented — 'Action, Hong Kong Style' and 'Orson Welles: A Retrospective'.

For full exhibition and cinema program details, see pages 46–53.

Provide an economic benefit to Queensland through the presentation of major exhibitions and building the Gallery's profile as an important cultural tourism destination.

Three exclusive-to-Queensland ticketed exhibitions were presented in 2013–14:

Exhibition	Total visitors	Associated Economic Impact	Total visitor nights	Visitors from interstate or overseas
Quilts 1700–1945	42 758	\$4.13m	137 824	32%
California Design 1930–1965	59 999	\$2.08m	103 328	21%
Cai Guo-Qiang: Falling Back to Earth	229 323	\$14.51m	540 836	21%
TOTAL	332 080	\$20.72m	781 988	

These exhibitions contributed to a cumulative estimated economic benefit of more than \$79 million to Queensland from ticketed exhibitions presented since the Gallery became a two-site institution in December 2006.

To achieve these results, the Gallery has collaborated with sponsors and tourism sector partners to attract greater local, intrastate, interstate and international audiences. For more information on these partnerships, see page 16.

Expand and strengthen important partnerships and alliances between the Gallery and key national and international museums, arts touring organisations and potential sponsors.

Relationships with national and international museums and cultural organisations were strengthened across a range of alliances and involved both incoming and outgoing exhibitions.

International

'Quilts 1700–1945', organised by the Victoria and Albert Museum, London (V&A), and curated by Sue Prichard, Curator of Contemporary Textiles, was the second major textiles exhibition staged in partnership with the V&A. 'Hats: An Anthology by Stephen Jones' was presented at QAG in 2010.

'California Design 1930–1965: Living in a Modern Way' was organised by the Los Angeles County Museum of Art (LACMA) and curated by Wendy Kaplan, Curator and Department Head, and Bobbye Tigerman, Associate Curator, from LACMA's Decorative Arts and Design Department. This was QAGOMA's first collaboration with LACMA.

QAGOMA worked closely with artist Cai Guo-Qiang and Cai Studio to realise 'Falling Back to Earth'.

The Gallery's major exhibition of contemporary Indigenous Australian art, 'My Country: Contemporary Art from Black Australia', curated by Bruce McLean, Curator, Indigenous Art, was presented at the Auckland Art Gallery Toi o Tāmaki, New Zealand (28 March – 17 August 2014), and was accompanied by the Children's Art Centre artist project 'Gordon Hookey: Kangaroo Crew'.

Yayoi Kusama's *Obliteration room* 2002 to present toured internationally to four venues in South America, three venues in Asia and one venue in Switzerland.

For full details of touring exhibitions, see pages 50–51.

As an associate member of the Fédération Internationale des Archives du Film (FIAF), the Gallery's Australian Cinémathèque collaborated with a number of prestigious international film organisations, including institutions and archives in the United Kingdom, United States, China, Hong Kong, Russia, Sweden, France, Germany, Italy and the Czech Republic. FIAF membership facilitated the loan of film prints otherwise unavailable for screenings.

The Director and Gallery staff undertook international research travel, particularly in the Asia Pacific region, as part of the development of 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8) and other exhibitions. This included meeting with artists and colleagues from museums and arts organisations to expand networks and strengthen alliances with the Gallery for potential future collaboration. APT travel is funded by the Australia Council.

National

'Yirrkala Drawings' was developed by the Art Gallery of New South Wales in association with the Buku-Larrnggay Mulka Art Centre at Yirrkala and the Berndt Museum at the University of Western Australia.

In partnership with the 2013 Brisbane International Film Festival, the Gallery's Australian Cinémathèque curated and presented the film program 'Andrey Tarkovsky: Poet of the Cinema'. Other public screenings were held at the Gallery in association with the festival. The Gallery developed a new partnership with the Asia Pacific Screen Awards, showcasing selected 2013 award-nominated films and hosting special events with visiting international guests.

Guest lectures were made possible through relationships with local and interstate institutions. Two international artists exhibiting at Brisbane's Institute of Modern Art — Simon Starling and Kerry Tribe — delivered lectures at GOMA; UK-based Richard Long presented an artist talk at GOMA through a project collaboration with Sydney's Museum of Contemporary Art and Garvan Institute of Research; while US-based artist Tehching Hsieh presented a keynote lecture through a partnership with CarriageWorks, Sydney.

The Gallery maintains reciprocal membership benefits with all state art galleries through membership of the Australian Federation of Friends of Museums (AFFM). QAGOMA's Members Coordinator is the Queensland representative and Vice President of AFFM, and encourages regional Queensland galleries to become involved with AFFM.

Guests from the State Library of Queensland's black&write! project facilitated QAGOMA Members Book Club discussions in July and August 2013, focusing on some of the themes presented in 'My Country, I Still Call Australia Home'.

The Centre for Contemporary Art Conservation hosted two conservation interns from the University of Melbourne. Gallery conservators collaborated on research projects with the Centre for Cultural Materials Conservation, University of Melbourne, and were invited to examine student theses.

Government Partners

The Gallery partnered with state and federal government agencies to celebrate Australia's diverse cultures. The Queensland Government provided important support for programs and initiatives throughout the year, including:

- Tourism and Events Queensland's investment in 'Cai Guo-Qiang: Falling Back to Earth' recognised the significant contribution this exclusive-to-Brisbane exhibition made to cultural tourism, including its economic benefit to the state.
- Funding from the Department of Aboriginal and Torres Strait Islander and Multicultural Affairs created an opportunity for 'Kangaroo Crew' to tour regionally to ten remote Indigenous communities through QAGOMA's Kids on Tour initiative.
- The Backing Indigenous Arts program provided support for Queensland artists Megan Cope and Gordon Hookey to participate in 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'.

The Australian Government, through the Australia Council for the Arts, its arts funding and advisory board, and the Visual Arts and Crafts Strategy, provided ongoing funding for the development of APT8.

The Gallery partnered with Brisbane City Council's Brisbane Marketing to promote Brisbane as a destination for cultural tourism for 'Quilts 1700–1945', 'California Design 1930–1965: Living in a Modern Way' and 'Cai Guo-Qiang: Falling Back to Earth'.

Cultural Precinct

QAGOMA contributes to a range of Cultural Precinct working groups focusing on programming, positioning, the digital precinct and infrastructure planning. In addition to working together on collection storage and wayfinding solutions, QAGOMA and precinct partners, the State Library of Queensland (SLQ), Queensland Museum (QM) and Queensland Performing Arts Centre (QPAC), collaborated on a range of programs:

- QAGOMA, SLQ and QM presented Memories from a Forgotten People, a project marking the contribution of Australian South Sea Islanders to Queensland over the last 150 years.
- In collaboration with the Department of the Premier and Cabinet, a Precinct Adventure Trail was presented during Queensland Week 2014.
- Jemima Wyman's 'Pattern Bandits' at GOMA's Children's Art Centre was featured in Out of the Box, the cross-precinct festival for children under eight.

Sponsors

The Gallery secured sponsorship and grant funding for a range of exhibitions and programs, and attracted more than \$1.75 million in funding and over \$1.38 million in contra marketing and promotional support.

- As part of Santos GLNG's presenting sponsorship of 'Cai Guo-Qiang: Falling Back to Earth' and the Children's Art Centre, the first Santos GLNG Day was held at GOMA. This successful initiative, featuring family-focused activities and giveaways, attracted more than 6900 visitors to GOMA on one day. In addition, 430 families took up the sponsored ticket offer to attend the exhibition.
- Audi Australia extended its three-year partnership with the Gallery until 2015, and was Principal Sponsor of 'Cai Guo-Qiang: Falling Back to Earth', as well as partner of the popular Audi GOMA Bar.
- Glencore (formerly Xstrata Coal Queensland) supported the presentation of three exhibitions in the Queensland Artists' Gallery (QAG) and a regional touring workshop program as part of their ongoing commitment to promoting Queensland artists.
- PanAust, which sponsored 'My Country, I Still Call Australia Home', continued its partnership with the Gallery as Major Sponsor of 'Harvest'.
- The Gallery extended its relationship with Virgin Australia, previously an ongoing Tourism and Media Partner, and welcomed them as Annual Airline Partner.
- Gadens continued its longstanding relationship with the Gallery as the Supporting Sponsor of 'California Design 1930–1965: Living in a Modern Way'. The Gallery successfully nominated Gadens chair Paul Spiro for the 2013 Arts Law Centre of Australia's Arts Community Pro Bono Award for his outstanding service to the Gallery and the QAGOMA Foundation.
- Yering Station, the Gallery's Wine and Sparkling Partner, renewed its agreement, providing in-kind stock for exhibition opening events.

New sponsors included Deutsche Bank and the Australia China Business Council as Supporting Sponsors for 'Cai Guo-Qiang: Falling Back to Earth', Living Edge as Furniture Partner for 'California Design 1930–1965: Living in a Modern Way', and the Hong Kong Economic and Trade Office (HKETO) for the cinema program 'Action, Hong Kong Style'.

The Gallery received ongoing support from the QAGOMA Chairman's Circle of companies — Ausenco, Clemenger BBDO, Cox Rayner, Gadens Lawyers, Rio Tinto Alcan, Mirvac Orion Springfield, FIIG Securities, Westpac Private Bank, Emporium Hotel and Egon Zehnder. The program welcomed several new members, including 20/20 Optical and NAB Private Wealth. The Chairman's Circle was the Major Sponsor of 'Quilts 1700–1945'.

The Tim Fairfax Family Foundation (TFFF) provided support for 'Cai Guo-Qiang Kids' and 'Kids on Tour'. Ongoing support from TFFF has been essential for the growth of the On Tour program and the success of the Gallery's children's publications.

Exhibition sponsors and partners are listed on pages 46–53.

Collaborate with tourism sector partners to attract attendance by key local, intrastate, interstate and international audiences.

Support from tourism partners assisted the Gallery to reach new audiences locally, nationally and internationally. These partners included Southern Cross Austereo, Adshel, Seven Network, ABC Radio National, Clemenger BBDO, Tourism and Events Queensland, Brisbane Marketing, Sofitel Hotel Brisbane, Brisbane Airport Corporation, Hilton Brisbane and Virgin Australia.

'Cai Guo-Qiang: Falling Back to Earth' was a hero event for both the Tourism and Events Queensland summer interstate campaign targeting Sydney and Melbourne, and for Brisbane Marketing's summer events marketing and media campaign in the intrastate market and Auckland. In addition, QAGOMA, Brisbane Marketing and Tourism and Events Queensland staged a media launch for the exhibition in Shanghai in September 2013. It was attended by more than 30 media and tourism representatives and generated significant international Chinese-language coverage, including *Conde Nast Traveller (China)*, *China Daily*, *Oriental Morning Post*, *China Times* and the *Shanghai Morning Post*. Tourism and Events Queensland and Brisbane Marketing also supported significant interstate and international media visitation, especially by Chinese-language media. These partnerships have allowed the Gallery to build relationships with Chinese travel, media and consumer markets for future cultural tourism growth and initiatives.

Communicate about Gallery exhibitions and programming to audiences of diverse backgrounds.

Front-of-house

A new category of front-of-house staff was introduced with Visitor Service Officers (VSO) expanding on the traditional role of the Gallery Service Officer (GSO) to encourage engagement between visitors and floor staff.

VSOs actively promoted QAGOMA exhibitions and programs, cinema screenings, the Children's Art Centre, and food and retail outlets with a view to maximising audience participation, accessibility and enjoyment.

VSOs used iPads to locate specific artworks in response to requests from visitors, provide instant information on current and upcoming exhibition and events, and assist with wayfinding around the Cultural Precinct and the Brisbane area.

Marketing

The Gallery communicated to diverse audiences through websites, social media, public relations and direct marketing campaigns, as well as via print, digital and outdoor advertising. Third party promotions through media partners Southern Cross Austereo, Adshel, Seven Network, ABC Radio National and Clemenger BBDO were also actively employed.

The Gallery's campaign to increase visitation by Chinese audience members has been very successful. In addition to a national and international public relations and media campaign, the Gallery undertook advertising with Australian Chinese press and radio, as well as promotional activity and out-of-home advertising aimed at the Brisbane Chinese community. New relationships with Chinese inbound operators were established to drive visitation to the Gallery, predominantly focused on 'Cai Guo-Qiang: Falling Back to Earth'. A higher-than-usual four per cent of visitors to the exhibition, or 9173 people, identified as being of Chinese ethnicity.

Media coverage generated for 'Cai Guo-Qiang: Falling Back to Earth' was valued by Media Measures at more than \$10 million, with significant profile achieved in international outlets such as *The New York Times*, *TIME* magazine, *South China Morning Post* and *Wall Street Journal* and *Asia.com*.

Develop targeted programming, marketing and commercial services to attract new audiences and encourage philanthropy.

Programming

By exploring the themes of each exhibition, public programs brought new audiences to the Gallery on a regular basis.

- 'Quilts 1700-1945': Sunday Stitch-Ups featured suitcase rummages and stitching workshops with The Stitchery Collective, together with presentations by emerging practitioners discussing sustainable local business ideas.
- 'California Design 1930-1965: Living in a Modern Way': Endless Summer Sunday events drew on the exhibition's themes with swing dancing classes and retro glamour styling demonstrations. California Design Up Late attracted music fans and design aficionados to live music performances and contemporary talks.

- 'Trace: Performance and its Documents': Trace Live was a full day of events devoted to performance. Performance artists and local dancers, as well as tertiary and emerging contemporary artists, were targeted through a networking event involving exhibiting artists and QAGOMA curators.

QAGOMA Members reached new audiences and enjoyed steady growth throughout the year. Major achievements included:

- Over 240 lapsed members renewed their memberships as part of on-site membership drives during the opening weekends of major exhibitions.
- A new Premium Membership category was introduced, which achieved double its target of new memberships.
- A membership renewal rate of 60 per cent — up seven per cent from the previous year.
- A four per cent growth in the overall Membership base.

Nine QAGOMA Foundation events were held during the year, and Foundation membership increased with 19 new members.

The Foundation 2014 Annual Appeal to acquire Ben Quilty's *Sergeant P, after Afghanistan* 2012 attracted donations from 82 first-time Gallery donors.

Marketing

The Gallery's online and social networking channels increased levels of engagement, discussion and attendance involving a diverse audience base. Digital assets were vital to the marketing and outreach success of major exhibitions, particularly 'Cai Guo-Qiang: Falling Back to Earth'.

The Gallery undertook a new online audience development initiative involving video seeding. A short video introducing Cai Guo-Qiang to Australian audiences received over 147 000 views on YouTube, with 24 per cent of views achieved in the first week. The video also generated 2980 social media shares, 'likes' and mentions.

Social media growth:

- Twitter followers 38% increase
- Facebook fans 41% increase
- YouTube views 124% increase
- Instagram followers 1158% increase

(NB: Instagram was a new platform for the Gallery from April 2013)

Audiovisual interpretive material such as artist and curator interviews, performances and lectures were distributed via digital channels to accompany 'Quilts 1700-1945', 'My Country, I Still Call Australia Home', 'California Design 1930-1965: Living in a Modern Way' and 'Cai Guo-Qiang: Falling Back to Earth'.

Commercial Services

QAGOMA is the only state gallery in Australia to operate its own food and beverage services, with all purchases from restaurants, cafes and catering services directly supporting the Gallery's exhibitions, programs and the Collection. Commercial activities enhanced the visitor experience by offering an added dimension to exhibition attendance, for example, food, beverage and exhibition ticket packages for 'Quilts 1700–1945' and 'California Design'.

The Gallery's unique spaces and premier catering options provided an attractive offering for venue hire for corporate and private functions. Several event clients returned to the Gallery following positive experiences. Event hire attracted new audiences to the Gallery, including significant functions for interstate clients, one for over 1000 guests, during 'Cai Guo-Qiang: Falling Back to Earth'. The Gallery was represented at interstate industry events with Brisbane Marketing to showcase event hosting opportunities for the Meetings, Incentives, Conferences, Events (MICE) market.

The QAGOMA Store operated Pop-Up Shops in association with 'Quilts 1700–1945', 'California Design 1930–1965' and 'Transparent: Watercolour in Queensland 1850s–1980s', enhancing the visitor experience and generating additional revenue. Merchandise ranges were developed for 'Quilts', 'California Design', 'Falling Back to Earth' and 'Transparent'.

The Store hosted several events and book launches forging links with the art, craft and design communities, generating additional revenue and increasing Gallery visitation. These events included the Winter and Christmas Design Markets and book launches for *Art + Fashion in the 20th Century*, *Australian Art: A History* by Sasha Grishin, *Australian Notebooks* by Betty Churcher and *elBulli 2005–2011* by Ferran Adria, launched in association with Fairfax Good Food Month.

The Store expanded its range of online products with the addition of new book and merchandise categories. The Store also developed targeted promotional campaigns for online and educational sales.

Enrich visitor experience

HIGHLIGHTS

- GOMA Talks and Up Late presented vibrant discussions and live music after dark.
- Delivered successful pilot program of tours for people who live with dementia in association with Alzheimer's Australia.
- 'Harvest: Art, Film + Food' combined an exhibition, film program, publication and art-inspired menus.

Present a range of diverse and innovative public programs and related initiatives, including those presented by the Children's Art Centre.

Public Programs

Public programs and events — lectures, tours, discussions and performances, as well as GOMA Talks and Up Late — encouraged visitors of all ages to make the most of their Gallery experience. These events enlisted the expertise of local presenters, visiting guests, performers and artists; regional, interstate and international audiences took advantage of increased access to programs via live webcasting and social media.

Audiences enhanced their experience of major exhibitions by attending opening weekend programs featuring exhibiting artists and guest speakers. Opening weekend programs were held for 'Cai Guo-Qiang: Falling Back to Earth', 'California Design 1930–1965: Living in a Modern Way' and 'Harvest'.

The Gallery's tenth presentation of Up Late, during 'California Design 1930–1965: Living in a Modern Way', attracted over 5000 visitors over six Friday nights. California-inspired cuisine, design talks and performances by international and national musicians were on offer as part of Up Late.

GOMA Talks, the free interactive evening discussion series, continued to foster debate and discussion and was presented in partnership with ABC Radio National during 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. The talks were webcast live and audience members contributed to the discussions via Twitter and SMS. The Audi GOMA Bar was open for each event and entertainment was provided by a local DJ.

The Glencore Xstrata Queensland Regional Touring Program presented hands-on workshops by The Stitchery Collective at six venues in July 2013. Over 100 students learned about creative sustainable ideas and screen-printing techniques.

Members

More than 8000 QAGOMA Members and their guests experienced an enhanced level of Gallery engagement through 116 programs during the year. These included curatorial and guest lectures, discussion groups, after-hours access, hands-on workshops led by local artists, Tai Chi classes, Children's Art Centre activity trials and workshops for children. Unique dining offerings for Members included exhibition-themed degustation events, food and wine tastings and private breakfasts. Members programs also included monthly lunches and lectures, book club and new member orientation sessions.

Children's Art Centre

For over 15 years, exhibitions for young visitors developed in collaboration with contemporary artists have made the QAGOMA Children's Art Centre a world leader in the presentation of art experiences for children and families.

In 2013–14, the Children's Art Centre presented:

- 'Gordon Hookey: Kangaroo Crew', an interactive artist project exploring Hookey's story *The Sacred Hill* through hands-on and multimedia activities.
- 'Cai Guo-Qiang Kids: Let's Create an Exhibition with a Boy Named Cai' in association with 'Cai Guo-Qiang: Falling Back to Earth'.
- 'Jemima Wyman: Pattern Bandits', the sixth in the Gallery's series of contemporary Australian artist commissions for children.

For more information on Children's Art Centre's exhibitions and projects, see pages 51–52.

'Kangaroo Crew on Tour' presented activities to 739 children and their carers in ten Indigenous communities throughout Queensland.

'Kids on Tour: Cai Guo-Qiang' toured to more than 60 regional and remote Queensland galleries, community centres, schools and hospitals in April and May 2014; more than 11 000 children and adults participated in the activities on offer.

The popular Toddler Tuesday program introduced 2058 young visitors aged 18 months to four years to works from the Gallery's Collection.

The mask-making activity Make A Roo, part of the 'Gordon Hookey: Kangaroo Crew' exhibition, was presented at NAIDOC Family Fun Day 2013 (Brisbane, 12 July) and the Art with Altitude Festival (Brisbane Airport, 24–27 October 2013).

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.

During the year, several exhibitions addressed contemporary issues highlighting the significance of visual art in our lives:

- 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' explored vital issues of Indigenous Australian history and culture.
- 'Cai Guo-Qiang: Falling Back to Earth' was underpinned by the theme of humanity's relationship with the environment.
- 'Harvest' investigated a topic common to every culture, lifestyle and demographic: what and how do we eat?
- 'Quilts 1700–1945' and 'California Design 1930–1965: Living in a Modern Way' examined the historical forces influencing craft and design and the relevance of these factors to the present day.

The Gallery's Volunteer Guides enhanced the visitor experience with 2349 free tours of exhibitions and the Collection for 21 266 people, including 23 tours for 127 visitors with special needs (hearing impaired, vision impaired and Deaf communities).

Commencing in April 2014, a pilot program of volunteer-guided discussion-based tours designed specifically for people living with dementia was undertaken in association with Alzheimer's Australia. Five tours were conducted for 20 visitors and their carers.

The Gallery's food and beverage services also enhanced the visitor experience by providing connections to art and ideas through themed food and beverage offerings. The Executive Chef created menus responding to the themes of exhibitions such as 'My Country, I Still Call Australia Home', 'Quilts 1700–1945', 'California Design 1930–1965: Living in a Modern Way', 'Cai Guo-Qiang: Falling Back to Earth' and 'Transparent: Watercolour in Queensland 1850s–1980s'. Artist Jemima Wyman collaborated with the Executive Chef to present a menu item inspired by her favourite childhood meal (hunza pie) at the GOMA Cafe during 'Pattern Bandits'.

Specific audiences were offered insights into exhibitions:

- QAGOMA 50+ invited visitors over 50 to participate in free, enriching events including after-hours lectures and talks, conversations with curators, short courses, artist workshops and presentations on contemporary museology.

- QAGOMA Emerging Creatives and QAGOMA Teens gave young people access to industry experts and artist workshops, as well as insights into the Gallery's exhibitions and displays.
- The annual Melville Haysom Memorial Art Scholarship was awarded to emerging Brisbane artist duo Clark Beaumont, providing financial support and access to the Gallery's resources to assist in the completion of a specific project.

Deliver educational programs and services to schools, universities and the broader education sector.

The Gallery made art accessible through educational programs, resources and services to schools, universities and the broader community. Gallery staff met regularly with a focus group comprising primary and secondary teachers to discuss education programs and student resources.

Over 31 200 primary, secondary and tertiary students attended the Gallery as part of booked education groups. School student visitation during term one was especially strong, with 'Cai Guo-Qiang: Falling Back to Earth' being the most visited exhibition. Several curator-led tours were conducted for tertiary groups for this exhibition.

Resources

The Gallery developed exhibition- and Collection-based education resources aligned with the Australian Curriculum for use in the classroom and during Gallery visits.

Nine different education resources — worksheets, teacher notes and videos addressing curriculum priorities for primary and secondary levels — assisted teachers in facilitating both classroom lessons and Gallery visits. More than 12 800 copies of the 'Cai Guo-Qiang: Falling Back to Earth' student worksheets and 750 copies of the teacher notes were distributed to attending primary and secondary classes. Student worksheets featured QR codes providing links to informative artist and exhibition videos.

The QAGOMA Collection Education Resource was expanded to introduce primary and secondary students to artists and themes in the Gallery's Australian art and Indigenous Australian art collections. This online resource allowed students and teachers to generate customised worksheets ideal for self-guided Gallery visits and for use in the classroom.

A room brochure incorporating educational material was created for the regional tour of 'Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975'.

Programs

Over 1900 students were provided with behind-the-scenes insights into the artist's practice in a series of 20 illustrated talks by Gallery curators as part of a free secondary school program for 'Cai Guo-Qiang: Falling Back to Earth'.

The Gallery's Look Out professional development program for teachers, which included curatorial talks, panel discussions, artist- and teacher-led workshops and exhibition viewings, was attended by 207 educators.

A panel discussion exploring 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia' with exhibition curator Bruce McLean; Julie Ewington, former Curatorial Manager, Australian Art; and artists Megan Cope and Dale Harding highlighted themes and ideas for teachers to investigate in the classroom. In addition, a workshop with Megan Cope provided practical ideas for investigating exhibition themes with students.

Exclusive teacher viewings and Look Out programs in conjunction with 'Cai Guo-Qiang: Falling Back to Earth' included a curatorial floortalk, insights into the contemporary Chinese tea ceremony, behind-the-scenes talks and teacher-led workshops focusing on activities for the classroom.

The annual 'Creative Generation Excellence Awards in Visual Art' exhibition — an initiative of the Queensland Government Department of Education, Training and Employment to showcase outstanding achievement by senior visual art students from schools throughout Queensland — was seen by 5754 students as part of class visits.

Acquisitions

Donors

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

Nancy Atkin

Dr Mark Awerbuch

Philip Bacon, AM

Anne Best

William Donald Bowness

Conal Coad and Colin Beutel

Glenn R Cooke

Celestine Doyle

Estate of Irene Yang Chow

Gina Fairfax

Tim Fairfax, AC

Penny Greig

Henry and Amanda Bartlett Trust

Colin Ingram and Judy Tulloch

Josephine Ulrick and Win Schubert Diversity Foundation

Josephine Ulrick and Win Schubert Foundation for the Arts

Lesley Kehoe

Sara Kelly

Dr Morris Low

Ross McCowan

Glenn Manser

Kathleen Marshall

Margaret Mittelheuser, AM

James Mollison, AO

Carole and Natacha Murphy

Michael Sidney Myer

Scott Redford

Alan and Jan Rees

Returned & Services League of Australia (Queensland Branch)

Doug Ritchie

Rosamond Shepherd

Dr Michael and Eva Slancar

James C Sourris, AM

Tim Storrier

Richard Stringer

Vandy Rattana

Simon, Maggie and Pearl Wright

Jemima Wyman

Jason Yeap, OAM

Cultural Gifts Program

Dr Mark Awerbuch

Philip Bacon, AM

Conal Coad and Colin Beutel

Celestine Doyle

Josephine Ulrick and Win Schubert Foundation for the Arts

Sara Kelly

Dr Morris Low

Ross McCowan

Glenn Manser

James Mollison, AO

Carole and Natacha Murphy

Alan and Jan Rees

Rosamond Shepherd

Dr Michael and Eva Slancar

James C Sourris, AM

Tim Storrier

Simon, Maggie and Pearl Wright

Jason Yeap, OAM

Donations and gifts

Chen Li-hua

Global Digital Creations Holdings Limited

Ruth McDougall

John Mulliss

Commissioned

Anne Best

Josephine Ulrick and Win Schubert Diversity Foundation

Gifts, bequests, purchases**AKIS, Timothy**

Papua New Guinea c.1950–84
Textile length c.1971
 Screenprint on cotton
 234.5 x 88cm
 Acc. 2014.313

Gift of Nancy Atkin through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

ALBERT, Tony

Girramay people
 Australia b.1981
Untitled (from 'Welcome to Australia' series) 2005
 Synthetic polymer paint and texta pen on canvas
 180 x 120cm
 Acc. 2014.270

Gift of Celestine Doyle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

ALDER, Anthony

Australia 1838–1915
(Red-tailed Black Cockatoos) c.1895
 Oil on canvas
 90.7 x 70cm
 Acc. 2014.292

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

(Herons nesting) c.1895

Oil on canvas
 101 x 76.5cm
 Acc. 2014.297
 Gift of John Mulliss 2014

ALWAST, Peter

Australia b.1975
Fourteen trillion 2013
 Giclée print on Hahnemühle paper, ed. of 1
 145 x 166cm
 Acc. 2013.199

Before the joke, things were really good for us then 2011

Single-channel HD digital video: 3:45 minutes, colour, sound, ed. of 2 + 1 AP
 Acc. 2013.200
 Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

APPLE, Billy

New Zealand b.1935
PAID: the Artist Has to Live Like Everybody Else 1993
 Screenprint with applied Laserstream invoice on Foamcore
 49.5 x 37.3cm
 Acc. 2014.274
 Gift of Scott Redford through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

ARAKI, Nobuyoshi

Japan b.1940
69YK 2009
 Gelatin silver photograph mounted on aluminium, ed. of 10
 100 x 150cm
 Acc. 2014.302

Koki no shashin: Photographs of a seventy-year-old 2010
 RP Direct print on Fuji Crystal paper, ed. of 10
 34.3 x 41.7cm
 Acc. 2014.303

Koki no shashin: Photographs of a seventy-year-old 2010
 RP Direct print on Fuji Crystal paper, ed. of 10
 34.3 x 41.7cm
 Acc. 2014.304

Koki no shashin: Photographs of a seventy-year-old 2010
 RP Direct print on Fuji Crystal paper, ed. of 10
 34.3 x 41.7cm
 Acc. 2014.305

Koki no shashin: Photographs of a seventy-year-old 2010
 RP Direct print on Fuji Crystal paper, ed. of 10
 34.3 x 41.7cm
 Acc. 2014.306

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

ASAKAI, Yoko

Japan b.1974
Passage (series) 2011
 Chromogenic prints, ed. 1/5
 Eight sheets: 43.5 x 56cm (each)
 Acc. 2014.122a–h
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

ASHTON, Julian Rossi

Australia 1851–1942
Pearl Fishery, Torres Straits (from 'Picturesque Atlas of Australia' 1886) c.1886
 Engraving
 27.9 x 19.9cm
 Acc. 2014.017
 Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

ATKINSON, Alfred

Australia 1867–1950
Stony Creek Bridge and Falls, Barron Gorge, N.Q. c.1900
 Postcard: Black-and-white photograph
 13.8 x 8.5cm
 Acc. 2014.023

Aboriginal, Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
 Postcard: Colour lithograph
 14 x 9cm
 Acc. 2014.074
 Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

AUSTIN, Lincoln

Australia b.1974

Out of sight 2013

Light box: acrylic, synthetic polymer paint, aluminium and light-emitting diodes
101 x 121 x 13cm

Acc. 2014.096

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

BAKER, Warwick

Australia b.1983

Rocklea, QLD (Couple)

(from 'After the flood' series) 2011

Chromogenic print, ed. 1/5 + 2 AP
119 x 95cm (sight)

Acc. 2014.081

Gift of William Donald Bowness through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

BARAMBAH POTTERY (Studio)

Australia c.1967–80

CHERBOURG ABORIGINAL

COMMUNITY (Artist)

Australia

(Plate) c.1967–70s

Stoneware, wheelthrown with glaze
5.4 x 29.7cm (diam.)

Acc. 2013.203

(Jug) c.1967–70s

Stoneware, wheelthrown with glaze
26 x 14cm (diam.)

Acc. 2013.204

(Jug) c.1967–70s

Stoneware, wheelthrown with glaze
25 x 15.5cm (diam.)

Acc. 2013.205

Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

BARAMBAH POTTERY (Studio)

Australia c.1967–80

RILEY, Mervyn (Artist)

Muluridji people

Australia b. unknown

(Vase) 1970s

Stoneware, wheelthrown with glaze
24 x 26.5cm (diam.)

Acc. 2013.201

(Vase) c.1967–70s

Stoneware, wheelthrown with glaze
22.3 x 17.5cm (diam.)

Acc. 2013.202

Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

BARRADA, Yto

France/Morocco b.1971

Frontière Sebta (from 'Le Détroit (The Strait)' series) 1999

C print mounted on aluminium, ed. 5/5
80 x 80cm

Acc. 2013.171

Tunnel (from 'Le Détroit (The Strait)' series) 2002

C print mounted on aluminium, ed. 2/5
100 x 100cm

Acc. 2013.172

Purchased 2013 with funds from Tim Fairfax, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

BATNIJI, Taysir

Palestine/France b.1966

Watchtowers 2008

Digital black-and-white prints

Six sheets: 38 x 29cm (each)

Acc. 2013.167a–f

Purchased 2013 with funds from Tim Fairfax, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

BELL, Richard

Kamilaroi people

Australia b.1953

Judgement Day (Bell's Theorem) 2008

Synthetic polymer paint on canvas
240 x 360cm

Acc. 2013.193a–b

The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013.

Donated through the Australian Government's Cultural Gifts Program

BELL, Richard (Artist)

HOWARD, Suzanne (Director)

Australia b.1962

Broken English 2009

Digital video projection from DVD:
13 minutes, sound, colour, ed. 1/5
Acc. 2014.117

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

BLACKFRIARS GLASS (Studio)

Australia c.1980–82

PATE, Anita (Collaborating artist)

Scotland b. unknown

HIRST, Brian (Collaborating artist)

Australia b.1956

Amethyst bowl 1982

Hot-worked combed glass
9.8 x 17.2cm (diam., irreg.)

Acc. 2014.084

Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

BROWN COUNCIL

Australia est. 2007

BARRETT, Frances

Australia b.1983

BLACKMORE, Kate

Australia b.1982

DOLEY, Kelly

Australia b.1984

SMITH, Diana

Australia b.1981

This is Barbara Cleveland 2013

Single-channel HD video: 16:42 minutes, colour and black and white, sound, ed. 1/5

Acc. 2014.115

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation Grant

BUTLER, Katjarra

Ngaanyatjarra/Pintupi people

Australia b.1946

Marapinti 2011

Synthetic polymer paint on canvas
101 x 90cm

Acc. 2014.089

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

CAI Guo-Qiang

China b.1957
Heritage 2013
 99 life-sized replicas of animals: polystyrene, gauze, resin and hide
 Installed dimensions variable
 Acc. 2013.190.001–099
 Commissioned 2013 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through and with the assistance of the Queensland Art Gallery | Gallery of Modern Art Foundation

CATTAPAN, Jon

Australia b.1956
Possible histories (Keys Road) 2006
 Oil on linen
 Triptych: 165 x 150cm (each panel)
 Acc. 2013.194a–c
 The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

CHELSEA PORCELAIN WORKS

England c.1745–69
Tea bowl, octagonal form decorated in Kakiemon design with chrysanthemum and poppies c.1750–52
 Soft-paste porcelain with polychrome overglaze
 5.5 x 8.7cm (diam.)
 Acc. 2014.318
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

CHEN Li-hua

Taiwan b.1985
馬拉自在 (Mǎ Lā Zì zài) (Family Reunion) 2011
 DCP, paper cut-out and line animation, colour, stereo, 18:18 minutes, Taiwan, Amis (English and Mandarin subtitles) / Director: Chen Li-hua / Script/ Animation: Chen Li-hua, Xu Jingyun / Editor: Xu Jingyun / Music: Chen Muxin / Voice cast: Chen Beiwei, Chen Ronghua, Chen Zhoujun, Gao Xizhen, Xu Zheren, Cai Rongmei / Art design: Xu Jingyun / Narrator: Chen Beiwei / Traditional song performance: Chen Longhua, Gao Huizhen, Zhen Lifan / Sound effects: Xu Jingyun / Indigenous language translation: Chen Longhua / English translation: Li Wei-ping / Print source/Rights: Chen Li-hua
 Acc. 2013.181
 Gift of the artist 2013

CHEN Ming

China b.1969
桃花源记 (Táohuāyuán Jì) (Peach Blossom Spring) 2006
 Hard drive, 3D computer shadow play animation, colour, stereo sound, 17 minutes, China, Mandarin (English subtitles) / Director: Chen Ming / Producers: Jin Guo Ping, Chen Zheng / Script: Zhou Jinxiang / Cinematographer: He Zili / Animator: Meng Zhihui / Editor: Guo Hua / Music: Zheng Fang / Production Company: GDC Productions / Print source/ Rights: GDC Digital Creations Holdings Limited
 Acc. 2013.182
 Gift of Global Digital Creations Holdings Limited 2013

Attrib. to CHERBOURG

ABORIGINAL COMMUNITY
 Australia
Scrimshaw bull horns c.1900–30
 Carved bull horns with varnish
 21 x 29 x 10.5cm (irreg.); 22 x 28 x 9.8cm (irreg.)
 Acc. 2013.155a–b
 Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

Chim ↑ Pom

Japan est. 2005
KI-AI 100 2011
 Single-channel video: 10:30 minutes, sound, colour, ed. 38/100
 Acc. 2013.151
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

DAVILA, Juan

Chile/Australia b.1946
Portrait of Bungaree 1991
 Screenprint with watercolour, ink and pencil, unique state, ed. 4/6
 241 x 160cm (overall)
 Acc. 2014.114
 Gift of Simon, Maggie and Pearl Wright through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

DE VERGULDE BLOEMPOT

The Netherlands 1654–1806
Charger, decorated with blue and white Kakiemon design showing a man with a boy attendant with parasol and two women looking across a river, a fisherman in a boat and two birds flying overhead c.1750
 Earthenware, wheelthrown and tin glazed with cobalt decoration
 5 x 33.8cm (diam.)
 Acc. 2014.319
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

DÜRER, Albrecht

Germany 1471–1528
The Four Horsemen of The Apocalypse c.1497–98, published 1511
 Woodcut on laid paper, Latin edition, 1511
 39.5 x 27.9cm
 Acc. 2013.135
 Purchased 2013 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

ELAILO, Isaac

Papua New Guinea b. unknown
Bitangaa, Goroka, Lahanis 2011
 Bag: cotton and synthetic thread on rice bag with cardboard insert and cotton lining
 59 x 18.5 x 6.5cm (with handle)
 Acc. 2014.007
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

ELY, Bonita

Australia b.1946
c.20th Mythological Beasts: At home with the Locust People 1975
 Mixed media, video: 19 minutes, colour, sound
 207 x 389 x 236cm (installed)
 Acc. 2014.109.001–006
 The James C Sourris, AM, Collection.
 Purchased 2014 with funds from James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

ERIC, Nisa

Papua New Guinea b.c.1970
Skin pik 2013
 Bilum: hand-knotted cotton
 65 x 48 x 4cm
 Acc. 2014.005

Skin pik 2013

Bilum: hand-knotted cotton, cuscus fur and rooster feathers
 55 x 45 x 1.5cm
 Acc. 2014.006
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

EVERGOOD, Miles

Australia/United States 1871–1939
Camping at Red Hill (Queensland) c.1931
 Monotype with added ink and watercolour
 7.5 x 12cm
 Acc. 2014.293
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

fatmi, mounir

Morocco b.1970
The angel's black leg 2011
 SD video: 9:48 minutes, black and white, stereo, 4:3, ed. 2/5
 Acc. 2014.296
 Purchased 2014 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

FISCHINGER, Oskar

Germany/United States 1900–67
Raumlichtkunst (Space-Light-Art) c.1926/2012
 Three-channel projection HD video installation: 4:3, 9:56 minutes; 9:39 minutes; 8:25 minutes, silent, colour and black and white
 Reconstruction by Center for Visual Music, Los Angeles
 Acc. 2013.244
 Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

FOLEY, Fiona

Badtjala people, Wondunna clan, Fraser Island
 Australia b.1964
DISPERSED 2008
 Charred laminated wood, cast aluminium, .303 inch calibre bullets
 Nine parts: 51 x 43 x 26cm (each, approx.); 51 x 500 x 26cm (installed)
 Acc. 2013.153a–i
 Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

FRANK, BB

Papua New Guinea b. unknown
Coffee Industry Corporation c.2012
 Bag: cotton and synthetic thread on rice bag with cardboard insert and cotton lining
 79 x 23.5 x 9cm (with handle and tassel)
 Acc. 2014.008
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

GBRÉ, François-Xavier

France/Côte d'Ivoire b.1978
Swimming pool II (from 'Tracks' series) 2009
 Archival pigment ink on fine art paper, ed. 1/5 (2 AP)
 80 x 120cm
 Acc. 2013.164

Swimming pool III (from 'Tracks' series) 2009

Archival pigment ink on fine art paper, ed. 1/5 (2 AP)
 80 x 120cm
 Acc. 2013.165

Swimming pool VII (from 'Tracks' series) 2009

Archival pigment ink on fine art paper, ed. 1/5 (2 AP)
 80 x 120cm
 Acc. 2013.166
 Purchased 2013 with funds from Tim Fairfax, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

GENDE, Simon

Kuman people
 Papua New Guinea b.1969
Leadership tussle in Australia: Rudd v Gillard 2012
 Synthetic polymer paint on cloth
 101 x 125cm
 Acc. 2013.146
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

GRIGGS, David

Australia/The Philippines b.1975
You know the rest 2005
 Synthetic polymer paint and collage on canvas
 152.5 x 183cm
 Acc. 2013.179
 Gift of Dr Mark Awerbuch through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

HALL, Fiona

Australia b.1953

Ghost net 2011Natural pigments and feathers on barkcloth (*Broussonetia papyrifera*)
204 x 240cm

Acc. 2013.133

Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

HANSEN PIGOTT, Gwyn

Australia 1935–2013

Trail with dark beakers 2008–13Woodfired porcelain stoneware
Seven pieces: 29 x 57 x 18cm
(installed)

Acc. 2013.197a–g

Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

Large bowl 1982–83Porcelain, wheelthrown, with celadon glazed interior
5 x 32cm (diam.)

Acc. 2014.082

Cup 1975–79Porcelain, wheelthrown, with celadon glazed interior
8 x 7 x 5.5cm

Acc. 2014.083

Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

HILDER, JJ

Australia 1881–1916

Through the trees 1913Watercolour on wove paper
39.3 x 30.5cm

Acc. 2014.123

Gift of Simon, Maggie and Pearl Wright through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

HINDER, Frank

Australia 1906–92

Glasshouse Mountains 1945

Monoprint, ed. 1/2

32.5 x 28cm

Acc. 2014.298

Gift of Conal Coad and Colin Beutel through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

HINTERDING, Joyce

Australia b.1958

Large Ulam VLF Loop (graphite) 2011Graphite, stencil, mixer
200 x 200cm (installed, variable)

Acc. 2014.282

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

HIROSHIGE, Ichiryusai

Japan 1797–1858

Harai Temple, Mikawa Province(from 'Rokujuyoshu meisho zue (Views of famous places of the sixty-odd provinces)' series) 1853
Colour woodblock print

36.1 x 24.7cm

Acc. 2014.275

The Go Gorge at Bitchu Province(from 'Rokujuyoshu meisho zue (Views of famous places of the sixty-odd provinces)' series) 1853
Colour woodblock print

36.2 x 24.7cm

Acc. 2014.276

*Kannon Temple at Abuto, Bingo*Province (from 'Rokujuyoshu meisho zue (Views of famous places of the sixty-odd provinces)' series) 1853
Colour woodblock print

35.6 x 23.7cm

Acc. 2014.277

Shimonoseki, Nagato Province(from 'Rokujuyoshu meisho zue (Views of famous places of the sixty-odd provinces)' series) 1855
Colour woodblock print

36.4 x 24.9cm

Acc. 2014.278

Shisa, Iki Province (from 'Rokujuyoshu meisho zue (Views of famous places of the sixty-odd provinces)' series) 1856
Colour woodblock print
36.4 x 24.9 cm
Acc. 2014.279*Mount Kano, Kazusa Province* (from 'Fuji sanjurokkei (Thirty-six views of Mount Fuji)' series) 1858

Colour woodblock print

37.4 x 25.3cm

Acc. 2014.280

Sun'en Oigawa (Oi River Suruga and Totomi Province) (from 'Fuji sanjurokkei (Thirty-six views of Mount Fuji)' series) 1858

Colour woodblock print

37.5 x 25.5cm

Acc. 2014.281

Purchased 2014 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

HUGHAN, Allan (Ramsay Cunningham)England/Australia/New Caledonia
c.1834–83*Indigenes des Isles Loyalty* 1870s

Albumen photograph on card

10.5 x 6.4cm

Acc. 2014.012

Indigenes de la Nouvelle-Calédonie 1870s

Albumen photograph on card

10.3 x 6.3cm

Acc. 2014.013

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

JOHNSON, Tim

Australia b.1947

Full moon 2005Synthetic polymer paint on linen
Nine panels: 183 x 60cm (each);
183 x 540cm (overall)

Acc. 2013.195a–i

The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Untitled 1979
Synthetic polymer paint on canvas
41 x 53cm
Acc. 2013.198
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation

JURRA TJAPALTJARRI, Joseph
Pintupi people
Australia b.c.1952
Untitled (Yunala) 2006
Synthetic polymer paint on
Belgian linen
153 x 91cm
Acc. 2014.086
Gift of Glenn Manser through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

KANEUJI, Teppei
Japan b.1978
White discharge (Built-up objects #24)
2013
Found objects, resin, glue
128 x 110 x 40cm
Acc. 2013.157
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation

KAZAMA, Sachiko
Japan b.1972
Nonhuman crossing 2013
Woodcut, sumi ink on Japanese paper
on wood panel, ed. of 1
Two panels: 182 x 180cm (each);
182 x 360cm (overall)
Acc. 2014.113a–b
The Kenneth and Yasuko Myer
Collection of Contemporary Asian
Art. Purchased 2014 with funds from
Michael Sidney Myer through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

KEN, Iluwanti Ungkutjuru
Pitjantjatjarra people
Australia b.1944
Ngayuku ngura — My country 2012
Synthetic polymer paint on linen
122 x 152.5cm (unstretched)
Acc. 2014.088
Gift of Glenn Manser through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

KERRY & CO
Australia 1892–1917
Aboriginal Chief 1890s
Postcard: Black-and-white print
13.8 x 8.8cm
Acc. 2014.072

Aboriginal with Devil's Mask 1890s
Postcard: Black-and-white print
13.5 x 8.8cm
Acc. 2014.073

Group of Kanakas c.1915
Postcard: Colour collotype
9.2 x 13.8cm
Acc. 2014.078
Gift of Glenn R Cooke through the
Queensland Art Gallery | Gallery
of Modern Art Foundation 2014

KIA HENDA, Kiluanji
Italy b.1979
*Redefining The Power III (Series 75 with
Miguel Prince)* 2011
Photographs mounted on aluminium,
ed. 4/5
Triptych: 120 x 80cm (each panel)
Acc. 2013.187a–c
Purchased 2013 with funds from
Tim Fairfax, AM, through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

KINGELEZ, Bodys Isek
Democratic Republic of Congo b.1948
Sports Internationaux 1997
Foam board, cardboard, cotton,
aluminium, plastic and wood
90 x 85 x 25cm
Acc. 2013.163a–c
Purchased 2013 with funds from
Tim Fairfax, AM, through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

KOIZUMI, Meiro
Japan b.1976
*Double projection #1 (Where the
Silence Falls)* 2013
Two-channel HD video installation:
15:40 minutes, colour, sound,
ed. 1/5 (+ 2 AP)
Acc. 2013.189
The Kenneth and Yasuko Myer
Collection of Contemporary Asian
Art. Purchased 2013 with funds from
Michael Sidney Myer through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

LAMBERT, George W
Australia/England 1873–1930
(War composition) c.1922
Oil on canvas
33.5 x 42cm
Acc. 2013.216
Gift of Philip Bacon, AM, through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

LANCASTER, Charles H
Australia 1886–1959
The Quarry (Kangaroo Point) 1930s
Oil on canvas
44.5 x 54cm (framed)
Acc. 2014.015
Gift of Kathleen Marshall through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2014

LINGE, attrib. to Hosea

Tabar people
Papua New Guinea c.1955–95
Vanis mask c.1994
Carved wood, tulip tree bark, natural pigments, sago fibre, shell, cane
84 x 53 x 43cm
Acc. 2013.148a–c

(*Fish carving*) c.1994

Carved wood, natural pigments
28 x 94 x 3cm
Acc. 2013.149

Gift of Carole and Natacha Murphy in memory of Geoff Murphy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

LOMER, Albert

Australia active 1865–1905
Noosa Heads 1889
Albumen photograph mounted on card
23.2 x 27cm
Acc. 2013.196
Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

LÖTZ WITWE (Manufacturer)

Bohemia 1836–1947
PECHE, Dagobert (Designer)
Austria 1887–1923
Vase c.1915
White glass encased in dark purple glass with dark purple enamel floral sprig motif
14.5 x 10.5cm
Acc. 2014.095

Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

LUNDAGER, Jens Hansen

Denmark/Australia 1853–1930
Indigenous woman c.1892
Silver albumen photograph
14.5 x 10.5cm
Acc. 2014.002

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

Underlay Shaft, Mount Morgan 1910

Postcard: Black-and-white print
14 x 9cm
Acc. 2014.053

Township, Mount Morgan No. 2 1910

Postcard: Coloured lithograph
8.8 x 14cm
Acc. 2014.054
Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

MACNAMARA, Shirley

Indilandji/Alyawarre people
Australia b.1949
Skullcap 2013
Natural red ochre, emu feathers, spinifex resin and synthetic polymer fixative
14 x 21cm (diam.)
Acc. 2014.119
Purchased 2014 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation

MacPHERSON, Robert

Australia b.1937
1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996–2014
Graphite, ink and stain
2400 sheets: 30 x 42.5cm (each)
Acc. 2014.112.001–2400
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

MAHONEY, Frank P

Australia 1862–1916
The death of Kennedy (from 'Picturesque Atlas of Australia' 1886) c.1886
Engraving
28 x 18.2cm
Acc. 2014.016
Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

MARIKA, Dhuwarrwarr

Rirratjingu people
Australia b.c.1946
Larrakitj — Milngurr 2014
Wood with natural pigments
288 x 30cm (diam.)
Acc. 2014.118
Commissioned 2014 with funds from Anne Best through the Queensland Art Gallery | Gallery of Modern Art Foundation

MEISSEN

Germany est. c.1710
Deep dish, decorated in Kakiemon style with crane and dragon c.1736
Hard-paste porcelain with polychrome overglaze
5 x 23.2cm (diam.)
Acc. 2014.317
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

MEISSEN (Manufacturer)

Germany est. c.1710
MÖBIUS, Carl Johann (Painter)
Germany dates unknown
HÖROLDT, after Johann Gregorius (Designer)
Germany 1696–1775
Plate, decorated with blue and white chinoiserie design c.1765–74
Hard-paste porcelain with blue underglaze
3.7 x 23.7cm (diam.)
Acc. 2014.316
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

MORIMICHI, Kano Tanshin

Japan 1785–1835
Untitled (Birds in plum and bamboo) early 19th century
Ink and colour on gold leaf on paper on six panel wooden framed screens
Two screens: 175 x 363cm (each)
Acc. 2013.143a–b
Purchased 2013 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

MORIMURA, Yasumasa

Japan b.1951
White darkness 1994–2008
 Gelatin silver photograph, ed. 1/7
 168 x 135cm; 183 x 150 x 6cm
 (framed)
 Acc. 2013.191
 The Kenneth and Yasuko Myer
 Collection of Contemporary Asian
 Art. Purchased 2013 with funds from
 Michael Sidney Myer through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation

MORIYAMA, Daido

Japan b.1938
Yokosuka (from 'KARIUDO (Hunter)'
 series) 1972, printed 2014
 Gelatin silver photograph, open edition
 34 x 26.5cm
 Acc. 2014.307

Shinjuku (from 'KARIUDO (Hunter)'
 series) 1972, printed 2014
 Gelatin silver photograph, open edition
 26.5 x 34cm
 Acc. 2014.308

Another City, Tokyo (from 'KARIUDO
 (Hunter)' series) 1972, printed 2014
 Gelatin silver photograph, open edition
 26.5 x 34cm
 Acc. 2014.309

Shinjuku (from 'filmograph 6' series)
 2003, printed 2014
 Gelatin silver photograph, open edition
 150 x 100cm
 Acc. 2014.310

Hawaii 10 (from 'Hawaii' series) 2007
 Gelatin silver photograph, ed. of 1
 41.7 x 34.3cm
 Acc. 2014.311

Hawaii 18 (from 'Hawaii' series) 2007,
 printed 2014
 Gelatin silver photograph, ed. of 1
 41.7 x 34.3cm
 Acc. 2014.312
 The Kenneth and Yasuko Myer
 Collection of Contemporary Asian
 Art. Purchased 2014 with funds from
 Michael Sidney Myer through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation

MÜNTZ-ADAMS, Josephine

Australia 1861–1949
Tree in a landscape c.1900
 Watercolour
 17 x 12cm (sight)
 Acc. 2014.299
 Gift of Dr Morris Low through the
 Queensland Art Gallery | Gallery of
 Modern Art Foundation 2014. Donated
 through the Australian Government's
 Cultural Gifts Program

NAMPITJINPA, Mary Anne

Pintupi people
 Australia c.1930s–2012
Untitled (Tjanpakulung) 2004
 Synthetic polymer paint on Belgian
 linen
 122 x 61cm
 Acc. 2014.090
 Gift of Glenn Manser through the
 Queensland Art Gallery | Gallery of
 Modern Art Foundation 2013. Donated
 through the Australian Government's
 Cultural Gifts Program

NAPALTJARRI, Eileen

Pintupi people
 Australia b.1956
Untitled (Tjiturrulpa) 2005
 Synthetic polymer paint on Belgian linen
 107 x 91cm
 Acc. 2014.091
 Gift of Glenn Manser through the
 Queensland Art Gallery | Gallery of
 Modern Art Foundation 2013. Donated
 through the Australian Government's
 Cultural Gifts Program

NAPALTJARRI, Tjunkiya

Pintupi people
 Australia c.1927–2009
Untitled (Yumari) 2003
 Synthetic polymer paint on Belgian linen
 122 x 91cm
 Acc. 2014.087
 Gift of Glenn Manser through the
 Queensland Art Gallery | Gallery of
 Modern Art Foundation 2013. Donated
 through the Australian Government's
 Cultural Gifts Program

NATUOIVI, Eric

Vanuatu b.1959
Lapita pot 1995
 Hand-thrown earthenware, with red
 clay slip, burnished and incised
 36.5 x 36 x 37cm
 Acc. 2014.314
 Purchased 2014. Queensland
 Art Gallery

NEWMAN, Marvin

United States b.1927
Coney Island I 1953, printed 2013
 Archival inkjet print, ed. 6/10
 31.6 x 47cm
 Acc. 2013.158

Coney Island II 1953, printed 2013
 Archival inkjet print, ed. 3/10
 31.7 x 47.2cm
 Acc. 2013.159

Coney Island IV 1953, printed 2013
 Archival inkjet print, ed. 3/10
 31.7 x 47cm
 Acc. 2013.160

Coney Island VI 1953, printed 2013
 Archival inkjet print, ed. 2/10
 31.7 x 47.1cm
 Acc. 2013.161

Wall Street I 1956, printed 2013
 Archival inkjet print, ed. 1/10
 47 x 31.7cm
 Acc. 2013.162.001

Wall Street II 1956, printed 2013
 Archival inkjet print, ed. 4/10
 31.7 x 47cm
 Acc. 2013.162.002

Wall Street III 1956, printed 2013
Archival inkjet print, ed. 3/10
31.7 x 47cm
Acc. 2013.162.003

Wall Street IV 1956, printed 2013
Archival inkjet print, ed. 1/10
47 x 31.7cm
Acc. 2013.162.004

Wall Street V 1956, printed 2013
Archival inkjet print, ed. 2/10
31 x 47cm
Acc. 2013.162.005
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation Grant

NGALLAMETTA, Mavis
Australia b.1944
Ngak-pungarichan (Clearwater) 2013
Synthetic polymer paint and natural
pigments with synthetic polymer
binder on canvas
200 x 290cm
Acc. 2013.192
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation

NKANGA, Otobong
Nigeria b.1974
Dolphin Estate I 2008
Lambda print, ed. 3/5
90 x 120cm
Acc. 2013.183

Limits of Mapping 2009
Synthetic polymer paint and stickers
42 x 29cm
Acc. 2013.184

Home for Kipinga 2012
Synthetic polymer paint
64 x 50cm
Acc. 2013.185

Agripeta 2013
Synthetic polymer paint
42 x 29.7cm
Acc. 2013.186
Purchased 2013 with funds from
Tim Fairfax, AM, through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

NOLAN, Sidney
Australia/England 1917–92
Platypus Bay, Fraser Island 1947
Enamel on board
76 x 105.5cm
Acc. 2013.154
Purchased 2013. Queensland Art
Gallery | Gallery of Modern Art
Foundation

OKPA-IROHA, Uche
Nigeria b.1972
Beam pole (from 'Under bridge life'
series) 2008
Pigmented inkjet print on Epson
semi-gloss paper, ed. 1/5
60 x 80cm
Acc. 2013.168

Finish line (from 'Under bridge life'
series) 2008
Pigmented inkjet print on Epson
semi-gloss paper, ed. 2/5
60 x 80cm
Acc. 2013.169

Mother (from 'Under bridge life' series)
2008
Pigmented inkjet print on Epson
semi-gloss paper, ed. 1/5
60 x 80cm
Acc. 2013.170
Purchased 2013 with funds from
Tim Fairfax, AM, through the
Queensland Art Gallery | Gallery
of Modern Art Foundation

PARKER, Harold
Australia 1873–1962
*(Renaissance-style panel with lion
head, woodland nymphs, acanthus
leaves and seed pods)* c.1890
Cedar, carved bas relief
33 x 85.5 x 6.5cm
Acc. 2013.173
Gift of Rosamond Shepherd through
the Queensland Art Gallery | Gallery
of Modern Art Foundation 2013. Donated
through the Australian Government's
Cultural Gifts Program

PARR, Mike (Artist)
Australia b.1945
LOANE, John (Master printer)
Australia b.1950
*And the days of thy mourning
shall be ended* 2012
Etching and jigsaw relief print on
mulberry paper, bonded to four sheets
of rag paper; installed with plywood
printing block
Four sheets: 320.2 x 130cm (irreg.,
each); 320.2 x 520cm (irreg., overall);
printing block: 97.6 x 195.9 x 0.4cm
Acc. 2014.288a–e
Gift of Sara Kelly through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2014. Donated
through the Australian Government's
Cultural Gifts Program

PERROUX, FX
Australia 1883–1976
*Quay Street, Rockhampton, looking West.
No. I* (from 'Rockhampton Series 1')
c.1905
Postcard: Black-and-white print
8.3 x 13.5cm
Acc. 2014.058

*Fitzroy Bridge and North Rockhampton.
No. II* c.1905
Postcard: Black-and-white print
8.3 x 13.5cm
Acc. 2014.059
Gift of Glenn R Cooke through the
Queensland Art Gallery | Gallery
of Modern Art Foundation 2014

QUILTY, Ben
Australia b.1973
Sergeant P, after Afghanistan 2012
Oil on linen
190 x 140cm
Acc. 2014.294
Purchased 2014 with funds from the
Queensland Art Gallery | Gallery
of Modern Art Foundation Appeal
and Returned & Services League
of Australia (Queensland Branch)

RAPHAEL TUCK & SONS

United Kingdom 1866–1959
Big scrub, Queensland, Australia
 (from 'The British Australian and
 New Zealand Series') c.1910
 Postcard: Black-and-white photograph
 9 x 14.2cm
 Acc. 2014.060
 Gift of Glenn R Cooke through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2014

REDFORD, Scott

Australia b.1962
*Reinhardt Dammn: U Could B Mine /
 Series* 2010
 Synthetic polymer paint, glitter,
 spray can enamel and nurr print
 on canvas panels
 12 panels: 100.5 x 83cm (each)
 Acc. 2014.289a–l
 Gift of Dr Michael and Eva Slancar
 through the Queensland Art Gallery |
 Gallery of Modern Art Foundation
 2014. Donated through the Australian
 Government's Cultural Gifts Program

Lloyd REES

Australia 1895–1988
*Statue of Queen Victoria; Self-portrait;
 Looking down on the statue of Queen
 Victoria* 1914
 Pencil on three sides of folded
 sketch paper
 19.8 x 55cm
 Acc. 2014.124a–c

Statue of Queen Victoria c.1914–17
 Pencil on sketch paper
 15 x 25cm
 Acc. 2014.125

Middle gateway of Parliament House
 1915
 verso: *Looking up George Street*
 Pencil on sketch paper
 34.1 x 25.1cm
 Acc. 2014.126a–b

Pines behind the University 1915
 verso: *End of Parliament House,
 facing Alice Street*
 Pencil on sketch paper
 33.8 x 25.3cm
 Acc. 2014.127a–b

*Imaginative drawing of tree with
 building supposedly Water and
 Sewerage Offices* c.1914–17
 verso: *Imaginative drawing of tree
 with Executive Building in background*
 Pencil on sketch paper
 28.8 x 19.6cm
 Acc. 2014.128a–b

Parliament House from William Street
 c.1914–17
 Pencil on sketch paper
 33.5 x 25.3cm (irreg.)
 Acc. 2014.129

Trees near corner of Parliament House
 c.1914–17
 Pencil on sketch paper
 34 x 25.4cm
 Acc. 2014.130

*Central section of Parliament House,
 Brisbane* c.1914–17
 verso: *Trees near the University*
 Pencil on sketch paper
 26.3 x 20.1cm
 Acc. 2014.131a–b

*Bell tower of St Andrew's, Creek
 Street; Bowen Terrace* 1914
 verso: *Portrait of a woman*
 Pencil on sketch paper
 34.1 x 25cm
 Acc. 2014.132a–b

*Law Courts, quay side, with pines —
 a distant view* c.1914–17
 Pencil on sketch paper
 33.3 x 25.1cm
 Acc. 2014.133

*Ornate chimneys on the high roof, old
 Supreme Court; City building* c.1914–17
 verso: *Steeple of the Albert Street
 Wesleyan Church*
 Pencil on sketch paper
 33 x 25.4cm
 Acc. 2014.134a–b

Study of St Stephen's Cathedral
 c.1914–17
 verso: *Head study; Detail of
 St Stephen's Cathedral*
 Pencil on sketch paper
 34 x 25.1cm
 Acc. 2014.135a–b

*House amongst trees; Gateway
 with house* c.1914–17
 verso: *People waiting; Man in a hat
 three times*
 Pencil on sketch paper
 34.2 x 24.9cm
 Acc. 2014.136a–b

*Water and Sewerage Offices, corner
 of Turbot and Albert Streets* c.1914–17
 Pencil on sketch paper
 34.2 x 22.3cm
 Acc. 2014.137

*Street scene, Tivoli Theatre, Albert
 Square* c.1914–17
 Pencil on sketch paper
 34.3 x 25.2cm
 Acc. 2014.138

City buildings; River view c.1914–17
 verso: *Horse and cart*
 Pencil on sketch paper
 34 x 25.3cm
 Acc. 2014.139a–b

Weeping figs in Market Square 1915
 verso: *Old Presbyterian Church on
 Wickham Terrace*
 Pencil on sketch paper
 33.7 x 25.4cm
 Acc. 2014.140a–b

Architectural details c.1914–17
 verso: *Rocks in front of a bay window*
 Pencil on sketch paper
 33.3 x 25.3cm
 Acc. 2014.141a–b

Cloudscape over city; Cloudscape
 c.1914–17
 Pencil on sketch paper
 34.5 x 25.4cm
 Acc. 2014.142

Chimney stack 1914
 verso: *House amongst trees*
 Pencil on sketch paper
 35.3 x 25.2cm
 Acc. 2014.143a–b

*Brisbane, Parliament House;
 Tall monument* c.1914–17
 Pencil on sketch paper
 34.3 x 25.2cm
 Acc. 2014.144

- Old Supreme Court* c.1914–17
verso: *(Colour tests)*
Pencil on sketch paper
25.2 x 17.1cm
Acc. 2014.145a–b
- Old Supreme Court with cloudy sky* c.1914–17
verso: *View of Brisbane under cloudy sky*
Pencil on sketch paper
19.8 x 17.2cm
Acc. 2014.146a–b
- Fountain figure* c.1914–17
Pencil on sketch paper
26.3 x 24.8cm (irreg.)
Acc. 2014.147
- St Brigid's on the hill, late afternoon, palms in silhouette* 1916
verso: *Boys' Grammar School with trees and houses in the foreground; Tree*
Pencil on sketch paper
33.7 x 24.6cm
Acc. 2014.148a–b
- Palm; Creepers on rocks* 1916
verso: *Interior doorway, St Brigid's; Boy leaning on a wall*
Pencil on sketch paper
33.5 x 25.4cm
Acc. 2014.149a–b
- St Brigid's interior* 1916
verso: *Hands*
Pencil on sketch paper
33.8 x 25.1cm
Acc. 2014.150a–b
- St Brigid's, Musgrave Street entrance; Detail of St Brigid's; Facade of St Brigid's* 1916
verso: *Boys on the terrace, St Brigid's; St Brigid's in the background*
Pencil on sketch paper
33.8 x 25.4cm
Acc. 2014.151a–b
- Three boys at St Brigid's on the porch; St Brigid's porch; Architectural detail* 1916
verso: *St Brigid's details — lantern on either end; Side chapel*
Pencil on sketch paper
33.5 x 25.4cm
Acc. 2014.152a–b
- Details of St Brigid's Church* 1916
Pencil on sketch paper
33.8 x 24.8cm
Acc. 2014.153
- Anatomical studies; St Brigid's* 1916
verso: *Portrait; St Brigid's side chapel; Boat passing*
Pencil on sketch paper
34.4 x 25.3cm
Acc. 2014.154a–b
- Porch entrance, St Brigid's; Red Hill houses, St Brigid's in background* 1916
verso: *Houses below St Brigid's*
Pencil on sketch paper
34 x 25.4cm
Acc. 2014.155a–b
- Studies of St Brigid's, Red Hill* 1916
verso: *Studies of St Brigid's; Head study*
Pencil on sketch paper
33.5 x 25.4cm
Acc. 2014.156a–b
- House with two palms; Factory with St Brigid's, Red Hill in the background* 1916
verso: *Horse and cart under a tree*
Pencil on sketch paper
24.2 x 28.6cm
Acc. 2014.157a–b
- Cowlishaw's house; Tree* 1916
verso: *St Brigid's showing the side chapel; Cowlishaw's house*
Pencil on sketch paper
28.3 x 19.4cm
Acc. 2014.158a–b
- Studies of interior of St Brigid's, Red Hill* 1916
verso: *Sculpture groups and gate*
Pencil on sketch paper
33.3 x 24.8cm
Acc. 2014.159a–b
- A building, Brisbane (hospital or factory)* c.1914–17
verso: *Windows, St John's Cathedral*
Pencil on sketch paper
33.7 x 25.1cm
Acc. 2014.160a–b
- St John's Cathedral interior; Base of a pillar; Bamboos; All Hallows' School; Sketch of a woman, side view* c.1914–17
Pencil on folded sketch paper
19.9 x 55cm
Acc. 2014.161a–d
- Panorama with All Hallows' Convent from Kangaroo Point* 1914
verso: *Statue*
Pencil on sketch paper
23.4 x 27.9cm
Acc. 2014.162a–b
- St John's Cathedral interior; St John's Cathedral showing pulpit; Column, St John's Cathedral; Young woman in profile; Three faces* c.1914–17
Pencil on four sides of folded sketch paper
19.8 x 55cm
Acc. 2014.163a–d
- St John's Cathedral with pulpit and rose window; Carved details; Human skull* c.1914–17
verso: *Tree*
Pencil on sketch paper
34 x 25cm
Acc. 2014.164a–b
- Window columns, St John's Cathedral; Columns, St John's Cathedral; Gothic arch, St John's Cathedral* c.1914–17
Pencil on three sides of folded sketch paper
17.2 x 51.6cm
Acc. 2014.165a–c
- Study of St John's Cathedral; Two drawings with trees* c.1914–17
verso: *Study of an interior; Pot plant*
Pencil on sketch paper
28.8 x 24.8cm
Acc. 2014.166a–b
- Brisbane houses* c.1914–17
verso: *House interior with urn*
Pencil on sketch paper
29.7 x 24.5cm
Acc. 2014.167a–b

St John's rose window and other details c.1914–17
Pencil on sketch paper
25.1 x 17.7cm
Acc. 2014.168

All Hallows' Convent from Ann Street c.1914–17
verso: *St John's Cathedral from Ann Street*
Pencil on sketch paper
25.8 x 17.6cm
Acc. 2014.169a–b

St John's Cathedral, the apse end c.1914–17
verso: *Roadway with trees*
Pencil on sketch paper
25.5 x 17.3cm
Acc. 2014.170a–b

Studies of the interior of St John's Cathedral; Man's profile; Studies of the interior of St John's Cathedral; Chapel with lectern, St John's Cathedral c.1914–17
Pencil on three sides of folded sketch paper
17.4 x 50.6cm
Acc. 2014.171a–c

St John's Cathedral interior c.1914–17
verso: *Tree trunk with buttress roots*
Pencil on sketch paper
25.7 x 17.7cm
Acc. 2014.172a–b

St John's Cathedral, the apse end and the rose window c.1914–17
Pencil on sketch paper
25.8 x 17.4cm
Acc. 2014.173

St John's Cathedral, Brisbane; Sketch (crown on statue of Queen Victoria); Six relaxed male figures c.1914–17
Pencil on three sides of folded sketch paper
19.8 x 55cm
Acc. 2014.174a–c

Interior of St John's Cathedral; Interior of St John's Cathedral c.1914–17
Pencil on two sides of folded sketch paper
19.9 x 55cm
Acc. 2014.175a–b

An upper window, St John's Cathedral; Portrait of a young woman c.1914–17
verso: *Brisbane street*
Pencil on sketch paper
34 x 25.2cm
Acc. 2014.176a–b

Interior of St John's Cathedral; Group of pine trees; A eucalypt c.1914–17
Pencil on sketch paper
34 x 25.3cm
Acc. 2014.177

Studies of St John's Cathedral interior c.1914–17
verso: *Cathedral interior*
Pencil on sketch paper
33.9 x 24.9cm
Acc. 2014.178a–b

Under the trees in Eagle Street; Two draught horses c.1914–17
verso: *Aisle in the Cathedral; Cathedral doorway; Architectural details*
Pencil on sketch paper
28.6 x 24.6cm
Acc. 2014.179a–b

Studies of the Cathedral interior c.1914–17
verso: *Studies of the Cathedral choir stalls and pulpit*
Pencil on sketch paper
33.7 x 25.1cm
Acc. 2014.180a–b

Cathedral interior looking towards the rose window 1913
verso: *Paris Opera (Opéra Garnier)*
Pencil on sketch paper
34 x 25.2cm
Acc. 2014.181a–b

Arches in St John's Cathedral; Light sketches of people 1914
verso: *Neo-Gothic archway; Paris Opera; Light sketches of people*
Pencil on sketch paper
34.2 x 25.3cm
Acc. 2014.182a–b

Portrait of a bearded man c.1914–17
verso: *An archway, St John's Cathedral; Roadway*
Pencil on sketch paper
34 x 25.4cm
Acc. 2014.183a–b

Studies of heads — horse, cow and man c.1914–17
verso: *Arch detail, St John's Cathedral*
Pencil on sketch paper
34.3 x 25.5cm
Acc. 2014.184a–b

Ted and the auditor at Cooroy; Cathedral details 1916
verso: *Cathedral fragments; Small note of the auditor*
Pencil on sketch paper
33.9 x 24.9cm
Acc. 2014.185a–b

St John's Cathedral, chapel view c.1914–17
Pencil on sketch paper
26.7 x 20.4cm (irreg.)
Acc. 2014.186

Interior of St John's Cathedral c.1914–17
verso: *Window detail; Portraits*
Pencil on sketch paper
33.4 x 24.8cm
Acc. 2014.187a–b

Sheet of small drawings: *St John's Cathedral interior details; Garden; Pier of Albert Bridge; Angèle Rees; People* c.1914–17
verso: *House with family; Female figure; Portrait; View of a building*
Pencil on sketch paper
28 x 19.5cm
Acc. 2014.188a–b

St John's Cathedral interiors c.1914–17
verso: *Sunlight in St John's Cathedral*;
Figures; *Street perspective*
Pencil on sketch paper
33.9 x 25.1cm
Acc. 2014.189a–b

Cowlshaw's driveway 1916
verso: *Dredge*; *All Hallows' from East Brisbane*; *People at a door*
Pencil on sketch paper
34 x 25.3cm
Acc. 2014.190a–b

Cowlshaw's house amongst the trees 1916
verso: *Cowlshaw's stables*;
Pillars and vase
Pencil on sketch paper
34.5 x 24.6cm
Acc. 2014.191a–b

Treasury; *East end of Cowlshaw's stables* 1916
Pencil on sketch paper
33.9 x 25.6cm (irreg.)
Acc. 2014.192

Palms at Cowlshaw's 1916
Pencil on sketch paper
34.3 x 25.1cm
Acc. 2014.193

East corner of Cowlshaw's with palms and tropical shrubs 1916
verso: *Men digging*; *Suggestion of Cowlshaw's drive*
Pencil on sketch paper
34.5 x 25.1cm
Acc. 2014.194a–b

Tall pine and stubby palm 1916
verso: *Front of Cowlshaw's, looking up garden steps*
Pencil on sketch paper
25 x 25.3cm (irreg.)
Acc. 2014.195a–b

Fountain at Cowlshaw's; *Old man at the stable door*; *Garden steps in front of the house* 1916
verso: *Gardener, Cowlshaw's*; *Detail of fountain*; *Garden details, steps and urns*
Pencil on sketch paper
33.3 x 24.7cm
Acc. 2014.196a–b

Parliament House, Alice Street;
West end of Cowlshaw's 1916
verso: *West end of Cowlshaw's*;
Cowlshaw's drive
Pencil on sketch paper
33.7 x 25cm
Acc. 2014.197a–b

Studies of the L'Estrange house 1916
verso: *Studies of the L'Estrange house and garden*
Pencil on sketch paper
34.3 x 25cm
Acc. 2014.198a–b

Close and distant views of the L'Estrange house 1916
verso: *Tree*
Pencil on sketch paper
34.4 x 25.3cm
Acc. 2014.199a–b

Details of L'Estrange house and garden 1916
verso: *Foliage*
Pencil on sketch paper
34.5 x 25.5cm
Acc. 2014.200a–b

Studies of the L'Estrange house, and plant studies 1916
verso: *Garden studies for the L'Estrange house*
Pencil on sketch paper
34.3 x 25cm
Acc. 2014.201a–b

Mango tree at L'Estrange's;
Fir tree 1916
verso: *L'Estrange's mango tree and corner tower*
Pencil on sketch paper
25.3 x 17.9cm
Acc. 2014.202a–b

Palms at Milton; *Trees and fence*;
Faint sketch of street 1915–16
verso: *House floor plan*
Pencil on sketch paper
28.4 x 24.3cm
Acc. 2014.203a–b

Palms at Milton 1915–16
Pencil on sketch paper
28.3 x 24.3cm
Acc. 2014.204

Palms at Milton 1915–16
verso: *Self-portrait*
Pencil on sketch paper
28.8 x 25.7cm
Acc. 2014.205a–b

Fig tree at Milton near the river;
Tree 1915–16
verso: *Palm*
Pencil on sketch paper
28.8 x 24.4cm
Acc. 2014.206a–b

Trees at Milton; *Sketch of a church* c.1914–17
verso: *Lines under overbridge*; *Cottage next to 'Samford'*; *St John's Cathedral*;
Horses
Pencil on sketch paper
34.5 x 25.6cm (irreg.)
Acc. 2014.207a–b

Brisbane house c.1914–17
Pencil on sketch paper
13.8 x 13cm
Acc. 2014.208

Shrubbery behind a fence c.1914–17
verso: *Eucalypt and palm tree*; *Three portraits, including one of Napoleon*
Pencil on sketch paper
34.2 x 25.2cm
Acc. 2014.209a–b

River bank with gum tree c.1914–17
verso: *Train tracks*
Pencil on sketch paper
35.3 x 25.2cm (irreg.)
Acc. 2014.210a–b

Two landscapes with trees c.1914–17
verso: *Man by a picket fence and tree*;
St Andrew's Church of England, South Brisbane
Pencil on sketch paper
33.5 x 25.3cm
Acc. 2014.211a–b

Trees with fence and road; *Mountain* c.1914–17
verso: *Small studies of animals, a man and house*
Pencil on sketch paper
34.1 x 25.2cm
Acc. 2014.212a–b

Studies of trees c.1914–17
verso: *Tree study*
Pencil on sketch paper
34.5 x 25.6cm
Acc. 2014.213a–b

Two bushes c.1914–17
verso: *Rose*
Pencil on sketch paper
34 x 25.4cm
Acc. 2014.214a–b

Tree in a park c.1914–17
verso: *The park tree*
Pencil on sketch paper
28.5 x 19.5cm
Acc. 2014.215a–b

House and trees c.1914–17
verso: *Landscape with trees*
Pencil on sketch paper
33.7 x 24.7cm
Acc. 2014.216a–b

Tree studies c.1914–17
Pencil on sketch paper
25.1 x 21.6cm
Acc. 2014.217

Beach at Tweed with rocks; Man's head
c.1915–16
verso: *Gum tree in spare ground near
the river, Milton; Two self-portraits*
Pencil on sketch paper
28.8 x 24.1cm (irreg.)
Acc. 2014.218a–b

Rocks at Tweed c.1915–16
verso: *Vignettes of the beach,
Tweed Heads*
Pencil on sketch paper
28.6 x 23.3cm (irreg.)
Acc. 2014.219a–b

*Headland at dusk, Tweed; Reclining
figure; Back leg of horse* c.1915–16
verso: *Dray horse*
Pencil on sketch paper
26.4 x 24cm (irreg.)
Acc. 2014.220a–b

House at Tweed; Tent at Tweed
c.1915–16
Pencil on sketch paper
26.2 x 20cm
Acc. 2014.221

*Cape Moreton with lighthouse;
Land at Cape Moreton* c.1915–16
Pencil on sketch paper
28.6 x 19.2cm
Acc. 2014.222

Cleveland c.1914–17
Pencil on sketch paper
20.5 x 28.2cm (irreg.)
Acc. 2014.223

*New Farm Reach from Bartley's Folly;
Man in a hat; Trees on river bank* 1914
verso: *Male portrait; Houses with trees*
Pencil on sketch paper
34 x 25.2cm
Acc. 2014.224a–b

Riverbank with jetty c.1915–16
verso: *Sketch of a horse*
Pencil on sketch paper
33.9 x 25.2cm
Acc. 2014.225a–b

River jetty c.1915
verso: *Tree and tower; Trees and houses*
Pencil on sketch paper
34.4 x 25.1cm
Acc. 2014.226a–b

Riverbank; Eucalypt crown 1915–16
verso: *Man in short sleeves, back view;
Palm sketch*
Pencil on sketch paper
34 x 25cm
Acc. 2014.227a–b

*Part of Old Government House's
colonnade; Pine at the side of Old
Government House* c.1914–17
verso: *Two faint drawings of a gardener*
Pencil on sketch paper
34.5 x 24.6cm
Acc. 2014.228a–b

*Tall pine near Old Government
House* c.1914–17
verso: *Fragment of cliff at
Kangaroo Point*
Pencil on sketch paper
34.4 x 25.1cm
Acc. 2014.229a–b

Tall tree with house c.1914–17
verso: *Two city street scenes*
Pencil on sketch paper
34.2 x 25.1cm
Acc. 2014.230a–b

*Bamboos on the bank of the Brisbane
River with jetty* c.1915–16
Pencil on sketch paper
34.5 x 25cm
Acc. 2014.231

*Bamboos near corner of Park and River
Roads; Trees in Milton* c.1915–16
verso: *Landscape with figure;
Four drawings of a domed building*
Pencil on sketch paper
28.6 x 19.5cm
Acc. 2014.232a–b

*Bunyas and pines on the opposite
bank* c.1915–16
Pencil on sketch paper
34.4 x 25.3cm (irreg.)
Acc. 2014.233

Fir tree in the Gardens c.1915
verso: *Cliffs at Kangaroo Point*
Pencil on sketch paper
33.6 x 24.6cm
Acc. 2014.234a–b

Trees opposite Wytton Manor 1915
verso: *River bend with boats*
Pencil on sketch paper
14.5 x 25.1cm (irreg.)
Acc. 2014.235a–b

*Steamer 'Musgrave' at rest, Kangaroo
Point; Pine trees* c.1914–17
Pencil on sketch paper
33.2 x 25.5cm
Acc. 2014.236

Tree and foliage studies c.1914–17
verso: *Dredges on the Brisbane River*
Pencil on sketch paper
33.6 x 25cm
Acc. 2014.237a–b

*A note of hills and banks,
Brisbane River* c.1914–17
Pencil on sketch paper
28.4 x 21.9cm (irreg.)
Acc. 2014.238

Gums at Indooroopilly 1915
Pencil on sketch paper
34 x 25cm
Acc. 2014.239

Woman reading in the park c.1914–17
verso: *Palm tree; Palm crown*
Pencil on sketch paper
33.3 x 24.9cm
Acc. 2014.240a–b

Trunk and roots of a fig tree;
Study of a tree c.1914–17
Pencil on sketch paper
34.5 x 25cm
Acc. 2014.241

Brisbane trees c.1914–17
Pencil on sketch paper
15.5 x 25.3cm
Acc. 2014.242

Café in Market Square c.1914–17
Pencil on sketch paper
16.5 x 9.1cm
Acc. 2014.243

Café Chantant figures c.1914–17
verso: *Two figures*
Pencil on sketch paper
16.8 x 9cm
Acc. 2014.244a–b

Café Chantant c.1914–17
Pencil on sketch paper
16.9 x 9cm
Acc. 2014.245

Café Chantant c.1914–17
verso: *Sketch at Café Chantant*
Pencil on sketch paper
16.3 x 9cm
Acc. 2014.246a–b

Plants; Self-portrait c.1914–17
verso: *A view with trees;*
Studies of eyes; Building
Pencil on sketch paper
28.5 x 25cm
Acc. 2014.247a–b

Three self-portraits c.1914–17
verso: *Self-portrait; Female portrait*
(Amy); Architectural details
Pencil on sketch paper
34.3 x 25.4cm
Acc. 2014.248a–b

Four male portraits c.1914–17
verso: *Promenading figures*
Pencil on sketch paper
33.9 x 25.1cm
Acc. 2014.249a–b

Landscape with house; Road with
trees c.1914–17
verso: *Girl in a hat*
Pencil on sketch paper
34 x 25.2cm
Acc. 2014.250a–b

Tree; Man water divining (twice) 1915
verso: *Observatory on Wickham Terrace*
Pencil on sketch paper
33.6 x 25.3cm
Acc. 2014.251a–b

Male figures from behind (one a soldier)
c.1914–17
verso: *Architectural details — St John's*
Cathedral
Pencil on sketch paper
34.1 x 25.4cm
Acc. 2014.252a–b

Pawpaw trees; Self-portrait c.1914–17
verso: *Soldier; Man; Foliage*
Pencil on sketch paper
34 x 25.3cm (irreg.)
Acc. 2014.253a–b

Self-portraits c.1914–17
verso: *Study of an eye*
Pencil on sketch paper
26.2 x 23.7cm (irreg.)
Acc. 2014.254a–b

Woman in a hat reading; Two heads
c.1914–17
verso: *Train lines*
Pencil on sketch paper
25.1 x 33.7cm
Acc. 2014.255a–b

Male profile; Building sketch c.1914–17
verso: *Two women leaning; Fountain*
(Rotunda)
Pencil on sketch paper
27.9 x 23.4cm
Acc. 2014.256a–b

Elsie, two sketches at Aldridge 1916
verso: *Fred P.; Tree*
Pencil on sketch paper
33.1 x 25.4cm (irreg.)
Acc. 2014.257a–b

Jean on the train; Tree trunk;
Face c.1914–17
verso: *North Quay with trees and seats;*
Sydney Heads 1917
Pencil on sketch paper
33.7 x 25.3cm (irreg.)
Acc. 2014.258a–b

A page of portraits — Enid, Fred,
Ethel S. and Jean c.1914–17
verso: *Victoria Bridge arch;*
Tree nearby 1914
Pencil on sketch paper
33.8 x 25.3cm (irreg.)
Acc. 2014.259a–b

Bridge lights; Wal and Tom returning on
the train from Enoggera; Man in a hat
c.1914–17
verso: *An officer*
Pencil on sketch paper
32.8 x 25.3cm (irreg.)
Acc. 2014.260a–b

Bill Hassell and Ethel K in the gardens
c.1914–17
Pencil on sketch paper
17.8 x 25.3cm
Acc. 2014.261

Old couple on the Rupara c.1914–17
verso: *Man in cap, reading; House plans*
Pencil on sketch paper
14.5 x 28.7cm (irreg.)
Acc. 2014.262a–b

Men in hats c.1914–17
Pencil on sketch paper
28.3 x 16cm
Acc. 2014.263

Portrait of a man; Portrait of a woman
c.1914–17
Pencil on sketch paper
22.8 x 29.2cm (irreg.)
Acc. 2014.264

Portrait; Tree; Three compositions for house and garden c.1914–17
Pencil on sketch paper
22.8 x 29.2cm
Acc. 2014.265

Corner of a house; Self-portrait c.1914–17
verso: *Self-portraits*
Pencil on sketch paper
25.9 x 23.5cm
Acc. 2014.266a–b
Gift of Alan and Jan Rees through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

REYNELL, Gladys
Australia 1881–1956
Saltway barn, Ablington c.1913–19
Pencil on paper on card
18 x 16cm
Acc. 2013.147
Gift of Conal Coad and Colin Beutel through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

RIVIÈRE, Henri
France 1864–1951
Les Trente-six vues de la Tour Eiffel (Thirty-six views of the Eiffel Tower) 1888–1902
Bound edition of 36 colour lithographs, including 16 pages of text and 8 pages with titles and the imprint. In original slipcase, first edition, ed. of 500
36 sheets: 17 x 21.2cm (each)
Acc. 2014.014
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

ROBERTSON, Arthur Tjatitjarra
Ngaanyatjarra people
Australia c.1936–2011
Tjinytjira 2006
Synthetic polymer paint on linen
213.4 x 152.4cm
Acc. 2013.243
Gift of Glenn Manser 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
Thunder and lightning, Glasshouse Valley c.1990
Watercolour
66 x 87cm (sight)
Acc. 2014.267
Gift of Ross McCowan in memory of his wife Joy Roggenkamp through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

ROTTENBERG, Mika
Argentina b.1976
Mary's cherries 2004
Single-channel video installation:
5:50 minutes, colour, sound, 4:3;
28" CRT monitor and mount, media player, speakers, wood, carpet, stucco, fluorescent light, fan and concrete blocks, ed. 5/5 (1 AP)
Dimensions variable
Acc. 2013.152a–b
Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

SARACENO, Tomás
Argentina b.1973
Biosphere 02 2009
PVC, rope, nylon monofilament, acrylic, Tillandsia plants, air pressure regulator system, hydration system, ed. 1/1
300cm (diam.)
Acc. 2014.283

Biosphere 2009
PVC, rope, nylon monofilament, acrylic, air pressure regulator system, ed. 2/3 (AP)
300cm (diam.)
Acc. 2014.284

Biosphere cluster 05 2009
PVC, rope, nylon monofilament, acrylic, air pressure regulator system, ed. 2/3 (AP)
Two pieces: 120cm (diam.); 140cm (diam.)
Acc. 2014.285a–b

Biosphere 2009
Rope, acrylic, ed. 3/3 (AP)
300cm (diam.)
Acc. 2014.286
Purchased 2014 with funds from Tim Fairfax, ac, through the Queensland Art Gallery | Gallery of Modern Art Foundation

SEMU, Greg
New Zealand/France/Australia b.1971
Battle of the Noble Savage 1 2007, reprinted 2014
Pigment print on Hahnemühle 315gsm gloss rag baryta paper, ed. 2/10
142.4 x 190cm
Acc. 2014.110

La Pietà de Villeneuve-lès-Avignon (from 'The Last Cannibal Supper, cause tomorrow we become Christians') 2010, reprinted 2014
Digital C type print, ed. 1/10
100 x 150cm
Acc. 2014.111
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

SHINODA, Tōkō
Japan b.1913
Joy ('waku') 1991
Lithograph, ed. 16/38
72 x 53cm
Acc. 2014.120

Rapture ('manetsu') 1991
Lithograph, ed. 16/38
72 x 53cm
Acc. 2014.121
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

Silent space ('ma') 1982
Lithograph, ed. 17/35
72 x 53cm
Acc. 2014.272
Gift of Lesley Kehoe through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

SIDIBÉ, Malick

Mali b.1935

Regardez-moi (Look at me!) 1962, printed 2013Gelatin silver photograph
27 x 27cm

Acc. 2013.211

Fans de James Brown (James Brown fans) 1965, printed 2013Gelatin silver photograph
23.5 x 35cm

Acc. 2013.212

Soirée mariage Drissa Balo (Drissa Balo wedding party) 1967, printed 2013Gelatin silver photograph
22.5 x 35cm

Acc. 2013.213

Les très bons amis en même tenue (Very good friends in the same outfit) 1972, printed 2013Gelatin silver photograph
22.7 x 34.5cm

Acc. 2013.214

Jeune homme avec pattes d'éléphant, sacoche et montre (Young man with bell-bottoms, bag and watch) 1977, printed 2013Gelatin silver photograph
26.5 x 26.5cm

Acc. 2013.215

Purchased 2013 with funds from Tim Fairfax, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

SOYARE, Mena

Papua New Guinea b.c.1950

Gardening basket 2013Basket: woven *tefe* (hard bamboo), *kari* (green bamboo) and *nofi* (rope)
38 x 71 x 43cm

Acc. 2014.094

Gift of Ruth McDougall 2014

STIEGLITZ, Alfred

United States 1864–1946

A snapshot, Paris 1911 [published in *Camera Work*, no. 41, January 1913]

Photogravure off an original negative on tissue paper

13.5 x 17cm

Acc. 2014.295

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation Grant

STORRIER, Tim

Australia b.1949

Blue channel 2012Synthetic polymer paint on canvas
102 x 244cm

Acc. 2014.290

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

STRINGER, Richard

Australia b.1936

Before the service station, Charters Towers 1966, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.218

Placing a sail unit, Sydney Opera House 1967, printed 2013Black-and-white digital print, ed. of 1
59.5 x 42cm

Acc. 2013.219

Treasury Building, Brisbane 1967, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.220

Church at Gatton 1967, printed 2013Colour digital print, ed. of 1
42 x 29.5cm

Acc. 2013.221

Gravel deliveries, South Brisbane 1967, printed 2013Black-and-white digital print, ed. of 1
59.5 x 42cm

Acc. 2013.222

Curtain raiser, Bellevue precinct, Brisbane 1968, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.223

Brampton Island Airport 1968, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.224

Victoria Bridges 5 & 4 1970, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.225

Morning on St Paul's Terrace 1970, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.226

Breezeway, Yengarie Sugar Mill 1974, printed 2013Black-and-white digital print, ed. of 1
59.5 x 42cm

Acc. 2013.227

Blackall Masonic Lodge 1975, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.228

Interior, Geraghty's Grocery, Maryborough 1976, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.229

Goats, St Helena Prison 1977, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.230

Queensland Art Gallery Watermall 1982, printed 2013Black-and-white digital print, ed. of 1
42 x 59.5cm

Acc. 2013.231

Gum trees, Mount Emu Creek 1982, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.232

Interior, Cloudland Ballroom, Bowen Hills 1982, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.233

Opening of the Performing Arts Centre 1985, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.234

Timber fret panel, Bundaberg 1987, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.235

Expo 88 forest 1988, printed 2013
Black-and-white digital print, ed. of 1
59.5 x 42cm
Acc. 2013.236

Luke Roberts, Bellas Gallery 1988, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.237

Door to the bath house, Rhondda Colliery 1990, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.238

Stair hall, house at Mermaid Beach 1990, printed 2013
Black-and-white digital print, ed. of 1
42 x 59.5cm
Acc. 2013.239

Emily Kame Ngwarreye in her studio 1991, printed 2013
Colour digital print, ed. of 1
59.5 x 42cm
Acc. 2013.240

Interior, Boggo Road Gaol 1992, printed 2013
Black-and-white digital print, ed. of 1
59.5 x 42cm
Acc. 2013.241

Anne Wallace 2004, printed 2013
Colour digital print, ed. of 1
59.5 x 42cm
Acc. 2013.242
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

SWALLOW, Ricky
Australia b.1974
Monkey still I 1997
Plaster, wool, galvanized steel wire and glue
87 x 118.5 x 88cm (irreg., installed, variable); monkey: 84.5 x 72 x 67cm (irreg.); blanket: 175 x 118.5cm (irreg.)
Acc. 2013.137a–b

Monkey still II 1997
Plaster, wool, galvanized steel wire and glue
88 x 118.5 x 87cm (irreg., installed, variable); monkey: 79 x 59 x 67cm (irreg.); blanket: 175 x 118.5cm (irreg.)
Acc. 2013.138a–b

Monkey still III 1997
Plaster, wool, galvanized steel wire and glue
88 x 118.5 x 87cm (irreg., installed, variable); monkey: 69 x 58 x 66cm (irreg.); blanket: 175 x 118.5cm (irreg.)
Acc. 2013.139a–b

Untitled museum drawing (Tiger I) c.1996
Watercolour and pencil
20 x 14.7cm
Acc. 2013.140

Untitled museum drawing (Tiger II) c.1996
Watercolour, gouache and pencil
19.5 x 14.2cm
Acc. 2013.141
Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

TJAPALTJARRI, Raymond
Pintupi people
Australia b.1967
Untitled (Kuta Kuta) 2005
Synthetic polymer paint on Belgian linen
107 x 91cm
Acc. 2014.092
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

TJUTJUNA, Harry
Pitjantjatjara people
Australia b.c.1930
Wanka (Spider) 2011
Synthetic polymer paint on linen
134 x 71cm
Acc. 2014.085
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

TOGUO, Barthélémy
Cameroon b.1967
Get up and walk 2004
Watercolour over pencil
113.6 x 98.8cm
Acc. 2014.001
Purchased 2014 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

TOMIĆ, Miloš
Serbia b.1976
Small professors of music 2013
Digital video: 29:41 minutes, colour, sound, ed. 1/5
Purchased 2014 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Musical diary #1 2012
Digital video: 3:37 minutes, colour, sound, ed. 2/5
Purchased 2014 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation

<p>TRAM, Kim Hoa Vietnam/Australia b.1959 <i>Fleeting ('piao ling')</i> 2010 Ink 75 x 165cm Acc. 2014.273 Gift of Jason Yeap, OAM, through the Queensland Art Gallery Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Adventure and sport in Queensland, Australia: Robbing a bees' nest; A Kangaroo at Bay; Slightly elevated</i> (from 'Harper's Weekly (A Journal of Civilization)', 21 April 1883) 1883 Engraving 29 x 22.6cm Acc. 2014.018</p> <p><i>Bottle tree, Australia</i> 1892 Engraving 24 x 16cm Acc. 2014.019</p> <p><i>A bottle tree, Central Queensland</i> c.1900 Postcard: Black-and-white print 13.8 x 9cm Acc. 2014.022</p> <p><i>Cooktown, July, 1770</i> c.1900 Postcard: Colour lithograph 8.8 x 13.8cm Acc. 2014.024</p> <p><i>Central Railway Station, Brisbane</i> (from 'Record' series) c.1905 Postcard: Colourised photograph 8.8 x 13.2cm Acc. 2014.025</p> <p><i>Anglican Cathedral, Brisbane, Q.</i> (from 'EDCO' series) c.1905 Postcard: Colour lithograph 8.8 x 14cm Acc. 2014.026</p> <p><i>Parliament House, Brisbane</i> (from 'Coloured Shell Series: Queensland Views') c.1905 Postcard: Colour lithograph 8.9 x 14cm Acc. 2014.027</p> <p><i>Botanical Gardens (pond), Brisbane</i> (from 'Coloured Shell Series: Queensland Views') 1890s Postcard: Colour lithograph 9 x 14cm Acc. 2014.028</p>	<p><i>Botanical Gardens, Brisbane</i> (from 'Coloured Shell Series: Queensland Views') 1890s Postcard: Colour lithograph 9 x 14cm Acc. 2014.029</p> <p><i>Botanical Gardens, Brisbane</i> (from 'Coloured Shell Series: Queensland Views') 1890s Postcard: Colour lithograph 9 x 14cm Acc. 2014.030</p> <p><i>Enoggera Reservoir, Brisbane, Queensland</i> (from 'Coloured Shell Series: Queensland Views') c.1905–15 Postcard: Coloured lithograph 9 x 14cm Acc. 2014.031</p> <p><i>Victoria Bridge, Brisbane</i> (from 'White Series') c.1905 Postcard: Coloured lithograph 9 x 14cm Acc. 2014.032</p> <p><i>North Quay and Milton Reach, Brisbane</i> (from 'White Series') c.1905 Postcard: Colour lithograph 8.7 x 13.8cm Acc. 2014.033</p> <p><i>Victoria Bridge, Brisbane</i> c.1930 Postcard: Black-and-white photograph 8.8 x 14.2cm Acc. 2014.034</p> <p><i>Victoria Bridge, looking south, Brisbane</i> (from 'Real Photo Series H. 190') c.1930 Postcard: Black-and-white photograph 9 x 14.3cm Acc. 2014.035</p> <p><i>Panorama from City Hall Tower of the Grey Street Bridge, Brisbane, Qld</i> (from 'Mowbray Series: Scenic and Historic Views') c.1935 Postcard: Colour lithograph 9 x 14cm Acc. 2014.036</p>
<p>UNKNOWN Australia <i>(The Aussies and Yanks are here)</i> c.1939–45 Cotton filet crochet 33 x 38cm Acc. 2013.174</p> <p><i>(Lone Pine)</i> c.1915 Cotton filet crochet 31 x 24.5cm Acc. 2013.175</p> <p><i>(Cross and crown)</i> c.1914 Cotton filet crochet 14.5 x 15cm Acc. 2013.176</p> <p><i>(Peace)</i> c.1919 Cotton filet crochet 61 x 62cm Acc. 2013.177</p> <p><i>(For King and Country)</i> c.1914 Cotton filet crochet with glass beads 21 x 25cm Acc. 2013.178 Gift of Penny Greig through the Queensland Art Gallery Gallery of Modern Art Foundation 2013</p> <p><i>Tommy King of Noosa</i> c.1897 Colourised postcard 14 x 9cm Acc. 2014.003 Purchased 2014. Queensland Art Gallery Gallery of Modern Art Foundation</p>		

Brisbane from Bowen Terrace (from 'EDCO Series') c.1905
Postcard: Colourised photograph
8.9 x 13.9cm
Acc. 2014.037

Kangaroo Point (from *Bowen Terrace*), *Brisbane, Queensland* (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Colour lithograph
8.9 x 13.9cm
Acc. 2014.038

Shafton Reach, Brisbane River (from 'Record Series') c.1905
Postcard: Colourised photograph
9.4 x 13.5cm
Acc. 2014.039

Town Reach, Brisbane River (from 'Coloured Shell Series: Brisbane Views (series W 21)') c.1905–15
Postcard: Colour lithograph
9 x 13.8cm
Acc. 2014.040

Brisbane River, South Brisbane Reach, showing coal wharves (from 'Coloured Shell Series: Brisbane Views (series 8)') c.1905–15
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.041

Barron Falls c.1910
Postcard: Black-and-white photograph
13.9 x 8.9cm
Acc. 2014.042

Timber hauling, Barron River, Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.043

Barron Gorge, Cairns Railway, North Queensland (from 'Real Photo, F.B. 2258') c.1910
Postcard: Black-and-white photograph
8.7 x 14cm
Acc. 2014.044

View on the Barron River (from 'Q.P.R. Series No.14') c.1910
Postcard: Colourised photograph
9 x 14cm
Acc. 2014.045

Looking up Barron Gorge, Kuranda, N.Q. c.1910
Postcard: Black-and-white photograph
9.3 x 13.8cm
Acc. 2014.046

Barron Falls and train, Cairns Railway, Queensland (from 'Coloured Shell Series') c.1910
Postcard: Colour lithograph
9 x 13.7cm
Acc. 2014.047

Purlingbrook Falls, Springbrook Q (from 'Murray Views') c.1910
Postcard: Black-and-white photograph
18.8 x 8.5cm
Acc. 2014.049

Stacking wheat at Goomburra Valley, Darling Downs c.1915
Postcard: Black-and-white photograph within frame
8.9 x 14cm
Acc. 2014.051

Sugarcane cutters in Queensland (from 'The Commonwealth of Australia' series) c.1915
Postcard: Colour lithograph on card
9 x 14cm
Acc. 2014.052

View of Mount Morgan township, Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.055

Mount Morgan Mine, Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.056

Mount Morgan Mine and Dam, Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.057

Pineapple plantation, Nundah, near Brisbane c.1900
Postcard: Black-and-white print
8.8 x 14cm
Acc. 2014.061

Pineapples, Queensland 1890s
Postal note: Black-and-white print
8.5 x 13cm
Acc. 2014.062

(View of palms on Murray Island) c.1900
Postcard: Sepia print
9 x 14cm
Acc. 2014.063

(Torres Straits drummer and dancer) c.1900
Postcard: Sepia print
9 x 14cm
Acc. 2014.064

Botanical Gardens, Brisbane, from Parliament House c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.065

Victoria Bridge, Brisbane c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.066

Queen and Eagle Streets, Brisbane c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.067

Government House, Brisbane c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.068

Customs House, Brisbane c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.069

Treasury Buildings, Brisbane c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.070

Brisbane River from Bowen Terrace
c.1900
Postcard: Tinted print
9 x 14cm
Acc. 2014.071

Queensland Aboriginal, tree climbing
c.1910
Postcard: Print on card
13.8 x 9cm
Acc. 2014.075

Blacks' camp, Palm Island, North Queensland 1908
Postcard: Colourised photograph on card
9 x 14cm
Acc. 2014.076

Coffee plantation, Queensland c.1910
Postcard: Colour lithograph
9 x 14cm
Acc. 2014.077

Staghorn and ferns, Murray River, N. Queensland (from 'Coloured Shell Series: Queensland Views') c.1905–15
Postcard: Hand-coloured lithograph
13.8 x 9cm
Acc. 2014.079

Aboriginals' camp, Herbert River, Queensland (from 'Coloured Shell Series: Queensland Views') 1920s
Postcard: Colour lithograph
14 x 9cm
Acc. 2014.080
Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

UNKNOWN
Bhutan
Kira c.2006
Woven silk
243 x 151cm
Acc. 2014.093
Gift of Colin Ingram and Judy Tulloch through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

UNKNOWN
China/Australia
(Collection of seals used by Irene Chou)
c.1960–2000
Stone (17 seals); wood (2 seals)
19 seals: 2.2 x 5 x 7cm; 7 x 2.4 x 2.4cm; 5 x 5 x 5cm; 7 x 2.5 x 3.5cm; 5 x 1.5 x 3.3cm; 4.9 x 2.5 x 2.5cm; 5 x 2.5 x 2.5cm; 5 x 2.4 x 2.4cm; 5 x 4 x 4cm; 4.9 x 2 x 2cm; 6.5 x 2.2 x 2.2cm; 2.3 x 7.8 x 8cm; 6.6 x 2.2 x 2.2cm; 7.1 x 1.9 x 1.9cm; 7.2 x 1.8 x 1.3cm; 4.5 x 0.9 x 0.9cm; 7 x 1.7 x 1.7cm; 7.8 x 0.4 x 0.4cm; 5 x 3.5 x 2cm
Acc. 2014.271.001–019
Gift of the Estate of Irene Yang Chow through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

UNKNOWN
France
Natives from Queensland (from 'Le Tour du monde' (French illustrated magazine)) 1890s
Engraving
16 x 23.5cm
Acc. 2014.020
Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

UNKNOWN
India
The sage tells Rama and Laksmana of Kama's attempt to distract Siva c.1800
Opaque watercolour
24 x 42.8cm
Acc. 2013.144

Visvamitra crosses the Sarayu with Rama and Laksmana c.1800
Opaque watercolour
24 x 42.8cm
Acc. 2013.145
Purchased 2013 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN
Indonesia
Princely kris and scabbard 16–18th century (blade) & late 19th century (hilt and scabbard)
Wood, iron, metal, stones, lacquer and gilding
48.5cm (length when sheathed)
Purchased 2014 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN
Japan
Vairocana bonji (Sanskrit character) early 18th century
Gold leaf, ink and pigment on paper, silk brocade, lacquered wood finials
136 x 39.5cm
Acc. 2014.301

Amida Nyorai c.1603–50 (early Edo period)
Wood, lacquer and gilding
71 x 23.5 x 17cm
Acc. 2013.142a–d
Purchased 2013 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN
Lanna Kingdom (Thailand)
Bust of the Buddha c.15th century
Bronze
58 x 42 x 19cm; 67 x 42 x 21cm (with base)
Acc. 2013.134
Purchased 2013 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN

Norway
Goldmining Queensland c.1900
 Postcard: Black-and-white print
 9 x 13.8cm
 Acc. 2014.050
 Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

UNKNOWN

Baining people
 Papua New Guinea
Kavat mask c.1994
 Barkcloth with natural pigments, felt pen and split cane
 112 x 70 x 86cm
 Acc. 2013.150
 Gift of Carole and Natacha Murphy in memory of Geoff Murphy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

The Netherlands
Plate, decorated with blue and white design showing two figures walking in a European landscape with buildings, church and windmill c.1700–20
 Earthenware, wheelthrown and tin glazed with cobalt decoration
 2 x 22.5cm (diam.) (irreg.)
 Acc. 2014.320
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN (initials BC)

England
Teapot, decorated with blue and white design showing a woman in European dress carrying balance scales in a chinoiserie landscape 1777
 Creamware with blue underglaze
 15 x 23 x 13.5cm (complete)
 Acc. 2014.321a–b
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

VANDY Rattana

Cambodia b.1980
Fire of the Year 8 2008
 Digital print, ed. 3/4
 100.2 x 66.7cm
 Acc. 2013.180
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013

Fire of the Year 5 2008

Digital print, ed. 3/4
 100.2 x 66.7cm
 Acc. 2013.209

Fire of the Year 6 2008

Digital print, ed. 3/4
 100.2 x 66.7cm
 Acc. 2013.210
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

VO, Danh

Vietnam/Denmark b.1975
2.2.1861 2009–ongoing
 Ink
 29.6 x 21cm
 Acc. 2013.188.001–002
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

VUILLIER, Gaston

France 1845–1915
Demande en mariage dans le Queensland occidental (probably from 'Le Tour du monde' (French illustrated magazine)) 1890s
 Engraving
 16 x 14cm
 Acc. 2014.021
 Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

WAI, Sospen

Papua New Guinea b. unknown
Miss you love c.2012
 Bag: cotton and synthetic thread on rice bag with cardboard insert and synthetic lining
 65 x 23 x 6.5cm
 Acc. 2014.009

Mermaid c.2012

Bag: cotton and synthetic thread on rice bag with cardboard insert and cotton lining
 62.5 x 24 x 6cm
 Acc. 2014.010

PNG flag c.2012

Bag: cotton and synthetic thread on rice bag with cardboard insert and cotton lining
 67.5 x 24 x 6cm
 Acc. 2014.011
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

WALKER, PM

Australia b. unknown
Young Chinese man (unknown subject) c.1892–1900
 Carte de visite silver albumen photograph on card
 9 x 6.5cm
 Acc. 2014.004
 Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

WATERHOUSE, Phyl

Australia 1917–89
Brisbane River — House on the hill c.1950
 Oil on board
 81.5 x 58cm
 Acc. 2014.300
 Gift of William Donald Bowness through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

WATKINS, Dick
Australia b.1937

Falaise #2 1966

Synthetic polymer paint on canvas

160.1 x 160.3cm

Acc. 2013.136

Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

The Mooche 1968

Synthetic polymer paint (PVA) and oil on canvas

167.5 x 167.5 cm

Acc. 2014.287

The James C Sourris, AM, Collection.

Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

WESTRA, Ans

The Netherlands/New Zealand b.1936

Ruatoria 1963, printed 1999

Gelatin silver photograph

22.5 x 22.5cm

Acc. 2014.097

Ruatoria 1963, printed 1999

Gelatin silver photograph

28.5 x 25.3cm

Acc. 2014.098

Ruatoria 1963, printed mid 1980s

Gelatin silver photograph

28 x 28cm

Acc. 2014.099

Ruatoria 1963, printed 2012

Gelatin silver photograph

26 x 26.5cm

Acc. 2014.100

Ruatoria 1963, printed 1999

Gelatin silver photograph

25 x 26cm

Acc. 2014.101

Ruatoria 1963, printed 1999

Gelatin silver photograph

25 x 25.3cm

Acc. 2014.102

Ratana, Whanganui 1963, printed 2004

Gelatin silver photograph

30.5 x 29cm

Acc. 2014.103

January 25th celebrations — Before the church service, Ratana, Whanganui 1963, printed 2004

Gelatin silver photograph

28 x 28cm

Acc. 2014.104

Ratana, Whanganui 1963, printed late 1980s

Gelatin silver photograph

18.5 x 18.7cm

Acc. 2014.105

Celebrations, Ratana Church — 25th Jan, Ratana, Whanganui 1963, printed 2004

Gelatin silver photograph

28 x 28cm

Acc. 2014.106

Ratana, Whanganui 1963, printed 2014

Inkjet on Ilford Galerie Gold Fibre Silk

315gsm paper, ed. 1/5

95 x 95cm

Acc. 2014.107

Ratana, Whanganui 1963, printed 2014

Inkjet on Ilford Galerie Gold Fibre Silk

315gsm paper, ed. 1/5

95 x 95cm

Acc. 2014.108

Purchased 2014. Queensland Art

Gallery | Gallery of Modern Art

Foundation

WHITIK, Owen

Australia

Cascades, Barron Falls, N.Q. c.1910

Postcard: Black-and-white photograph

14 x 9cm

Acc. 2014.048

Gift of Glenn R Cooke through the

Queensland Art Gallery | Gallery

of Modern Art Foundation 2014

WIRTH, LWK

Germany/England/Australia

1858–1950

Saltwater lagoon 1911

Watercolour

28 x 48.5cm (sight)

Acc. 2013.217

Gift of Doug Ritchie through the

Queensland Art Gallery | Gallery

of Modern Art Foundation 2013

WOMPI, Nora

Kukatja people

Australia b.1934

Kunawarrtiji 2011

Synthetic polymer paint on linen

300 x 120cm

Acc. 2014.315

Purchased 2014 in memory of

Margaret Mittelheuser, AM, through

the Queensland Art Gallery | Gallery

of Modern Art Foundation

WYMAN, Jemima

Australia/United States b.1977

Aggregate Icon (Kaleidoscopic

Catchment) 2014

Hand-cut digital photographs and

archival tape

205cm (diam.)

Acc. 2014.116

Purchased 2014. Queensland Art

Gallery | Gallery of Modern Art

Foundation Grant

Pattern Power Moves 2014

HD video: 11:43 minutes, colour, sound,

ed. 1/5

Acc. 2014.268

Pattern Power Moves 2014

HD video: 11:43 minutes, colour, sound;

exhibition furniture, cloth bandanas, art

materials, unique edition

Acc. 2014.269

Gift of the artist through the

Queensland Art Gallery | Gallery

of Modern Art Foundation 2014

YONEDA, Tomoko

Japan b.1965

Baseball Ground — Formerly a

Kamikaze base until the end of the

Second World War, Chiran 2000

Type C photograph, ed. 3/5

75.5 x 96cm

Acc. 2013.206

Path — Path to the cliff where Japanese committed suicide after the American landings, Saipan 2003
Type C photograph, ed. 2/5
75.5 x 96cm
Acc. 2013.207

Railway Track — Overlooking the location where the Japanese army fabricated a bombing to create a reason to invade Manchuria, Shenyang, China 2007
Type C photograph, ed. 1/5
75.5 x 96cm
Acc. 2013.208
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

YUNUPINGU, Dhopiya
Gumatj/Rrakpala people
Australia b.1950
YUNUPINGU, Ranydjupi
Gumatj people
Australia b.1950
YUNUPINGU, Nyapanyapa
Gumatj people
Australia b.1945
YUNUPINGU, Barrupu
Gumatj people
Australia 1948–2012
YUNUPINGU, Djakanngu Dorothy
Gumatj people
Australia b.1950
YUNUPINGU, Djerrkngu
Gumatj people
Australia b.1945
YUNUPINGU, Gulumbu
Gumatj people
Australia 1943–2012
Seven Sisters (series) 2011–12
Etching on Hahnemühle paper, ed. 10/20
Eight sheets: 98.5 x 49cm; 49.5 x 99cm; 48 x 95.5cm; 49.2 x 99cm; 49.4 x 98.8cm; 49.5 x 98.8cm; 49.4 x 99cm; 98.4 x 49.1cm
Acc. 2013.156.001–008
Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation

ZAVROS, Michael
Australia b.1974
Spring/Fall Karina 2007
Oil on canvas
210 x 167cm
Acc. 2014.291
Gift of the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation
2014. Donated through the Australian Government's Cultural Gifts Program

Deaccessions

KATA, Cathy (Designer)
Papua New Guinea b.1966
OPA, Emma (Maker)
Papua New Guinea
Mbu walg kumbana 2008–09
Bilum: looped natural fibres and chicken feathers
43cm
Acc. 2011.186
Purchased 2011 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation

KATA, Cathy (Designer)
Papua New Guinea b.1966
ORTEGA, Wendy (Maker)
Papua New Guinea
Mbu walg kupun 2008–09
Bilum: looped natural fibres and chicken feathers
68cm
Acc. 2011.187

Mbu walg kumbana 2008–09
Bilum: looped natural fibres and possum fur
48cm
Acc. 2011.189

Mba walg kumbana 2008–09
Bilum: looped natural fibres, possum fur and feathers
55cm
Acc. 2011.192

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

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

KATA, Cathy (Designer)
Papua New Guinea b.1966
ZEMING, Anna (Maker)
Papua New Guinea
Mbu walg kupun 2008–09
Bilum: looped natural and commercial fibres
64cm
Acc. 2011.185

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

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

Exhibitions

QAGOMA Foundation Appeal 2013
The Apocalypse: Albrecht Dürer
11 May – 21 July 2013 | QAG

Albrecht Dürer's woodcuts 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. This display was presented as part of the Foundation Appeal to complete the Gallery's holdings by acquiring the six prints not yet held in the Collection.

William Robinson
11 May – 7 October 2013 | QAG

This display in the QAG Watermall featured two paintings and a group of delicate pastels by Queensland's William Robinson, one of the most celebrated landscape artists working in Australia today.

Creative Generation Excellence Awards in Visual Art 2013
11 May – 11 August 2013 | GOMA

Organised by the Department of Education, Training and Employment and supported by QAGOMA, this annual initiative showcased the outstanding achievements of senior visual art students from schools throughout Queensland.

Voice and Reason
18 May 2013 – 21 April 2014 | GOMA

Since the colonial era, Indigenous artists have actively examined the conversations and conflicts involving their ancestors and settlers in Australia. Their works affirm the place of their peoples' cultures in interactions involving different histories and beliefs. 'Voice and Reason' drew on the Gallery's Collection to highlight contrasting voices and to draw attention to the reasoning, knowledge and experience informing 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 by Australian and international artists from the Gallery's contemporary collections that highlighted the way artists frame the past and explore delicate connections between memory, history and empathy.

Death and Life: rakuny ga walnga:
Contemporary Arnhem Land Art
25 May – 1 September 2013 | GOMA

The Gallery's first Collection-based exhibition dedicated to contemporary art from Arnhem Land featured bark paintings, hollow log memorial poles, sculptures and weavings exploring the circulatory nature of death and life, an idea integral to Arnhem Land art. The arrangement of works reflected artists' clan affiliations and languages, and their connections with country. The centrepiece yingapungapu sand sculpture was installed at GOMA in a special ceremony 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 most extensive exhibition of contemporary art by Aboriginal and Torres Strait Islander artists to date. The exhibition explored three central themes — Indigenous views of history (My history), contemporary politics and experiences (My life), and connections to place (My country).

MAJOR SPONSOR



PANAUSTRALIA

MEDIA PARTNER

RadioNational

QAGOMA



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

Sugar
8 June – 13 October 2013 | QAG

'Sugar' explored the industry that first brought South Sea Islanders to Australia. It featured historical photographs of South Sea Islanders working in Queensland from the collections of QAGOMA and the State Library of Queensland, along with contemporary works. These were accompanied by recordings of stories and music exploring historical and contemporary Australian South Sea Islander experiences.

Ever Present: Photographs from the Queensland Art Gallery 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 also deliver the past to us in a very immediate and familiar way, making the past 'ever present'.

Quilts 1700–1945
15 June – 22 September 2013 | QAG | Ticketed exhibition

'Quilts 1700–1945' from the Victoria and Albert Museum, London, offered visitors an unprecedented opportunity to see over 30 quilted and patchworked bed covers and bed hangings, as well as sewing accessories, created over a period of two-and-a-half centuries. In addition, the exhibition provided a rare chance 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.



Glass from the Queensland Art Gallery Collection
22 June 2013 – 24 August 2014 | QAG

A diverse selection of works from the Collection highlighted the magical qualities of glass, which until the middle of the nineteenth century was a rare commodity for the privileged few.

Ruth Stoneley: A Stitch in Time
13 July – 7 October 2013 | QAG

As part of the Glencore Queensland Artists' Gallery program, this exhibition of contemporary quilts by leading Brisbane quilt-maker and teacher Ruth Stoneley (1940–2007) showcased exemplars of her work, from early experimentations with the contained patterns of traditional quilts to the free-flowing, abstract and expressive works of her later years.

SPONSORED BY
GLENCORE

Everyday Magic
7 September 2013 – 16 March 2014 | GOMA

'Everyday Magic' drew from the Gallery's contemporary collections to explore how everyday materials and situations can be transformed into art. These works could be said to turn the banal on its head, making audiences laugh or re-evaluate commonly accepted notions about art.

Kathy Temin *My monument: White forest* 2008
28 September 2013 – 16 February 2014 | GOMA

Evoking Dr Seuss's *The Lorax*, Kathy Temin's *My monument: White forest* 2008 is an immersive environment of cartoon-like trees created from fluffy white fabric set against a sky-blue background. The beauty of the installation suggests a fantasy world of excess, yet Temin's soft materials are earthly and physical.

Scott Redford and Ed Ruscha: Gold Coast Meets West Coast
18 October 2013 – 23 March 2014 | QAG

This display emphasised how Scott Redford's iconography of the Gold Coast and Ed Ruscha's work memorialising late twentieth-century California draw on urban and suburban landscapes and explore the intersections between art and society in postwar Queensland and California.

Pleasure of Place: Photographs by Richard Stringer
26 October 2013 – 16 March 2014 | QAG

This Glencore Queensland Artists' Gallery program exhibition acknowledged the artistic achievements and significant body of work developed by renowned Queensland photographer and teacher Richard Stringer over 40 years. It explored the varied subjects that have inspired Stringer, including landscapes, industrial archaeology and the urban environment, as well as his lifelong work documenting Queensland's built environment.

SPONSORED BY
GLENCORE

Bea Maddock

2 November 2013 – 16 February 2014 | GOMA

Bea Maddock's magnum opus acknowledging Tasmania's Indigenous people, *TERRA SPIRITUS... with a darker shade of pale* 1993–98 comprises 51 sheets of ochre on paper. This display was accompanied by a group of exquisite contemporary Aboriginal shell necklaces and other works by Maddock exploring Tasmania's history.

Fred Williams: Painter, Printmaker

2 November 2013 – 16 March 2014 | QAG

Featured in this Collection display were Fred Williams's distinctive depictions of the Australian bush — which have transformed our way of seeing the Australian landscape — and an extraordinary body of prints, including his delightful music hall images of 1950s London.

California Design 1930–1965: Living in a Modern Way

2 November 2013 – 9 February 2014 | QAG | Ticketed exhibition

This exhibition from the Los Angeles County Museum of Art (LACMA) introduced Australian audiences to a broad spectrum of industrial, architectural, commercial, fashion and craft design from mid-century California. To illustrate how California was an ideal incubator for a specific strand of Modernism, the exhibition was presented in four thematic sections exploring the Shaping, Making, Living and Selling of the ideas and objects of California. The exhibition's 260 works included a 1964 Studebaker Avanti car and a 1936 Airstream 'Clipper' trailer, together with furniture, fabrics, ceramics, domestic ware, architectural design, clothing and graphic design.

SUPPORTING SPONSOR

gadens

TOURISM AND MEDIA PARTNERS

Virgin australia

FURNITURE PARTNER

living edge

brisbane | **australia's new world city**

WINE AND SPARKLING PARTNER

YERING Station

bt05 1053 **ADSHEL**

EXHIBITION ORGANISED BY LOS ANGELES COUNTY MUSEUM OF ART (LACMA)

Cai Guo-Qiang: Falling Back to Earth

23 November 2013 – 11 May 2014 | GOMA | Ticketed exhibition

'Cai Guo-Qiang: Falling Back to Earth' was the first solo exhibition in Australia for Cai Guo-Qiang, the internationally acclaimed artist who has a long association with the Gallery through the Asia Pacific Triennial of Contemporary Art series of exhibitions. 'Falling Back to Earth' featured two new major commissions inspired by Cai's experiences of the landscapes of Queensland: *Heritage* 2013, featuring 99 replicas of animals from around the world, drinking from a blue lake surrounded by pristine white sand, was acquired for the Collection with the generous support of benefactor Win Schubert, AO, and the QAGOMA Foundation; while *Eucalyptus* 2013 was a 31-metre-high tree (transplanted from land earmarked for urban development) installed horizontally in GOMA's Long Gallery.

On display in Australia for the first time was *Head On* 2006, the third major installation and one of Cai's signature works. A striking installation of 99 replica wolves leaping en masse into a glass wall, it was on loan from the Deutsche Bank Collection. In addition, the Tea Pavilion, located at the heart of the exhibition, invited visitors to learn about the significance of Chinese tea by enjoying tastings as part of *gongfu* tea ceremonies.

A detailed chronology of Cai's work, including early work, photographs and artefacts from the artist's private collection and the QAGOMA Research Library, also featured in the exhibition and offered insights into Cai's history as an artist and his relationship with the Gallery.

PRESENTED BY

Tourism and Events Queensland

PRESENTING SPONSOR

Santos
GLNG Project

PRINCIPAL SPONSOR

Audi

PRINCIPAL BENEFACTOR

TIM FAIRFAX FAMILY FOUNDATION

SUPPORTING SPONSORS

Deutsche Bank

Australia China Business Council
澳大利亚中国工商业委员会

CREATIVE PARTNER

CLEMENGERBBDO

AIRLINE PARTNER

Virgin australia

TOURISM AND MEDIA PARTNERS

brisbane | **australia's new world city**

SOFITEL
LAUREN HOTELS

Brisbane Airport

bt05 1053

7

ADSHEL

WINE AND SPARKLING PARTNER

YERING Station

Richard Long: Ring of Stones
22 February – 20 July 2014 | QAG

Ring of Stones 1982, a circular arrangement of 258 large stones, is an example of artist Richard Long's ongoing engagement with the landscape, evoking its natural cycles and rhythms.

Trace: Performance and its Documents
22 February – 6 October 2014 | GOMA

'Trace' drew out relationships between performance and its documentation, bringing together new commissions with 70 historical and contemporary works from the Gallery's Collection. The works span numerous cultural contexts and types of performance, including feats of endurance, repetitive actions, shamanistic rituals and vaudevillian acts.

Seen + Heard: Works and Multiples from the Collection
15 March – 3 August 2014 | GOMA

'Seen + Heard' presented works from the Collection that directly incorporate or indirectly refer to sound and music, demonstrating the diverse lines of influence between pop music, wider popular culture and visual art. It explored this nexus in over 120 historical and contemporary works by more than 30 artists, all drawing on the interaction of sound and music, image and text, object and sculpture, and video and the moving image.

Transparent: Watercolour in Queensland 1850s–1980s
22 March – 20 July 2014 | QAG

'Transparent' explored the history of watercolour painting in Queensland. The exhibition brought together over 150 watercolours from the Gallery's Collection, demonstrating the medium's important role in the state's visual history from its earliest colonial beginnings to more recent interpretations. Used by early settlers to depict the landscape, by later artists to evoke the growing city of Brisbane and by wartime artists to record daily activities, the medium of watercolour is portable and adaptable, perfect for capturing quick impressions.

Ah Xian: Heavy Wounds
29 March – 3 August 2014 | QAG

'Heavy Wounds' is an important suite of early paintings by Chinese-born Australian artist Ah Xian, generously gifted by the artist and donors. It draws on the iconography of socialist realist first aid posters from China's Cultural Revolution (1966–76) and conveys experiences of trauma and the process of healing.

Creative Generation Excellence Awards in Visual Art 2014
5 April – 22 June 2014 | GOMA

This annual exhibition, an initiative of the Department of Education, Training and Employment and supported by QAGOMA, showcased the outstanding achievements of senior visual art students from schools throughout Queensland.

Sam Fullbrook: Delicate Beauty
5 April – 10 August 2014 | QAG

The third exhibition in the Glencore Queensland Artists' Gallery program for the year was the first major exhibition in almost 20 years of the work of one of Australia's most influential postwar painters, Sam Fullbrook (1922–2004). The exhibition built on a significant group of works from the Gallery's Collection, augmented by significant public and private loans, and highlighted the evocative, timeless work of this highly skilled colourist and tonalist.

SPONSORED BY

GLENCORE

Yirrkala Drawings
12 April – 13 July 2014 | QAG

Developed by the Art Gallery of New South Wales in association with Buku-Larrnggay Mulka Art Centre at Yirrkala and the Berndt Museum at the University of Western Australia, 'Yirrkala Drawings' was the first major exhibition of a group of drawings by senior Aboriginal leaders and bark painters from Yirrkala in north-east Arnhem Land. These exuberant drawings — produced in 1946–47 with coloured crayons and brown paper provided by young anthropologists Ronald M Berndt and Catherine H Berndt — express the intricacies of Yolngu culture, clan relationships and connection to country.



An Art Gallery of New South Wales exhibition in partnership with



MULKA PROJECT



THE UNIVERSITY OF WESTERN AUSTRALIA
Achieve International Excellence

Terrain: Indigenous Australian Objects and Representations
 10 May 2014 – 6 September 2015 | GOMA

'Terrain' explored the powerful aesthetic and cultural influences that the land represents for Australia's Indigenous artists through the colours, textures, lines and forms of painting, weaving, body adornment and sculpture drawn from the Gallery's Collection.

Harvest

28 June – 21 September 2014 | GOMA

'Harvest' presented more than 150 historical and contemporary works from the Gallery's Collection highlighting the representation of food and relationships with land. The centrepiece of the exhibition was a large installation of *Biosphere* works by Tomás Saraceno, acquired by the Gallery with the generous support of Tim Fairfax, AC. The exhibition was presented in association with the film program 'Harvest: Food on Film'.

MAJOR SPONSOR


PANAUST

AIRLINE PARTNER



WINE AND SPARKLING PARTNER



MEDIA PARTNER



HOTEL PARTNER



Exhibitions presented in regional Queensland

Lloyd Rees: Life and Light

 Cairns Regional Gallery
 28 June – 11 August 2013

 Logan Art Gallery
 21 August – 28 September 2013

 Artspace Mackay
 26 October – 8 December 2013

 Gladstone Regional Art Gallery & Museum
 14 December 2013 – 25 January 2014

 Redcliffe City Art Gallery
 8 February – 30 March 2014

 Toowoomba Regional Art Gallery
 5 April – 18 May 2014

Works by one of Australia's most recognised and awarded landscape artists, Lloyd Rees (1895–1988), continued a tour of 12 regional Queensland venues. The exhibition demonstrated the varied subjects that inspired Rees, including architecture, interiors, landscapes, figures and self-portraits, and was drawn from the exhibition displayed at QAG in 2011.

SPONSORED BY

GLENCORE

Ah Xian: Metaphysica

 Cairns Regional Gallery
 28 June – 11 August 2013

 Caboolture Regional Art Gallery
 17 August – 5 October 2013

 Stanthorpe Regional Art Gallery
 31 October – 8 December 2013

 Artspace Mackay
 14 December 2013 – 25 January 2014

 Rockhampton Art Gallery
 7 February – 23 March 2014

 Toowoomba Regional Art Gallery
 29 March – 11 May 2014

 Mundubbera Regional Art Gallery
 17 May – 3 July 2014

'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 were gifted by the artist and acquired with the generous support of Tim Fairfax, AC.

Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975

 Rockhampton Art Gallery
 23 November 2013 – 2 February 2014

 Logan Art Gallery
 2 April – 10 May 2014

 Toowoomba Regional Art Gallery
 21 June – 17 August 2014

Drawn from the exhibition at QAG in 2013, 'Ever Present' presented a broadly chronological history of photography from 1850 to 1975. Reflecting the somewhat arbitrary nature of photography's beginnings, the exhibition presented pictorial, documentary, modernist and street photography by unknown nineteenth-century practitioners alongside iconic images by renowned photographers of the twentieth century.

Exhibitions presented internationally

Yayoi Kusama *The obliteration room* 2002 to present

As part of the exhibition 'Yayoi Kusama: Infinite Obsession':

MALBA (Museum of Latin American Art of Buenos Aires),
Buenos Aires, Argentina
13 June – 30 September 2013
Attendance: over 206 000

Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil
12 October 2013 – 26 January 2014
Attendance: over 75 000

Centro Cultural Banco do Brasil, Brasília, Brasil
17 February – 27 April 2014
Attendance: 470 230

Instituto Tomie Ohtake, São Paulo, Brasil
21 May – 27 July 2014
Attendance: 522 136

As part of the exhibition 'A Dream I Dreamed':

Daegu Art Museum, Daegu, South Korea
15 July 2013 – 3 November 2013
Attendance: 329 181

MOCA (Museum of Contemporary Art), Shanghai, China
15 December 2013 – 30 March 2014
Attendance: 330 000

Seoul Arts Center, Seoul, South Korea
4 May – 15 July 2014
Attendance: 144 896

As part of the exhibition 'Play Objects – The Art of Possibilities':

Museum Tinguely, Basel, Switzerland
18 February – 18 May 2014
Attendance: 34 261

Developed by senior Japanese artist Yayoi Kusama in collaboration with the Queensland Art Gallery for 'APT 2002: Asia Pacific Triennial of Contemporary Art', *The obliteration room* invites visitors to plaster a completely white room with a plethora of multicoloured dots. Restaged in 2011 for the artist's solo exhibition at GOMA, this immensely popular installation has continued to tour since, as part of a number of international exhibitions.

'My Country: Contemporary Art from Black Australia'

Auckland Art Gallery Toi o Tāmaki, New Zealand
28 March – 17 August 2014

Drawn from the exhibition presented at GOMA in 2013, nearly 100 works by over 40 artists from the Gallery's Collection toured to New Zealand representing the largest and most significant exhibition of contemporary Indigenous Australian art ever shown in that country. The exhibition showcased the breadth of recent work by Aboriginal and Torres Strait Islander artists, and the connections the artists have with their land and nation, and was accompanied by the QAGOMA Children's Art Centre exhibition 'Gordon Hookey: Kangaroo Crew'.

Children's Art Centre exhibitions and projects

Gordon Hookey: Kangaroo Crew
1 June 2013 – 27 January 2014 | GOMA

'Kangaroo Crew' was an interactive artist project created especially for children and families by Indigenous Australian artist Gordon Hookey (Waanyi people), based on the artist's original story and paintings, *The Sacred Hill*. The project involved hands-on and multimedia interactives and a storybook illustrated with the artist's paintings.



CHILDREN'S ART CENTRE
SPONSORED BY

Santos
GLNG Project

Cai Guo-Qiang Kids: Let's Create an Exhibition with a Boy Named Cai
23 November 2013 – 11 May 2014 | GOMA

An interactive artist project produced to coincide with 'Cai Guo Qiang: Falling Back to Earth', 'Let's Create an Exhibition with a Boy Named Cai' invited children to engage with the artist's ideas and artworks through hands-on and multimedia activities. Young visitors learned about the artist's working methods to create their own exhibition by making and displaying objects in miniature gallery spaces, and creating multimedia gunpowder drawings and simulated explosion events.



CHILDRENS ART CENTRE
SPONSORED BY

Santos
GLNG Project

Jemima Wyman: Pattern Bandits
5 April – 2 November 2014 | GOMA

In the sixth exhibition in the Children's Art Centre's series of contemporary Australian artist commissions, Los Angeles-based Australian artist Jemima Wyman shared her interest in the relationships involving people, pattern and architecture. A brightly coloured and highly patterned space saw children explore patterns — kaleidoscopes, tessellations, camouflage and harlequin designs — through hands-on and multimedia activities.

SUPPORTED BY

CHILDREN'S ART CENTRE
SPONSORED BY

Santos
GLNG Project

Australian Cinémathèque programs

My Life As I Live It: First Peoples and Black Cinema
1 June – 1 September 2013

Presented in association with the exhibition 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia', this major survey of first peoples and black cinema featured more than 80 works from Australia, Aotearoa/New Zealand, Canada/Nunavik Canada, the United States/Anowarakowa and the United Kingdom. A history of Indigenous Australian cinema was central to the program and these works screened alongside international works by indigenous and black filmmakers addressing similar subjects of identity, culture and rights.

The Otolith Group
6–20 July 2013

The Gallery presented a program celebrating a decade of filmmaking by The Otolith Group. Founded in 2002 by Anjalika Sagar and Kodwo Eshun, their films are informed by the historical legacy of the archive and the future potential of the moving image.

Claire Denis
26 July – 30 August 2013

With this program, Claire Denis, one of France's most distinctive and humanist filmmakers, was given her most comprehensive Australian retrospective to date. Denis spent her formative years living in French colonial Africa and her cinema approaches subjects of cultural and political tension, as well as individual alienation, united by a sensuous approach to characters and narrative.

Oscar Micheaux: Pioneer of Black Cinema
12 July – 4 August 2013

This program celebrated the work of Oscar Micheaux, the first major African-American filmmaker and the most prominent producer of 'race films' in the United States. The program included three silent films with live piano accompaniment composed and performed by Paul Hankinson.

Action, Hong Kong Style
6 September – 8 November 2013 | Ticketed program

A landmark retrospective of 70 films tracing the genesis of Hong Kong's highly influential action cinema. The program ranged from early wuxia swordplay films with their Chinese opera roots to the new kung fu cinema of the late 1960s and 1970s, to the 'bullet ballet' of the 1980s and 1990s, and beyond to the present day. It profiled cult films and figures such as Bruce Lee, Jackie Chan, Chow Yun Fat and Sammo Hung, as well as showcasing lesser known films and actors deserving of broader recognition. The retrospective pointed to the extraordinary reach of signature Hong Kong styles and stars worldwide.

PRESENTED IN PARTNERSHIP WITH



Brought to Light: After the Curfew
1 September 2013

A special screening of the 2012 restoration of Usmar Ismail's classic of Indonesian cinema *Lewat Djam Malam (After the Curfew)* 1954 was presented by the Gallery.

Brought to Light: Araya
9–10 November 2013

The Gallery presented Australian premiere screenings of the recent restoration of the landmark Venezuelan film *Araya* 1959 by leading Latin American filmmaker Margot Benacerraf.

Live Music and Film: Shiraz
10 November 2013

A special screening of Franz Osten and Himanshu Rai's beloved silent film *Shiraz* 1928 was presented and featured live accompaniment by DVA (Tunji Beier and Linsey Pollak), who created a score inspired by the musical traditions of southern India.

Andrey Tarkovsky: Poet of the Cinema
13–24 November 2013

A complete retrospective of the films of Andrey Tarkovsky, one of the most celebrated and visionary figures in the history of cinema, was presented in association with the 2013 Brisbane International Film Festival. The program included Tarkovsky's rarely seen early short films, a number of important documentaries, and all seven of the filmmaker's features.

Sadie Benning: Bedroom Eyes
29–30 November 2013

In association with the exhibition 'Earth and Elsewhere: Contemporary Works from the Collection', a special focus on the autobiographical videos of American artist Sadie Benning, acclaimed for their DIY aesthetic and powerful narratives of teenage self-awareness, was presented by the Gallery.

Patricio Guzmán
13–22 December 2013

Presented in association with 'Earth and Elsewhere: Contemporary Works from the Collection', this retrospective of Chilean filmmaker Patricio Guzmán, one of the leading voices in South American cinema, explored the modern history of Chile — Salvador Allende's attempts to establish democratic socialism in the early 1970s, the ensuing military coup in 1973, and the rule of the military junta until 1990.

Fairytales and Fables
10 January – 30 March 2014

'Fairytales and Fables' considered the ability of fantastic adventures and cautionary tales to enchant, enthrall and unnerve. A major survey of the genre, the program went beyond Disney adaptations, which dominate contemporary understandings of fairytales, to delve into wider filmic interpretations of European tales and their influence on these genres in North America and beyond. 'Fairytales and Fables' also featured six silent films with live musical accompaniment. Two special screenings of *The Adventures of Prince Achmed* 1926 were given musical accompaniment by Kim Cunio and Heather Lee, who combined medieval European and Arabic sounds with melodies from Armenia, Syria and India.

Brought to Light: Manila in the Claws of Light
15 February 2014

A special screening of the 2013 restoration of Lino Brocka's *Maynila Sa Mga Kuko Ng Liwanag (Manila in the Claws of Light)* 1975, considered one of the most significant films in Filipino cinema history, was presented at the Gallery.

The Last of England: Thatcherism and British Cinema
4 April – 25 June 2014

The social, economic and political life of the United Kingdom under Prime Minister Margaret Thatcher provided the background for this major survey of British cinema. The program began with a retrospective of the work of artist and filmmaker Derek Jarman, before showcasing films forming a series of thematic programs — exploring life in postwar Britain, Thatcher-era costume dramas, the darker vision of life in science fiction and the influential role of television productions and the British Workshop movement.

Orson Welles: A Retrospective
5 April – 28 May 2014 | Ticketed program

A complete retrospective celebrated Orson Welles, acclaimed filmmaker, actor, theatre director, screenwriter and producer, and one of the most influential and charismatic figures in North American cinema. The program included the 12 feature-length films and two documentaries completed during Welles's five-decade career, alongside a selection of his film and television appearances and radio broadcasts.

Live Music and Film: The Last Days of Pompeii
1 June 2014

A special event in association with Italian Week 2014 presented the colour restoration of the 35mm print of Carmine Gallone and Amleto Palermi's *Gli ultimi giorni di Pompeii (The Last Days of Pompeii)* 1926; live musical accompaniment was provided by leading silent film pianist Mauro Colombis.

Brought to Light: Inferno
1 June 2014

A screening of the centenary restoration of Italy's first feature-length film *Inferno* 1911, adapted from the first canto of Dante's *Divine Comedy*, was presented with live musical accompaniment by pianist Mauro Colombis.

Publications

Ruth Stoneley: A Stitch in Time

July 2013 (32pp., softcover, illus.: col., b/w)

This illustrated catalogue accompanied the exhibition of works by leading Brisbane quilt-maker Ruth Stoneley (1940–2007), who was an active and innovative member of the local quilting community as both teacher and practitioner.

Staff contribution:

- Richards, Bree. 'Ruth Stoneley: A stitch in time', pp.7–11.

Pleasure of Place: Photographs by Richard Stringer

October 2013 (64pp., softcover, illus.: col., b/w)

Pleasure of Place explores the work of respected Queensland photographer Richard Stringer, who has documented the state and its history, in particular its architecture, for over 40 years.

Staff contributions:

- Foster, Sally. 'Before the service station: The early photographs', pp.25–31.
- Hawker, Michael. 'Pleasure of place: Photographs by Richard Stringer', pp.13–23.

Let's Create an Exhibition with a Boy Named Cai

By Cai Guo-Qiang; illustrations by Alex Allen
November 2013 (48pp., softcover, illus.: col.)

This children's book is an adventure story inspired by the popular Chinese legend *Peach Blossom Spring (Tao Hua Yuan Ji)*. It also includes profiles of ten Cai Guo-Qiang artworks and related activities for children. This publication was proudly supported by the Tim Fairfax Family Foundation.

Cai Guo-Qiang: Falling Back to Earth

January 2014 (204pp., softcover, illus.: col., b/w)

This richly illustrated publication traces the Gallery's unique history with the globally-renowned artist Cai Guo-Qiang, from his early works in the Asia Pacific Triennial of Contemporary Art exhibitions to the presentation of major new works in 'Falling Back to Earth', including the magnificent *Heritage* 2013. Stunning photography of the three major installations are included alongside essays exploring the interrelated themes of nature, spirituality and globalisation. A QAGOMA Australian Centre of Asia Pacific Art (APACA) publication.

Staff contributions:

- Cull, Tamsin. 'Let's Create an Exhibition with a Boy Named Cai', pp.154–69.
- Storer, Russell. 'Falling Back to Earth', pp.44–53.

Transparent: Watercolour in Queensland 1850s–1980s

March 2014 (180pp., hardcover, illus.: col.)

Watercolour has long been an important medium in Queensland, and *Transparent* presents the first comprehensive survey of the Gallery's watercolour holdings. Extensively illustrated, the book includes an overview of the paper on which they were painted, their conservation, a selected bibliography and biographical notes on the artists. *Transparent* was generously supported by Des and Sharon Whybird.

Staff contributions:

- Hawker, Michael. 'Transparent: Watercolour in Queensland 1850s–1980s', pp.13–25.
- Shellard, Samantha. 'Luminous visions: A survey of fine artist papers used for watercolour', pp.27–33.

Sam Fullbrook: Delicate Beauty

April 2014 (88pp., softcover, illus.: col., b/w)

Delicate Beauty is the first substantial publication of Sam Fullbrook's work to be produced by a state gallery in nearly two decades. It is the only publication in print on this important Australian artist who spent a number of years in south-east Queensland living, working, painting and exhibiting. It features new scholarship on the vibrant paintings and works on paper that Fullbrook created throughout his long and productive life.

Staff contribution:

- Goddard, Angela. 'Sam Fullbrook: "I am a good painter"', pp.15–27.

Pattern Power: Blending In and Standing Out

June 2014 (56pp., hardcover, illus.: col., b/w)

The Gallery's eighth Children's Art Centre publication was published in association with 'Pattern Bandits', an interactive exhibition for children by Los Angeles-based Australian artist Jemima Wyman. The book introduces young readers to the artist's ideas and artworks and features 15 stimulating art-making activities.

Harvest: Art, Film + Food

June 2014 (192pp., hardcover, illus.: col., b/w)

Harvest celebrates art, film and food through essays, artist interviews, works from the Gallery's Collection and elegantly illustrated recipes for culinary masterpieces by Australian and international chefs, including Josue Lopez (QAGOMA's Executive Chef), Shannon Bennett (Vue de Monde), Alejandro Cancino (Urbane), Brenda Fawdon (Mondo Organics), Peter Gilmore (Quay), Dan Hunter (Brae), Ryan Squires (esquire), James Viles

(Biota Dining) and Ben Williamson (Gerard's Bistro), as well as two-Michelin-star Danish chef René Redzepi (Noma).

Staff contributions:

- Buttrose, Ellie. 'Harvest: An exhibition', pp.14–23; 'Public fruit: An interview with Fallen Fruit', pp.24–7; 'Mary's cherries 2004: An interview with Mika Rottenberg', pp.28–31.
- Hays, Rosie. 'Harvest: Food on film', pp.138–47; 'King Corn 2013: An interview with Aaron Woolf, Ian Cheney and Curt Ellis', pp.148–51; 'The Lunchbox 2013: An interview with Ritesh Batra', pp. 152–5; 'Spinning plates 2013: An interview with Joseph Levy', pp.156–9.
- Lopez, Josue. 'Harvest: Food', pp.72–5; 'Thangool squab, blueberries, sprouts and grains' [recipe], pp.82–7.

Corporate publications

Artlines

Issues 3–4, 2013 – 1–2, 2014 (Sep–Nov 2013, Dec–Feb 2013–14, Mar–May 2014, Jun–Aug 2014, 52–64pp., illus.: col., b/w)

Available as part of QAGOMA membership or for purchase through the QAGOMA Store, *Artlines* is a full-colour quarterly magazine exploring the Gallery's Collection, exhibitions and programs and featuring news and events for members.

Staff contributions:

- Ballard, Sarah. 'Do Good Design: How Good Designers Can Change the World' [review] (3–2013, p.46).
- Burnett, David. "'A cool thing to have": Albums, multiples and ephemera' (3–2013, pp.44–5); 'An unexpected success: California design' (3–2013, pp.16–21); 'Redford and Ruscha: Gold Coast meets West Coast' (4–2013, pp.36–7); 'Sounding out the Collection' (1–2014, pp.14–15).
- Buttrose, Ellie. 'Come Alive! The Spirited Art of Sister Corita' [review] (3–2013, p.46); 'Divided selves' (2–2014, p.12); 'Malick Sidibé: *Regardez-moi (Look at me!)* 1962' (1–2014, p.49); 'Mika Rottenberg: *Mary's cherries 2004*' (4–2013, p.47); 'Patricio Guzmán retrospective' (4–2013, p.15).
- Cull, Tamsin. 'Creating art together: Cai Guo-Qiang and the Children's Art Centre' (4–2013, pp.28–31); 'Jemima Wyman: The power of patterns' (1–2014, pp.34–7); 'Kwoma Arts and Fiona Hall' (3–2013, pp.42–3); 'Out of the box' (2–2014, pp.10–11).
- Da Silva, José. 'The Last of England and British Cinema' (1–2014, p.21).
- Dixon, Sophie. 'The Lindy Charm School for Girls' (4–2013, p.9); 'Yes Naturally: *How Art Saves the World*' [review] (4–2013, p.21).
- Ewington, Julie. 'Fred Williams: Painter, printmaker' (4–2013, pp.33–5); 'Signature works by Bea Maddock and Kathy Temin' (4–2013, p.16); 'Vale: Gwyn Hanssen Pigott 1935–2013' (3–2013, pp.14–15).
- Foster, Sally. 'Marvin Newman: Always the strangers' (4–2013, p.48).
- Hawker, Michael. 'George W Lambert: (*War composition*) c.1922' (1–2014, p.51); 'Pleasure of Place: Photographs by Richard Stringer' (3–2013, pp.10–11); 'Richard Stringer: A gift of works' (1–2014, p.48); 'Sidney Nolan: *Platypus Bay, Fraser Island 1947*' (4–2013, p.44); 'Transparent: Watercolour in Queensland 1850s–1980s' (1–2014, pp.26–9).
- Hays, Rosie. 'A place at the table: Food on film' (2–2014, pp.24–5).
- Keehan, Reuben. 'Tomoko Yoneda: *Baseball Ground – Formerly a Kamikaze base until the end of the Second World War, Chiran 2000*' (1–2014, p.48).
- Kennard, Stephanie. 'Art publishing at QAGOMA' (2–2014, pp.14–15).
- McColm, Donna. 'Celebrating 15 years of children's exhibitions at the Gallery' (3–2013, pp.30–3).
- McDougall, Ruth. 'Ans Westra: *Ruatoria* 1963, printed 1999' (2–2014, p.40); 'Simon Gende: *Leadership tussle in Australia: Rudd v Gillard 2012*' (4–2013, p.44); 'Unknown, Papua New Guinea: *Kavat mask* c.1994' (3–2013, p.40).
- McKay, Peter. 'Lincoln Austin: *Out of sight* 2013' (2–2014, p.39).
- McLean, Bruce. 'Fiona Foley: *Dispersed* 2008' (4–2013, p.45); 'Harry Tjutjuna: *Wati Wanka* 2011' (2–2014, p.42); 'An interview with Glenn Manser' (2–2014, pp.36–7); 'Works from the Barambah Pottery, Cherbourg' (1–2014, p.50).
- Moon, Diane. 'Terrain: A landscape of ideas and possibilities' (1–2014, pp.38–41).
- Mudge, Laura. 'The Art of Not Making: *The New Artist/ Artisan Relationship*' [review] (4–2013, p.20); 'Barbie's dream house: A lesson in modern design' (3–2013, pp.34–5); 'California Design 1930–1965: *Living in a Modern Way*' [review] (3–2013, p.46); 'Collecting Design' [review] (1–2014, p.24).
- Mutch, Rebecca. 'Australian Modern Design: *Mid-20th Century Architecture and Design*' [review] (1–2014, p.24); 'Hightide: *Queensland Design Now*' [review] (1–2014, p.24); 'Maynard L Parker: *Modern Photography and the American Dream*' [review] (3–2013, p.47); 'Oversize: *The Mega Art and Installations*' [review] (4–2013, p.21).

- Nagesh, Tarun. 'Ah Xian: *Heavy Wounds*' (1–2014, pp.12–13); 'Unknown, Lanna kingdom (Thailand): *Bust of the Buddha* c.15th century' (3–2013, p.39); 'Vandy Rattana: *Fire of the Year 2008*' (1–2014, p.47).
- Neill, Fiona. 'An interview with Brian Ritchie' (4–2013, p.17); 'Tea: An interview with May King Tsang' (1–2014, pp.16–19).
- O'Neill, Elly. '*Sign Painters*' [review] (1–2014, p.24).
- Pijpers, Caitlin. 'Regional touring program' (4–2013, pp.18–19); (1–2014, pp.22–3); (2–2014, pp.16–17).
- Richards, Bree. 'Angelica Mesiti: *Citizens Band 2012*' (3–2013, p.41); 'Everyday magic' (4–2013, p.8); 'Trace: Performance and its documents' (4–2013, pp.10–11).
- Saines, Chris. 'Editorial' (3–4, 2013 – 1–2, 2014, p.3); 'Vale: Henry Bartlett, CMC, OBE, 1916–2014' (2–2014, pp.44–5).
- Slack-Smith, Amanda. 'Fairytale transformations' (4–2013, pp.12–15); 'Orson Welles: A retrospective' (1–2014, p.20).
- Storer, Russell. 'Cai Guo-Qiang: *Heritage 2013*' (1–2014, pp.44–5); '*Dan Va: 2.2.1861* 2009–ongoing' (2–2014, p.38).
- Stratton, Sarah. 'People, community and landscape: Garry Stafford and PanAust' (3–2013, pp.36–7); 'The Airey Family' (4–2013, pp.40–1); 'Vale: Dr Margaret Mittelheuser, AM, 1931–2013' (1–2014, p.53); 'Vale: John Peart 1945–2013' (1–2014, p.9).
- Tunny, Jacqueline. '*Pinocchio and Co: Fairytales and Contemporary Art*' [review] (4–2013, p.20).

Artmail

(e-bulletins), nos.326–47, 2013–14.

QAGOMA Members' Calendar 2014

(2013, 22pp., illus.: col.)

Cinema Program (formerly *Cinema*, spring 2013)

(summer 2013–14, autumn, winter 2014; quarterly, brochure, illus.: col.)

Edmail

(e-bulletins), nos.52–9, 2013–14.

Gallery Guide (formerly *Preview*, spring 2013)

(summer 2013–14, autumn, winter 2014; quarterly, brochure, illus.: col.)

Gallery Maps

(summer 2013–14, autumn, winter 2014; quarterly, brochure, illus.: col.)

Kids' Program

(autumn–winter 2014; biannual, brochure, illus.: col.)

Membermail

(e-bulletins), nos.59–71, 2013–14.

Members Guide (now appears in *Artlines*)

(Sep–Nov 2103; quarterly, brochure, illus.: col.)

Queensland Art Gallery Annual Report 2012–13

(2013, 116pp.)

Queensland Art Gallery / Gallery of Modern Art Foundation Year in Review 2012–13

(2013, 96pp., illus.: col.)

Review 2013

(2014, 120pp., illus.: col.)

Storemail

(e-bulletins), not numbered, monthly, 2013–14.

Education resources

Indigenous Australian Art Education Resource

Online resource for all teaching levels

QAGOMA Collection Education Resource

Online resource for all teaching levels

Cai Guo-Qiang: *Falling Back to Earth*

Comprising:

Online and printed student worksheet (primary and secondary)

Online and printed teacher notes (primary and secondary)

Education videos (all teaching levels)

William Robinson Education Resource

Online resource for all teaching levels

Regional touring

Ever Present: Photographs from the Queensland Art Gallery Collection

Printed and online touring exhibition room brochure, including educational material

Publications in progress, as at 30 June

Madonna Staunton: Out of a Clear Blue Sky
(August 2014, 92pp., softcover, illus.: col., b/w)

We can make another future: Japanese art after 1989
(September 2014, 176pp., hardcover, illus.: col., b/w)

Tracey Moffatt: Spirited
(October 2014, 112pp., hardcover, illus.: col., b/w)

External publications

Buttrose, Ellie. 'Exhibition review: 'Processing Disagreement: Part One'. *un Magazine*, Melbourne, issue 7.2, 2014, p.19.

Buttrose, Ellie. *Ruth McConchie: The Babbity of Bubbles Bathhouse* [exhibition catalogue]. Institute of Modern Art, Brisbane, 2013, unpaginated.

Carter, Anne, Osmond, Gillian, and Ormsby, B. 'Ian Fairweather and water-based emulsion house paints in Australia 1950–64'. *AICCM Bulletin*, no.34, 2014 (in press).

Keehan, Reuben. 'Structures of loss, structures of emancipation'. In *Out of Doubt: Roppongi Crossing 2013* [exhibition catalogue]. Mori Art Museum, Tokyo, 2013, pp.242–5.

Keehan, Reuben with Kataoka, Mami and Ritter, Gabriel. 'Artists and works'. In *Out of Doubt: Roppongi Crossing 2013* [exhibition catalogue]. Mori Art Museum, Tokyo, 2013, pp.25–199.

Nagesh, Tarun. 'A curious cast: Vipoo Srivilasa'. *Ceramics: Art and Perception*, issue 95, 2014, pp.97–101.

Nagesh, Tarun. 'Protest and poetry: Recent graffiti from the Arab world'. *Artlink*, vol.34, no.1, 2014, pp.30–3.

Nagesh, Tarun. 'Written on our neighbours' walls: Graffiti in Asia'. *Artlink*, vol.34 no.1, 2014, pp.47–50.

Osmond, Gillian. 'Zinc white and the influence of paint composition for stability in oil based media'. *Issues in Contemporary Oil Paint*. Springer, 2014 (in press).

Osmond, Gillian, Ebert, B and Drennan, John. 'Zinc oxide centred deterioration in 20th century Vietnamese paintings by Nguyễn Trọng Kiệm (1933–1991)'. *AICCM Bulletin*, no.34, 2014 (in press).

Pagliarino, Amanda. 'George Poonkhin Khut, *Distillery: Waveforming 2012: An iPad artwork*'. In *On Paper? 8th AICCM Book, Paper and Photographic Materials Symposium*, AICCM, Canberra, 2014, pp.22–6.

Storer, Russell. 'Ah Xian: Healing the wounds'. *Broadsheet*, issue 43.1, March 2014, pp.39–41.

Storer, Russell. 'Deborah Kelly: The Miracles'. *Artlink*, vol.33, no.3, 2013, pp.44–7.

Storer, Russell. 'Dots in the domain: The Asia Pacific Triennial of Contemporary Art'. In Hjorth, Larissa, King, Natalie and Kataoka, Mami (eds). *Art in the Asia Pacific: Intimate Publics*. Routledge, New York, 2014, pp.37–48.

Storer, Russell. 'Simryn Gill: A small town at the turn of the century'. *ArtAsiaPacific*, issue 86, Nov–Dec 2013, pp.116–17.

Papers presented (unpublished)

Burnett, David. 'Vinyl Artefacts'. Popular Culture Association of Australia and New Zealand Conference, Hobart, 19 June 2014.

Osmond, Gillian [and Ives, S, Dredge, P, Drennan, John and Puskar, L]. 'From Porcelain to Pimples: A Study of Synchrotron Sourced Infrared Spectroscopy for Understanding the Localised Aggregation of Zinc Soaps in a Painting by Sir Frederick Leighton'. Poster presented at 7th International Workshop on Infrared Microscopy and Spectroscopy with Accelerator Based Sources, Lorne, 11 November 2013.

McDougall, Ruth. 'Contemporary Austronesian Art from the Perspective of the Asia Pacific Triennial of Contemporary Art'. Art Museum as a Meeting Place for Austronesian Contemporary Art, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan, 17 October 2013.

McDougall, Ruth. 'In and Out of Place: Pacific Textiles in Contemporary Museums'. Contemporary Pacific Arts Festival, Footscray Community Arts Centre, Footscray, 21 March 2014.

McDougall, Ruth. 'Locating a Place: Pacific Textiles in Contemporary Museums'. Critical Approaches to Museums and Heritage: Research Seminar Series, University of Queensland, St Lucia, 10 April 2014.

McDougall, Ruth. 'A View from Elsewhere: Indigenous and Pacific Art in the Asia Pacific Triennial of Contemporary Art'. Pacific Arts Association, Jean-Marie Tjibao Cultural Centre, New Caledonia, 24 May 2014.

O'Sullivan, Michael. 'GOMA & MONA Public/Private – White Box/Black Box'. Inside Out: The Dynamics of New Museum Architecture on Display Symposium, In-site, College of Fine Art, Sydney, 19 November 2013.

Pagliarino, Amanda [and Khut, George Poonkhin]. '*Distillery: Waveforming 2012: An iPad Artwork*'. Born Digital and Cultural Heritage Conference, Australian Centre for the Moving Image, Melbourne, 20 June 2014.

Storer, Russell. 'Biennale Modalities: Asia Pacific Triennial'. Singapore Biennale Symposium, Singapore Art Museum, Singapore, 7 February 2014.

Awards

American Alliance of Museums — 2013 Museum Publications Design Competition

- Book Design: Honourable Mention
Hahan and Friends
Designer: Jenna Hoskin

Art Association of Australia and New Zealand (AAANZ) 2013

- Best Large Exhibition Catalogue
The 7th Asia Pacific Triennial of Contemporary Art (APT7)

Museums Australia Publication Design Awards 2014

- Invitation Design: Highly Commended
'California Design 1930–1965: Living in a Modern Way'
Designer: Sarah Ballard
- Poster: Winner
'California Design 1930–1965: Living in a Modern Way'
Designer: Sarah Ballard
- Multimedia: Highly Commended
'Cai Guo-Qiang: Falling Back to Earth' Television Commercial
Designers: QAGOMA and Clemenger BBDO/Whistling Wolf

Museums and Galleries National Awards 2014 (Museums Australia)

- Exhibition Design – Temporary/Travelling (Level 3): Winner
'Cai Guo-Qiang: Falling Back to Earth'
- Indigenous Project or Keeping Place: Highly Commended
'Gordon Hookey: Kangaroo Crew'

REVERE Awards 2014

- Beyond the Classroom: Finalist (book)
Let's Create an Exhibition with a Boy Named Cai

Performance measures

These measures assess QAGOMA's performance against its strategic objectives. To develop appropriate measures and targets, the Gallery benchmarks aspects of its performance and activities against other national and international arts institutions.

As part of the development of its *Strategic Plan 2014–19*, a number of new performance measures will be introduced for the forthcoming year.

		2013–14 Target/est.	2013–14 Actual	2014–15 Target/est.
Service standards				
Audience satisfaction with exhibitions and programs	1, 2	90%	95.5%	90%
Percentage of attendance to ticketed exhibitions to total Gallery attendance	3	15%	24%	Discontinued
Non-government revenue as percentage of total revenue	4	New measure	—	25%
Other measures				
Total Gallery attendance (visits to QAGOMA onsite)		1.25m	1 352 118	1.2m
Number of website user sessions (visits to QAGOMA online)		1.85m	1 857 432	1.65m
Number of exhibitions presented	5	28	33	Discontinued
Number of regional locations receiving travelling exhibitions and programs, and education, interpretive and information services	5	45	76	Discontinued
Value of acquisitions gifted to the Queensland Art Gallery Collection	6	New measure	—	\$2.5m
Visitors whose experience of major exhibitions exceeded their expectations	6	New measure	—	40%
Visits to QAGOMA touring venues	6	New measure	—	50 000
Percentage of visits originating from interstate or overseas	6	New measure	—	25%
Queensland Government subsidy per visit	6	New measure	—	\$25

Variance reporting

- From 1 July 2014, QAGOMA will move from a four-point to a five-point scale satisfaction measurement framework, which includes a neutral response option. This is expected to have a modest effect on measured levels of satisfaction. The satisfaction measurement framework is the preferred method of calculation across Queensland Government agencies.
- The 2013–14 estimated Actual which was reported in the Service Delivery Statement was 95 per cent.
- This measure is being discontinued due to its narrow focus on attendance to ticketed exhibitions, which is only one of the services provided to the community and one of several revenue streams generated by the Gallery.
- This new measure encompasses all Gallery services and provides a more accurate snapshot of service delivery efficiency, including commercial approaches. It aligns with the Government proposal, through the Cultural Precinct Strategy, to develop common measures for performance across the arts statutory bodies.
- This performance indicator is discontinued in the Strategic Plan 2014–19.
- This is a new performance indicator, introduced in the Strategic Plan 2014–19.

Statistical summary 2013–14

Trustees	
Number of Trustees meetings	6
Attendance	
Total QAGOMA attendance	1 352 118
Total QAG attendance	630 402
Total GOMA attendance	721 716
Children 12 and under: QAGOMA attendance	259 139
Exhibitions	
Number of exhibitions presented	33
Number of Children's Art Centre exhibitions	3
Collection	
Total number of works in the Collection	16 550
Total works acquired 2013–14	465
Australian Cinémathèque	
Number of short and feature films presented	441
Number of public screenings	500
Total attendance to screenings	24 365
Regional Services	
Total attendances to regional Queensland exhibitions and programs	69 233
Number of travelling exhibitions	3
Number of exhibition venues	10
Total exhibition attendees	57 060
Number of programs	3
Total program venues	76
Total program attendance	12 173
Number of visits by QAGOMA staff to regional Queensland	63
Education and Access	
Volunteer guided tours	2349
Participants in volunteer guided tours	21 266
Participants in volunteer guided tours for visitors with special needs	147
School group visitations (booked and unbooked)	29 156
Tertiary group visitations (booked and unbooked)	2181
Special interest adult group visitations	8113
Copies of education material supplied to Education clients	15 103

Public Programs, Children's Art Centre and Members	
Public programs presented	167
Attendees at public programs	12 203
Public programs live-streamed online	19
Online viewers of live-streamed programs	400
Toddler Tuesday workshops presented	88
Attendees at Toddler Tuesday workshops	2058
QAGOMA Member programs presented	116
QAGOMA Member program attendees	3332
Total QAGOMA Members	8185
Total QAGOMA memberships	5911
Photographic reproductions and copyright clearances	
External reproduction requests	41 (95 works)
Publications	
Publications produced by the Gallery	27
Staff contributions to external publications	15
Papers presented (unpublished)	9
Website	
Total website user sessions	1 857 432
Volunteers	
Curatorial Volunteers	16
Library Volunteers	8
Volunteer Guides	95

PROPOSED FORWARD OPERATIONS

Strategic Plan 2014–19

Vision

To be the leading institution for the contemporary art of Australia, Asia and the Pacific.

Mission

To engage people with art and artists through memorable and transformative experiences onsite and online.

Principles

- Access for all
- Recognition of Aboriginal and Torres Strait Islander peoples
- Leadership through research, learning and innovation
- Commitment to a sustainable, collaborative and inclusive culture.

Objectives

1 Collection and exhibitions

Build Queensland's globally significant Collection and deliver compelling exhibitions.

Strategies

- 1.1 Develop the Collection, with a focus on acquiring, presenting and touring contemporary art from Australia, Asia and the Pacific, and build on the Gallery's commitment to Queensland art and artists.
- 1.2 Curate memorable, dynamic and diverse exhibitions, Children's Art Centre projects and Australian Cinémathèque programs, including bringing major international and national art and artists to Queensland.
- 1.3 Strengthen Queensland's connections with Asia and the Pacific through continued innovation and development of the Asia Pacific Triennial of Contemporary Art (APT), the Gallery's signature exhibition series.
- 1.4 Take a leading role in scholarly and professional research and debate in the arts and share knowledge broadly within the arts sector and the community.

2 Audiences and engagement

Connect people with the enduring power of art and ideas.

Strategies

- 2.1 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online.
- 2.2 Encourage lifelong learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.
- 2.3 Expand the Gallery's reach through touring, programming and digital initiatives for regional, national, international and online audiences.
- 2.4 Develop diverse audiences and support Queensland's arts community through targeted research and engagement, innovative program delivery and ongoing evaluation.

3 Partnerships and practices

Build our community of partners and organisational capability to deliver the best value for Queensland.

Strategies

- 3.1 Collaborate with leading international art museums, Queensland Government, Cultural Precinct, arts, tourism and media partners to present major exhibitions and high-quality cultural experiences that contribute to the state's social, economic and tourism targets.
- 3.2 Initiate new giving programs through the QAGOMA Foundation to increase philanthropic support for an inspiring and ambitious program.
- 3.3 Develop sustainable sources of revenue through innovative fundraising, sponsorship and commercial business models.
- 3.4 Collaborate with institutional and knowledge partners to develop audiences and promote understanding of art.
- 3.5 Demonstrate leadership within the arts sector and sustain a collaborative, innovative and inclusive organisation.

Operational Plan 2014–15

The Queensland Art Gallery's Operational Plan 2014–15 details key undertakings proposed for the period 1 July 2014 to 30 June 2015 in support of the goals identified in the Strategic Plan 2014–15.

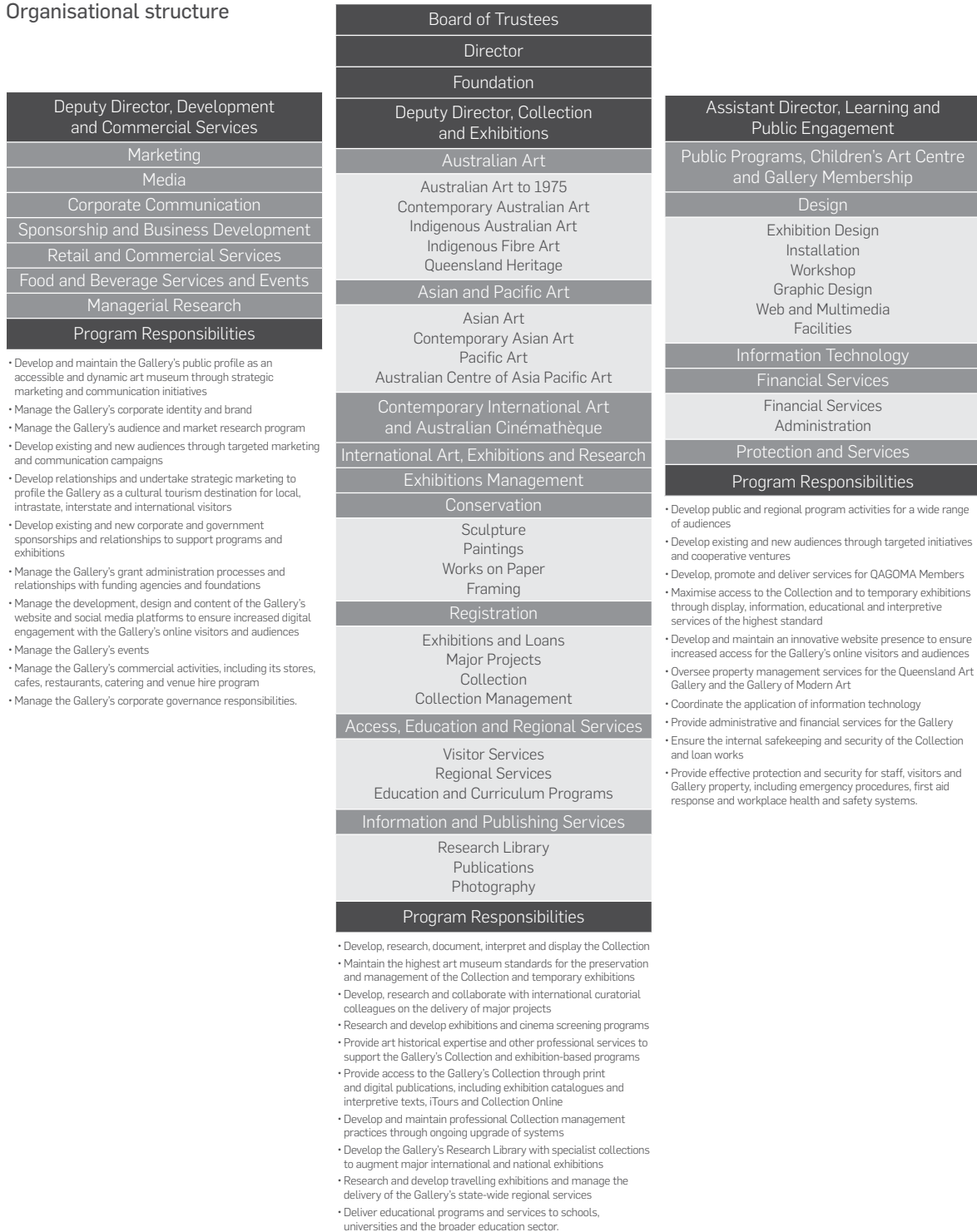
These operations include:

- Collecting
- Exhibition programming — including free and ticketed exhibitions, solo exhibitions by Queensland artists and a major survey of Queensland art in 2015–16
- Australian Cinémathèque programs
- Children's Art Centre exhibitions
- Development of 'The 8th Asia Pacific Triennial of Contemporary Art'
- Public programs
- Learning and education priorities
- Research and publishing
- Regional, national and international touring and outreach
- Audience development
- Digital engagement
- Commercial services
- Sponsorship and fundraising
- Collection storage
- Collection management and digitisation
- Contribution to the *Cultural Precinct Strategy*.

GOVERNANCE

Management and structure

Organisational structure



Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* provides that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the board's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not able to manage a corporation under the *Corporations Act 2001 (Cth)*. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

Terms of appointment for all Board members came to an end during the year. Subsequently, four members were reappointed and three new appointments were made by the Governor in Council, all commencing on 6 March 2014. Conditions of appointment were in accordance with *Remunerations Procedures for Part-Time Chairs and Members of Queensland Government Boards*.

During the year, the Board met six times and held two strategic workshops.

Members of the Board as at 30 June 2014:

Name	Role	Term of appointment	Number of meetings attended	Sitting fees \$	Travel costs \$
Professor Susan Street, AO	Chairperson and member	6/03/14 – 28/02/17 9/08/12 – 28/02/14	6	3613	Nil
Philip Bacon, AM	Deputy Chairperson and member	6/03/14 – 28/02/17 9/08/12 – 28/02/14	6	1938	Nil
Avril Quail	Member	6/03/14 – 28/02/17 14/02/11 – 28/02/14	6	Nil	Nil
Rick Wilkinson	Member	6/03/14 – 28/02/17 14/02/11 – 28/02/14	5	1797	Nil
Gina Fairfax	Member	6/03/14 – 28/02/17	2	1000	Nil
Elizabeth Pidgeon	Member	6/03/14 – 28/02/17	2	1000	Nil
Rosario (Ross) Patane	Member	6/03/14 – 28/02/17	2	1000	Nil

Other members of the Board during the year included:

Name	Role	Term of appointment	Number of meetings attended	Sitting fees \$	Travel costs \$
Margie Fraser	Past Member	14/02/11 – 28/02/14	3	797	Nil
John Lobban	Past Member	14/02/11 – 28/02/14	4	938	Nil
Peter Young, AM	Past Member	08/12/11 – 28/02/14	2	656	2081
David Williams	Past Member	14/02/11 – 31/10/13	1	141	Nil
Dr Amanda Bell	Past Member	14/02/11 – 31/10/13	2	516	1040

Executive management

Director

The Director is appointed as Director of the Queensland Art Gallery | Gallery of Modern Art by the Governor in Council upon recommendation by the Minister for the Arts approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Art Gallery Act 1987* and is eligible for reappointment upon expiry of the term.

DIRECTOR

Chris Saines, CNZM

Chris Saines 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 Director of Auckland Art Gallery Toi o Tāmaki for 17 years, 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, has been a member of the selection panel for New Zealand's representation at the Venice Biennale, 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.

DEPUTY DIRECTOR, DEVELOPMENT AND COMMERCIAL SERVICES

Celestine Doyle

Celestine Doyle first worked at the Gallery from 1987 to 1996. She returned to the Gallery as an advisor in 2002, and then took up 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.

DEPUTY DIRECTOR, COLLECTION AND EXHIBITIONS

Maud Page

Maud Page oversees all aspects of the Gallery's curatorial activities, and is directly responsible for the management and development of the Gallery's Collection. She has been instrumental in the realisation of major exhibitions and projects, including 'Cai Guo-Qiang: Falling Back to Earth' and 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. 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 curatorial team for the Asia Pacific Triennial of Contemporary Art since 2002, and has written and lectured extensively, including teaching museum studies at Sydney University. Maud contributes regularly to Australian art journals and was a member of the curatorial team for the Musée du Quai Branly's Photoquai Biennial in Paris in 2009 and 2011.

ASSISTANT DIRECTOR, LEARNING AND PUBLIC ENGAGEMENT

Simon Wright

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 received a Museums Australia Gallery and Museum Achievement Award (2004–05), and a National Australia Bank Partnering Award (Queensland) at the Australia Business Arts Foundation Awards (2006). 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, and served on the Queensland College of Art Industry Advisory Board. In 2013, he joined the Board of Brisbane's Institute of Modern Art, and in 2014 he became Founding Benefactor of the QAGOMA Foundation.

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 2012–13 Financial Statements
- oversight of the external audit function, including review of responses to all external audit reports
- oversight of the internal audit function, including preparation of the Strategic and Annual Audit Plans and review of all internal audit reports
- review of major policies prepared by the Gallery with relevance to the role of the committee.

Members of the committee as at 30 June 2014:

Name	Role	Term of appointment	Number of meetings attended	Remuneration \$
Ross Patane	Chairperson and Member	from 7/04/14	1	312.50
Professor Susan Street, AO	Member	since 21/08/12	4	187.50
Elizabeth Pidgeon	Member	from 7/04/14	1	187.50
Rick Wilkinson	Member	from 7/04/14	1	187.50

Other members of the committee during the year included:

Name	Role	Term of appointment	Number of meetings attended	Remuneration \$
John Lobban	Chairperson and Member	until 28/02/14	3	Nil
Dr Amanda Bell	Member	until 31/10/13	1	Nil
Peter Young, AM	Member	until 28/02/14	1	Nil

Total remuneration of \$875 was paid to committee members in 2013–14. No travel costs were payable.

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.

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 staff by initiating, developing and carrying out measures designed to ensure the health and safety of all staff in the workplace. The committee consists of 16 WH&S representatives and nine WH&S advisors.

The committee met on five occasions during the year and undertook the following:

- reviewed the Gallery's WH&S framework to align with current legislation
- conducted regular inspections and safety audits of work areas and implemented safe work practices for individual employees across various departments
- implemented training for staff on manual handling and office ergonomics
- responded to all reported/identified hazards
- provided all staff with enhanced access to WH&S information via the intranet and an online WH&S support request system.

In addition, five staff completed a five-day training course with the Queensland branch of the National Safety Council of Australia.

Members of the committee during the year:

Name	Role
Grant Kulmar	Chairperson and Safety Advisor
Janelle Currie	Safety Advisors
Stephanie Reid	
Jeremy Attrill	
Kerrie Batchelor	
David Ryan	
Jill Cairns	
Marcus Harden	
Tony Williams	
Izabella Chabrowska	
Desley Bischoff	
Laura Walker	
Peter Liddy	
Mervyn Brehmer	
Samantha Shellard	
Danielle Hastie	
Kerrie Prien	
David Woldt	
Shannon Robinson	
Steve Gooding	
Suzanne Tisdall	
Timothy Roberts	
Kathleen Roach	
Aaron Holt	
Paul Collis	

Public sector ethics

The Chair and members of the Board, the Director and all staff are bound by the whole-of-government *Code of Conduct for the Queensland Public Service* under the *Public Sector Ethics Act 1994*. Since 2012, public sector ethics training has been provided to all staff on an annual basis and Code of Conduct training is an integral part of the induction procedure for new staff.

In 2013–14, all staff were required to complete online or face-to-face Code of Conduct training, delivered through Learning Seat or by the Corporate Administration Agency. In addition to targeted Code of Conduct training, ethical behaviour was also addressed in human resources training delivered throughout the year, including online training available to all staff on equal opportunity in employment and the use of electronic communications and social media.

The Gallery's administrative procedures and management practices are developed and conducted according to the ethics and principles set out in the *Public Sector Ethics Act 1994* and the *Code of Conduct for the Queensland Public Service*. Individual performance agreements require all employees to uphold these ethics principles. Relevant policies reviewed during 2013–14 included policies related to performance planning, workplace rehabilitation, recruitment and selection, working hours, leave management, workplace harassment, performance improvement, management of employee complaints and induction processes.

Since 2013, the Gallery has instigated a policy review schedule which establishes a planned review of all human resource policies on a rolling three-year basis. This ensures all policies continue to reflect contemporary practice and current legislation, including the *Code of Conduct*. Where there are legislative or other significant changes outside the scheduled review period that effect a particular policy, a timely review will occur to ensure compliance and good governance are maintained.

Queensland Art Gallery | Gallery of Modern Art Foundation

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Foundation supports the development of the state art Collection and the presentation of major national and international exhibitions and community-based public programs, including regional and children's exhibition programs. The Foundation receives support through donations, bequests and gifts of artworks from individual benefactors, as well as Queensland Government funding.

Over \$5.6 million in cash donations was received by the Foundation during the year. We thank all our supporters this year and acknowledge the considerable contributions by several longstanding benefactors, including Foundation President Tim Fairfax, AC, Win Schubert, AO, the Tim Fairfax Family Foundation, Paul and Susan Taylor, James C Sourris, AM, Cathryn Mittelheuser, AM, Thomas Bradley and the Airey Family.

A total of 460 artworks were acquired for the Collection through the Foundation, with a total value of over \$5.1 million. We extend our appreciation to all our donors, particularly James C Sourris, AM, James Mollison, AO, Sara Kelly, Dr Michael and Eva Slancar, Tim Storrier and Glen Manser.

The Foundation 2014 Annual Appeal successfully raised funds to acquire the remarkable portrait *Sergeant P, after Afghanistan 2012* by Archibald Prize winner and official Australian war artist Ben Quilty. At the Appeal, members and donors had the opportunity to hear the artist speak about his work. The response to the Appeal was exceptional and we thank all contributors — Foundation members, QAGOMA members and the 82 new donors.

The Foundation continued to broaden its funding sources, attracting support from Desmond and Sharon Whybird for the *Transparent: Watercolour in Queensland 1850s–1980s* publication, and a significant contribution from the Tim Fairfax Family Foundation for the presentation of the Children's Art Centre exhibition 'Let's Create an Exhibition with a Boy Named Cai'.

This year, 19 new members joined the Foundation and 39 existing members upgraded their level of membership. Full details of the QAGOMA Foundation operations and activities are available in the annual Foundation publication, *Year in Review 2013–14*, published in October 2014.

Queensland Art Gallery Foundation Committee members during the year included:

Name	Role
Tim Fairfax, AC	President
Professor Susan Street, AO	Member (Trustee, Chair)
Philip Bacon, AM	Member (Trustee)
James C Sourris, AM	Member
Paul Spiro	Member
Thomas Bradley	Member
Dr Kathy Hirschfeld	Member
Mary-Jean Hutchinson	Member
John Lobban	Member (Trustee) until 31/10/13

Risk management and accountability

The Gallery's risk management process led by the Audit and Risk Management Committee identified the major strategic risks facing the Gallery as financial constraints limiting the Gallery's ability to deliver exhibitions and programs, loss or damage to the Collection, and management of the Gallery's reputation. Strategic risks are addressed by the Board, while operational risks are addressed by individual managers. The findings of risk assessment inform the Gallery's broader planning processes.

Internal audit

An internal audit function is carried out on behalf of the Board of Trustees by the Corporate Administration Agency. The internal audit function is independent of management and the external auditors.

The role of the internal audit function is to:

- 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 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 to the Gallery.

The effectiveness of the internal audit function is subject to monitoring by the Audit and Risk Management Committee. Costs are minimised by using internal auditors from the Corporate Administration Agency as part of a shared service arrangement, and by concentrating on areas of greatest risk to the Gallery.

The internal audit function completed an independent audit on revenue management in the Gallery's cafes and restaurants in 2013-14.

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).

In October 2013, the Queensland Audit Office tabled a follow-up report to *The Report to Parliament No. 9 for 2011: Acquisition and Public Access to the Museum, Art Gallery and Library Collections*. The follow-up report made no adverse findings and the Gallery was found to have fully implemented the three applicable recommendations. The report noted that good progress had been made in relation to common recommendations applicable to Arts Queensland and the Arts Statutory Bodies that were the subject of the report, but advised that further work was needed to fully address cultural tourism objectives, storage and digitisation of collections, and the full implementation of the Cultural Precinct Strategy.

As a key partner in the delivery of the *Cultural Precinct Strategy and Queensland Cultural Precinct Draft Master Plan*, the Gallery continues to work productively and collaboratively with precinct partners to deliver cross-precinct programming and to address longer-term planning and infrastructure issues.

Public Sector Renewal Program

The Gallery has actively engaged with the Public Sector Renewal Program and continues to review vacancies and requirements for temporary staff and contractors within QAGOMA's overall staffing profile. As required, the Gallery forwarded permanent and temporary vacancies greater than 12 months to the Public Service Commission to identify suitable roles for Queensland Government employees requiring placement.

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 reviewed its Work-Life Balance Policy in June 2013, which now includes further information on a range of options supporting carers in the workplace. Related information sessions were offered to supervisors and staff in March and April 2014 on working hours and leave entitlements.

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 2013–14, the Gallery continued the progressive implementation of the Electronic Document and Record Management System (eDRMS). To date, the system has been rolled out to around 70 per cent of Gallery staff, with implementation expected to be complete by the end of 2014. Following implementation, the Gallery will develop a formal Retention and Disposal Schedule for its core business records for approval by the State Archivist. At this stage, only financial records are periodically disposed of, in accordance with the General Retention and Disposal Schedule for Administrative Records — QDAN249 v.7.

The new record management system addresses 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 according to this schedule. The Gallery is not aware of any breaches of record security.

Human resources

Workforce planning, attraction and retention

As at 30 June 2014, the Gallery's workforce was constituted of 269 full-time equivalent staff. Its permanent separation rate was 4.6 per cent.

The Gallery reviewed its organisational structure and analysed various roles and role descriptions during the year in response to its evolving workforce and strategic priorities. A revised organisational structure will commence in 2014–15.

The Gallery's retail operations staffing was reviewed during the year, with a focus on the structure and rostering of Gallery Store staff.

A key element of workforce planning during the year was the development of a specific learning and development framework aligned with the Public Service Commission's Capability and Leadership Framework, a comprehensive review of human resources policies and the delivery of a dedicated program of training to support the development of supervisors and staff.

This training program comprised sessions addressing:

- working hours and leave management for supervisors and staff
- reasonable management action program for supervisors
- recruitment and selection training for recruitment panels
- induction training for supervisors
- performance planning for supervisors and staff
- training for nominated Harassment Referral Officers.

Additional training opportunities were offered to all staff through HR Lunchbox forums provided by the Corporate Administration Agency on a range of topics, including establishment management, understanding entitlements, managing ill health in the workplace, applying for expressions of interest and giving feedback. Gallery supervisors also participated in training offered by the national organisation beyondblue regarding mental health in the workplace.

A staff working group was established in December 2013 to lead the response to the Gallery's results in the 2013 Working for Queensland survey conducted by the Public Service Commission. The survey results identified areas such as learning and development, performance assessment and organisational leadership as areas for potential improvement at the Gallery. The working group met on seven occasions and developed recommendations in relation to key issues identified in the survey. Initiatives implemented included: improved communication of policy updates and additional training about key policies, targeted information sessions about

staff entitlements and working hours, and a platform to share knowledge and experiences through staff presentations. The Gallery's participation rate in the 2014 survey increased from 46.2 to 50.1 per cent.

A Referral Officer network was established across the Cultural Precinct in 2014 and three staff from the Gallery were appointed as Referral Officers. Referral Officers are assisted by the Corporate Administration Agency to provide an initial point of contact for staff who feel they have experienced workplace bullying or harassment and to provide informal and formal resolution options.

All new employees are required to complete an induction process including Code of Conduct and Workplace Health and Safety training relevant to their duties. Staff performance is actively managed through regular performance reviews, which include discussions with staff about their development needs. The Gallery's Work–Life Balance Policy ensures employees have information about and access to flexible working arrangements including part-time employment, job-sharing and telecommuting.

During the year, the Gallery's Performance Planning Policy was updated to include clear performance standards and a defined planning cycle to take effect from 1 July 2014. The Gallery also reviewed its induction procedures and updated the policy and supporting handbook. Other policies related to workforce planning, attraction and retention reviewed during the year included policies for temporary vacancies, leave management, working hours, workplace rehabilitation, recruitment and selection, as well as workplace harassment, sexual harassment and violence.

Early retirements, retrenchments and redundancies

In 2013–14, there were no early retirements, retrenchments or redundancies.

The Gallery did not participate in the Voluntary Separation Program.

Disclosure of additional information

The Gallery contributes to the Queensland Government's Open Data initiative to make government data freely and broadly accessible for the benefit of all Queenslanders. Data created by the Gallery, particularly about its Collection and exhibitions, has potential value to the public, to researchers and to arts and cultural industries. The Gallery publishes the following data on the Queensland Government Open Data website (qld.gov.au/data):

- consultancies
- overseas travel
- attendance
- QAGOMA Collection information
- Australian Cinémathèque screening information
- public programs information
- blog posts
- QAGOMA TV posts
- webcasts
- media releases.

Correction to the 2012–13 Annual Report

On page 70 of the *2012–13 Annual Report*, 15 per cent was incorrectly recorded as the 2012–13 Actual outcome for the performance measure, Percentage of attendance at ticketed exhibitions of total attendance at Queensland Art Gallery and Gallery of Modern Art. As a new measure, there was no Actual to report for 2012–13. The figure of 15 per cent represented the target for 2013–14.

GLOSSARY

ACAPA	Australian Centre of Asia Pacific Art
AFFM	Australian Federation of Friends of Museums
AICCM	Australian Institute for the Conservation of Cultural Material
APT	Asia Pacific Triennial of Contemporary Art
APT8	'The 8th Asia Pacific Triennial of Contemporary Art'
CCAC	Centre for Contemporary Art Conservation
GOMA	Gallery of Modern Art
LACMA	Los Angeles County Museum of Art
QAG	Queensland Art Gallery
QAGOMA	Queensland Art Gallery Gallery of Modern Art
QM	Queensland Museum
QPAC	Queensland Performing Arts Centre
SLQ	State Library of Queensland
TFFF	Tim Fairfax Family Foundation
V&A	Victoria and Albert Museum, London

FINANCIAL SUMMARY 2013–14

This summary provides an overview of financial performance and position for 2013–14 for the Queensland Art Gallery | Gallery of Modern Art (the Gallery).¹

Statement of Comprehensive Income

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

Statement of Comprehensive Income	2014 \$000	2013 \$000
Total Income	54 550	51 621
Total Expenses	42 626	47 130
Operating Result from Continuing Operations	11 924	4 491
Other Comprehensive Income — Increase in asset revaluation reserve	2 295	5 601
Total Comprehensive Income	14 219	10 092

Income

The income of the Gallery comes mainly from the Queensland Government annual grant (\$31.5m in 2013–14). Other major sources were donations (\$6.8m, both cash and artworks), sponsorships (\$2.1m, both cash and contra), exhibition admission revenue (\$3.2m), and retail, and food and beverage revenue (\$2.5m and \$3.9m respectively). Income for 2013–14 was \$2.9m above the previous financial year, reflecting an increase in donations (\$2.1m) and exhibition admissions (\$1.2m).

Expenses

Expenses for the Gallery were \$42.6m in 2013–14. Major costs were employee expenses (59% of total cost) and supplies and services (38%). Expenditure in 2013–14 was down \$4.5m over the previous year mainly due to savings in exhibition and public programming, and general supplies and services.

Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$11.9m for the 2013–14 year — \$4.2m was used for the acquisition of artworks, \$3.7m represented an increase in the net assets of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee, and \$1.2m was the value of artworks donated to the Gallery, which, under accounting requirements, is treated as income.

Other Comprehensive Income — Increase in asset revaluation reserve

As at 30 June 2014, the Gallery's Collection (artworks) and Heritage Library Collection were revalued in line with accounting requirements. The overall increase in the value of these collections was \$2.3m (approximately 1% of the value of the total 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 2014, the Net Assets of the Gallery were \$353.1m, up \$14.2m on the previous year (as per Total Comprehensive Income).

The Gallery's major asset was the Collection (\$321.1m) and other property (\$3.0m).

Also contained in the Net Assets of the Gallery was \$22.6m 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 2013–14 Budget²

Statement of Comprehensive Income	Actual \$000	Budget \$000	Variance \$000
Total Income	54 550	49 452	5 098
Total Expenses	42 626	46 602	(3 976)
Operating Result from Continuing Operations	11 924	2 850	9 074
Other Comprehensive Income — Increase in asset revaluation reserve	2 295	5 000	(2 705)
Total Comprehensive Income	14 219	7 850	6 369

The favourable variance in income against budget was due to greater than expected grants, donations and sponsorship (\$3.8m), investment revenue and gains (\$0.9) and user charges (\$0.4m), while the favourable variance in expenditure against budget was mainly due to savings in exhibition and public programming, and general supplies and services. The increase in the asset revaluation surplus arose from the revaluation of the 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 an internal audit system, all under the supervision of the Audit and Risk Management 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 Management Committee ensures that potential liabilities and risks are understood and well controlled.

Assurances to this effect have been provided by Professor Susan Street, AO, Chair, Queensland Art Gallery Board of Trustees, and Chris Saines, CNZM, Director, Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

-
- 1 The legal name of the Queensland Art Gallery | Gallery of Modern Art is the Queensland Art Gallery Board of Trustees. These financial statements include the financial transactions of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee, previously known as the Queensland Art Gallery Foundation.
 - 2 The 2013–14 Queensland State Budget — Service Delivery Statements — Queensland Art Gallery.

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 74
	<ul style="list-style-type: none"> Public availability 	ARRs – section 10.2	Inside back cover
	<ul style="list-style-type: none"> Interpreter service statement 	<i>Queensland Government Language Services Policy</i> ARRs – section 10.3	Inside back cover
	<ul style="list-style-type: none"> Copyright notice 	<i>Copyright Act 1968</i> ARRs – section 10.4	Inside back cover
	<ul style="list-style-type: none"> Information licensing 	<i>Queensland Government Enterprise Architecture – Information licensing</i> ARRs – section 10.5	Inside back cover
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	4-9
	<ul style="list-style-type: none"> Operating environment 	ARRs – section 11.3	4-60
	<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	10-60
	<ul style="list-style-type: none"> Agency service areas, service standards and other measures 	ARRs – section 12.4	10-60
Financial performance	<ul style="list-style-type: none"> Summary of financial performance 	ARRs – section 13.1	75-6
	<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	64
	<ul style="list-style-type: none"> Executive management 	ARRs – section 14.2	66
	<ul style="list-style-type: none"> Related entities 	ARRs – section 14.3	64-70
	<ul style="list-style-type: none"> Boards and committees 	ARRs – section 14.4	65-70
	<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	69
Governance – risk management and accountability	<ul style="list-style-type: none"> Risk management 	ARRs – section 15.1	71-2
	<ul style="list-style-type: none"> External scrutiny 	ARRs – section 15.2	71
	<ul style="list-style-type: none"> Audit committee 	ARRs – section 15.3	67
	<ul style="list-style-type: none"> Internal audit 	ARRs – section 15.4	71
	<ul style="list-style-type: none"> Public Sector Renewal Program 	ARRs – section 15.5	71
	<ul style="list-style-type: none"> Information systems and recordkeeping 	ARRs – section 15.7	72
Governance – human resources	<ul style="list-style-type: none"> Workforce planning, attraction, retention and performance 	ARRs – section 16.1	72-3
	<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	73
	<ul style="list-style-type: none"> Voluntary Separation Program 	ARRs – section 16.3	73
Open Data	<ul style="list-style-type: none"> Open Data 	ARRs – section 17	73
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	B: 34
	<ul style="list-style-type: none"> Independent Auditor's Report 	FAA – section 62 FPMS – section 50 ARRs – section 18.2	B: 35-6
	<ul style="list-style-type: none"> Remuneration disclosures 	<i>Financial Reporting Requirements for Queensland Government Agencies</i> ARRs – section 18.3	B: 21



PART B

QUEENSLAND ART GALLERY BOARD OF TRUSTEES **FINANCIAL STATEMENTS**

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2014

PART B

Queensland Art Gallery Board of Trustees Financial Statements 2013–14

Contents	Page
Statements of Comprehensive Income	3
Statements of Financial Position	4
Statements of Changes in Equity	5
Statements of Cash Flows	6
Notes To and Forming Part of the Financial Statements	7
Management Certificate	34

General Information

This financial report covers the Queensland Art Gallery Board of Trustees and its controlled entities.

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

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.

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 statements, please call (07) 3840 7326, email suzanne.berry@qagoma.qld.gov.au or visit the Gallery's website gallery@qagoma.qld.gov.au.

Queensland Art Gallery Board of Trustees

Statements of comprehensive income

for the year ended 30 June 2014

	Notes	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Income from Continuing Operations					
Grants and other contributions	2	41,207	39,263	41,207	40,292
User charges and fees	3	10,621	9,556	10,621	9,548
Interest		472	642	472	392
Other revenue	4	486	1,302	486	81
Total Revenue		52,786	50,763	52,786	50,313
Gain on disposal / remeasurement of assets	5	1,764	858	1,764	48
Total Income from Continuing Operations		54,550	51,621	54,550	50,361
Expenses from Continuing Operations					
Employee expenses	6,7	25,352	26,491	25,352	26,491
Supplies and services	8	15,998	19,583	15,998	19,549
Grants and subsidies	9	10	11	10	511
Depreciation	10	690	805	690	805
Other expenses	11	576	240	576	1,470
Total Expenses from Continuing Operations		42,626	47,130	42,626	48,826
Operating Result from Continuing Operations		11,924	4,491	11,924	1,535
Other Comprehensive Income					
<i>Items that will not be reclassified subsequently to operating result:</i>					
Increase in asset revaluation surplus		2,295	5,601	2,295	5,601
Total Other Comprehensive Income		2,295	5,601	2,295	5,601
Total Comprehensive Income		14,219	10,092	14,219	7,136

The accompanying notes form part of these statements.

PART B**Queensland Art Gallery Board of Trustees****Statements of financial position**

as at 30 June 2014

	Notes	Economic Entity		Parent Entity	
		2014	2013	2014	2013
		\$000	\$000	\$000	\$000
Current Assets					
Cash and cash equivalents	12	9,506	3,240	9,506	3,240
Receivables	13	863	688	863	688
Other financial assets	14	-	2,000	-	2,000
Inventories	15	988	1,006	988	1,006
Non-current assets held for sale		59	-	59	-
Prepayments		216	101	216	101
Total Current Assets		11,632	7,035	11,632	7,035
Non-current Assets					
Other financial assets	14	21,968	18,476	21,968	18,476
Property, plant and equipment	16	324,145	317,198	324,145	317,198
Total Non-Current Assets		346,113	335,674	346,113	335,674
Total Assets		357,745	342,709	357,745	342,709
Current Liabilities					
Payables	17	2,150	1,585	2,150	1,585
Accrued employee benefits	18	2,260	2,107	2,260	2,107
Other current liabilities	19	256	157	256	157
Total Current Liabilities		4,666	3,849	4,666	3,849
Total Liabilities		4,666	3,849	4,666	3,849
Net Assets		353,079	338,860	353,079	338,860
Equity					
Contributed equity		19,314	19,314	19,314	19,314
Accumulated surplus		167,331	155,407	167,331	155,407
Asset revaluation surplus	22	166,434	164,139	166,434	164,139
Total Equity		353,079	338,860	353,079	338,860

The accompanying notes form part of these statements.

PART B

Queensland Art Gallery Board of Trustees

Statements of changes in equity

for the year ended 30 June 2014

	Accumulated Surplus		Asset Revaluation Surplus (Note 22)		Contributed Equity		Total	
	Economic Entity 2013 \$000	Parent Entity 2013 \$000	Economic Entity 2013 \$000	Parent Entity 2013 \$000	Economic Entity 2013 \$000	Parent Entity 2013 \$000	Economic Entity 2013 \$000	Parent Entity 2013 \$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
<i>Other Comprehensive Income</i>								
Increase in asset revaluation surplus	-	-	5,601	5,601	-	-	5,601	5,601
<i>Transactions with Owners as Owners:</i>								
Equity transferred in from Queensland Art Gallery Foundation (Note 20)	(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

	Accumulated Surplus		Asset Revaluation Surplus (Note 22)		Contributed Equity		Total	
	Economic Entity 2014 \$000	Parent Entity 2014 \$000	Economic Entity 2014 \$000	Parent Entity 2014 \$000	Economic Entity 2014 \$000	Parent Entity 2014 \$000	Economic Entity 2014 \$000	Parent Entity 2014 \$000
Balance as at 1 July 2013	155,407	155,407	164,139	164,139	19,314	19,314	338,860	338,860
Operating result from continuing operations	11,924	11,924	-	-	-	-	11,924	11,924
<i>Other Comprehensive Income</i>								
Increase in asset revaluation surplus	-	-	2,295	2,295	-	-	2,295	2,295
Balance as at 30 June 2014	167,331	167,331	166,434	166,434	19,314	19,314	353,079	353,079

The accompanying notes form part of these statements.

PART B**Queensland Art Gallery Board of Trustees****Statements of cash flow**

for the year ended 30 June 2014

	Note	Economic Entity		Parent Entity	
		2014 \$000	2013 \$000	2014 \$000	2013 \$000
Cash flows from operating activities					
<i>Inflows:</i>					
Grants and other contributions		38,822	35,084	38,822	35,200
User charges and fees		10,416	9,775	10,416	9,787
Interest receipts		424	666	424	394
GST collected from customers		905	993	905	987
GST input tax credits from ATO		1,378	1,598	1,378	1,585
Other		486	212	486	74
<i>Outflows:</i>					
Employee expenses		(25,149)	(26,604)	(25,149)	(26,604)
Supplies and services		(14,927)	(18,034)	(14,927)	(17,994)
Grants and subsidies		(10)	(11)	(10)	(511)
GST paid to suppliers		(1,367)	(1,496)	(1,367)	(1,484)
GST remitted to ATO		(899)	(987)	(899)	(981)
Other		(451)	(758)	(451)	(1,150)
Net cash provided by (used in) operating activities	23	9,628	438	9,628	(697)
Cash flows from investing activities					
<i>Inflows:</i>					
Investments redeemed		2,000	6,020	2,000	1,038
Sales of property, plant and equipment		-	24	-	24
Net cash received upon wind-up of Queensland Art Gallery Foundation		-	-	-	623
<i>Outflows:</i>					
Payments for investments		(1,711)	(6,143)	(1,711)	-
Payments for property, plant and equipment		(3,652)	(2,244)	(3,652)	(1,968)
Net cash (used in) provided by investing activities		(3,362)	(2,343)	(3,362)	(283)
Net increase (decrease) in cash and cash equivalents		6,266	(1,905)	6,266	(980)
Cash and cash equivalents at beginning of financial year		3,240	5,145	3,240	4,220
Cash and cash equivalents at end of financial year	12	9,506	3,240	9,506	3,240

The accompanying notes form part of these statements.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

- Objectives and Principal Activities of the Gallery
- Note 1: Summary of Significant Accounting Policies
 - Note 2: Grants and Other Contributions
 - Note 3: User Charges and Fees
 - Note 4: Other Revenue
 - Note 5: Gains on Disposal/Measurement of Assets
 - Note 6: Employee Expenses
 - Note 7: Key Management Personnel and Remuneration
 - Note 8: Supplies and Services
 - Note 9: Grants and Subsidies
 - Note 10: Depreciation
 - Note 11: Other Expenses
 - Note 12: Cash and Cash Equivalents
 - Note 13: Receivables
 - Note 14: Other Financial Assets
 - Note 15: Inventories
 - Note 16: Property, Plant and Equipment
 - Note 17: Payables
 - Note 18: Accrued Employee Benefits
 - Note 19: Other Current Liabilities
 - Note 20: Transactions in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee
 - Note 21: Other Restricted Assets held by the Queensland Art Gallery
 - Note 22: Asset Revaluation Reserve by Class
 - Note 23: Reconciliation of Operating Surplus to Net Cash from Operating Activities
 - Note 24: Non-Cash Investing Activities
 - Note 25: Remuneration of Board Members
 - Note 26: Commitments for Expenditure
 - Note 27: Contingent Liabilities
 - Note 28: Financial Instruments — Economic Entity

PART B

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

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 2013–14 financial year are set out in the Annual Report 2013–14.

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 2014, 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.

Additional disclosure of significant issues pertaining to the operations of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee is provided at Note 20.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(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 work, are recognised at their fair value at the time of acceptance by the Gallery.

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 2013–14 or 2012–13 years.

(d) User Charges and Fees

User charges and fees 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 deposits) 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 an allowance being made for impairment. All known bad debts were written off as at 30 June.

(h) Inventories

Inventories are retail stock held for sale through the Gallery stores, and beverage stock for sale in the Gallery cafes and restaurants. All food purchases are expensed on purchase.

PART B

Queensland Art Gallery Board of Trustees Notes to and forming part of the Financial Statements 2013–14

(h) Inventories (cont.)

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

Items of property, plant and equipment with a cost or other value equal to or in excess of the following thresholds are recognised for financial reporting purposes in the year of acquisition:

Art Collection	\$1
Library Heritage Collection	\$1
Other property, plant and equipment	\$5,000

Items with a lesser value are expensed in the year of acquisition.

(k) Revaluation of Non-Current Physical Assets

The Gallery's Art Collection and the Gallery's Library Heritage Collection are measured at fair value in accordance with AASB 116 *Property, Plant and Equipment*, AASB 13 *Fair Value Measurement* and Queensland Treasury and Trade's *Non-Current Asset Policies for the Queensland Public Sector*. These assets are reported at their revalued amounts, being the fair value at the date of valuation.

The Gallery's Art Collection is revalued on a rolling basis over three years in accordance with the Collection revaluation policy. The revaluation process is managed by the Deputy Director, Collection and Exhibitions, and revaluations are approved by the Director. Revaluations are conducted by either external valuers or by the Gallery's own expert curatorial staff (dependent on the current value of the work) and take into account prices paid for comparable works, market conditions, and exchange rates where applicable. If changes in fair value of more than 10% occur in a year, a full revaluation of the Collection is conducted.

The Library Heritage Collection is revalued at the end of the year, generally using prices available through booksellers or through independent valuations. The revaluation process is conducted by the Gallery's Research Library, managed by the Deputy Director, Collection and Exhibitions, and approved by the Director.

The Gallery reviewed its fair value methodologies for these Collection assets in 2013–14 in the light of AASB 13. No change in valuation arose from AASB 13, given that these Collection assets were already measured at fair value.

Any revaluation increment arising on the revaluation of these Collection assets is credited to the asset revaluation surplus, except to the extent it reverses a revaluation decrement 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 asset revaluation surplus.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(k) Revaluation of Non-Current Physical Assets (cont.)

Plant and equipment, and leasehold improvements are measured at cost in accordance with Queensland Treasury and Trade's *Non-Current Asset Accounting Policies for the Queensland Public Sector*. The carrying amounts for such plant and equipment at cost should not materially differ from their fair value.

Materiality concepts under AASB 1031 *Materiality* are considered in determining whether the difference between the carrying amount and the fair value of an asset is material.

(l) Fair Value Measurement

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date under current market conditions regardless of whether that price is directly derived from observable inputs or estimated using another valuation technique.

Observable inputs are publicly available data that are relevant to the characteristics of the assets/liabilities being valued.

Unobservable inputs are data, assumptions and judgements that are not available publicly, but are relevant to the characteristics of the assets/liabilities being valued. Unobservable inputs are used to the extent that sufficient relevant and reliable observable inputs are not available for similar assets/liabilities. Significant unobservable inputs used by the Gallery include, but are not limited to, auction prices paid for works that are deemed by the Gallery to be comparable to its own works and valuations provided by expert valuers engaged by the Gallery.

All fair value measurements are based on the highest and best use of the asset.

All assets and liabilities of the Gallery for which fair value is measured or disclosed in the financial statements are categorised within the following hierarchy, based on the data and assumptions used in the most recent specific appraisals:

Level 1:	Represents fair value measurements that reflect unadjusted quoted market prices in active markets for identical assets and liabilities.
Level 2:	Represents fair value measurements that are substantially derived from inputs (other than quoted prices that are included in Level 1) that are observable, either directly or indirectly.
Level 3:	Represents fair value measurements that are substantially derived from unobservable inputs.

The Gallery's financial investments with QIC and QTC are categorised at Level 2 and the Gallery's Collection assets are categorised at Level 3.

As 2013–14 is the first year of application of AASB 13 by the Gallery, there were no transfers between fair value categories during the period.

More specific fair value information about the Gallery's Property, Plant and Equipment valuations and the Gallery's Financial Instrument valuations are included in Notes 16 and 28.

(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.

PART B

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

(m) Depreciation of Property, Plant and Equipment (cont.)

For each class of depreciable assets, the following depreciation rates are used:

<i>Class</i>	<i>Rate %</i>
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 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 surplus 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 to Note 1 (k).

(o) 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 has no intangible assets.

(p) 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.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(q) 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 changes in value.

Other financial assets – non-current consists of investments managed on behalf of the Queensland Art Gallery |Gallery of Modern Art Foundation Committee by QIC and QTC, and term deposits held with financial institutions. Many of these invested funds are required to be preserved under the terms of their original donations and bequests (see Notes 20 and 21).

QIC and QTC investments are valued at the valuations provided by the respective bodies on 30 June each year. Changes in market value are recognised as income and expenditure in determining the net result for the period.

Interest is recognised on an accrual basis.

(r) 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.

(s) 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
- Financial investments with QIC and QTC — held at fair value through profit and loss
- Held to maturity term deposits with financial institutions — held at amortised cost
- Payables — held at amortised cost.

The Gallery does not enter into transactions for speculative purposes or for hedging.

All disclosures relating to the measurement basis and financial risk management of other financial instruments held by the Gallery are included in Note 28.

(t) Employee Benefits

Salaries, Wages and Sick Leave

Salaries and wages due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates. As the Gallery expects such liabilities to be wholly settled within 12 months of the reporting date, the liabilities are recognised at undiscounted amounts.

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.

PART B

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(t) Employee Benefits (cont.)*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.

Key Management Personnel

Key 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 management personnel and remuneration.

(u) 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 the 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.

The Gallery currently has no provisions recorded.

(v) Insurance

The Gallery's non-current physical assets and other risks are insured through the Queensland Government Insurance Fund (QGIF), premiums being paid on a risk assessment basis. Additional insurance is taken out for Directors and Officers Insurance, motor vehicles, business travel and for some exhibitions where required by contracts with external parties.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(v) Insurance (cont.)

In addition, the Gallery pays premiums to Workcover Queensland in respect of its obligations for employee compensation.

(w) Services Provided by Arts Queensland and the Corporate Administration Agency

The Queensland Art Gallery and the Gallery of Modern Art buildings are owned by the State of Queensland, and managed by Arts Queensland. Rent is not paid for the occupation of these premises.

The Gallery pays Arts Queensland for services including building maintenance and repairs, cleaning and external security. The cost of these services in the 2014 year was \$1,733,000 (2013: \$1,676,000). In addition, the Gallery reimburses Arts Queensland for the Gallery's share of electricity and gas \$1,490,000 (2013: \$1,470,000).

The Corporate Administration Agency (CAA) provides finance and human resource management services to the Gallery at a cost of \$929,000 (2013: \$892,918).

(x) Services provided to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee

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 Foundation. As the Foundation is now a committee of the Queensland Art Gallery Board of Trustees, the Gallery no longer records these services in the financial accounts. The cost of these services from 1 July 2012 to 16 April 2013 when the Queensland Art Gallery Foundation was wound up was \$257,000.

(y) 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 to Note 13.

(z) Issuance of Financial Statements

The financial statements are authorised for issue by the Chair of the Queensland Art Gallery Board of Trustees and the Director of the Queensland Art Gallery at the date of signing the Management Certificate.

(aa) Accounting Estimates and Judgements

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

Valuation of Property, Plant and Equipment — Note 1 (k)–(l) and Note 16
Contingencies — Note 27

The Australian Government passed its *Clean Energy Act* in November 2011, which resulted in the introduction of a price on carbon emissions made by Australian businesses from 1 July 2012. From 1 July 2014, the Government plans to abolish the carbon tax.

The withdrawal of the carbon pricing mechanism is not expected to have a significant impact of the Gallery's critical accounting estimates, assumptions and management judgements.

PART B

Queensland Art Gallery Board of Trustees Notes to and forming part of the Financial Statements 2013–14

(ab) Rounding and Comparatives

Amounts included in the financial statements are in Australian dollars and 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.

(ac) New and Revised Accounting Standards

The Gallery did not voluntarily change any of its accounting policies during 2013–14. Australian Accounting Standard changes applicable for the first time for 2013–14 have had minimal effect on the Gallery's financial statements, as explained below.

AASB 13 Fair Value Measurement became effective 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 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 reviewed 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 complied with *AASB 13*. No change in valuation arose from *AASB 13* given that fair value methodologies were already compliant.

AASB 13 has required an increased amount of information to be disclosed in relation to fair value measurements for both assets and liabilities. For those fair value measurements of assets or liabilities that are based substantially on data that is not observable (i.e. accessible outside the Gallery), the amount of information disclosed has significantly increased. Note 1 (k) explains some of the principles underpinning the additional fair value information disclosed. Most of this additional information is set out in Notes 16 and 28.

A revised version of *AASB 119 Employee Benefits* became effective from reporting periods beginning on or after 1 January 2013. The definition of 'short-term employee benefits' has now been revised to include all employee benefits expected to be settled wholly before 12 months. The change in the definition has meant that annual leave liabilities that previously would have been regarded as 'short-term employee benefits' are now measured and classified as 'other long-term employee benefits'. Changes to the definition and measurement of 'termination benefits' may also impact the Gallery in future periods, but the impact is likely to be immaterial as traditionally the Gallery has rarely offered such termination benefits.

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 only to QSuper defined benefits 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 became effective 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.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

(ac) New and Revised Accounting Standards (cont.)

The only difference between Tier 1 and Tier 2 requirements is that Tier 2 requires fewer disclosures than Tier 1.

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 and statutory bodies that are consolidated into the whole-of-government financial statements (which includes the Gallery). Therefore, the release of AASB 1053 and associated amending standards will have no impact on the Gallery.

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 as set out below.

AASB 1055 *Budgetary Reporting* applies from reporting periods beginning on or after 1 July 2014. The Gallery will need to include in its 2014–15 financial statements the original budgeted figures from the Income Statement, Balance Sheet, Statement of Changes in Equity, and Cash Flow Statement as published in the 2014–15 Queensland Government's Service Delivery Statement. The budgeted figures will need to be presented consistently with the corresponding (actual) financial statements, and will be accompanied by explanations of major variances between the actual amounts and the corresponding original budgeted figures.

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, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 & 1038 and Interpretations 5, 9, 16 & 17]*
- AASB 2013-8 *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities.*

AASB 10 redefines and clarifies the concept of control of another entity, and is the basis for determining which entities should be considered into an entity's financial statements.

AASB 2013-8 applies the various principles in AASB 10 for determining whether a not-for-profit entity controls another entity. The Gallery has assessed its arrangements with other entities and has determined that the Gallery does not have any controlled entities.

However, if the Gallery does control another entity in the future, the Gallery will need to follow the relevant accounting treatment specified in AASB 10.

PART B

Queensland Art Gallery Board of Trustees Notes to and forming part of the Financial Statements 2013–14

(ac) New and Revised Accounting Standards (cont.)

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. The Gallery has assessed its arrangements with other entities to determine whether a joint arrangement exists in terms of AASB 11. Based on present arrangements, no joint arrangements exist. However, if a joint arrangement does arise in future, the Gallery will need to follow the relevant accounting treatment specified in either AASB 11 or AASB 128, depending on the nature of the joint arrangement.

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 2017. 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 change occurs in the types of transactions the Gallery enters into, it is likely that the Gallery's fixed-term investments with financial institutions would be measured at amortised cost. Consequently, the classifications would remain as per Notes 1(s) and 28. 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.

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.

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

	Economic Entity		Parent Entity	
	2014	2013	2014	2013
	\$000	\$000	\$000	\$000
2. Grants and Other Contributions				
<i>Grants</i>				
Queensland Government administered funding from Arts Queensland	31,462	31,281	31,462	31,281
Other Queensland Government Grants	617	435	617	435
Other Grants	293	412	293	412
	<u>32,372</u>	<u>32,128</u>	<u>32,372</u>	<u>32,128</u>
<i>Donations and bequests</i>				
Donations – cash	5,556	878	5,556	823
Donations – artwork	1,155	2,860	1,155	2,360
Donations – Library Heritage Collection	-	62	-	62
Bequest – cash	74	890	74	883
	<u>6,785</u>	<u>4,690</u>	<u>6,785</u>	<u>4,128</u>
<i>Sponsorship</i>				
Sponsorship – cash	829	1,189	829	1,189
Sponsorship – contra	1,221	1,256	1,221	1,256
	<u>2,050</u>	<u>2,445</u>	<u>2,050</u>	<u>2,445</u>
<i>Contribution from Qld Art Gallery Foundation</i>				
Artwork purchases	-	-	-	743
Artworks gifted	-	-	-	500
Exhibitions	-	-	-	340
Other	-	-	-	8
	<u>-</u>	<u>-</u>	<u>-</u>	<u>1,591</u>
Total	<u>41,207</u>	<u>39,263</u>	<u>41,207</u>	<u>40,292</u>
3. User Charges and Fees				
Admission revenue	3,247	2,082	3,247	2,082
Retail revenue	2,500	2,223	2,500	2,223
Food and beverage revenue	3,908	4,434	3,908	4,461
Venue hire	317	223	317	223
Members revenue	401	385	401	385
Other user charges revenue	248	209	248	174
Total	<u>10,621</u>	<u>9,556</u>	<u>10,621</u>	<u>9,548</u>
4. Other Revenues				
Investment revenue	85	1,276	85	55
Insurance compensation for loss of property	113	-	113	-
Miscellaneous	288	26	288	26
Total	<u>486</u>	<u>1,302</u>	<u>486</u>	<u>81</u>

PART B

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

	Economic Entity		Parent Entity	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000
5. Gains on Disposal/Measurement of Assets				
Net gains from disposal of plant and equipment	-	24	-	24
Unrealised gains on funds invested with QIC	1,764	834	1,764	24
	<u>1,764</u>	<u>858</u>	<u>1,764</u>	<u>48</u>
6. Employee Expenses				
<i>Employee Benefits</i>				
Salaries and wages	19,726	20,680	19,726	20,680
Employer superannuation contributions	* 2,280	2,225	2,280	2,225
Annual leave expense	* 1,509	1,499	1,509	1,499
Long service leave levy	* 446	460	446	460
<i>Employee Related Expenses</i>				
Payroll and Fringe Benefits Tax	1,138	1,250	1,138	1,250
Workers' compensation premium	* 117	148	117	148
Staff recruitment and training	65	126	65	126
Other employee related expenses	71	103	71	103
Total	<u>25,352</u>	<u>26,491</u>	<u>25,352</u>	<u>26,491</u>

* See Note 1 (t)

The number of employees, including full-time employees, part-time employees and casuals, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)) as at 30 June is:

Number of employees	<u>269</u>	<u>279</u>	<u>269</u>	<u>279</u>
---------------------	------------	------------	------------	------------

7. Key Management Personnel and Remuneration**(a) Key Management Personnel**

The following details for key management personnel include those positions that had authority and responsibility for planning, directing and controlling the activities of the agency during 2013–14. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

7. Key Management Personnel and Remuneration (cont.)

(a) Key Management Personnel (cont.)

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
Deputy Director, Development and Commercial Services	Portfolio responsibilities for Marketing, Media Relations and PR, Corporate Communications, Sponsorship and Business Development, Retail Services, Food and Beverage Services and Managerial Research.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	12/04/2010 Appointed
Deputy Director, Collection and Exhibitions	Portfolio responsibilities for Australian Art, Asian and Pacific 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>	22/10/2012 Appointed
Assistant Director, Learning and Public Engagement	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 Expenses

Remuneration policy for the Gallery's key 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 management personnel are specified in employment contracts. The contracts provide for other benefits including motor vehicles.

For the 2013–14 year, remuneration of key management personnel increased by 2.2% in accordance with government policy.

The following disclosures focus on the expenses incurred by the Gallery during the respective reporting periods that is attributable to key management positions. Therefore the amounts disclosed reflect expenses recognised in the Statement of Comprehensive Income.

Remuneration packages for key management personnel of the Gallery comprise the following:

- Short-term employee expenses which include:
 - Salaries, allowances and leave entitlements earned and expensed for the entire year or for that part of the year during which the employee occupied the specified position.
- Non-monetary benefits — consisting of the provision of vehicles together with fringe benefits tax applicable to the benefit.
- Long-term employee expenses include amounts expensed in respect of annual and long service entitlements earned.

PART B**Queensland Art Gallery Board of Trustees****Notes to and forming part of the Financial Statements 2013–14****7. Key Management Personnel and Remuneration (cont.)****(b) Remuneration Expenses (cont.)**

- Post-employee expenses include amounts expensed in respect of employer superannuation obligations.
- Termination benefits 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 key management personnel of the Gallery.

1 July 2013 – 30 June 2014

Position	Short-Term Employee Expenses		Long-Term Employee Expenses \$'000	Post-Employment Expenses \$'000	Termination Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Director	261	30	33	38	-	362
Deputy Director, Development and Commercial Services	160	-	14	16	-	190
Deputy Director, Collection and Exhibitions	128	-	13	16	-	157
Assistant Director, Learning and Public Engagement	159	-	14	18	-	191
Total	708	30	74	88	-	900

1 July 2012 – 30 June 2013

Position	Short-Term Employee Expenses		Long-Term Employee Expenses \$'000	Post-Employment Expenses \$'000	Termination Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Director	67	12	2	8	74	163
Acting Director	101	20	7	9	-	137
Deputy Director, Programming and Corporate Services	1	6	-	2	179	188
Deputy Director, Marketing, Development and Commercial Services	144	-	13	13	-	170
Deputy Director, Curatorial and Collection Development	24	-	5	5	60	94
Acting Deputy Director, Curatorial and Collection Development	85	-	7	8	-	100
Assistant Director, Programming	99	-	11	11	-	121
Total	521	38	45	56	313	973

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

	Economic Entity		Parent Entity	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000
8. Supplies and Services				
Advertising, promotion and public relations	2,238	2,380	2,238	2,379
COGS on food & beverage sales	1,165	1,546	1,165	1,546
COGS on retail sales	1,608	1,496	1,608	1,496
Contractors and consultants	2,557	2,570	2,557	2,560
Other exhibition related expenses	368	2,192	368	2,192
Other supplies and services	1,501	1,909	1,501	1,908
Postage, freight and storage	920	1,274	920	1,274
Property equipment and maintenance costs	3,884	4,419	3,884	4,419
Stationery, printing books and publications	1,099	1,193	1,099	1,171
Telecommunications and access fees	207	149	207	149
Travel expenses	451	455	451	455
Total	15,998	19,583	15,998	19,549
9. Grants and Subsidies				
Grants to the Qld Art Gallery Foundation	-	-	-	500
Grants other	10	11	10	11
Total	10	11	10	511
10. Depreciation				
<i>Depreciation was incurred in respect of:</i>				
Plant and equipment	457	572	457	572
Leasehold improvements	233	233	233	233
Total	690	805	690	805
11. Other Expenses				
Audit fees – external*	56	54	56	50
Bad debt expense	28	-	28	-
Bank and investment fees	156	180	156	94
Donations transferred to the Foundation	-	-	-	1,320
Ex gratia payments	-	1	-	1
Insurance premiums – Other	30	78	30	78
Insurance premiums – QGIF	184	182	184	182
Loss on sale of plant and equipment	68	-	68	-
Other	37	56	37	56
Prior year capitalisation artwork**	-	(614)	-	(614)
Repair to artwork damaged by courier***	-	23	-	23
Repayment to the Queensland Reconstruction Authority****	-	269	-	269
Trustee fees and expenses	17	11	17	11
Total	576	240	576	1,470

* Total audit fees paid to the Queensland Audit Office relating to the 2013–14 financial statements are estimated to be \$50,500 (2013: \$49,400). There are no non-audit services included in this amount.

** Capitalisation of artwork construction costs that were expensed in the 2011–12 year.

*** 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.

**** Repayment to Queensland Reconstruction Authority on finalisation of January 2011 flood claim.

PART B**Queensland Art Gallery Board of Trustees****Notes to and forming part of the Financial Statements 2013–14**

	Economic Entity		Parent Entity	
	2014	2013	2014	2013
	\$000	\$000	\$000	\$000
12. Cash and Cash Equivalents				
Imprest accounts	18	33	18	33
Cash at bank and on hand	9,488	3,207	9,488	3,207
Total	9,506	3,240	9,506	3,240
13. Receivables				
Trade debtors	685	425	685	425
GST receivable	117	128	117	128
GST payable	(79)	(73)	(79)	(73)
Interest receivable	15	42	15	42
Long service leave reimbursements	113	99	113	99
Other	12	67	12	67
Total	863	688	863	688
14. Other Financial Assets				
<i>Current</i>				
Fixed interest term deposits – at cost	-	2,000	-	2,000
Total	-	2,000	-	2,000
<i>Non-current</i>				
Fixed interest term deposits – at cost*	7,000	6,000	7,000	6,000
QTC Capital Guaranteed Cash Fund – at fair value*	976	902	976	902
QIC Growth Fund – at fair value	13,992	11,574	13,992	11,574
Total	21,968	18,476	21,968	18,476
	*Held in respect of donations which must be preserved, and hence investment is classified as non-current.			
15. Inventories				
Retail stock	645	672	645	672
Gallery publications	316	299	316	299
Beverages	27	35	27	35
Total	988	1,006	988	1,006
16. Property, Plant and Equipment				
<i>Art Collection</i>				
At fair value	321,085	313,520	321,085	313,520
<i>Library Heritage Collection</i>				
At fair value	294	291	294	291
<i>Plant and equipment</i>				
At cost	4,997	5,433	4,997	5,433
Less: Accumulated depreciation	(3,702)	(3,746)	(3,702)	(3,746)
	1,295	1,687	1,295	1,687
<i>Leasehold Improvements</i>				
At cost	2,665	2,665	2,665	2,665
Less: Accumulated depreciation	(1,198)	(965)	(1,198)	(965)
	1,467	1,700	1,467	1,700
<i>Work in Progress</i>				
At cost	4	-	4	-
Total	324,145	317,198	324,145	317,198

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

2014 Property, Plant and Equipment Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipmen t	Leasehol d Improve- ment	Work in Progress	Total
	2014 \$000	2014 \$000	2014 \$000	2014 \$000	2014 \$000	2014 \$000
Fair value category	Level 3	Level 3	N/A	N/A	N/A	
Carrying amount at 1 July	313,520	291	1,687	1,700	-	317,198
Acquisitions	4,167	1	133	-	4	4,305
Transfer	-	-	-	-	-	-
Donations received	1,155	-	-	-	-	1,155
Disposals	(50)	-	(68)	-	-	(118)
Gains (losses) recognised in operating result:						
Impairment losses	-	-	-	-	-	-
Gains (losses) recognised in other comprehensive income:						
Net revaluation increments (decrements) – <i>unrealised</i>	2,293	2	-	-	-	2,295
Depreciation	-	-	(457)	(233)	-	(690)
Carrying amount at 30 June	321,085	294	1,295	1,467	4	324,145

2013 Property, Plant and Equipment Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipmen t	Leasehol d Improve- ment	Work in Progress	Total
	2013 \$000	2013 \$000	2013 \$000	2013 \$000	2013 \$000	2013 \$000
Carrying amount at 1 July	303,154	219	2,019	1,933	96	307,421
Acquisitions	1,906	9	144	-	-	2,059
Transfers	-	-	96	-	(96)	-
Donations received	2,860	62	-	-	-	2,922
Gains (losses) recognised in other comprehensive income:						
Net revaluation increments (decrements) – <i>unrealised</i>	5,600	1	-	-	-	5,601
Depreciation	-	-	(572)	(233)	-	(805)
Carrying amount at 30 June	313,520	291	1,687	1,700	-	317,198

Refer to Notes 1 (i), 1 (j), 1 (k), 1 (l), 1 (m), and 1 (n) for further information regarding policies in relation to costing, valuation and depreciation of property, plant and equipment. Because of the individual nature of most of the items in the Gallery's Artwork and Library Heritage Collections, items are generally valued on an individual basis. Consequently, it is not possible to provide any quantifiable information about significant unobservable inputs used in the fair value measurement of each item in the Gallery's Collection. Based on the valuations carried out by the Gallery's curatorial staff and independent valuers, a 10% increase/decrease in the price of similar works would result in a \$31.4m increase/decrease in the valuation of the Collection.

PART B

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013–14

	Economic Entity		Parent Entity	
	2014	2013	2014	2013
	\$000	\$000	\$000	\$000
17. Payables				
Trade creditors	377	551	377	551
Taxes	92	89	92	89
Artwork accruals	655	15	655	15
Other	1,026	930	1,026	930
Total	2,150	1,585	2,150	1,585
18. Accrued Employee Benefits				
<i>Current</i>				
Salaries and wages outstanding	196	169	196	169
Employee superannuation contributions payable	22	-	22	-
Parental leave payable	5	9	5	9
Long service leave payable	119	120	119	120
Recreation leave payable	1,918	1,809	1,918	1,809
Total	2,260	2,107	2,260	2,107
19. Other Current Liabilities				
Unearned revenue	256	157	256	157

20. Transactions in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee

Included in the Gallery's Statement of Comprehensive Income and Statement of Financial Position as at 30 June 2014 are the following income and expenses of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. The earnings and net assets of the Committee are only available for use in accordance with the Committee's charter and, in addition, some of the earnings and net assets have further restrictions in relation to their use, based on the conditions imposed at the time of donation or bequest.

Amounts included in the Gallery's Statement of Comprehensive Income in respect of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee are as follows:

	2014	2013
	\$000	\$000
Income from Continuing Operations		
Revenue		
Government Grants	500	500
Donations – cash	5,557	878
Bequests – cash	74	890
Donations – artwork	1,152	1,414
Services received at below fair value	-	216
Interest	186	310
Other revenue	122	1,280
Gains		
Gains on revaluations of investments	1,764	834
Total Income from Continuing Operations	9,355	6,322
Expenses from Continuing Operations		
Contributions to the QAG Board of Trustees	5,524	2,621
Services received at below fair value	-	216
Other expenses	138	201
Total Expenses from Continuing Operations	5,662	3,038
Operating Result from Continuing Operations	3,693	3,284

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

20. Transactions in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee (cont.)

Amounts included in the Gallery's Statement of Financial Position in respect of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee are as follows:

	2014 \$000	2013 \$000
Current Assets		
Cash and cash equivalents	796	480
Receivables	84	126
Non-cash assets held for sale	9	-
Total Current Assets	<u>889</u>	<u>606</u>
Non-Current Assets		
Other financial assets – QIC Growth Fund	13,992	11,574
Other financial assets – QTC Capital Guaranteed Fund	976	902
Other financial assets – fixed interest term deposits	7,000	6,000
Total Non-Current Assets	<u>21,968</u>	<u>18,476</u>
Total Assets	<u>22,857</u>	<u>19,082</u>
Current Liabilities		
Payables	243	161
Total Liabilities	<u>243</u>	<u>161</u>
Net Assets	<u>22,614</u>	<u>18,921</u>

Net assets of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee that must be preserved based on the conditions imposed at the time of donation or bequest are as follows:

Item	Restriction	Economic Entity		Parent Entity	
		2014 \$000	2013 \$000	2014 \$000	2013 \$000
Queensland Government contributions	Only income can be used for acquisitions or exhibition purposes	8,722	8,472	8,722	8,472
Other private donations to the Foundation	Only income can be used for acquisitions or exhibition purposes	11,000	7,000	11,000	7,000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	915	902	915	902
		<u>20,637</u>	<u>16,374</u>	<u>20,637</u>	<u>16,374</u>

During 2012–13, 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. As part of this, assets and liabilities of \$18.593m were transferred, which is recorded in the Statements of Changes of Equity for the year ended 30 June 2013. Full details on this transfer can be found in the 2012–13 financial statements.

Further information on the operations of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee can be found in the *Year in Review 2013–14*.

PART B

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

21. Other Restricted Assets held by the Queensland Art Gallery

Included in the Gallery's Statement of Financial Position are the following assets that are restricted in their use.

		2014 \$000	2013 \$000	2014 \$000	2013 \$000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	383	369	383	369

22. Asset Revaluation Surplus

	Artwork Collection		Library Heritage Collection		Total	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Balance 1 July	164,055	158,455	84	83	164,139	158,538
Revaluation increment	2,293	5,600	2	1	2,295	5,601
Balance 30 June	166,348	164,055	86	84	166,434	164,139

23. Reconciliation of Operating Surplus to Net Cash from Operating Activities

	Economic Entity		Parent Entity	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Operating surplus/(deficit)	11,924	4,491	11,924	1,535
Depreciation expense	690	805	690	805
Loss/(gain) on sale of property, plant and equipment	68	(24)	68	(24)
Donated assets received	(1,165)	(2,923)	(1,165)	(2,923)
Gain/(loss) on investments at fair value through profit and loss	(1,764)	(1,942)	(1,764)	(28)
Other non-cash items	(17)	-	(17)	-
Prior year capitalisation adjustment	-	(614)	-	(614)
<i>Changes in assets and liabilities:</i>				
(Increase)/decrease in GST input tax credits receivable	17	108	17	107
(Increase)/decrease in net receivables	(192)	131	(192)	33
(Increase)/decrease in inventories	18	100	18	100
(Increase)/decrease in prepayments	(115)	18	(115)	18
Increase/(decrease) in payables	(88)	183	(88)	189
Increase/(decrease) in accrued employee benefits	153	(42)	153	(42)
Increase/(decrease) in other current liabilities	99	147	99	147
Net Cash from Operating Activities	9,628	438	9,628	(697)

24. Non-Cash Investing Activities

The Gallery receives non-cash assets in the form of artwork donations, Library Heritage Collection donations, and advertising and promotional services provided under contra sponsorship arrangements. These items are recognised as revenues as set out in Note 2. Artwork donations and Library Heritage Collection donations are recorded under Property, Plant and Equipment, while advertising and promotional services are recorded as expenses.

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013-14

25. Remuneration of Board Members

Remuneration received, or due and receivable, by board members from the Gallery in connection with the management of the Gallery was as follows:

	2014	2013
	\$	\$
Bacon, P	1,938	846
Bell, A	455	846
Fairfax, G	1,000	-
Fraser, M	797	705
Lobban, J	938	846
Patane, R	1,312	-
Pidgeon, L	1,188	-
Street, S	3,800	1,002
Wilkinson, R	1,984	705
Williams, D	152	705
Young, P	656	705
Total remuneration paid to all Board Members	14,220	6,360
Board meetings miscellaneous expenses	3,122	4,790
Total	17,342	11,150

26. Commitments for Expenditure

(a) Forward Exhibition Commitments

No later than one year	-	300
Later than one year and not later than five years	-	-
Total	-	300

(b) Operating Lease

No later than one year	136	166
Later than one year and not later than five years	137	340
Total	273	506

The Gallery has one operating lease for a storage facility for three years commencing from 1/07/2013 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. These leases do not have escalation clauses.

(c) Purchase Orders Outstanding

No later than one year	90	236
Later than one year and not later than five years	-	-
Total	90	236

PART B

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

27. Contingent Liabilities

(a) Litigation in progress

The Gallery does not have any litigation before the Courts, nor is it aware of any pending litigation.

(b) Financial Guarantees

As part of contractual negotiations (mainly in relation to exhibition or sponsorship contracts), the Gallery is occasionally required to provide financial guarantees. In accordance with the *Statutory Bodies Financial Arrangements Act 1982*, the Gallery has approval from the Treasurer to provide financial guarantees under certain conditions; the balance of the guarantees are approved by the Treasurer. The guarantees are not recognised in the Statement of Financial Position as the Gallery does not expect the guarantees to be called upon. As at 30 June 2014, there were no material guarantees in place.

28. Financial Instruments – Economic Entity

(a) Categorisation of Financial Instruments

The Gallery has the following categories of financial assets and financial liabilities:

	Not	Economic Entity		Parent Entity	
	e	2014	2013	2014	2013
		\$000	\$000	\$000	\$000
Financial Assets					
Cash and cash equivalents	12	9,506	3,240	9,506	3,240
Receivables	13	863	688	863	688
Held-to-maturity investments:					
Term deposits with financial institutions – held at amortised cost	14	7,000	8,000	7,000	8,000
Investments held at fair value:					
Investments in the QTC Capital Guaranteed Cash Fund	14	976	902	976	902
Investments in the QIC Growth Fund	14	13,992	11,574	13,992	11,574
Total		32,337	24,404	32,337	24,404
Financial Liabilities					
Payables	17	2,150	1,585	2,150	1,585

(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 financial assets.

The Gallery measures risk exposure using a variety of methods as follows:

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013-14

28. Financial Instruments – Economic Entity (cont.)

(b) Financial Risk Management (cont.)

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 financial assets is the gross carrying amount of those assets which is equal to the amounts listed in Note 28 (a).

No collateral is held as security and no credit enhancements relate to financial assets held by the Gallery.

The Gallery manages credit risk by ensuring that the Gallery invests in secure assets and by monitoring funds owed on an ongoing basis. All investments are consistent with the Gallery's Investment Policy which is overseen by the Queensland Art Gallery Board of Trustees.

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*.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired.

Ageing of past due but not impaired receivables are disclosed in the following tables:

2014 Financial Assets Past Due But Not Impaired

	Overdue				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	628	26	19	12	685

2013 Financial Assets Past Due But Not Impaired

	Overdue				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	346	22	13	44	425

(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.

PART B

Queensland Art Gallery Board of Trustees

Notes to and forming part of the Financial Statements 2013–14

28. Financial Instruments (cont.)

(d) Liquidity Risk (cont.)

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:

	Note	2014 Payables in			Total
		<1 year	1–5 years	5 years +	
Payables	17	2,150	-	-	2,150

	Note	2013 Payables in			Total
		<1 year	1–5 years	5 years +	
Payables	17	1,585	-	-	1,585

(e) Market 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 far 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 when approved by the Treasurer under the *Statutory Bodies Financial Arrangements Act 1982*. 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 \$315,000 (2013: \$237,000). This is attributable to the Gallery's exposure to variable interest rates on interest-bearing cash deposits.

Financial Instruments	Carrying Amount \$000	2014 Interest rate risk			
		- 1 %		+ 1%	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	9,506	(95)	(95)	95	95
Other Financial Assets	21,968	(220)	(220)	220	220
Overall effect on profit and loss	31,474	(315)	(315)	315	315

Financial Instruments	Carrying Amount \$000	2013 Interest rate risk			
		- 1 %		+ 1%	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	3,240	(32)	(32)	32	32
Other Financial Assets	20,476	(205)	(205)	205	205
Overall effect on profit and loss	23,716	(237)	(237)	237	237

Queensland Art Gallery Board of Trustees
Notes to and forming part of the Financial Statements 2013-14

28. Financial Instruments (cont.)

(g) Fair Value

The following financial instruments are held at fair value:

	Classification of financial instruments			Total Carrying Amount
	Level 1	Level 2	Level 3	2014
	\$'000	\$'000	\$'000	\$'000
Financial Assets				
QTC Capital Guaranteed Cash Fund	-	976	-	976
QIC Growth Fund	-	13,992	-	13,992
Total	-	14,968	-	14,968

	Classification of financial instruments			Total Carrying Amount
	Level 1	Level 2	Level 3	2013
	\$'000	\$'000	\$'000	\$'000
Financial Assets				
QTC Capital Guaranteed Cash Fund	-	902	-	902
QIC Growth Fund	-	11,574	-	11,574
Total	-	12,476	-	12,476

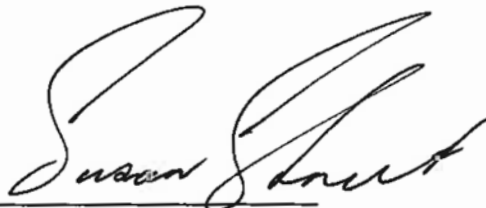
The fair value of the Gallery's investments in the QTC Capital Guaranteed Cash Fund and the QIC Growth Fund are classified as Level 2 as the values of these investments are provided to the Gallery by these external bodies at 30 June each year, and are unadjusted by the Gallery.

PART B

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 2014 and of the financial position of the Gallery at the end of that year.

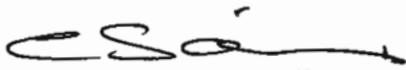


Professor Susan Street, AO

Chair

Queensland Art Gallery Board of Trustees

Date 11/08/2014

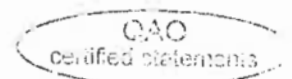


Chris Saines, CNZM

Director

Queensland Art Gallery

Date 11/08/2014



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 2014, 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 Queensland Art Gallery Board of Trustees 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.

PART B

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 2013 to 30 June 2014 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.



J WELSH FCPA
As Delegate of the Auditor-General of Queensland



Queensland Audit Office
Brisbane

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

Stanley Place, Cultural Precinct, South Bank,
Queensland, Australia
PO Box 3686, South Brisbane, Queensland 4101 Australia

Tel: (07) 3840 7303
Fax: (07) 3844 8865
Email: gallery@qagoma.qld.gov.au
Web: www.qagoma.qld.gov.au

Queensland Art Gallery Board of Trustees Annual Report
for the year ended 30 June 2014

ISSN: 0157-020X (print)
1838-3165 (online)

© Queensland Art Gallery Board of Trustees 2014

This Annual Report can be accessed at
www.qagoma.qld.gov.au/about_us/annual_reports.

Please contact Roxanne Neylon, A/Executive Officer,
on (07) 3840 7336 or email gallery@qagoma.qld.gov.au,
for further information.

The Queensland Government is committed to providing
accessible services to Queenslanders from all culturally
and linguistically diverse backgrounds. If you have difficulty
understanding this report, please call 07 3840 7303 and
we will arrange an interpreter to effectively communicate
the report to you.



The Queensland Art Gallery Board of Trustees
welcomes feedback on this Annual Report. Please
complete the online feedback form at *Get Involved*
www.qld.gov.au/annualreportfeedback.

This annual report is licensed by the Queensland Art
Gallery | Gallery of Modern Art under the Creative
Commons Attribution 4.0 International License.
To view a copy of this license, visit
<http://creativecommons.org/licenses/by/4.0/>



You are free to copy, communicate and adapt this work.
Please attribute the work to the Queensland Art Gallery |
Gallery of Modern Art (QAGOMA).

QAGOMA



Queensland
Government