



# QAGOMA

QUEENSLAND ART GALLERY  
**BOARD OF TRUSTEES**  
**ANNUAL REPORT 2015–16**



## REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

22 August 2016

The Honourable Anastacia Palaszczuk MP  
Premier and Minister for the Arts  
Level 15, Executive Building  
100 George Street  
BRISBANE QLD 4000

Dear Premier

I am pleased to submit for presentation to the Parliament the Annual Report 2015–2016 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 at page 70 of this annual report or accessed at [qagoma.qld.gov.au/about/our-story/annual-reports](http://qagoma.qld.gov.au/about/our-story/annual-reports).

Yours sincerely



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



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## INTRODUCTION

### 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

### 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 dynamic Australian and international exhibitions and programs that showcase works from diverse historical and contemporary artists.

Two vibrant and accessible galleries in Brisbane's Cultural Precinct at South Bank, the Queensland Art Gallery (QAG) and the Gallery of Modern Art (GOMA) offer complementary experiences that enrich the state'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 in 1982. GOMA opened in December 2006.

The Gallery's Collection (the Collection) comprises more than 17 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art. Since 1993, the Gallery's flagship project has been 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 APT series has enabled the Gallery to cultivate an internationally significant collection of art from the region and stage Collection-based country-specific exhibitions.

QAGOMA generates ongoing regional touring exhibitions and programs, ensuring access to the Collection across the state. 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.

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 presents retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists.

The Gallery's Children's Art Centre is an international leader in developing and exhibiting interactive art projects for children and their families, and publishes 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 the web.

QAGOMA's public engagement integrates 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 encourage the development of a more inclusive 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*. Its functions are:

- (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.

## CHAIR'S 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 2015–16*. This year, the Gallery staged the eighth in its flagship exhibition series, the Asia Pacific Triennial of Contemporary Art, and presented a number of significant exhibitions focusing on both Queensland and international art.

This report details the progress on the Gallery's Strategic Plan 2015–19, and looks at how the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) continues to create positive outcomes for the people of Queensland.

The Gallery's major exhibitions directly stimulate economic growth through cultural tourism. The Gallery fosters innovation by providing a space for creative thinking, inspiration and transformative experiences, and better education outcomes by engaging students of all ages and ability with access to cultural learning. It encourages inclusive communities by providing accessible programs that cater to visitors of diverse backgrounds.

QAGOMA attracted 1.17 million visitors to its two venues this year, with visitor surveys indicating a 92 per cent satisfaction rate with our exhibitions and programs, and a total of 434 works were acquired for the Collection.

'The 8th Asia Pacific Triennial of Contemporary Art' (APT8) was staged across both QAG and GOMA, attracting an attendance of almost 605 000, with 31% from interstate and overseas. The resulting contribution to Queensland's economy was \$21.83 million. APT8 also marked the launch of the Asia Pacific Council, the Gallery's new membership network for leaders in Australia–Asia–Pacific engagement, with Premier and Minister for the Arts Anastacia Palaszczuk, MP as its Patron.

There was a significant focus on Queensland in the Gallery's programming this year. 'GOMA Q: Contemporary Queensland Art', was the first broad survey of new art from Queensland artists at different career levels and provided a fascinating snapshot of practice in the state. Major surveys of works by two senior Queensland artists, Robert MacPherson and the late Mirdidingkingathi Juwarnda Sally Gabori, were also displayed. Additionally, Queensland-based benefactor Tim Fairfax, AC, who has enabled the Gallery to dramatically expand its holdings of international contemporary art, was celebrated in 'A World View: The Tim Fairfax Gift'.

The QAGOMA exhibition 'Cindy Sherman' received extensive coverage as the first major Australian survey of the renowned New Yorker's work since 1999. QAGOMA hosted a scholarly exhibition of Australian photography from the Art Gallery of New South Wales, and welcomed a pan-Asian touring exhibition, curated with three of the region's leading museums.

The Gallery continues to work through its Aboriginal and Torres Strait Islander Engagement Strategy, to deliver a Reconciliation Action Plan in the coming year.

The Children's Art Centre presented APT8 Kids and projects with leading Australian artists Robert MacPherson and Ah Xian, while the Australian Cinémathèque screened underground and cult cinema from Japan, a genre focus on the Western, and three film programs as part of APT8.

The Gallery delivered touring exhibitions and programs throughout regional Queensland, among them 'Transparent: Watercolour in Queensland 1850s–1980s', 'My Country, I Still Call Australia Home: Contemporary Art from Black Queensland' and 'Indo Pop: Indonesian Art from APT7', with combined attendances of more than 64 000.

Under the leadership of President Tim Fairfax, AC, the QAGOMA Foundation continued to strategically strengthen the Collection and provide specific support to programming, publishing and conservation. This year, the second QAGOMA Medal was awarded to Foundation Special Patron Win Schubert, AO, for her exceptional and inspiring contribution to the state art Collection. Generous donations and gifts were received this year from leading benefactors including the Henry and Amanda Bartlett Trust, Win Schubert, AO, Ray Hughes, James C Sourris, AM, Paul and Susan Taylor, Dr Terry Wu, Kay E Bryan, Michael Brodie, the Tim Fairfax Family Foundation, Patrick Corrigan, AM, and the Neilson Foundation.

Preparations for the tenth anniversary of the Gallery of Modern Art are now underway, with exhibitions, programs and an exciting new public artwork to be created by a Queensland Indigenous artist and unveiled in late 2016.

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 46–50.

The Gallery enjoys the ongoing and engaged support of the Queensland Government, in particular the Honourable Anastacia Palaszczuk, MP, Premier of Queensland and Minister for the Arts, who opened key exhibitions at QAG and GOMA this year. I thank Dave Stewart, Director-General, Department of Premier and Cabinet, and Kirsten Herring, Deputy Director-General, Arts Queensland, and staff. Their collective belief in the Gallery's potential saw the 2016 State Budget allocate new limited life funding that will ensure a dynamic program over the next four years. QAGOMA is thrilled to be working on an inspiring suite of upcoming exhibitions that will bring new audiences through our doors.





The Gallery similarly values its relationship with the Department of Tourism and Major Events, and I thank the Minister, the Honourable Kate Jones, MP, along with Chair Bob East and CEO Leanne Coddington, Tourism and Events Queensland, and John Aitken, CEO, Brisbane Marketing, for their contributions to achieving cultural tourism targets.

I acknowledge and thank my fellow Trustees — Deputy Chair Philip Bacon, AM, Gina Fairfax, Ross Patane, Liz Pidgeon, Avril Quail and Rick Wilkinson. Finally, I congratulate Director Chris Saines, CNZM, and the Gallery's staff for their vitality and dedication as they have presented some of the most compelling visual art experiences in Australia.

## BACKGROUND

### Government objectives for the community

The Queensland Art Gallery Board of Trustees contributes to the achievement of the Queensland Government's objectives for the community:

- *Creating jobs and a diverse economy:* The Gallery stimulates economic growth directly through major exhibitions that attract interstate and international visitors to Brisbane. In 2015–16, 'The 8th Asia Pacific Triennial of Contemporary Art' contributed over \$21 million to Queensland's economy. See page 21 for more information. The Gallery fosters innovation through its public engagement programs, Children's Art Centre exhibitions and touring programs, as well as its leading exhibition design and conservation efforts. See page 22 for more.
- *Delivering quality frontline services:* The Gallery's frontline Protection and Visitor Services team strives to deliver the highest standard of service to over 1.1 million visitors annually. The Gallery supports the achievement of better educational outcomes by engaging students of all ages and needs with access to arts and cultural learning. Programs in the Children's Art Centre foster cultural literacy from a young age, and dedicated education resources created for primary, secondary and tertiary students and public programs increase understanding of the visual arts for both general audiences and diverse specific groups. See page 19 for detail on the Gallery's learning programs.
- *Building safe, caring and connected communities:* The Gallery fosters a collaborative and inclusive culture, attracting visitors from diverse communities. Displays of historical and contemporary art from Australia and the rest of the world, with a focus on the works of Indigenous Australian, Asian and Pacific artists, are delivered to connect with these audiences. QAGOMA is the only Australian state gallery to provide an extensive touring program of exhibitions and programs to regional and remote parts of the state. See page 14 for detail on the Gallery's diverse range of exhibitions, and 19 for programs for visitors with diverse needs.

### Object and guiding principles

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

- (a) leadership and excellence should be provided in the visual arts;
- (b) there should be responsiveness to the needs of communities in regional and outer metropolitan areas;

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

### Strategic Plan 2015–2019

The Queensland Art Gallery Board of Trustees' *Strategic Plan 2015–19* sets out three strategic objectives:

#### Collection and exhibitions

1. 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.

#### Audiences and engagement

2. 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.

### Partnership and practices

#### 3. 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 2015–16

This plan complies with the *Queensland Art Gallery Act 1987* and should be read in conjunction with Board's related strategic documents including the *Strategic Plan 2015–19*, *Asset Plan 2015–19* and *ICT (Information Communication and Technology) Resources Plan 2015–19*.

The Operational Plan outlined undertakings for:

- Strategic development and creative display of the Collection
- Distinctive exhibition, cinema and Children's Art Centre programming, including a focus on Queensland
- Securing support for and delivering APT8, and development of the Asia Pacific Council
- Fostering international research networks
- Progression of Collection Online

- Implementation of integrated marketing, audience development and digital strategies
- Diverse public programs
- Research, scoping and development of QAGOMA Learning
- Regional, national and international exhibition touring
- Progression of the Aboriginal and Torres Strait Islander engagement strategy
- Progression of the disability action plan
- Collaboration with Cultural Precinct partners
- Sponsorship and partnership development
- Fundraising strategies, including program-specific giving opportunities
- Identifying new and maximising existing revenue streams
- Implementation of the sustainability policy

The Operational Plan was not modified during the year.

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

### Operating Environment

The Queensland Art Gallery Board of Trustees recognises challenges to the achievement of the objectives in its Strategic Plan, including:

- a constrained fiscal environment testing the potential for growth and revenue from ticket sales and commercial services;
- an increasingly competitive grant and sponsorship funding landscape;
- ensuring the Gallery remains relevant to increasingly digitally connected audiences, who expect cultural experiences to be less didactic and more personalised.

The Gallery manages these risks through:

- exhibition programming and strategic partnerships that maximise cultural tourism potential and outcomes;
- the development of innovative approaches to corporate partnership, and alternative revenue sourcing strategies;
- a digital innovation group, which identifies external trends and emerging technologies that can impact on the Gallery and lead the Gallery in generating new, or developing existing, digital ideas and initiatives.

The Gallery recognises opportunities including a 12.9% increase in international visitors to Brisbane for the year ending December 2015, with strong growth from China, New Zealand, the United States and India, according to Tourism and Events Queensland research.

The restoration of limited life funding for major exhibitions in the years 2016–2020 will create new opportunities for exhibitions with a focus on audience diversification and cultural tourism outcomes.

Key Performance Indicators 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 Operational Plan 2016–17, a number of new performance measures have been introduced, detailed on page 12.

## Public sector values

QAGOMA supports the public sector values set out by the Public Service Commission, including:

- Putting **customers first** by striving to know its audience and deliver what they want;
- Turning **ideas into action** by presenting transformative experiences in the visual arts;
- **Unleashing potential** with a focus on young and emerging creatives;
- **Being courageous** by presenting art that challenges as well as delights;
- **Empowering people** with multidisciplinary project teams and professional development.

## 2015–16 AT A GLANCE

<b>QAGOMA</b>	<b>ATTENDANCE</b> 1.17 MILLION	<b>CINEMA ATTENDANCE</b> 25 142	2139 <b>GUIDED TOURS FOR</b>
	<b>QAG</b> 590 225		12 000+ <b>VISITORS</b>
	<b>GOMA</b> 585 478		434 <b>ACQUISITIONS</b>
	<b>CHILDREN 12 AND UNDER</b> 236 774		28 <b>EXHIBITIONS</b>

<b>THE 8TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART</b>	<b>ATTENDANCE</b> 604 904	91% <b>ENJOYED APT8</b>
	55% <b>METROPOLITAN BRISBANE</b>	86% SAID IT HAD A <b>POSITIVE IMPACT</b> ON BRISBANE'S IMAGE AND REPUTATION
	14% <b>REGIONAL QUEENSLAND</b>	\$21.83 MILLION INJECTED INTO <b>QUEENSLAND'S ECONOMY</b>
	15% <b>INTERSTATE</b>	
	16% <b>INTERNATIONAL</b>	

<b>TOURING</b>	64 000+ PEOPLE TO <b>8 REGIONAL QUEENSLAND</b> EXHIBITIONS AND PROGRAMS	71 000+ TO <b>'PATTERN BANDITS'</b> IN TASMANIA
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**GOMA Q: CONTEMPORARY QUEENSLAND ART**  
A SNAPSHOT OF THE STATE, WITH NEW WORK BY 30 SENIOR, MID-CAREER AND EMERGING ARTISTS FROM QUEENSLAND

**ROBERT MACPHERSON: THE PAINTER'S REACH**  
A SURVEY OF THE LONG CAREER OF THIS CELEBRATED QUEENSLAND ARTIST

**MIRDIDINGKINGATHI JUWARNDA SALLY GABORI: DULKA WARNGIID – LAND OF ALL**  
A CELEBRATION OF THE LIFE AND WORK OF THE NORTH QUEENSLAND PAINTER FROM BENTINCK ISLAND

**CINDY SHERMAN**  
THE FIRST EXHIBITION IN AUSTRALIA SINCE 1999 OF WORK BY THE RENOWNED NEW YORK ARTIST

## OUTCOMES

Performance measure	2015–16 Target	2015–16 Actual	2016–17 Target
Value of acquisitions gifted to the Queensland Art Gallery Collection	\$2.50m	\$3.59m	\$2.50m
Visitors whose experience of major exhibitions exceeded their expectations <sup>i</sup>	40%	45%	45%
Audience satisfaction with onsite visit [Service Delivery Statement measure] <sup>ii</sup>	95%	92%	95%
Total Gallery attendance (visits to QAGOMA onsite) <sup>iii</sup>	1 200 000	1 175 703	Discontinued
Number of website user sessions (visits to QAGOMA online) <sup>iv</sup>	1 650 000	1 269 796	Discontinued
Visits to QAGOMA Touring venues <sup>v</sup>	50 000	135 562	Discontinued
Percentage of visits originating from interstate or overseas	25%	43%	30%
Non-government revenue as a percentage of total revenue [Service Delivery Statement measure]	30%	34%	30%
Queensland Government subsidy per visit	\$25.00	\$24.73	\$25.00
Value of acquisitions by artists from Australia, Asia and the Pacific as a percentage of total acquisitions	New measure	–	35%
Visits to QAGOMA onsite and at touring venues <sup>vi</sup> [Service Delivery Statement measure]	New measure	–	1 300 000
Number of external publications, papers presented and awards	New measure	–	20
Interactions with QAGOMA content online <sup>vii</sup>	New measure	–	1 400 000
Percentage of visitors whose motivation to visit was life-long learning	New measure	–	20%
Non-government cash revenue per visit <sup>viii</sup>	New measure	–	\$9.00
Complete projects on time and on budget	New measure	–	Completed

### Variance reporting / Notes on new measures

- i. Result comprises 40% for 'The Photograph & Australia' and 49% for APT8. The term 'major' has been removed for 2016–17 in the data dictionary and this measure will be reported on for all exhibitions going forward.
- ii. Factors influencing lower than expected result include an increase in neutral responses and a decrease in repeat visitors more likely to record higher satisfaction.
- iii. Onsite attendance remains steady, up 1.8% on 2014–15, but 2% under 2015–16 target. QAGOMA remains competitive in *The Art Newspaper's* international museum attendance ranking, placing 51st for the 2015 calendar year. This measure has been combined with touring attendance for 2016–17.
- iv. A new QAGOMA website was launched on 24 June 2015 to streamline user experience on mobile devices. There was a larger than expected drop in search engine traffic as the new site's search engine optimisation was established. Additionally, the evolving nature of online interaction finds more users accessing information through social media and less through websites. For 2016–17, this metric is replaced. See (vii) below.

- v. Measure now combined with onsite attendance
- vi. Methodology amended to report total onsite attendance and attendance to QAGOMA touring exhibitions held at regional Queensland, interstate or international venues.
- vii. Methodology and target amended to reflect changing technology and patterns of online usage.
- viii. Methodology allows improved tracking of exhibition- and visitor-related income; excludes non-cash income arising from gifts of artwork or library items, contra sponsorships, and gains on investments or sales of property.

Significant operational outcomes are detailed against the objectives of the Strategic Plan, followed by a complete list of acquisitions, exhibitions and publications for the year.

## Collection and exhibitions

### Build Queensland's globally significant Collection and deliver compelling exhibitions.

#### 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.

The Gallery acquired 434 artworks for the Collection, bringing the total number of works held to 17 257. The staging of 'The 8th Asia Pacific Triennial of Contemporary Art' was a significant opportunity to boost the Gallery's focus area of contemporary Australian, Asian and Pacific art, and around 70% of 250 works from that exhibition have been brought into the Collection.

The Collection was featured onsite in several rotating displays — 'Line + Form: Paintings and Sculpture from the Indigenous Australian Collection'; 'Fluent: Aboriginal Women's Paintings from the Collection'; and 'Posed' — and permanent but evolving displays including 'Everywhen, Everywhere' and the International and Asian collection. At GOMA, Anish Kapoor's monumental red sculpture *Untitled 2006–07* returned to display for the first time since 2009.

The Collection increased its international profile with the loan of Picasso's *La belle Hollandaise* 1905 to the Stedelijk Museum Alkmaar, Netherlands, where the iconic work was displayed alongside a contemporaneous work from the Centre Pompidou, Paris collection as part of 'Picasso in Holland'.

#### Australian Art

APT8 featured the strongest presence of **Indigenous Australian Art** in an Asia Pacific Triennial to date. Works acquired included Yukultji Napangati's landscape painting of pulsing optical fields, *Untitled* 2014, purchased with funds from James C Sourris, AM, and Gunybi Ganambarr's *Nganmarra* 2015, polished galvanised water tank steel engraved with his Ngaymil clan designs. Two paintings by senior Torres Strait Island artist Segar Passi featuring the volcanic islands off the coast of his home on Mer Island, *Waier* and *Dauer*, were purchased with funds from Anne Best.

Highlight acquisitions for the collection of **Australian Art to 1975** included a gift from John Batter of a notable work on paper, *The Quarry* 1918, by Lloyd Rees, and Arthur Streeton's *Still life flowers* c.1920s, gifted by Kay Bryan. Following its inclusion in 'Lure of the Sun', a survey of the artist's

Queensland-inspired work, Charles Blackman's *Stradbroke ferry* 1952 was gifted by Barbara Blackman, AO.

**Contemporary Australian Art** holdings were boosted with a major new installation work, *Labour garden* 2015 by Emily Floyd, a gift of Dr Terry Wu; and Rosalie Gascoigne's *Room with a View* 1997, gifted by Ray Hughes. The early-career work of Queensland artist Ross Manning came into the Collection with industrial fan installation *Spiral* 2015, thanks to the Josephine Ulrick and Win Schubert Diversity Foundation.

#### Asian and Pacific Art

APT8 created opportunities for acquisitions in **Contemporary Asian Art**, including major works by Navin Rawanchaikul, Haider Ali Jan, Yamashiro Chikako and Min Thein Sung. The APT8 focus project Kalpa Vriksha: Contemporary Indigenous and Vernacular Art of India considered artists working with traditional knowledge to explore contemporary issues, and many works in the project have come into the Collection through the generosity of benefactors.

In **Asian Art**, a group of *netsuke* — small, elaborately carved pieces of ivory and wood — once part of the collection of art historian and critic Dr Gertrude Langer, was gifted to the Collection by John Riedel, reuniting them with the rest of the group bequeathed to the Gallery in 1985.

APT8 also boosted the Gallery's holdings of **Pacific Art**, and acquisitions such as a rare set of drawings by Mathias Kauage from Papua New Guinea were made in the lead-up to the late-2016 exhibition 'No.1 Neighbour'.

#### International Art

In **International Art**, *St Michael Fighting the Dragon* c.1497–98, the eleventh woodcut in Albrecht Dürer's visionary series 'The Apocalypse', was acquired with the support of the Airey Family through the QAGOMA Foundation. It completed the Gallery's collection of this 16-print masterwork, one of the most complex and innovative print cycles of Renaissance art.

In **Contemporary International Art**, the Gallery acquired a series of three collage works by Iranian artist Nazgol Ansarina that intricately splice different newspaper articles on the same subject to allude to information distorted by rumour and censorship.

#### Research Library

The Research Library received a donation of a significant collection of art exhibition catalogues from Patrick Corrigan, AM. The collection spans nearly 120 years of exhibitions and includes rare items, beginning with the famous 1898 *Exhibition of Australian Art in London*.



**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.**

'The 8th Asia Pacific Triennial of Contemporary Art (APT8)' was the centrepiece of the Gallery's 2015–16 exhibition program. The only exhibition series to regularly consider the current art of Australia, Asia and the Pacific, the APT is now cited as one of Australia's most important exhibitions and is a destination event for overseas and interstate visitors to Brisbane. See strategy 1.3 for more detail on APT8's outcomes.

'GOMA Q: Contemporary Queensland Art' was the result of an undertaking to widely consult with the arts community in Queensland, presenting an up-to-the-minute survey of work by 30 artists from the Torres Strait to the state's south east.

'Robert MacPherson: The Painter's Reach' was an extensive survey of the career of this influential Queensland artist that examined his long and considered practice. It featured the first full installation of MacPherson's tour de force series of 2400 drawings, 1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996–2014.

'The Photograph and Australia', touring from the Art Gallery of New South Wales, took a scholarly look at photography's evolution from the 1840s to the present, with iconic Australian images alongside everyday material from family albums and postcards.

'Lure of the Sun: Charles Blackman in Queensland' explored the major Australian artist's important connections with the state's artistic community. It included pictures from Blackman's famous 'Schoolgirl' and 'Flower' series, which were influenced by his Brisbane experiences.

The retrospective 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All' celebrated the extraordinary life and work of this senior Kaiadilt artist from Queensland's Bentinck Island who only began painting in her eighties. Gabori expressed her connection to her homeland through monumental compositions that were abstract in nature but nonetheless mapped her traditional country.

'Cindy Sherman' was the first Australian exhibition since 1999 for the renowned artist of the New York 'Pictures' generation. It showcased her large-scale photographs created since the turn of century, all featuring the artist herself in guises critiquing society's fascination with aspiration, narcissism and celebrity.

'Time of others' was a collaboration between four of the Asia Pacific region's leading institutions for collecting, exhibiting and interpreting contemporary art. Co-curated by QAGOMA, the Museum of Contemporary Art, Tokyo, the National Museum of Art, Osaka, and the Singapore Art Museum with support from the Japan Foundation Asia Center, it completed its four-venue tour in Brisbane.

'A World View: The Tim Fairfax Gift' honoured the commitment of a single generous benefactor, arranging most of the 70 major international artworks brought into the Collection through the extraordinary support of Tim Fairfax, AC in a display that invited a multi-layered perspective of the world and our movement through it.



### Children's Art Centre

The Gallery's **Children's Art Centre** presented 'Art on the Wild Side', featuring artworks and interactives from the Collection that look at how artists use animals to communicate ideas. In 'Swags and Swamp Rats', artist Robert MacPherson introduced young visitors to the people and language of Australian history.

Across both QAG and GOMA, a dozen new artist-developed hands-on and multimedia interactives and artworks were staged as part of APT8 Kids. Reflecting the exhibition's themes, they offered a rich participatory experience and meaningful insights into contemporary art created across the region. Visitors recorded over 21 000 wishes in Lawrence English's *Everyday Whispers* 2015 project, created over 44 000 tiputas in Rosanna Raymond's wearable art activity *Play with Your Birds* 2015, and used over 270 000 pieces to construct the Avatars displayed in Justin Shoulder and Bhenji Ra's interactive installation, *Club Anak (Club Child)* 2015.

The Children's Art Centre also worked with Ah Xian on 'Naturephysica', which used the Chinese-born Australian artist's 'Metaphysica' 2007 series as inspiration to explore traditional Chinese symbols and ideas about belonging to two cultures. The daughters of the late Sally Gabori worked with the Children's Art Centre on 'The Gabori Sisters: Gathering by the Sea', with activities that take children on a journey to Bentinck Island, the artists' homeland, and introduce them to the relationship between the Kaiadilt people and the sea.

### Australian Cinémathèque

The **Australian Cinémathèque** presented 342 films in 392 screenings and programs attended by 25 142 visitors, projecting the best film prints and media available from international sources. In ticketed genre programs, 'Cult Japan' explored the transgressive and underground cinema of that country, while 'The Western' celebrated one of the most enduring screen genres. APT8 Cinema stretched across three projects, 'Pop Islam', 'Filipino Indie' and a focus on filmmaker Lav Diaz.

Screenings of acclaimed science fiction films in conjunction with the Queensland Museum's World Science Festival proved extremely popular, with most sessions selling out and additional sessions scheduled due to demand. Distinguished Greek director Theo Angelopoulos received his first Australian retrospective, and the quadricentennial of Shakespeare's death was marked with a program of the varied screen interpretations of the writer's plays. The ticketed program, 'In Character' drew on the themes of the 'Cindy Sherman' exhibition with a line-up of films challenging expectations of women on-screen.

For a full list of exhibitions held in 2015–16, see pages 46–50.



Installation view of Brook Andrew *Intervening Time* 2015 in the Josephine Ulrick and Win Schubert Galleries, Queensland Art Gallery / October 2015 / Photograph: Chloë Callistemon

The development of the Gallery's forward program focused on exhibitions celebrating GOMA's tenth anniversary in December 2016; a survey of 50 years of artwork from Papua New Guinea to be staged at QAG in 2016–17; and major international exhibitions made possible through newly announced State Government exhibition funding.

A total of 808 works were borrowed for the following exhibitions:

'The Photograph and Australia', 'GOMA Q: Queensland Contemporary Art', 'Robert MacPherson: The Painter's Reach', 'Daniel Crooks: Motion Studies', 'Lure of the Sun: Charles Blackman in Queensland', 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8), 'Creative Generation Excellence Awards in Visual Art', 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land Of All', 'Cindy Sherman', 'Time of others' and 'No.1 Neighbour: Art in Papua New Guinea 1966–2016'.

### 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.

From 21 November 2015 to 10 April 2016, 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8) attracted an attendance of 604 904.

APT8 featured 83 artists from over 30 countries, many of whom visited during the exhibition. The APT series has now recorded three million visits since it began in 1993.

APT8 responded to the many themes that curators encountered in their research travel throughout the Asia Pacific. These themes included performance and the use of the body as an instrument for political commentary; the vernacular described through everyday materials, inherited knowledge and local culture; relationships to place and the politics of space; and expressions of sexual, racial, gender, national and regional indigenous experiences.

These themes were further explored in APT8 Live, a new program of performance, tours, talks and discussions that ran on the opening and closing weekends, and monthly on Sundays throughout APT8.

Focus programs strengthened the depth of the Gallery's engagement in the region. Kalpa Vriksha: Contemporary Indigenous and Vernacular Art of India, developed with the assistance of Delhi-based curator Minhazz Majumdar, featured 19 artists working in eight different regional traditions to present a major display sourced from remote and diverse communities throughout India.

Similarly, Yumi Danis (We Dance) was a major collaborative project that translated and contextualised performance from Melanesia for a broader audience. It was staged as an immersive multimedia installation created by Kanak artist Nicolas Molé, in response to discussions with co-curator Marcel Meltherorong and dancers who attended a creative workshop on Ambrym Island, Vanuatu in 2014.

Visitor trends indicate an increase in repeat visitors to the APT through the years, suggesting a growing loyal following. Research found that 32% of visits to APT8 were made by those



Yumi Danis (We Dance) performance during the opening weekend of APT8 / November 2015 / Photograph: Chloë Callistemon

who had also visited APT7, 24% had also visited APT6, 16% for APT5, 10% for APT4 and APT3, 9% for APT2 and 6% had been to the very first APT in 1993.

Moreover, engagement was deep. Visits to APT8 lasted 95 minutes on average, and 40% lasted more than two hours. Nine in ten visitors were satisfied with their experience and seven in ten were likely to recommend a visit. Eight in ten felt more positively about QAGOMA as a result of their visit to the exhibition, and just as many agreed APT8 made a positive contribution to Brisbane's image, appearance and reputation.

Organisationally, the Gallery invested in the long term future of the exhibition series with the launch of the Asia Pacific Council. This membership network for leaders in Australia–Asia–Pacific engagement created a social space for cultural learning that will help the Gallery continue to build a diverse audience for the region's art. The Council attracted Premier and Minister for the Arts Anastacia Palaszczuk, MP as Patron, and recruited eight inaugural members this year: Asialink Business, Brisbane Airport Corporation, the Department of Foreign Affairs and Trade, Griffith University, Principalis, QUT, Trade & Investment Queensland and Urban Art Projects. Through the second half of this year, it staged its first networking events for members.

As of June 2016, the Gallery is preparing a roadmap for APT9, which will be held in 2018–19.

#### 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

QAGOMA took a leading role in scholarly research and debate through the APT8 Conference, opening the exhibition's scholarship up to extended discussion and scrutiny.

Attended by 280 delegates, the renewed day-long Conference was a focused look at the themes and artwork in the exhibition, with 14 artists, researchers and curators from Australia, Asia and the Pacific presenting current discourse around curating contemporary art in the region.

Through the newly launched Brisbane Consortium for the Visual Arts (BCVA) (see also Outcome 3.4) the conference was staged alongside the annual conference of the Art Association of Australia and New Zealand.

QAGOMA welcomed the First Nations Curators program during the opening weekend of APT8. Funded by the Australia Council, this program enabled exchange of knowledge and ideas between curators from Australia, Canada and New Zealand, while building connections to celebrate and support First Nations' art and culture.

The Gallery also collaborated with the Australian Women's and Gender Studies Association biennial conference to host its keynote panel discussion 'On Destroying the Joint: Debating Feminism, Politics and the Media in Australia' in June.

The Gallery's publishing program produced scholarly publications to accompany major exhibitions. These included an extensive examination of Robert MacPherson's work in *The Painter's Reach*, and *GOMA Q: Contemporary Queensland Art*, which included a transcript of a discussion with arts industry leaders. *Lure of the Sun: Charles Blackman in Queensland* considered both Blackman's paintings and their conservation, while the new compact-format APT8 publication provided insight into the exhibition's varying themes. Exhibition publications were also produced in conjunction with the surveys of work by Sally Gabori and Cindy Sherman.

The Research Library and its APT Archive were visited for research by Professor CJ Wee Wan-ling, Nanyang Technological University Singapore; Professor Margo L Machida, University of Connecticut; and Professor Janis Jefferies, Goldsmiths, University of London. Researchers from University of Melbourne; Indonesian Visual Art Archive, Yogyakarta; University of Wollongong; Australian National University; Sotheby's Institute, London; Samdani Art Foundation, Dhaka; College of Fine Arts, University of New South Wales; and National Art Center, Tokyo also visited the Library.

The Australian Centre for Asia Pacific Art (ACAPA), the Gallery's Asia and Pacific research arm, hosted an event with members of the Brisbane, Melbourne and Sydney chapters of The Asian Art Society Australia (TAASA) on Saturday 20 February, which included a curatorial tour of APT8 and viewing of three private collections of Asian textiles.

Perspectives Asia, ACAPA's collaborative lecture series with Griffith University's Griffith Asia Institute, addressed a vast range of Asian issues, with presenters such as ABC journalist George Roberts; human rights advocate Kamala Chandrakirana; Professor Daniel A Bell, Chair Professor of the Schwarzman Scholar Program at Tsinghua University, Beijing; Mr Toshiro Iijima, Ambassador of Policy Planning and International Security Policy, Ministry of Foreign Affairs, Japan; Prof Riaz Hassan, Director of the International Centre for Muslim and non-Muslim Understanding, University of South Australia; Dr John Yu, AC; Murong Xuecun; Joshua Ip and Maggie Tiojakin; and Mr David Irvine, AO. Individual sessions received support from the Australia–Indonesia Business Council, Japanese-Consulate General in Brisbane and the Australia Japan Society, the Brisbane Writers Festival and Griffith Review.

## Audiences and engagement

### Connect people with the enduring power of art and ideas

#### 2.1 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online.

The Gallery strives to refine and develop innovative onsite programs and online offerings to attract visitors and provide context for art and its relevance to daily life.

This year, 144 public programs attracted 13 135 attendees. Artist talks, panel discussions and curatorial tours deepened engagement with art and artists. Programs with special guests augmented every exhibition and responded to events and occasions beyond the Gallery.

- 'GOMA Q' featured the GOMA Talks discussion series in partnership with ABC Radio National, covering issues affecting contemporary Queensland. The exhibition's opening weekend included artist walking tours, performances, workshops and panel discussions.
- Over 95 artists, curators, researchers and performers participated in 36 opening weekend programs for APT8. Diverse discussions and performances, panels, artist talks and artist performances were developed for APT8 Live, a major new programming initiative (see Outcome 1.3). The APT8 opening weekend also featured a live radio broadcast of ABC Radio National's *Books and Arts* program.
- Supported by the Department of Foreign Affairs and Trade, APT8 Live continued as a series of monthly Sunday events incorporating artist and audience performances, drop-in workshops, curators' tours, and discussion forums in which performance art specialists, academics and artists considered the breadth of contemporary performance art from the Asia Pacific, and how it relates to issues in the region.
- 'Cindy Sherman' was brought to life through Sundays with Cindy, incorporating a zine fair, hands-on workshops and artist talks; and Cindy Sherman Up Late, which offered resident DJs, live music from Australian and international acts, Storytellers talks and styling sessions.

**QAGOMA Members** enjoyed exclusive lunches, movie screenings and book clubs through meet-the-author events, as well as pre-exhibition opening viewings and wine-tasting masterclasses. Drawing and watercolour workshops, Ikebana demonstrations and an Art and Dementia tour were also offered this year. A research project commenced, to find more ways for the Gallery to meet the needs and expectations of its Members.

A range of new **digital interactives** were introduced this year. Robert MacPherson's monumental work *1000 FROG POEMS: 1000 BOSS DROVERS* ("YELLOW LEAF FALLING") FOR H.S. 1996–2014, was digitised, allowing visitors to enjoy the full effect of the work's 2400 sheets installed in GOMA's Long Gallery while they zoomed in on specific sheets via a screen-based interactive in the space.

The ongoing renovation of QAG's Collection storage created the opportunity for an 'open storage' Salon hang presenting the Australian collection, with an accompanying, easily accessed interactive providing information on each work. An interactive map developed for 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land Of All' juxtaposed Mrs Gabori's abstract paintings from her home of Bentinck Island with images of the actual places they represented, enlightening audiences about the connections between the artist and her country.

The Gallery used its social media platforms — Facebook, Twitter and Instagram — to deliver live reporting and fresh content that engaged audiences, developed conversations and encouraged sharing and word-of-mouth advocacy.

	As at 1 July 2015	As at 30 June 2016	% increase
Facebook	57 652	66 753	15.79%
Twitter	20 539	34 026	65.66%
Instagram	17 094	26 117	52.78%



## 2.2 Encourage lifelong learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.

QAGOMA aims to provide a rich learning environment for visitors of every age and ability. The launch of QAGOMA Learning (formerly Access, Education and Regional Services) in October led to significant progress in the conceptualisation of a proposed new Learning Centre for the Queensland Art Gallery.

New Learning-based resources were injected into programming. The Online Collection Learning Resource now includes 178 works, 59 of which enable visitors to access in-depth information about the works featured in 'Moving Pictures: Towards the Rehang of the Australian Art Collection' (See 2.1 above). Learning resources were delivered for APT8, 'Cindy Sherman' and 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All'. The first ever Q&A sessions for secondary schools brought students together with an APT8 curator, and the suite of APT8 education resources enabled schools to undertake self-guided tours. Fourteen schools that would otherwise have been unable to visit the Gallery came to APT8 with the generous support of exhibition education sponsor Santos GNLG.

Over 33 000 primary, secondary and tertiary students visited QAGOMA in booked groups. Professional development programs for teachers were attended by 253 teachers.

The Gallery's volunteer guides led 2139 tours for 12 164 visitors. Tours for visitors with disability, including those with low vision, or who are hard of hearing or Deaf, were attended

by 203 visitors. Tours for visitors with dementia also continue after last year's pilot program.

Eleven Auslan-interpreted videos were produced for APT8, including eight artist videos, two educational videos and a signed introductory didactic video.

## 2.3 Expand the Gallery's reach through touring, programming and digital initiatives for regional, national, international and online audiences.

The Gallery continued to build a strategy to tour exhibitions nationally and internationally, with the QAGOMA-curated exhibitions 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All' and 'Cindy Sherman' confirmed to be shown at the National Gallery of Victoria and City Gallery Wellington respectively in late 2016.

'Jemima Wyman: Pattern Bandits' was presented at the Tasmanian Museum and Art Gallery over the summer of 2015–16 as part of its 'Pattern Play' exhibition.

The popular Collection work by Yayoi Kusama, *The obliteration room* 2002–present continues to be displayed around the world, making its Scandinavian debut in Denmark and Norway. Along with installations in Taiwan and New Zealand, it was seen by a total of 705 000 visitors, adding to the cumulative total of more than 4 million people who have experienced the work around the world since it began touring in 2013.



There was a total attendance of more than 64 000 to Gallery exhibitions and programs touring to regional Queensland. 'Transparent: Watercolour in Queensland 1850s–1980s' continued its tour with stops at seven venues from Cairns to Ingham, and 'Indo Pop: Indonesian Art from APT7' visited six venues, with another six scheduled. A version of the landmark exhibition of contemporary Indigenous Australian art, 'My Country, I Still Call Australia Home' toured in a Queensland-focused configuration, stopping at Toowoomba, Logan and Gladstone. It continues throughout 2017.

APT8 Kids on Tour was staged between January and April, attracting 7166 participants at 64 regional Queensland schools, centres and hospitals. 12 of them participating in a Gallery program for the first time. It featured adaptations of several APT8 Kids artist projects and a selection of activities from the Children's Art Centre publication *Draw, Make, Create: APT8 Kids*.

QAGOMA hosted two interns as part of the Backstage Pass Regional Internship Program: Angela Cheung from Umbrella Studio Contemporary Arts Townsville in October 2015 and Townsville City Council Gallery Services Education and Programs Officer Jess Cuddihy in April 2016. Photography classes presented through the Glencore Regional Touring Workshop Program were attended by 132 people at 12 regional schools and community centres.

A new initiative on the QAGOMA website during APT8 was the creation of individual artist pages that included maps highlighting where artworks were located onsite, and allowed the creation of an APT8 favourites list and personalised

exhibition tour. The artist pages received 64 542 visits and over 1000 unique favourites lists were created by users. The digital cars in UuDam Tran Nguyen's Children's Art Centre interactive *Draw 2 Connect with License 2 Draw 2015*, for APT8, were accessed 32 832 times via the QAGOMA website.

#### **2.4 Develop diverse audiences and support Queensland's arts community through targeted research and engagement, innovative program delivery and ongoing evaluation.**

QAGOMA conducts ongoing research to inform its planning, programming, design and marketing. The Gallery's audience segmentation system considers eight diverse audience segments when developing forward program and marketing strategies. These sector-specific segments are distinguished by deeply-held beliefs about the roles that art and culture play in people's lives, and allow the Gallery to develop strategies to engage audiences more deeply. The segments have been developed by cultural research firm Morris Hargreaves McIntyre, who undertake the Gallery's ongoing annual market research program. Additional internal research is also used to identify niche audiences for specific campaigns.

QAGOMA undertakes annual testing of its functional and emotional brand equity, assessing how visitors rate both the tangible basic elements of their experience and their loyalty and trust for the Gallery's brand. This year, testing indicated a 7.1 per cent increase in overall brand equity compared to the same period in 2014–15.

Annual visitor research this year confirmed that the number of visitors returning for each subsequent exhibition in the APT series has grown. See Outcome 1.3 for more information.

The Aboriginal and Torres Strait Islander Engagement Strategy was pursued this year, with a focus on dialogue with senior members of the local Indigenous community, and scoping and benchmarking toward a Reconciliation Action Plan. The planning and expression of interest period for the Queensland Indigenous Artist Public Art Commission was carried out with ongoing communication with the community. The Commission's selection panel sat in late June 2016, with the successful artist to be announced early in the 2016–17 year, and the artwork to be realised for December 2016.

An internal working group was established in April to progress a Disability Action Plan. The plan aims to provide an inclusive environment for all visitors and outline steps the Gallery will take to reduce barriers experienced by people with disability in accessing its spaces, exhibitions, programs and services. A review of current practices across programming and services is underway.

## Partnerships and practices

Build our community of partners and organisational capability to deliver the best value for Queensland

### 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.

The Gallery's focus this year was APT8, to which 31 per cent of visitors were from interstate or overseas. The exhibition generated spending in Queensland of \$21.83 million, and 152 438 event related visitor nights in the state, cementing the exhibition's position as a destination event and drawcard for cultural tourism.

These results were achieved with support from APT8's principal partner, Tourism and Events Queensland, airline partners Virgin Australia and Singapore Airlines, and tourism and media partners JCDcaux, Hit 105, Brisbane Airport Corporation, Brisbane Marketing, Accor Hotels and the Seven Network. APT8 was a hero event for both Tourism and Events Queensland and Brisbane Marketing's summer campaigns, targeting audiences in the intrastate, interstate and New Zealand markets.

Local, national and international print and electronic media coverage of APT8 was valued at \$8.92 million by Media Measures.

Collaboration with three other leading art museums in Asia — the Museum of Contemporary Art Tokyo, the National Museum of Art Osaka and Singapore Art Museum — resulted in the co-curated touring exhibition 'Time of others', which opened at GOMA following seasons in Tokyo, Osaka and Singapore. Drawing on the collections of all four contributing institutions, it provided a unique opportunity to watch an exhibition evolve between venues and be adapted for local audiences and spaces. 'Time of others' led to deeper engagement with a multidisciplinary group of ten staff from Singapore Art Museum who visited QAGOMA in June to discuss best practice and examine how different institutions approach the same project.

### 3.2 Initiate new giving programs through the QAGOMA Foundation to increase philanthropic support for an inspiring and ambitious program.

Contemporary Patrons, the Foundation's new group of art collectors and benefactors who contribute directly to the Gallery's holdings of contemporary art, was launched in September 2015 with a program including the first interstate tour to the Biennale of Sydney, access to eminent private collections and exclusive previews of QAGOMA exhibitions.

The Foundation's youngest supporter group, the Future Collective, attracted over 35 members. By a majority vote, the group applied their collected donation funds to acquire five compelling photographs from Abdul Abdullah's 'Coming to terms' series 2015, which featured prominently in APT8.

The Foundation's Annual Appeal focused on a single Queensland contemporary artist for the first time with its campaign to acquire Michael Zavros's painting *Bad dad* 2013, an Archibald Prize finalist which also featured in this year's 'GOMA Q' exhibition.

### 3.3 Develop sustainable sources of revenue through innovative fundraising, sponsorship and commercial business models.

The Gallery secured sponsorship and grant funding to the value of \$1.094 million for exhibitions, programs and activities, and an additional \$1.266 million in contra marketing and promotional support.

- Audi Australia continued as the Gallery's primary corporate partner and provided outstanding support for APT8 through a dynamic marketing and onsite activation campaign.
- Tourism and Events Queensland was Principal Partner for APT8.
- The ongoing support of the Australian Government through the Australia Council for the Arts assisted in the realisation of APT8 and the delivery of the APT International Visitors Program, which brought high-profile curators and arts professionals from across the world to experience the opening weekend of APT8 in Brisbane.
- APT8 Kids was made possible by Principal Benefactor, The Tim Fairfax Family Foundation and Major Sponsor, Santos GLNG.
- APT8 received significant funding through the Department of Foreign Affairs and Trade and its bilateral agencies.
- The Gordon Darling Foundation and the Department of Foreign Affairs and Trade through the Australia Cultural Diplomacy grant program provided support for the upcoming 'No. 1 Neighbour' exhibition.

- Glencore supported 'The Photograph and Australia', 'Lure of the Sun: Charles Blackman in Queensland' and a touring workshop program.
- Ongoing annual partners included Airline Partner Virgin Australia and Wine and Sparkling Partner Yering Station.
- Tourism and Media Partners for the year included Southern Cross Austereo, Brisbane Airport Corporation, Brisbane Marketing, Channel 7, Singapore Airlines, JCDecaux, the Accor Group and the Sofitel Brisbane Central.

The Gallery's corporate members program, the **Chairman's Circle**, collectively supported APT8 as a Major Partner. The current members of Chairman's Circle are 20/20 Optical, Arkhefield, Audi Australia, Bligh Tanner, Clemenger BBDO, Egon Zehnder, FIG Securities, International Education Services, NAB Private Wealth, Stephenson Mansell and Valiant Hire.

After a year in development and recruitment, the **Asia Pacific Council** was launched to support the long-term future of the Asia Pacific Triennial and offer a social and cultural learning space for its members. See Outcome 1.3 for more information and a list of inaugural members.

The Gallery's integrated **commercial services** include retail outlets, venue hire and food and beverage services.

The **QAGOMA Store** launched a concept space with design brand Third Drawer Down, highlighting artist-led design products and editions. This retail collaboration is a first for the well-known Australian design studio that specialises in artist-licensed objects and bespoke products for cultural institutions.

During the APT8 opening weekend, the Store hosted the first Asia Pacific Book Forum, a multi-book launch celebrating the breadth and diversity of publishing on the Asia Pacific region.

The QAGOMA Store has continued to stage bespoke events to forge sustainable revenue and connect with new audiences. As well as the biannual Design Market, the Store held book launches throughout the year for titles as diverse as *The Handbook of Textile Culture*; *Art and Human Rights: Contemporary Asian Contexts*; *Modern Love: The Lives of John and Sunday Reed*; and *Courting Blakness: Recalibrating Knowledge in the Sandstone University*.

In addition to themed food offerings for major exhibitions, the Gallery's **Food and Beverage Services and Events** department collaborated with Fairfax Media for Good Food Month, and special masterclasses and industry events attracted whole-of-restaurant corporate bookings in the award-winning GOMA Restaurant.

Events staged with guest chefs from other leading restaurants, including Biota and Paper Daisy, delivered revenue and increased profile, and Iron Chef Hiroyuki Sakai

was welcomed as part of the state government's Advance Queensland Summit.

Executive Josue Lopez (2015–16 Good Food Guide Queensland Citi Chef of the Year) raised the profile of GOMA Restaurant, including through monthly appearances on local ABC Radio. The Gallery continued its partnership with Scenic Rim Regional Council's Eat Local Week, staging its second exclusive regional growers tour and degustation event.

### 3.4 Collaborate with institutional and knowledge partners to develop audiences and promote understanding of art.

QAGOMA launched the Brisbane Consortium for the Visual Arts (BCVA), a formal partnership with three leading universities — Griffith University, the Queensland University of Technology and the University of Queensland. The BCVA will develop ambitious collaborative projects for the Gallery, while the universities' research and qualification foundations will support network development and key relationships in the arts industry. The BCVA will also provide a forum for academics to systematically research QAGOMA's rich holdings and facilitate scholarships for visual arts researchers.

The Gallery joined with the Institute of Modern Art (IMA) to present a lecture-performance entitled 'The Tranny Tease' from acclaimed artist collective Slavs and Tatars, who had previously participated in APT7.

Working with the Queensland Museum's World Science Festival, the Gallery presented an Art Conservator's Apprentice workshop in the GOMA Conservation lab and several sold-out sessions of science fiction cinema.

The Gallery collaborated with the Queensland Theatre Company and Queensland Symphony Orchestra in May 2016 to present two PerformArts Pop-ups, a new initiative between Cultural Precinct partners to present the performing arts within the Gallery.

The Gallery's Australian Cinémathèque is an associate member of the Fédération Internationale des Archives du Film (FIAF), allowing it to work with prestigious film organisations, institutions and archives from around the world to facilitate the loan of film prints that would otherwise be inaccessible.

In **Conservation**, Paintings Conservator Gillian Osmond was an invited speaker and part of the Scientific Committee at a conference on *Metal Soaps in Art* in March 2016 at the Rijksmuseum, Netherlands. Osmond is contributing author and joint editor of the forthcoming book *Metal Soaps in Art*, a publication on conservation and research that aims to address the growing interest on the subject.



Painting Conservators Anne Carter and Gillian Osmond have been collaborating with Art Gallery of New South Wales Head of Paintings Conservation, Paula Dredge, on research into Sidney Nolan's 1947 Fraser Island paintings. Paint sample analysis and detailed technical examination of paintings from both collections, together with other primary sources, are contributing valuable new information to understanding of this chapter in Nolan's oeuvre.

Paper Conservator Kim Barrett investigated contemporary scroll painting materials and techniques developed by artists in the Chitrakar community in West Bengal, India, following the acquisition of 20 scrolls from APT8's Kalpa Vriksha project.

QAGOMA's Centre for Contemporary Art Conservation (CCAC) and QUT Art Museum continued collaborative investigations into the paintings of William Robinson. Project intern Sophie Theobald Clark completed conservation treatment of two paintings from the QUT collection.

Conservation Framer Robert Zilli completed a James Love Churchill Fellowship to study traditional picture frame-making techniques, and research and document nineteenth-century picture frames in England. The Fellowship enabled him to work alongside traditionally trained frame makers and gilders at the National Gallery of London.

The Centre for Contemporary Art Conservation welcomed interns Derek Lu, from the Heritage Conservation Centre, Singapore; Merit Kahl from Hildesheim University, Germany; Sylvia Jeffries; and Grimwade Centre for Cultural Materials Conservation students Catherine Collyer, Ruby Awburn and Sharon Wong

Major conservation treatments were carried out on Collection works including:

- Charles Blackman *The bouquet* 1961
- George Wishart *A busy corner of the Brisbane River* 1897
- Michael Eather, Lin Onus and friends *Two worlds* 1995–97
- Lara Favaretto *Gummo IV* 2012
- Robert Macpherson 1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996–2014





### 3.5 Demonstrate leadership within the arts sector and sustain a collaborative, innovative and inclusive organisation.

QAGOMA's leadership in the sector extends across its internal and external collaborative efforts and its institutional culture.

In March, QAGOMA received a commendation from Fumio Kishida, Minister for Foreign Affairs of Japan, for its long-term cultural engagement with that country. Presented by Japanese Consul-General Hidehiro Hosaka, the Commendation acknowledged the Gallery's contribution to the enhancement of mutual understanding and the promotion of friendship and goodwill between Japan and Australia.

The Gallery's Sustainability Steering Group conducted audits of the Finance, Governance, and Catering and Events departments, identifying areas for improved sustainability practices. The audits helped reduce paper, printer cartridge and electricity usage, the latter through a change in air conditioning schedules for office areas. Other measures being implemented include staff education, increased recycling, checks on integrity of refrigeration seals and factoring sustainability into procurement.

The Collection Storage Upgrade project is underway in QAG, with artwork moved out of Collection stores for the installation of a mezzanine level and modernised space that will increase the building's storage capacity by almost one third. The Josephine Ulrick and Win Schubert Galleries (Australian galleries) and Queensland Artists' Gallery will accommodate Collection works during this period and are closed to the public for the duration, through to about September 2017. During this time, a concentrated presentation of Australian collection highlights is in QAG's Gallery 5.

The Gallery commenced its upgrade of internet services to the Australian Academic and Research Network (AARNet). This service provides very high-speed digital internet communication to universities and research institutions around the world and will allow the Gallery to better manage its digital assets in the future.

For inclusiveness outcomes, see also Aboriginal and Torres Strait Islander Engagement Strategy and Disability Action Plan in Outcomes 2.4 on page 20.

## Acquisitions

### Donors

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

Airey Family

Anonymous donor

Anonymous donor

Anonymous donor

Anonymous donors

Anonymous donors

Pamela Barnett

John Batten

Anne Best

Barbara Blackman, AO

Mimi Brodie

Kay Bryan

Conal Coad and Colin Beutel in memory of Brixton Brady

Glenn R Cooke

Patrick Corrigan, AM

Helen and Paul Dennett

Dines Family

Estate of Jessica Ellis

Gina Fairfax

Tim Fairfax, AC

Future Collective

C Moore Hardy and Martien Coucke

Rosemary Goodchild

Donald Holt in memory of Scott Clifford

Ray Hughes

Anne and Greg Hunter

Haider Ali Jan

Tim Johnson

Jack, Helen and Stephen Kershaw and Jane Hyde in memory of their parents Vera and John Kershaw

Dr Morris Low

Margaret McGregor in memory of Brian McGregor

Alex and Kitty Mackay

Glenn Manser

Dani Marti

Anthony and Fran Meagher

James Mollison, AO

Ian and Patricia Munro

Michael Sidney Myer

Ann Nash

Helen Nash

Isabella Power in memory of Jeffrey Smart and Roy Churcher

John Riedel

John Riedel in memory of Gertrude Langer

Brian Robinson

Win Schubert, AO

Searle Family

Estate of Margaret Ann Shevill

Venkat Raman Singh Shyam

Estate of Annie Silvester

James C Sourris, AM

Dr Frank Tomlinson

Josephine Ulrick and Win Schubert Diversity Foundation

Ashby Utting

Maxine Whittaker and Neville Smith

Rick and Carolle Wilkinson

Dr Terry Wu

### Cultural Gifts Program

Anonymous donor

Pamela Barnett

John Batten

Barbara Blackman, AO

Mimi Brodie

Kay Bryan

Conal Coad and Colin Beutel in memory of Brixton Brady

Patrick Corrigan, AM

Dines Family

C Moore Hardy and Martien Coucke

Rosemary Goodchild

Donald Holt in memory of Scott Clifford

Ray Hughes

Jack, Helen and Stephen Kershaw and Jane Hyde in memory of their parents Vera and John Kershaw

Dr Morris Low

Margaret McGregor in memory of Brian McGregor

Glenn Manser

Dani Marti

Anthony and Fran Meagher

Brian Robinson

Win Schubert, AO

James C Sourris, AM

Dr Frank Tomlinson

Dr Terry Wu

Commissioned

Tim Fairfax, AC

Michael Sidney Myer

**Gifts, Bequests, Purchases****ABDULLAH, Abdul**

Australia b.1986

*Bride I (Victoria)* (from 'Coming to terms' series) 2015

Chromogenic print, ed. 1/5 (2 AP)

100 x 100cm

Acc. 2015.190

*Groom I (Zofloya)* (from 'Coming to terms' series) 2015

Chromogenic print, ed. 1/5 (2 AP)

100 x 100cm

Acc. 2015.191

*Groom II (Stratagem)* (from 'Coming to terms' series) 2015

Chromogenic print, ed. 1/5 (2 AP)

100 x 100cm

Acc. 2015.192

*Bride II (Subterfuge)* (from 'Coming to terms' series) 2015

Chromogenic print, ed. 1/5 (2 AP)

100 x 100cm

Acc. 2015.193

*The wedding (Conspiracy to commit)* (from 'Coming to terms' series) 2015

Chromogenic print, ed. 1/5 (2 AP)

100 x 200cm

Acc. 2015.194

Purchased 2015 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

**AH XIAN**

China/Australia b.1960

*Palace Lady* 1985

Oil on canvas

75 x 64cm

Acc. 2016.232

Gift of the Dines Family through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**ALDEGREVER, Heinrich**

Germany 1502–c.1555–61

*Lot Prevents the Inhabitants of Sodom*from *Violence* (from a set of four

plates on 'The Story of Lot') 1555

Engraving

11.3 x 8cm

Acc. 2016.201

*Hercules Slaying the Dragon Ladon*

(from 'The Labours of Hercules') 1550

Engraving

10.8 x 7cm

Acc. 2016.202

Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**ALI, Anida Yoeu**

Cambodia/United States b.1974

*The Buddhist Bug, Into the Night* 2015

Two channel video projection: 9:48

minutes, colour, sound, looped, ed. 1/5

A project of Studio Revolt. Concept and

performance: Anida Yoeu Ali; Video:

Masahiro Sugano.

Acc. 2015.195

Commissioned for APT8. The Kenneth

and Yasuko Myer Collection of

Contemporary Asian Art. Purchased

2015 with funds from Michael Sidney

Myer through the Queensland Art

Gallery | Gallery of Modern Art

Foundation

**ALLEN, Davida**

Australia b.1951

*I'm no child* 1973

Synthetic polymer paint on paper on

board in artist's frame

35 x 30.5 x 5cm (framed)

Acc. 2015.177

Gift of Isabella Power in memory

of Jeffrey Smart and Roy Churcher

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2015

*Priest* 1981

Oil on canvas

102 x 83cm

Acc. 2016.220

Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**AMMAN, Jost**

Switzerland/Germany 1539–91

*Der Zeugwart; Der Bucksenmeister*

(from 'Das Kriegsbuch' (The War

Book)) c.1565

Woodcut page, double-sided

30.7 x 18.6cm

Acc. 2016.192

*Three Figure Studies of Monks with**Latin text on verso* (from 'Cleri totus',

Frankfurt) 1585

Woodcuts on laid paper

Three sheets: 8.6 x 6cm (each)

Acc. 2016.193a–c

*Two Noblemen* 16th century

Woodcut on laid paper

12.2 x 10.6cm

Acc. 2016.194

Gift of Dr Morris Low through the

Queensland Art Gallery | Gallery of

Modern Art Foundation 2016

**ANSARINIA, Nazgol**

Iran b.1979

*1.5 billion dollars worth of petroleum**products exported / Limited increase**of global demand for oil* (from

'Reflections/Refractions' series) 2011

Newspaper collage on metal

17 x 13cm

Acc. 2015.112

*22 September 2012, front page* (from

'Reflections/Refractions' series) 2012

Newspaper collage

65 x 42.5cm

Acc. 2015.113

*4 March 2012, pp.18 & 19* (from

'Reflections/Refractions' series) 2012

Newspaper collage

59 x 72.5cm

Acc. 2015.114

Purchased 2015. Queensland Art

Gallery | Gallery of Modern Art

Foundation

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**BARTOLOZZI, Francesco (Engraver)**  
Italy 1727–1815  
**HOLBEIN, after Hans (Painter)**  
Germany c.1497–1543  
*Thomas Earl of Surry* 1795  
Engraving on laid paper  
28.5 x 22.7cm  
Acc. 2016.196  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**BHATT, Jyoti**  
India b.1934  
*A boy and three girls of the Chamar community, Kutch, Gujarat* 1975, printed 2012  
Gelatin silver photograph, ed. 1/10  
23.5 x 34.7cm  
Acc. 2016.057

*A boy with a bicycle in Dhorda, Gujarat* 1975, printed 2012  
Gelatin silver photograph, ed. 1/10  
23.6 x 35.3cm  
Acc. 2016.058

*A tiger and calf, Rajasthan* 1973, printed 2012  
Gelatin silver photograph, ed. 3/10  
35 x 23.5cm  
Acc. 2016.059

*A tribal youth during Holi Festival, Gujarat* 1968, printed 2012  
Gelatin silver photograph, ed. 2/10  
23.6 x 35.3cm  
Acc. 2016.060

*A woman decorating a bullock for the Gordhan Festival, Rajasthan* 1989, printed 2012  
Gelatin silver photograph, ed. 5/10  
23.7 x 35.5cm  
Acc. 2016.061

*Rajasthan* 1988, printed 2012  
Gelatin silver photograph, ed. 3/10  
23.6 x 35.7cm  
Acc. 2016.062

*Steps in a rural village, Rajasthan* 1970s, printed 2012  
Gelatin silver photograph, ed. 2/10  
23.7 x 35cm  
Acc. 2016.063

*Women making a Samha Devi image, Haryana* 1977, printed 2012  
Gelatin silver photograph, ed. 2/10  
23.5 x 35cm (comp.)  
Acc. 2016.064

*Women of the Mutha community, Kutch, Gujarat* 1975, printed 2012  
Gelatin silver photograph, ed. 2/10  
23.3 x 34.5cm  
Acc. 2016.065  
Purchased 2016 with funds from an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**BLACKMAN, Charles**  
Australia b.1928  
*Contemplation* 1962  
Charcoal drawing  
49 x 37cm (sight)  
Acc. 2016.066  
Gift of Jack, Helen and Stephen Kershaw and Jane Hyde in memory of their parents Vera and John Kershaw through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

*Stradbroke ferry* 1952  
Enamel and tempera on heavy cardboard  
63.5 x 76cm  
Acc. 2016.212  
Gift of Barbara Blackman, AO through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**BOSSE, Abraham**  
France c.1602–04–1676  
*Charity* (one of three images of 'Les Vertus': Faith, Hope and Charity) 1636  
Engraving  
7.6 x 4.3cm  
Acc. 2016.189  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**BOTH, Jan**  
The Netherlands c.1610–1652  
*A Landscape near Rome* (also known as 'The Wooden Bridge at Sulmona near Tivoli') c.1640  
Etching on laid paper  
21.3 x 28.6cm (irreg.)  
Acc. 2016.188  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**BOYD, David (Potter)**  
Australia 1924–2011  
**BOYD, Hermia (Decorator)**  
Australia 1931–2000  
*Dish* 1956  
Glazed earthenware  
2.5 x 10.9cm (diam.)  
Acc. 2016.068

*Dish* 1956  
Glazed earthenware  
3 x 11cm (diam.)  
Acc. 2016.069  
Gift of Pamela Barnett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**BROWN, Leonard**  
Australia b.1949  
*The bird has flown* 1966  
Oil on canvas  
76 x 61cm  
Acc. 2016.067  
Gift of Glenn R Cooke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**CARROLL, Alison Milyika**  
Pitjantjatjara people  
Australia b.1958  
*Ngayuku Walka* 2014  
Stoneware  
48 x 30cm (diam.)  
Acc. 2016.157  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**CARROLL, Ngunytjima**

Pitjantjatjara people  
Australia b.1982  
*Malilanya* 2015  
Stoneware with sgraffito  
60 x 14cm  
Acc. 2016.154

*Ngayuku Ngura* 2014

Stoneware  
67 x 19cm  
Acc. 2016.155  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**CARROLL, Pepai Jangala**

Pitjantjatjara/Luritja people  
Australia b.1949  
*Walungurru* 2014  
Stoneware  
59 x 20.5cm  
Acc. 2016.159  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**CHIN, Sharon**

Malaysia b.1980  
*Weeds/Rumpai Series II* 2015  
Fabric paint and wax crayon on polyester flag  
Ten flags: 151.5 x 73cm; 149.5 x 75cm; 73.5 x 144cm; 72.5 x 146.5cm; 149.5 x 71.5cm; 148 x 73.5cm; 147.5 x 72.5cm; 151 x 80cm; 148.5 x 79cm; 150 x 73cm  
Acc. 2015.167.001–010  
Purchased 2015 with funds from anonymous donors through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**CHITRAKAR, Abdul**

India b.c.1985  
*Santhal Story of Origin* 2014  
Natural colour on mill-made paper with fabric backing  
370 x 55.8cm  
Acc. 2016.018

*Manasa Mangala (The Story of the Snake Goddess Manasa)* 2013

Natural colour on mill-made paper with fabric backing  
282 x 56cm  
Acc. 2016.019

*Life of a girl child* 2012

Natural colour on mill-made paper with fabric backing  
280.5 x 60cm  
Acc. 2016.020  
Purchased 2016 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**CHITRAKAR, Jaba**

India b.1960s  
*Tsunami* 2015  
Natural colour on mill-made paper with fabric backing  
278 x 56.2cm  
Acc. 2015.205

*The fight between Goddess Durga and Goddess Ganga* 2010

Natural colour on mill-made paper with fabric backing  
344 x 56cm  
Acc. 2015.206  
Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**CHITRAKAR, Mantu**

India b.1960s  
*9/11* 2015  
Natural colour on mill-made paper with fabric backing  
348 x 56cm  
Acc. 2015.207

*Communal riots in Gujarat – Children of One Mother* 2012

Natural colour on mill-made paper with fabric backing  
348.5 x 56.2cm  
Acc. 2015.208

*The Gujarat Earthquake* 2012

Natural colour on mill-made paper with fabric backing  
352.5 x 56cm  
Acc. 2015.209  
Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**CHITRAKAR, Monimala**

India b.c.1970s  
*Virus* 2015  
Natural colour on mill-made paper with fabric backing  
269.5 x 58.6cm  
Acc. 2015.210

*Santhal Story of Origin* 2014

Natural colour on mill-made paper with fabric backing  
275.5 x 56cm  
Acc. 2015.211

*Sita Haran (Abduction of Sita from the Ramayan)* 2014

Natural colour on mill-made paper with fabric backing  
278.5 x 56cm  
Acc. 2015.212  
Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**CHITRAKAR, Sonia**

India b.1998  
*Santhal Story of Origin* 2015  
Natural colour on mill-made paper with fabric backing  
277.5 x 56cm  
Acc. 2016.015

*Wedding of the birds* 2015

Natural colour on mill-made paper with fabric backing  
277 x 56cm  
Acc. 2016.016

*Tsunami* 2012

Natural colour on mill-made paper with fabric backing  
280 x 56cm  
Acc. 2016.017  
Purchased 2016 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

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CHOI Jeong Hwa

South Korea b.1961

*Alchemy (transparent)* 2015

Acrylic, chrome, stainless steel,  
LED lighting

11 pieces: 148.5cm (high); installed  
dimensions variable

Acc. 2015.179.001–011

*Alchemy (circle)* 2015

Acrylic, stainless steel, chrome, wire,  
LED lighting

12 pieces: 200cm long (each); hanging  
frame: 200cm (diam.); installed  
dimensions: 200 x 180cm (diam.)

Acc. 2015.180.001–013

Commissioned for APT8. Purchased  
2015. Queensland Art Gallery | Gallery of  
Modern Art Foundation

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CRIPPS, Peter

Australia b.1948

*Display Culture* 2002

Blackwood veneer, plywood, acrylic,  
fluorescent lights, acrylic paint on  
castor wheels

Four hinged units: 190 x 35 x 290cm;  
190 x 250 x 275cm; 190 x 350 x  
275cm; 190 x 250 x 210cm; overall  
dimensions variable

Acc. 2016.224.001–004

*City Life* 1981

Gesso on canvas

379 x 399cm

Acc. 2016.225

*D24 Mask* (for 'City Life') 1981

Enamel paint on cloth covered  
cardboard with metal

171 x 87 x 54cm

Acc. 2016.226

*Mirror studies* 1970–76

Galvanized iron, fluorescent lights  
and mirror

21 x 740 x 10cm (installed)

Acc. 2016.227a–

*Mirror studies* 1970–76

Copper, mirror

Five parts: 187 x 130 x 80cm  
(installed)

Acc. 2016.228a–e

*Mirror studies* 1970–76

Copper, mirror

Six parts: 150 x 112 x 80cm (installed)

Acc. 2016.229a–f

*Mirror studies* 1970–76

Galvanized iron, tin plated iron alloy,  
mirror

Five parts: 147 x 121 x 80cm (installed)

Acc. 2016.230a–e

*Room (negative form)* 1967

Plaster

23 x 37 x 64cm

Acc. 2016.257

*Room (positive form)* 1967

Plaster

23 x 37 x 64cm

Acc. 2016.258

*Above and Below Ground*

*(negative form)* 1968

Plaster, brass

10 x 41 x 69cm

Acc. 2016.259

*Above and Below Ground*

*(positive form)* 1968

Plaster, brass

10 x 41 x 64cm

Acc. 2016.260

*Above and Below Ground*

*(negative form)* 1968

Plaster

10 x 41 x 69cm

Acc. 2016.261

*Above and Below Ground*

*(negative form)* 1968

Plaster

10 x 41 x 69cm

Acc. 2016.262

The James C Sourris, AM, Collection.

Gift of James C Sourris, AM, through  
the Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016. Donated  
through the Australian Government's  
Cultural Gifts Program

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CROOKE, Ray

Australia 1922–2015

*(Islanders in the shade)* c.1980s

Oil on canvas on board

75.5 x 100.5cm

Acc. 2015.187

Gift of Kay Bryan through the

Queensland Art Gallery | Gallery of  
Modern Art Foundation 2015. Donated  
through the Australian Government's  
Cultural Gifts Program

*Woman with blossoms* date unknown

Oil on canvas

120.5 x 181.5cm (sight)

Acc. 2016.214

*Mending net, Rabaul* c.1963

Oil on board

75.5 x 75.5cm (sight)

Acc. 2016.215

*An island passage* c.1965

Oil on composition board

58.5 x 89cm (sight)

Acc. 2016.216

*(Island girl)* 1976

Oil on board

60 x 45cm (sight)

Acc. 2016.217

*Cape York town* date unknown

Oil on board

59.2 x 74.8cm (framed)

Acc. 2016.253

*A Queensland country scene*

date unknown

Oil on composition board

55.8 x 70.5cm (framed)

Acc. 2016.254

*Island still life* date unknown

Oil on composition board

64.7 x 80cm (framed)

Acc. 2016.255

*Interior with figure in blue*

date unknown

Oil on board

45 x 48.5cm (framed)

Acc. 2016.256

Gift of Mimi Brodie through the

Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016. Donated  
through the Australian Government's  
Cultural Gifts Program

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**DALENA, Kiri**

The Philippines b.1975  
*Erased slogans* 2012  
 Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, AP  
 110 x 185cm  
 Acc. 2015.160

*Erased slogans* 2013

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, AP  
 73.7 x 101.9cm  
 Acc. 2015.161

*Erased slogans* 2014

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, AP  
 91.4 x 141.3cm  
 Acc. 2015.162

*Erased slogans* 2015

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, ed. 1/3  
 73.7 x 122.1cm  
 Acc. 2015.163

*Erased slogans* 2015

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, ed. 1/3  
 88.9 x 115.3cm  
 Acc. 2015.164

*Erased slogans* 2015

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, ed. 1/3  
 88.9 x 124.7cm  
 Acc. 2015.165

*Erased slogans* 2015

Inkjet print on Photo Rag Baryta 100% cotton-fibre based gloss paper, ed. 1/3  
 73.7 x 113.1cm  
 Acc. 2015.166  
 Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**DUAN Jianyu**

China b.1970  
*Sharp, sharp, smart no.4* 2014  
 Oil on canvas  
 140 x 189.5cm  
 Acc. 2016.210  
 Purchased 2016 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation and Ashby Utting

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**DUMADA, Balu Ladkya**

India b.1967  
*The God appears in the form of a crane bird* 2010  
 Synthetic polymer paint and cow dung on canvas  
 365.8 x 167.6cm  
 Acc. 2015.111  
 Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**DÜRER, Albrecht**

Germany 1471–1528  
*St Michael Fighting the Dragon* (from 'The Apocalypse' series) c.1497–98, Latin edition, 1511  
 Woodcut  
 39.3 x 28cm  
 Acc. 2016.026  
 Purchased 2016 with funds from the Airey Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**FLOYD, Emily**

Australia b.1972  
*Labour garden* 2015  
 Epoxy paint on aluminium and steel, printed matter  
 23 units ranging from 45 x 45 x 45cm to 225 x 112.5 x 60cm; installed dimensions variable  
 Acc. 2016.218a–  
 Gift of Dr Terry Wu through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**FRANK, David**

Pitjantjatjara people  
 Australia b.1949  
*Policeman Story I* 2015  
 Synthetic polymer paint on canvas  
 61 x 101cm  
 Acc. 2016.163

*Policeman Story II* 2015

Synthetic polymer paint on canvas  
 61 x 92cm  
 Acc. 2016.164  
 The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**FULLBROOK, Sam**

Australia 1922–2004  
*Convict boy* 1957  
 Oil on board  
 34.5 x 16.5cm  
 Acc. 2016.246  
 Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**FURLONGER, Joe**

Australia b.1952  
*Fisherman* 1986  
 Oil on canvas  
 248.7 x 324.5cm  
 Acc. 2016.219

*Untitled* 1997

Pigment with acrylic binder on canvas  
 124 x 184cm  
 Acc. 2016.247  
 Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**GANAMBARR, Gunybi**

Ngaymil people  
 Australia b.1973  
*Nganmarra* 2015  
 Etched and polished water tank galvanised steel with paint  
 179 x 120cm  
 Acc. 2015.158

*Garraparra (Larrakitj)* 2015

Wood with natural pigments and sand  
 292 x 30cm (diam.)  
 Acc. 2015.159

*Ngaymil* 2015

Incised conveyor belt rubber  
 299 x 92cm  
 Acc. 2016.005  
 Purchased 2016 in memory of David Barnett through the Queensland Art Gallery | Gallery of Modern Art Foundation



*Buyku* 2015  
Conveyor belt rubber with natural pigments and sand  
182 x 90cm  
Acc. 2016.006  
Purchased 2016 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**GASCOIGNE, Rosalie**  
Australia 1917–99  
*Room with a View* 1977  
Found wood, printed aluminium  
58 x 102 x 26cm (irreg.)  
Acc. 2016.213  
Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**GEMES, Juno**  
Hungary/Australia b.1944  
*Thancoupie in pottery workshop, North Sydney* 1981  
Vintage print, hand printed on Archival Portega paper, ed. 1/1  
60 x 50cm  
Acc. 2016.235  
Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

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**GIBSON, Bessie**  
Australia 1868–1961  
*St Maggiore, Venice* c.1922  
Oil on panel  
23 x 18cm  
Acc. 2015.224  
Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**GOLE, Mary**  
Papua New Guinea b.1951  
*Cooking pot with bat handles* 2015  
Hand-thrown earthenware with applied decoration and beeswax  
18.7 x 30 x 30cm  
Acc. 2016.286

*Cooking pot* 2015  
Hand-thrown earthenware with applied decoration and beeswax  
25 x 37.5 x 36.2cm  
Acc. 2016.287

*Two mouthed water storage pot (Yayob Village, Madang)* 2016  
Hand-thrown earthenware with applied decoration and beeswax  
23 x 32cm (diam.)  
Acc. 2016.288

*Three mouthed water storage pot (Manus)* 2016  
Hand-thrown earthenware with applied decoration and beeswax  
36 x 35cm (diam.)  
Acc. 2016.289  
Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

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**GURUNG, Hit Man**  
Nepal b.1986  
*Yellow helmet and gray house* (from 'I have to Feed Myself, My Family and My Country' series) 2015  
Synthetic polymer paint on canvas  
Diptych: 122 x 153cm (each)  
Acc. 2015.174a–b  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**HARDING, Dale**  
Bidjara, Ghungalu and Garingbal peoples  
Australia b.1982  
*Body of objects* 2016  
Black silicone rubber, horseshoe nails and tacks, ed. 1/3  
Ten pieces: Installed dimensions variable  
Acc. 2016.285a–j  
Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

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**HEYSEN, Hans**  
Germany/Australia 1877–1968  
*Quarry at Mt Osmond* 1950  
Watercolour and gouache  
32 x 38.5cm  
Acc. 2015.219

*On the edge of clearing, Ambleside*  
Pastel  
38 x 30cm  
Acc. 2015.220  
Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**HOLBEIN, Follower of Hans**  
Germany/England c.1497–1543  
*The Expulsion from Paradise* (after Hans Holbein's series of woodcuts 'The Dance of Death', image 3 1538)  
late 16th century  
Woodcut  
6.7 x 5.1cm  
Acc. 2016.195  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**HOLLAR, Wenzel (Wenceslaus)**  
Czech Republic/England 1607–77  
*Woman of Munster* (from 'Theatrum Mulieris' series) 17th century  
Etching  
9.2 x 6.1cm  
Acc. 2016.197  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**INKAMALA, Judith Pungkarta**  
Arrernte people  
Australia b.1948  
*Artist house* 2014  
Terracotta with underglazes  
24.5 x 16cm (diam.)  
Acc. 2016.162  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**JACK, Rupert**  
Pitjantjatjara people  
Australia b.1951  
*Nyinantu* 2014  
Stoneware  
32 x 15cm (diam.)  
Acc. 2016.160

- Maku* 2014  
Synthetic polymer paint on canvas  
100 x 150cm  
Acc. 2016.169  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program
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- JACKS, Robert**  
Australia 1943–2014  
*Hand stamped box set* 1973–82  
Boxed set of 12 hand stamped ink books  
12 books: 11.5 x 12.7 x 0.5cm (each);  
box: 13 x 13 x 6.8cm  
Acc. 2016.139.001–012
- 1975–1976 hand stamped New York*  
1975–76  
Book comprising 13 pages, 13 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.140
- Lines dots number two hand stamped Houston Texas* 1977 1977  
Book comprising 12 pages, 12 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.141
- Lines dots number two hand stamped Houston Texas* 1977 1977  
Book comprising 12 pages, 12 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.142
- Vertical & horizontal hand stamped Melbourne* 1978 1978  
Book comprising 12 pages, 12 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.143
- Red dots hand stamped Sydney* 1979 1979  
Book comprising 12 pages, 12 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.144
- Black lines hand stamped Sydney* 1980 1980  
Book comprising 12 pages, 12 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.145
- Hand stamped* 2005  
Book comprising 10 pages, 10 hand stamped ink illustrations  
11.5 x 12.7 x 0.5cm  
Acc. 2016.146
- Bloomsday* 2006  
Hand stamped ink on card and envelope, ed. of 20  
Six cards: 9 x 13.8cm (each); envelope: 15.5 x 10.5cm  
Acc. 2016.147a–g
- Hand stamped* 2006  
Hand stamped ink on card and envelope, ed. of 2  
Six cards: 11 x 6.5cm (each); envelope: 12.5 x 7.5cm  
Acc. 2016.148a–g
- Untitled (Four hand stamped designs)* 2006  
Hand stamped ink on card and envelope  
Four cards: 10.5 x 6.5cm (each); envelope: 12.5 x 7cm  
Acc. 2016.149a–e  
Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016
- 
- JAN, Haider Ali**  
Pakistan b.1983  
*Laughing Series 1* 2008  
Inkjet print on photo rag paper, ed. 4/4  
60.9 x 508cm  
Acc. 2015.172
- Let's Walk* 2009  
Inkjet print on photo rag paper, ed. 4/4  
114.3 x 76.2cm  
Acc. 2015.173  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation
- Laughing Series 2* 2008  
Inkjet print on photo rag paper, ed. 4/4  
40.6cm x 261cm  
Acc. 2015.176  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015
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- JOHNSON, Tim**  
Australia b.1947  
*Video clips Pt 1* 2009  
DVD: 51:02 minutes, colour, sound  
Acc. 2016.072
- Buddha's birthday Sydney* 2006  
DVD: 46:60 minutes, colour, sound  
Acc. 2016.073
- New Music video 6 copy 3/2 21.11.01* 2001  
DVD: 30:34 minutes, colour, sound  
Acc. 2016.074  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016
- Public fitting* 1972  
Super 8: 10 minutes; colour, silent  
Acc. 2016.075
- Fittings* 1972  
Super 8: 1:21 minutes, colour, silent  
Acc. 2016.076
- Tempe Bridge* 1972  
Super 8: 2:54 minutes, colour, silent  
Acc. 2016.077
- Gold Coast Holiday* 1972  
Super 8: 3:04 minutes, colour, silent  
Acc. 2016.078
- Albermarle Street* 1972  
Super 8: 3:04 minutes, colour, silent  
Acc. 2016.079
- Sunset* 1972  
Super 8: 3:38 minutes, colour, silent  
Acc. 2016.080
- Subjective Artwork* 1972  
Super 8: 3:32 minutes, colour, silent  
Acc. 2016.081

<i>Disclosure</i> 1973 Super 8: 3:40 minutes, colour, silent Acc. 2016.082	<i>KHS Part 1</i> 1973 Super 8: 7:31 minutes, colour, silent Acc. 2016.096	<i>Roll 20</i> 1973–77 Super 8: 3:38 minutes, colour, silent Acc. 2016.110
<i>Fittings</i> 1972 Super 8: 12:49 minutes, colour, silent Acc. 2016.083	<i>2EA</i> 1973 Super 8: 23:02 minutes, colour, silent Acc. 2016.097	<i>New Music</i> 1977 Super 8: 25:47 minutes, colour, silent Acc. 2016.111
<i>The Realists</i> 1974 Super 8: 6:19 minutes, colour, silent Acc. 2016.084	<i>Bill Draskovic Films</i> 1973 Super 8: 14:02 minutes, colour, silent Acc. 2016.098	<i>New Music</i> 1980–2001 VHS: 30:34 minutes, colour, sound, looped Acc. 2016.112
<i>Girl on Bus</i> 1974 Super 8: 3:34 minutes, colour, silent Acc. 2016.085	<i>Room Newtown</i> 1973 Super 8: 5:25 minutes, colour, silent Acc. 2016.099	<i>New Music Part 1</i> 1979 Super 8: 30:16 minutes, colour, silent Acc. 2016.113
<i>North Coast Caravan Park</i> 1974 Super 8: 0:19 minutes, colour, silent Acc. 2016.086	<i>Various</i> 1974 Super 8: 14:23 minutes, colour, silent Acc. 2016.100	<i>New Music (Part 1 [offcuts] Lou Reed, Thin Lizzy, Bo Diddley)</i> 1979 Super 8: 22:02 minutes, colour, silent Acc. 2016.114
<i>National Park</i> 1973 Super 8: 25:11 minutes, colour, silent Acc. 2016.087	<i>Green Water</i> 1976 Super 8: 0:24 minutes, colour, silent Acc. 2016.101	<i>New Music (Part 3 [offcuts])</i> 1979 Super 8: 25:33 minutes, colour, silent Acc. 2016.115
<i>5. Part 2 (National Park)</i> 1973 Super 8: 25:18 minutes, colour, silent Acc. 2016.088	<i>Dave</i> 1973–77 Super 8: 2:23 minutes, colour, silent Acc. 2016.102	<i>New Music (Part 5 [offcuts] Wasted Daze, Flowers, Dragon, Dave Warner)</i> 1979 Super 8: 18:06 minutes, colour, silent Acc. 2016.116
<i>Teaching Art</i> 1974 Super 8: 31:26 minutes, colour, sound Acc. 2016.089	<i>Ken and Ian</i> 1976 Super 8: 3:40 minutes, colour, silent Acc. 2016.103	<i>New Music (Part 6 [offcuts] Billy Thorpe, Blacklace, Cold Chisel)</i> 1979 Super 8: 27:19 minutes, colour, silent Acc. 2016.117
<i>Excursion</i> 1974 Super 8: 7:20 minutes, colour, silent Acc. 2016.090	<i>Light installation</i> 1993 VHS: 22:02 minutes, colour, sound, looped Acc. 2016.104	<i>New Music (Part 7 [offcuts])</i> 1979 Super 8: 22:36 minutes, colour, silent Acc. 2016.118
<i>Park</i> 1974 Super 8: 9:28 minutes, colour, silent Acc. 2016.091	<i>The Visitors</i> 1973–77 Super 8: 3:40 minutes, colour, silent Acc. 2016.105	<i>New Music (Part 8 [offcuts])</i> 1979 Super 8: 15:45 minutes, colour, silent Acc. 2016.119
<i>Waterfight</i> 1974 Super 8: 5:49 minutes, colour, silent Acc. 2016.092	<i>RAR</i> 1973–77 Super 8: 3:50 minutes, colour, silent Acc. 2016.106	<i>New Music</i> 2001 DVD: 30:34 minutes, colour, sound; paper insert with unique marker drawing Acc. 2016.120a–b
<i>2EA</i> 1974 Super 8: 6:43 minutes, colour, silent Acc. 2016.093	<i>The Saints</i> 1973–77 Super 8: 3:46 minutes, colour, silent Acc. 2016.107	<i>The New Christs</i> 1978 Super 8: 8:14 minutes, colour, silent Acc. 2016.121
<i>Rita</i> 1974 Super 8: 8:32 minutes, colour, silent Acc. 2016.094	<i>Band footage</i> 1976 Super 8: 2:39 minutes, colour, silent Acc. 2016.108	
<i>Sports Carnival</i> 1972–74 Super 8: 15:29 minutes, colour, silent Acc. 2016.095	<i>Reggae</i> 1973–77 Super 8: 3:31 minutes, colour, silent Acc. 2016.109	

- Untitled 2* 1977–80  
Super 8: 13:56 minutes, colour, silent  
Acc. 2016.122
- Untitled 3* 1977–80  
Super 8: 11:38 minutes, colour, silent  
Acc. 2016.123
- Body language* 1981  
Super 8: 20:08 minutes, colour, silent  
Acc. 2016.124
- Radio Birdman The Metro Sydney* 2002  
DVD: 60:14 minutes, colour, sound  
Acc. 2016.125
- Papunya Kintore* 1983  
Super 8: 12:46 minutes, colour, sound  
Acc. 2016.126
- Clifford Possum at 52* 1999  
DVD: 51:36 minutes, colour, sound;  
paper insert with unique marker  
drawing  
Acc. 2016.127a–b
- Eden Burns* 1991  
VHS: 33:11 minutes, colour, silent  
Acc. 2016.128
- Asia* 1994  
VHS: 31:56 minutes (looped), colour,  
sound  
Acc. 2016.129
- Yab Yum* 2001  
DVD: 14:56 minutes, colour, sound  
Acc. 2016.130
- Yab Yum 2* 2001  
VHS: 16 minutes (looped), colour, silent  
Acc. 2016.131
- Yab Yum 2 [documentation of 2001  
installation]* 2003  
DVD: 15:49 minutes, colour, sound  
Acc. 2016.132
- Dalai Lama edit 1* 2002  
DVD: 32:25 minutes, colour, sound  
Acc. 2016.133
- Heide – Road Safety* 2002  
DVD: 32:42 minutes, colour, sound,  
paper insert with unique marker  
drawing  
Acc. 2016.134a–b
- Clips (volume 1)* 1990  
VHS: 28:23 minutes, colour, sound  
Acc. 2016.135
- Clips (volume 2)* 1993  
VHS: 31:34 minutes, colour, sound  
Acc. 2016.136
- Kai Gao Songs* 2004  
DVD: 58:12 minutes, colour, sound  
Acc. 2016.137
- Possum Story* 2005  
DVD: 5:05 minutes, colour, sound  
Acc. 2016.138  
The James C Sourris, AM, Collection.  
Gift of James C Sourris, AM, through  
the Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016. Donated  
through the Australian Government's  
Cultural Gifts Program
- 
- JOSHI, Kalyan**  
India b.1969  
*Hanuman Chalisa* 2015  
Natural colour on cloth  
91.4 x 121.9cm (approx.)  
Acc. 2016.239
- Holi festival (fagh)* 2015  
Natural colour on cloth  
91.4 x 121.9cm (approx.)  
Acc. 2016.240  
Purchased 2016. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation
- 
- KAUAGE, Mathias**  
Papua New Guinea 1944–2003  
*(Woman with fish, cat, insect and  
lizard)* c.1969–72  
Texta on paper  
64 x 76cm  
Acc. 2016.272
- (Woman, insect and animal with star  
shapes)* c.1969–72  
Texta on paper  
53 x 83cm  
Acc. 2016.273
- (Woman with chicken)* c.1969–72  
Texta on paper  
50 x 63cm  
Acc. 2016.274
- (Insects with flower)* c.1969–72  
Texta on paper  
41.5 x 53cm  
Acc. 2016.275
- (Face with six appendages)* c.1969–72  
Texta on paper  
51 x 38cm  
Acc. 2016.276
- (Garden scene)* c.1969–72  
Texta on paper  
41.5 x 52.5cm  
Acc. 2016.277
- (Large face like turtle)* c.1969–72  
Texta on paper  
50.5 x 37.5cm  
Acc. 2016.278
- (Long nosed creature)* c.1969–72  
Texta on paper  
41.5 x 52cm  
Acc. 2016.279
- (Woman with star and animal)*  
c.1969–72  
Texta on Bainbridge board  
50.5 x 64.5cm  
Acc. 2016.280
- (Man with star and animal)* c.1969–72  
Texta on Bainbridge board  
50.5 x 64.5cm  
Acc. 2016.281  
Gift of Ann Nash through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016
- Helen Nash* c.1970–72  
Texta on paper  
45.5 x 37cm  
Acc. 2016.282  
Gift of Helen Nash through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016

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**KELLY, Madeleine**

Germany/Australia b.1977  
*Spectra of birds* 2014–15  
 Encaustic on cardboard with paper and text  
 40 parts ranging from 8 x 11 x 11cm to 27 x 9 x 9cm; installed dimensions variable  
 Acc. 2015.150.001a–b–040a–b  
 Purchased 2015 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**KUMAR, Pradyumna**

India b.1969  
*Bararsingha – The balance of Life* 2014  
 Ink on acid free paper  
 46 x 61cm  
 Acc. 2016.243

*Mango Tree of Life* 2015

Ink on acid free paper  
 61 x 46cm  
 Acc. 2016.244

*Pollution* 2014

Ink on acid free paper  
 61 x 46cm  
 Acc. 2016.245  
 Purchased 2016 with funds from the Estate of Margaret Ann Shevill through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**KUMARI, Pushpa**

India b.1969  
*Dowry* 2015  
 Ink on acid free paper  
 60.1 x 45.7cm  
 Acc. 2015.199

*Wind (the beautiful maiden with her*

*flowing hair)* 2015  
 Ink on acid free paper  
 60.4 x 45.7cm  
 Acc. 2015.200

*Surya and Sangya (The Story of the sun and his wife)* 2015

Ink on acid free paper  
 60.2 x 45.7cm  
 Acc. 2015.201  
 Purchased 2015 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Saving the girl child* 2015

Ink on acid free paper  
 60.3 x 45.7cm  
 Acc. 2015.213

*Tsunami* 2015

Ink on acid free paper  
 60.3 x 45.7cm  
 Acc. 2015.214

*Prakriti Purusha (eternal male and female principles)* 2015

Ink on acid free paper  
 60.3 x 45.7cm  
 Acc. 2015.215  
 Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Prem Jalkida (The Intoxication of love and attraction)* 2015

Ink on acid free paper  
 61 x 46cm  
 Acc. 2016.237  
 Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

*Prakriti Purusha* 2014

Ink on acid free paper  
 61 x 46cm  
 Acc. 2016.238  
 Purchased 2016 with funds from Anne and Greg Hunter through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**KUMARI, Pushpa**

KUMAR, Pradyumna  
 India b.1969  
*Village Life* 2015  
 Fabric paint on silk  
 112 x 255cm (irreg.)  
 Acc. 2015.216  
 Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**LAHEY, Vida**

Australia 1882–1968  
*Green vase with gerberas* 1948  
 Watercolour  
 47.3 x 38.3cm  
 Acc. 2015.225

*Geraldton wax in vase* c.1950s

Watercolour  
 34.5 x 44.5cm  
 Acc. 2015.226  
 Gift of Rosemary Goodchild through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**LALIQUE ET CIE, Wingen-sur-Moder (Manufacturer)**

France est. 1921  
**LALIQUE, Marc (Designer)**  
 France 1900–77  
*Angel champagne glasses,* designed 1948  
 Clear crystal  
 Two glasses: 20.5 x 7cm (diam.) (each)  
 Acc. 2016.284.001–002  
 Gift of Win Schubert, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**LE BRETON, Louis (Artist)**

France 1818–68  
**MAYER, Auguste (Lithographer)**  
 France 1805–90  
*Echouage des corvettes dans le Canal Mauvais, Détroit de Torres (The grounding of the corvettes in the Canal Mauvais, Torres Strait)* (plate 187 from the Atlas Pittoresque of 'Voyage Au Pole Sud Et Dans L'Oceannie' (Official report of Dumont d'Urville's second voyage), Paris, 1846) 1846  
 Lithograph printed in black ink from one stone on wove paper  
 27.2 x 39.8cm (comp.)  
 Acc. 2016.234  
 Purchased 2016 with funds from the Estate of Annie Silvester through the Queensland Art Gallery | Gallery of Modern Art Foundation

<p>LEWIS, Niningka Pitjantjatjara people Australia b.1947 <i>Irititja (Early days)</i> 2013 Synthetic polymer paint on structural plywood 90 x 90.5cm Acc. 2016.165 The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery   Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program</p>	<p>MacPHERSON, Robert Australia b.1937 <i>"MAYFAIR: 4,4,JOE BIRCH" 1999</i> 1999 Dulux Weathershield acrylic on Masonite Four panels: 122 x 91.5cm (each) Acc. 2016.001a–d Gift of Patrick Corrigan, AM, through the Queensland Art Gallery   Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program</p> <p><i>POLAR BEARS</i> 1978 Enamel on canvas; paint brushes Six panels: 30 x 30cm (each); six paint brushes: varying sizes Acc. 2016.002a–l Gift of Ray Hughes through the Queensland Art Gallery   Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program</p>	<p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.046</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.047</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.048</p>
<p>LONG, Sydney Australia 1871–1955 <i>(Flamingoes)</i> Oil on panel 29.2 x 39.6cm Acc. 2015.184</p> <p><i>Landscape with wildflowers</i> c.1895 Oil on canvas 44.4 x 39.4cm Acc. 2015.185</p> <p><i>Landscape with trees</i> 1910 Watercolour 27.5 x 37.5cm Acc. 2015.222 Gift of Kay Bryan through the Queensland Art Gallery   Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program</p>	<p>MAMBESI, Manua (Artist) Papua New Guinea c.1910–unknown WIRUI PRESS (Printer) Papua New Guinea est. c.1960s <i>Ancestor figures</i> c.1973 Skreenprint 32 x 57.5cm Acc. 2016.177 Gift of Helen and Paul Dennett through the Queensland Art Gallery   Gallery of Modern Art Foundation 2016</p>	<p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.049</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.050</p>
<p>MACLEOD, Euan New Zealand/Australia b.1956 <i>Ladder</i> 1998 Oil on canvas 180 x 137cm Acc. 2016.004 Gift of Patrick Corrigan, AM, through the Queensland Art Gallery   Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program</p>	<p>MANIKPURI, Atma Das India b.1972 <i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.042</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.043</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.044</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.045</p>	<p><i>Dundki (rice bowl)</i> 2015 Wood, bamboo, coir, multani clay, natural colours 48.2 x 20.3 x 20.3cm Acc. 2016.051</p> <p><i>Two lady figures</i> 2015 Multani clay, natural colour, plant fibre 43.2 x 12.7cm (approx., each) Acc. 2016.052a–b</p> <p><i>Boy figure</i> 2015 Multani clay, natural colour, plant fibre 33 x 10.1cm Acc. 2016.053</p> <p><i>Lady figure taking out husk from rice</i> 2015 Multani clay, natural colour, plant fibre 33 x 12.7cm Acc. 2016.054</p> <p><i>Kissan (ploughing man); two bullocks</i> 2015 Multani clay, natural colour, plant fibre Man: 40.6 x 12.7cm; bullocks: 33 x 25.4 x 12.7cm (each) Acc. 2016.055a–d</p>

*Tiger figure* 2015

Multani clay, natural colour  
53.3 x 33 x 15.2cm  
Acc. 2016.056  
Purchased 2016 with funds from Ian and Patricia Munro through the Queensland Art Gallery | Gallery of Modern Art Foundation

**MANNING, Ross**

Australia b.1978  
*Spiral* 2015  
Industrial ceiling fan, swivel, synthetic fabric  
Installed dimensions variable  
Acc. 2015.155a–n  
Purchased 2015 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

**MANSFIELD, Janet**

Australia 1934–2013  
*Jar no. 1* 1992  
Glazed stoneware  
60 x 35cm (diam.)  
Acc. 2016.071  
Gift of Pamela Barnett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**MARTI, Dani**

Spain/Scotland/Australia b.1963  
*Codpiece (looking for Pablo)* 2006–11  
Stainless steel braided hose, polyester, polypropylene, leather, industrial rubber, glass and magnetic beads  
250 x 140 x 70cm  
Acc. 2016.222

*Evils of forgetfulness* 2006

Ten channel video installation: 7 hours 27 minutes, colour, stereo, 16:9, ed. 1/3 (AP)  
Acc. 2016.263

*Andrea, gree ted by a pubescent smile* 2008

High definition video: 10:55 minutes, colour, stereo, 4:3, ed. 1/3 (AP)  
Acc. 2016.264

*Time is the fire in which we burn* 2009  
High definition video: 1 hour 7 minutes, colour, sound, 2.35:1, ed. 1/3 (AP)  
Acc. 2016.265

*Butterflyman* 2012

4k ultra high definition digital video: 16:10 minutes, colour, stereo, 2:1; sound design by Alex Macia, ed. 2/3 (AP)  
Acc. 2016.266  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**McCAHON, Colin**

New Zealand 1919–87  
*The night of the comet* 1974  
Synthetic polymer paint on unstretched jute canvas  
93 x 110cm  
Acc. 2016.233  
Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**MEDALLA, David (Artist)**

The Philippines/United Kingdom  
b.1942  
**NANKERVIS, Adam (Photographer)**  
Australia/Germany b.1963  
*Homage to the Paris Commune – Montmartre Paris* 2013, printed 2015  
Documentation of collaborative performance  
Inkjet print on Hahnemühle Bamboo paper, ed. 1/3 (2 AP)  
49.9 x 50cm (comp.)  
Acc. 2015.197

*How far can you run with the world behind you* (from 'Mask' series, London) 2014, printed 2015  
Documentation of collaborative performance

Inkjet print on Hahnemühle Bamboo paper, ed. 1/3 (2 AP)  
65.6 x 49.5cm (comp.)  
Acc. 2015.198  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

**Min Thein Sung**

Myanmar b.1978  
*Another Realm (horses)* (from 'Another Realm' series) 2015  
Linen, copper wire, aluminium, rope, digital prints on paper  
Horses: 300 x 600 x 100cm; 300 sheets: 29.7 x 42cm (each)  
Acc. 2016.008.001–005  
Developed for APT8. Purchased 2016 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

**MOLVIG, Jon**

Australia 1923–70  
*Bathing huts* 1950  
Watercolour  
69.8 x 100.3cm  
Acc. 2016.251

*Sun* 1959

Oil and enamel on hardboard  
63.5 x 51.5cm  
Acc. 2016.252  
Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

**NAMATJIRA, Vincent**

Western Aranda/Pitjantatjara people  
Australia b.1983  
*Going Places* 2015  
Synthetic polymer paint on canvas  
91 x 121cm  
Acc. 2016.168  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**NAMOK, Rosella**

Ungkum people  
Australia b.1979  
*Ngaachi Kincha* 2002  
Synthetic polymer paint on canvas  
183 x 323cm  
Acc. 2016.150  
Gift of Margaret McGregor in memory of Brian McGregor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**NAPANGATI, Yukultji**

Pintupi people  
Australia b.c.1970  
*Untitled* 2014  
Synthetic polymer paint on Belgian linen  
183 x 242cm  
Acc. 2015.142  
The James C Sourris, AM, Collection.  
Purchased 2015 with funds from James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**Nge Lay**

Myanmar b.1971  
*The sick classroom* 2012–13  
27 painted, wooden sculptures; eight wooden desks; 26 student accessories; one wooden table; one wooden chair; 15 inkjet prints on paper, ed. 1/5; single channel video: 13:19 minutes, colour, sound, ed. 1/5  
250 x 600 x 800cm (installed)  
Acc. 2015.182.001–007  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**NIXON, John**

Australia b.1949  
*ANTI MUSIC* 1979–83  
Master archive: 406 compact cassettes and unique card and paper inserts with collage, aluminium foil, Letraset, ink, marker, paint, pencil, polaroid photographs and tape in plastic boxes  
Acc. 2015.143.001–057

*ANTI MUSIC: A Sampler* 1981  
Compact cassette with printed insert in plastic case  
Released by Audio Arts, London  
Acc. 2015.146a–c  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**NOWEP, Simon (Artist)**

Papua New Guinea 1902–84  
WIRUI PRESS (Printer)  
Papua New Guinea est. c.1960s  
*Wain and his followers* c.1974  
Skreenprint  
55.5 x 39cm  
Acc. 2016.172  
  
*Mopul, Wain and his wife Yiripi* c.1974  
Skreenprint  
39 x 55.5cm  
Acc. 2016.173

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**Konyim and Deman spirits** c.1974

Skreenprint  
39 x 55.5cm  
Acc. 2016.174

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**Birds** c.1974

Skreenprint  
39 x 55.5cm  
Acc. 2016.175

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**Mopul with two female followers** c.1973

Skreenprint  
39 x 55.5cm  
Acc. 2016.176  
Gift of Helen and Paul Dennett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**O'BRIEN, Liam**

Australia b.1987  
*Domestication* 2014  
Single channel HD video: 10:15 minutes, colour, stereo, ed. 4/5  
Acc. 2015.152

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**FOE** 2014

Single channel HD video: 15:08 minutes, colour, stereo, ed. 3/3  
Acc. 2015.153  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**OLIVER, Bronwyn**

Australia 1959–2006  
*Captive object* 1987  
Paper, fibreglass resin, cane, monofilament  
164 x 45 x 24cm  
Acc. 2016.221  
Gift of C Moore Hardy and Martien Coucke through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program

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**OTTAWAY, Joe**

Australia b.1958  
*Nautilus bowl* 1988  
Porcelain  
20 x 25cm (diam., irreg.)  
Acc. 2016.070  
Gift of Pamela Barnett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**PAPHONSAK, La or**

Thailand b.1981  
*Silent No More* (series) 2014–15  
Synthetic polymer paint and dust on canvas  
Three panels: 112 x 124cm (each); six panels: 108 x 154cm (each)  
Acc. 2015.175a–i  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**PAREKOWHAI, Michael**

Ngati Whakarongo  
New Zealand b.1968  
*Jimmy Rae* (from 'The Beverly Hills Gun Club' series) 2000  
Type C photograph  
58.5 x 48cm (framed)  
Acc. 2015.140  
Gift of Conal Coad and Colin Beutel in memory of Brixton Brady through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program



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**PASSI, Segar**

Meriam Mir/Dauareb people  
Australia b.1942  
*Waier; Dauar* 2015; 2014–15  
Synthetic polymer paint on Belgian  
linen  
140 x 140cm; 140 x 260cm  
Acc. 2015.106a–b  
Purchased 2015 with funds from  
Anne Best through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

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**PICART, Bernard**

France/The Netherlands 1673–1733  
*Emblem with military trophies* 18th  
century  
Etching on laid paper  
14.5 x 22.1cm  
Acc. 2016.198  
Gift of Dr Morris Low through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016

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**PINK+BLUE**

Australia  
**OUT OF NOWHERE**  
Australia  
*Pink+Blue/Out of Nowhere* 1981  
Compact cassette in 7 inch record  
sleeve with photocopied insert,  
ed. of 100  
Acc. 2015.144a–c  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**PINK+BLUE**

Australia  
**THE GO BETWEENES**  
Australia  
*Pink+Blue/The Go Betweenes* 1981  
Compact cassette in 7 inch record  
sleeve with photocopied insert,  
ed. of 100  
Acc. 2015.145a–c  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**PROCTOR, Thea**

Australia 1879–1966  
*Conversation* c.1904/12  
Watercolour on silk fan  
14 x 38cm (irreg.)  
Acc. 2015.223  
Gift of Kay Bryan through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2015. Donated  
through the Australian Government's  
Cultural Gifts Program

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**RAJAWAR, Bhagat Ram**

India b.1971  
*Untitled panel* 2015  
Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.030

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.031

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.032

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.033

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.034

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.035

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.036

*Untitled panel* 2015

Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.037

*Untitled panel* 2015  
Plywood, multani clay, natural colour  
91.4 x 121.9cm  
Acc. 2016.038

*Jali* 2015

Wood, bamboo, coir, multani clay,  
natural colour  
91.4 x 83.8cm  
Acc. 2016.039

*Woman carrying water with child* 2015

Multani clay, natural colour  
48.2 x 25.4cm  
Acc. 2016.040

*Four figures* 2015

Multani clay, natural colour, plant fibre  
33 x 22.9cm (approx., each)  
Acc. 2016.041a–d  
Purchased 2016 with funds from  
Ian and Patricia Munro through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation

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**RAWANCHAIKUL, Navin**

Thailand b.1971  
*Tales of Navin 2* 2013–15  
Synthetic polymer paint on canvas  
with timber frame  
190 x 280cm (framed)  
Acc. 2015.147  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**REES, Lloyd**

Australia 1895–1988  
*The Quarry* 1918  
Pen  
19.5 x 23.5cm  
Acc. 2016.211  
Gift of John Batten through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2016. Donated  
through the Australian Government's  
Cultural Gifts Program

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**ROBINSON, Brian**  
 Maluyliyal, Wuthathi and Dayak people  
 Australia b.1973  
*Navigating narrative – Nemo's encounter in the Torres Strait* 2012  
 Linocut on BFK Rives white 300gsm paper printed in black ink (Heidelberg Black Pantone) from one block, AP (ed. of 10)  
 56 x 109cm (comp.)  
 Acc. 2016.028

*As the rains fell and the seas rose* 2011  
 Linocut on BFK Rives white 300gsm paper printed in black ink (Heidelberg Black Pantone) from one block, AP (ed. of 30)  
 62 x 112.5cm (comp.)  
 Acc. 2016.029  
 Purchased 2016 with funds from anonymous donors through the Queensland Art Gallery | Gallery of Modern Art Foundation

*XXIIIIVIII MCMLXXXIII | XVIIIVII MCMXVII*  
*[When worlds collide]* 2012  
 Mixed media  
 12 parts: 130 x 1000 x 50cm (overall)  
 Acc. 2016.231a–l  
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**ROHAN, Monica**  
 Australia b.1990  
*Jumble* 2015  
 Oil on board  
 60 x 77cm  
 Acc. 2015.154  
 Purchased 2015 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**ROSA, Salvator**  
 Italy 1615–73  
*Figurina: Young Mother Carrying an Infant* (also known as 'Mother and Child') (from 'Figurine' series) c.1656–57  
 Etching on laid paper  
 24.8 x 19cm  
 Acc. 2016.190

*Man Striding, Followed by a Retainer* (from 'Figurine' series) c.1656–57  
 Etching on laid paper, early impression  
 14.4 x 9.5cm (plate)  
 Acc. 2016.191  
 Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**ROSENTHAL GmbH (Manufacturer)**  
 Germany est. 1879  
**WIINBLAD, Bjørn (Designer)**  
 Denmark 1918–2006  
*Magic Flute (Die Zauberflöte) White Dinner Service* c.1970–75  
 Porcelain and gold  
 12 place setting comprising 127 pieces  
 Acc. 2016.283.001–127  
 Gift of Win Schubert, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**ROSTRON, Jay Jurrupula**  
 Kune/Rembarrnga people  
 Australia b.unknown  
*Basket* 2015  
 Cane, pandanus palm leaf (loop stitched and wrapped) with natural dyes and bark fibre string handle  
 45 x 43 x 45cm (irreg., excluding handle)  
 Acc. 2016.007  
 Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

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**ruangrupa**  
 Indonesia est. 2000  
*THE KUDA: The Untold Story of Indonesian Underground Music in the 70s* 2012  
 Mixed media  
 Installed dimensions variable  
 Acc. 2016.236a–  
 Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

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**SAENREDAM, Jan (Engraver)**  
 The Netherlands c.1565–1607  
**BLOEMAERT, after Abraham (Painter)**  
 The Netherlands 1564–1651  
*The Expulsion from Eden* (plate 4 from a series of six known as 'The History of the First Parents of Man') 1604  
 Engraving  
 26 x 19.5cm  
 Acc. 2016.203  
 Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**SAENREDAM, Pieter Jansz (Engraver)**  
 The Netherlands 1597–1665  
**GOLTZIUS, after Hendrik (Painter)**  
 The Netherlands 1558–1616  
*Diligentia: Allegory of Diligence* 1615  
 Engraving  
 36.3 x 24.2cm  
 Acc. 2016.187  
 Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**SENBERS, Jan**  
 Australia b.1939  
*News* 1991  
 Synthetic polymer paint on canvas  
 231 x 290cm  
 Acc. 2016.003  
 Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program

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**SHERPA, Tsherin**  
 Nepal b.1968  
*Muted expression* 2015  
 Synthetic polymer paint, ink and platinum leaf on canvas  
 116.5 x 259cm  
 Acc. 2015.148  
 Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**SHIGA, Shigeo**

Japan 1928–2011

*Vase* c.1977

Stoneware with overglaze

21 x 28 x 18cm

Acc. 2015.139

Gift of John Riedel through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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**SHYAM, Venkat Raman Singh**

Pardhan Gond people

India b.1970

*Aag* 2010

Synthetic polymer paint on canvas

122 x 91.5cm

Acc. 2015.202

*The birth (cow calf)* 2015

Synthetic polymer paint on canvas

106.5 x 165cm

Acc. 2015.203

*Rescue* 2009

Ink and synthetic polymer paint on canvas

86.5 x 63.5cm

Acc. 2015.204

Purchased 2015 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Under the tree* 2015

Synthetic polymer paint on canvas

91.5 x 122cm

Acc. 2016.009

*Attack* 2009

Ink and synthetic polymer paint on canvas

91.5 x 63.5cm

Acc. 2016.010

*Mahadev Gaura* 2015

Synthetic polymer paint on canvas

94 x 122cm

Acc. 2016.011

*Life on boat* 2015

Synthetic polymer paint on paper

78.6 x 110.1cm

Acc. 2016.012

*Signal* 2009

Ink and synthetic polymer paint on paper

75.2 x 54.8cm

Acc. 2016.013

*Fruit gun* 2009

Ink and synthetic polymer paint on paper

84.2 x 54.8cm

Acc. 2016.014

Purchased 2016 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

*The Woman and the Parrot* 2015

Synthetic polymer paint on paper

76.2 x 55.8cm

Acc. 2016.267

*Untitled (sketch of three patterns)*

2015

Ink

20 x 15cm

Acc. 2016.268

*Untitled (sketch for 'The Woman and the Parrot')* 2015

Ink

37.5 x 27.5cm

Acc. 2016.269

*Untitled (sketch for 'The Woman and the Parrot')* 2015

Ink

37.5 x 27.5cm

Acc. 2016.270

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**SMART, Jeffrey**

Australia/Italy 1921–2013

*Poggio Bagnoli* 2003

Ink and watercolour

31.2 x 46.5cm

Acc. 2015.186

*Outskirts of Parma* 1965

Ink and watercolour

17 x 23.5cm

Acc. 2015.221

Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**SMITH, Ian**

Australia b.1950

*Gabba painting – a pause in play* 1979

Oil on canvas

170 x 185 cm

Acc. 2016.248

*The Da Vinci Bros. (Bob and Joe)* 1986

Oil on plywood and canvas

184.5 x 166.5cm

Acc. 2016.249

*Annunciation at St Peter's, Cairns* 1996

Oil on canvas

168 x 183cm

Acc. 2016.250

Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**STEWART, Tyza**

Australia b.1990

*Untitled* 2014

Lithograph, ed. 3/4

100 x 70cm (comp.)

Acc. 2015.156

*Untitled* 2015

Oil on board

185 x 60cm

Acc. 2015.157

Purchased 2015 with funds from Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**STREETON, Arthur**

Australia 1867–1943

*Still life flowers* c.1920s

Oil on canvas

58 x 49cm

Acc. 2015.183

Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**SUTHAR, Satyanarayan**

India b.1972

*Untitled (Kaavad shrine)* 2015

Carved wood with synthetic polymer paint, metal hinges  
92 x 38 x 19cm (approx.) (260cm in width when the 10 hinged panels are opened; installed dimensions variable)  
Acc. 2016.241

*Untitled (Kaavad shrine)* 2015

Carved wood with synthetic polymer paint, metal hinges  
92 x 38 x 19cm (approx.) (260cm in width when the 10 hinged panels are opened; installed dimensions variable)  
Acc. 2016.242

Purchased 2016 with funds from the Estate of Margaret Ann Shevill through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**SYED, Risham**

Pakistan b.1969

*Untitled 1* (from 'Lahore' series) 2015

Synthetic polymer paint on canvas on aluminium  
10.2 x 15.2cm  
Acc. 2015.168

*Untitled 2* (from 'Lahore' series) 2015

Synthetic polymer paint on canvas on aluminium  
10.2 x 15.2cm  
Acc. 2015.169

*Untitled 3* (from 'Lahore' series) 2015

Synthetic polymer paint on canvas on aluminium  
10.2 x 15.2cm  
Acc. 2015.170

*Untitled 4* (from 'Lahore' series) 2015

Synthetic polymer paint on canvas on aluminium  
10.2 x 15.3cm  
Acc. 2015.171

*Untitled 11* (from 'Lahore' series) 2013

Synthetic polymer paint on canvas on aluminium  
10.2 x 15.3cm  
Acc. 2015.178  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**THOMPSON, Anne**

Pitjantjatjara people

Australia b.1986

*Ara Irititja* 2014

Stoneware with sgraffito  
33 x 11cm

Acc. 2016.156

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**THOMPSON, Christian**

Bidjara people

Australia/United Kingdom b.1978

*Refuge* 2015

Single channel video: 4:19 minutes, colour, sound, ed. 1/5  
Acc. 2015.107

*Trinity I* 2014

Type C photograph  
100 x 75cm (comp.)  
Acc. 2015.108

*Trinity II* 2014

Type C photograph  
100 x 75cm (comp.)  
Acc. 2015.109

*Trinity III* 2014

Type C photograph  
100 x 75cm (comp.)  
Acc. 2015.110  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**THOMPSON, Derek Jungarrayi**

Pitjantjatjara people

Australia b.1976

*Wanampi I* 2014

Stoneware and sgraffito  
81.5 x 32.5 cm (diam.)  
Acc. 2016.151

*Wanampi* 2014

Stoneware  
30.5 x 10cm  
Acc. 2016.152

*Wanampi Walka* 2015

Stoneware

73 x 19cm

Acc. 2016.153

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**TJUNGURRAYI, Patrick**

Pintupi/Kukatja people

Australia b.c.1940

*Untitled* 2007

Synthetic polymer paint on Belgian linen  
137 x 122cm  
Acc. 2016.167

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**TJUTJUNA, Andy**

Pitjantjatjara people

Australia b.1964

*Kalaya Tjukurpa* 2014

Stoneware  
32.5 x 10cm  
Acc. 2016.158  
The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**UNKNOWN**

Japan

*Netsuke: (Ebisu)* 19th century

Carved ivory  
6.5 x 2.3 x 1.9cm  
Acc. 2015.115

*Netsuke: (Hotei)* 19th century

Carved ivory  
3.4 x 5 x 3cm  
Acc. 2015.116

*Netsuke: (figure)* 19th century

Carved ivory  
4 x 2.5 x 3.2cm  
Acc. 2015.117

*Netsuke: (Fukurokuju)* 19th century  
Carved ivory  
4.4 x 2.1 x 2cm  
Acc. 2015.118

*Netsuke: (Ashinaga and Tenaga)* 19th century  
Carved ivory  
5.8 x 2.9 x 2cm  
Acc. 2015.119

*Netsuke: (Daikaku)* 19th century  
Carved ivory  
5.4 x 4 x 2.7cm  
Acc. 2015.120

*Netsuke: (catfish)* 19th century  
Carved ivory  
2.3 x 4.2 x 2.5cm  
Acc. 2015.121

*Netsuke: (Fukurokuju)* 19th century  
Carved ivory  
3.7 x 1.8 x 2.1cm  
Acc. 2015.122

*Netsuke: (sitting figure)* 19th century  
Carved ivory  
4.8 x 4.6 x 3.5cm  
Acc. 2015.123

*Netsuke: (garden within an open clam)* 19th century  
Carved ivory  
3.2 x 6 x 4cm  
Acc. 2015.124

*Netsuke: (Oni)* 19th century  
Carved ivory  
3.3 x 3 x 2cm  
Acc. 2015.125

*Netsuke: (Hotei holding fungus)* 19th century  
Carved ivory  
3.8 x 4 x 3.3cm  
Acc. 2015.126

*Netsuke: (Oni holding Otafuku mask)* 19th century  
Carved ivory  
4 x 3.8 x 1.5cm  
Acc. 2015.127

*Netsuke: (Ebisu with fish)* 19th century  
Carved ivory  
4.5 x 3.2 x 2.5cm  
Acc. 2015.128

*Netsuke: (figure with basket)* 19th century  
Carved ivory  
3.8 x 3.5 x 1.4cm  
Acc. 2015.129

*Netsuke: (figure with fish)* 19th century  
Carved ivory  
3 x 3 x 3.2cm  
Acc. 2015.130

*Netsuke: (figure with bird)* 19th century  
Carved ivory  
4.5 x 2.9 x 2cm  
Acc. 2015.131

*Netsuke: (figure with sack)* 19th century  
Carved ivory  
3 x 3.1 x 2cm  
Acc. 2015.132

*Netsuke: (figure carrying giant gourd)* 19th century  
Carved ivory  
5.6 x 2.5 x 1.4cm  
Acc. 2015.133

*Netsuke: (bell)* 19th century  
Carved ivory  
4.8 x 4.5 x 2.5cm  
Acc. 2015.134

*Netsuke: (stamps)* 19th century  
Carved ivory  
2.4 x 3.5 x 3.3cm  
Acc. 2015.135

*Netsuke: (flower)* 19th century  
Carved ivory  
1.8 x 4.4 x 2.8cm  
Acc. 2015.136

*Netsuke: (lotus bud)* 19th century  
Carved ivory  
4.3 x 3.5 x 2.6cm  
Acc. 2015.137

*Netsuke: (Jurojin)* 19th century  
Carved ivory  
3.8 x 5 x 1.4cm  
Acc. 2015.138  
Gift of John Riedel in memory of Gertrude Langer through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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#### UNKNOWN

Vanuatu  
*Wusi pot* c.1988  
Earthenware: hand thrown clay with applied decoration  
9.5 x 13 x 13cm  
Acc. 2015.229

*Wusi pot* c.1988  
Earthenware: hand thrown clay with applied decoration  
7 x 18 x 18cm  
Acc. 2015.230  
Gift of the Searle Family, Ballandean, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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#### UNKNOWN

Vanuatu  
*Nomblat (decorated pandanus leaf skirt)* c.2009  
Pandanus and natural pigments  
79 x 93 x 7cm (without belt tie extended); 79 x 150 x 7cm (with belt tie extended)  
Acc. 2016.171  
Gift of Maxine Whittaker and Neville Smith through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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#### UNKNOWN

Italy  
*Emblematic device with oysters and pearls from compendium published by Girolamo Porro, Venice 1586*  
Etching  
6.3 x 6.3cm  
Acc. 2016.199

*Imaginary fountain with Mannerist ornamentation* late 16th century  
Woodcut on laid paper  
11.2 x 8.9cm  
Acc. 2016.200  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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**VAN LEYDEN, Lucas**  
The Netherlands 1494–1533  
*A Young Man with Eight Armed Men* 1510  
Engraving  
11 x 8cm  
Acc. 2016.204

*The Triumph of David* (also known as 'David with the Head of Goliath') 1514  
Engraving on thin laid paper  
10.7 x 8.6cm  
Acc. 2016.205

*The Temptation of Christ* (also known as 'The Temptation of Jesus in the Desert') 1518  
Engraving  
17.3 x 13.5 cm (irreg.)  
Acc. 2016.206

*David in Prayer* 1520  
Engraving  
11.5 x 7.5cm (plate)  
Acc. 2016.207

*The Last Supper* 1521  
Engraving  
11.5 x 7.5cm  
Acc. 2016.208

*Venus and Cupid* 1528  
Engraving  
16 x 11.5cm  
Acc. 2016.209  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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**VANGAD, Rajesh Chaitya**  
India b.1975  
*Warli life style (Diwall)* 2014  
Synthetic polymer paint and cow dung on canvas  
88.9 x 172.7cm  
Acc. 2015.217

*Fish net* 2014  
Synthetic polymer paint and mud on canvas  
172.7 x 88.9cm  
Acc. 2015.218  
Purchased 2015 with funds from Rick and Carolle Wilkinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Naag panchami* 2014  
Synthetic polymer paint and mud on canvas  
88.9 x 172.7cm  
Acc. 2016.021

*Mahadev Parvati (Lord Shiva and Goddess Parvati)* 2008  
Synthetic polymer paint, mud and cow dung on canvas  
172.7 x 88.9cm  
Acc. 2016.022

*Jungle animals* 2008  
Synthetic polymer paint, mud and cow dung on canvas  
86.3 x 139.7cm  
Acc. 2016.023

*Vaghdev Pooja (Deity worship)* 2012  
Synthetic polymer paint and mud on canvas  
86.3 x 139.7cm  
Acc. 2016.024

*Bhat Sheti (Rice field)* 2015  
Synthetic polymer paint and cow dung on canvas  
88.9 x 139.7cm  
Acc. 2016.025  
Purchased 2016 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**VON BRUENCHENHEIN, Eugene**  
United States 1910–83  
*Untitled (Blue, Fireworks) #786* 1959  
Oil and enamel on Masonite  
61 x 61cm  
Acc. 2015.188

*Untitled #889* 1960  
Oil on board  
61 x 38.1cm  
Acc. 2015.189  
Gift of Dr Frank Tomlinson through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**WATERLOO, Anthonie**  
The Netherlands c.1610–1690  
*Landscape with Pan and Syrinx* (from the series of six large landscapes depicting mythological scenes from Ovid's 'Metamorphoses') 1640–90  
Etching  
28.8 x 23.9cm  
Acc. 2016.178

*Landscape with Alpheus and Arethusa* (from the series of six large landscapes depicting mythological scenes from Ovid's 'Metamorphoses') 1640–90  
Etching  
40 x 28.7cm  
Acc. 2016.179

*The Double Cascade* (also known as 'The Double Waterfall') (plate 1 from a set of mountain landscapes) 1640–90  
Etching  
12.5 x 17.8cm  
Acc. 2016.180

*The Farmhouse on the Banks of the Water* (plate 4 of a series of landscapes) 1650  
Etching  
25.3 x 30.9cm  
Acc. 2016.181

*Watermill at the Foot of the Hill* (plate 6 from a series of landscapes) 1650  
Etching  
17.5 x 25cm  
Acc. 2016.182

*The Man and Woman on the Mound* (plate 4 from a series of six landscapes) 17th century  
Etching  
14.6 x 13.3cm  
Acc. 2016.183

*Two figures on a bridge* 17th century  
Etching on laid paper  
13.2 x 16.1cm (irreg.)  
Acc. 2016.184

*The Ladder Leading to the Water* 17th century  
Etching  
11.7 x 16cm (irreg.)  
Acc. 2016.185

*A Cottage on a Hill* 17th century  
Etching  
13 x 18.7cm  
Acc. 2016.186  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

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WATSON, Jenny

Australia b.1951

*The Balletomane* 1988

Oil, pigment and rabbit skin glue on linen (with notebook page)

141 x 38cm; (page: 14.4 x 11cm (irreg.))

Acc. 2015.149a–b

Gift of Donald Holt in memory of Scott Clifford through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

*Days of the week in German* 1991

Oil and collage on primed linen

Seven panels: 122 x 60cm; 121.5 x 81cm; 165 x 165cm; 244 x 122cm; 50 x 40cm; 91 x 61cm; 60 x 51cm

Acc. 2016.027a–g

Gift of Anthony and Fran Meagher through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated under the Australian Government's Cultural Gifts Program

*Horse Series No. 7 (... with sheepskin noseband)* 1974

Oil and synthetic polymer paint on canvas

182.5 x 247.5cm

Acc. 2016.223

The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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WESTRA, Ans

The Netherlands/New Zealand b.1936

*Ruatoria* 1963, printed 1999

Gelatin silver photograph

25.3 x 25.5cm (comp.)

Acc. 2015.227

*Ruatoria* 1963, printed 1999

Gelatin silver photograph

25.5 x 25.7cm (comp.)

Acc. 2015.228

Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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WIKILYIRI, Iyawi

Pitjantjatjara people

Australia b.c.1945

*Punu Tjuta* 2014

Synthetic polymer paint on Belgian linen

150 x 100cm

Acc. 2016.166

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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WILLIAMS, Tjimpuna

Pitjantjatjara people

Australia b.1976

*Inuntji* 2014

Stoneware

39 x 15cm (diam.)

Acc. 2016.161

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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WOODWARD, Tim

Australia b.1985

*Ring Around the Dowser* 2014

Single channel HD video: 11:20 minutes, colour, stereo, ed. 1/8 (1 AP)

Acc. 2015.151

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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YAMASHIRO Chikako

Japan b.1976

*A Woman of the Butcher Shop* 2012

Three channel HD video installation: 21:23 minutes, colour, sound, ed. 2/5

Acc. 2015.196

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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YANG, Haegue

South Korea/Germany b.1971

*Sol LeWitt Upside Down – Open Modular Cubes (Small), Expanded 958 Times* 2015

Aluminium Venetian blinds, aluminium hanging structure, powder coating, steel wire

560 x 1052.5 x 562.5cm

Acc. 2015.181a–

Commissioned for APT8. Purchased 2015 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

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YANGJIANG GROUP

China est. 2002

*Your lover's love appears in your mind's eye* 2015

Type C photograph, ed. 1/10 (2 AP)

104 x 104cm

Acc. 2016.271

Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

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ZHANG Dawo

China/Australia b.1943

*Millennium Love Letter* 2008

Chinese ink on Xuan paper

33 x 42.5cm

Acc. 2016.170

Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

## Exhibitions

**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 from the Gallery's Collection.

**We can make another future: Japanese art after 1989**  
6 September 2014 – 20 September 2015 | GOMA

Marking 25 years of the Gallery's engagement with the contemporary art of Japan, 'We can make another future' surveyed the art of the current era in the Japanese imperial calendar through 100 works from the Collection by over 40 contemporary Japanese artists.

SUPPORTING SPONSOR



CHAIRMAN'S  
CIRCLE

**Island Currents: Art from Bentinck Island and the Torres Strait**  
11 October 2014 – 1 November 2015 | QAG

'Island Currents' was a celebration of the land, sea and sky of north Queensland including performance objects by artists of the Torres Strait and vibrant paintings by women of Bentinck Island in the Gulf of Carpentaria.

**Everywhen, Everywhere**  
Ongoing | QAG

This Collection display dedicated to Indigenous Australian art explores ideas underpinning the Dreaming, where knowledge and history from all times combine to inform contemporary and future existence. It features major works from the turn of the nineteenth century to the present.

**Creative Generation Excellence Awards in Visual Art**  
18 April – 12 July 2015 | GOMA

An initiative of the Department of Education and Training, this annual exhibition showcased the achievements of senior visual art students from schools throughout Queensland.

**2015 QAGOMA Foundation Appeal: Lisa Reihana in Pursuit of Venus [infected] 2015**

9 May 2015 – 29 May 2016 | QAG

The subject of the 2015 Foundation Appeal was a contemporary, creative response to *Les Sauvages de la mer Pacifique* c.1804, the popular nineteenth-century panoramic wallpaper, which Lisa Reihana has meticulously transformed into a captivating 32-minute HD video, inserting contemporary performances of dance and ceremony from across the Pacific.

**The Photograph and Australia**

4 July – 11 October 2015 | QAG

Tracing photography in Australia from the 1840s to today through 650 works from 35 collections, this Art Gallery of New South Wales touring exhibition proposed a new way of thinking about the connections between photography, place and identity.

SUPPORTING SPONSOR

GLENCORE



**GOMA Q: Contemporary Queensland Art**

11 July – 11 October 2015 | GOMA

Reflecting the dynamic character of Queensland art today, 'GOMA Q' profiled the innovations and achievements of more than 30 emerging, mid-career and senior artists working across a spectrum of themes and media.

**Robert MacPherson: The Painter's Reach**

25 July – 18 October 2015 | GOMA

'The Painter's Reach' explored the many contexts in which the work of this senior and influential Australian artist has been shown. Across paintings, installations, ephemera and works on paper, it reflected on MacPherson's autodidacticism and varied working life.

**Daniel Crooks: Motion Studies**

8 August – 25 October 2015 | GOMA

This exhibition acknowledged Daniel Crooks' significant contribution to new media art in Australia and traces his transition into sculptural forms from his early works in video art and photography.



**Lure of the Sun: Charles Blackman in Queensland**  
7 November 2015 – 31 January 2016 | QAG

This close consideration of Australian artist Charles Blackman's connections with Queensland artists and writers included the 'Schoolgirl' and 'Flower' series, influenced by his Brisbane experiences.

SPONSORED BY  
**GLENCORE**

**The 8th Asia Pacific Triennial of Contemporary Art (APT8)**  
21 November 2015 – 10 April 2016 | QAGOMA

The eighth edition of the Gallery's flagship contemporary art series emphasised the role of performance in recent art, with live action, video, kinetic art, figurative painting and sculpture exploring the human form expressing cultural, social and political ideas. It showed the way artists articulate experiences specific to their localities. APT8 includes more than 80 artists and groups, artist performances and projects; a conference; cinema programs; publications; and activities for kids and families.

FOUNDING SUPPORTER  **Queensland Government**

PRINCIPAL SPONSOR  **Audi**

PRINCIPAL PARTNERS  **Tourism and Events Queensland**  **Australian Government**  **Australia Council for the Arts**  **New Zealand Government**  **Netherlands Consulate**

Assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

PRINCIPAL BENEFACTOR  **TIM FAIRFAX FAMILY FOUNDATION**  
Proudly supporting APT8 Kids

MAJOR PARTNERS  **Australian Government Department of Foreign Affairs and Trade**  **CHAIRMAN'S CIRCLE**

CULTURAL PARTNERS  **ISHIBASHI FOUNDATION**  **ARTS COUNCIL NEW ZEALAND**  **creative nz**  **export music and arts**

AIRLINE PARTNERS  **australia**  **SINGAPORE AIRLINES**  **WINE & SPARKLING PARTNER YERING Station**

TOURISM & MEDIA PARTNERS  **JCDecaux**  **hit 105**  **BRISBANE AIRPORT**  **brisbane**  **ACCOR HOTELS**  **Foot Welcome**

**Journeys North**  
13 February – 3 July 2016 | QAG

On display for the first time since 1988, these photographs of community life in Queensland were commissioned from six photographers for the Australian Bicentennial.

**Posed**  
23 April – 30 September 2016 | GOMA

'Posed' displays sculptures by contemporary Australian artist Linda Marrinon with selected bronzes from the Collection.

**Fluent: Aboriginal Women's Paintings from the Collection**  
6 May – 28 August 2016 | QAG

In a display to complement 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All', paintings by Aboriginal women celebrate diverse stories of creation and describe the physical features of the lands that are so meaningful for them.

**Creative Generation Excellence Awards in Visual Art**  
7 May – 14 August 2016 | GOMA

An initiative of the Department of Education and Training, this annual exhibition showcases the achievements of senior visual art students from schools throughout Queensland.

**Anish Kapoor *Untitled 2006–07***  
From 14 May 2016 | GOMA

A monumental work by one of the most renowned contemporary sculptors returned to display for the first time since 2009.

**Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land Of All**  
21 May – 28 August 2016 | QAG

This retrospective of work by the late Mirdidingkingathi Juwarnda Sally Gabori celebrates the life of the senior Kaiadilt artist from Queensland's Bentinck Island, including the artist's early paintings, her large collaborative works, and almost monochromatic late paintings and works on paper.

**Line + Form: Paintings and Sculpture from the Indigenous Australian Collection**  
21 May – 30 October 2016 | GOMA

Painted lines and sculptural forms contrast and connect in work by artists from remote communities and urbanised Australia in this display of richly-coloured acrylic paintings, sombre ochred works and sculptures in wood, metal, clay and found materials.

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### Moving Pictures: Towards a Rehang of Australian Art 28 May 2016 – 6 August 2017 | QAG

While QAG's Collection storage capacity is upgraded, Australian collection highlights are presented in a stunning Salon hang that includes visitor favourites by Rupert Bunny, Vida Lahey, R Godfrey Rivers, Russell Drysdale, Nora Heysen and many others.

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### Cindy Sherman 28 May – 3 October 2016 | GOMA

New York-based Cindy Sherman expands on contemporary society's fascination with aspiration, narcissism and celebrity, and explores the resulting emotional fragility in an exhibition of large-scale photographs made since 2000. It includes new work, shown for the first time outside the United States.




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### A World View: The Tim Fairfax Gift 11 June 2016 – 17 April 2017 | GOMA

The support of a single generous benefactor, Tim Fairfax, AC, is highlighted in a two-stage exhibition profiling his extraordinary commitment to bringing major works by leading international artists into Queensland's Collection.

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### Time of others 11 June – 18 September 2016 | GOMA

This collaboratively-curated exhibition exploring notions of 'time' and 'other people' in the contemporary Asia Pacific was organised by QAGOMA, Museum of Contemporary Art Tokyo, National Museum of Art, Osaka, and the Singapore Art Museum the Japan Foundation Asia Center. It has been presented at all four contributing museums.




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### Children's Art Centre exhibitions and projects

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#### Art on the Wild Side 23 May 2015 – 11 October 2015 | GOMA

Multimedia interactives, moving image works, photography and drawings from the Collection showed the ways in which contemporary artists use animals to communicate and share their ideas.

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#### Robert MacPherson: Swags and Swamp Rats 27 June 2015 – 5 October 2015 | GOMA

Leading Australian artist Robert MacPherson introduced young visitors to the people, places and objects that inspire his work, exploring aspects of Australian life, history and language.

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#### APT8 Kids 21 November 2015 – 10 Apr 2016 | QAG and GOMA

Interactive artworks and hands-on and multimedia activities created for children and families by APT8 exhibiting artists offered a rich participatory experience reflecting on key themes of the exhibition and providing insights into contemporary art created across Australia, Asia and the Pacific. Selected activities were on display until 15 May 2016.




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#### Ah Xian: Naturephysica 28 May – 3 October 2015 | GOMA

This interactive project invites children and families to engage with the ideas and artworks of Chinese-born Australian artist Ah Xian, through hands-on and multimedia activities.

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#### The Gabori Sisters: Gathering by the Sea 25 June 2016 – 12 February 2015 | GOMA

An interactive exhibition developed in collaboration with Sally Gabori's daughters, Elsie, Dorothy and Amanda Gabori, takes children on a journey to the artists' homeland of Bentinck Island in Queensland's Gulf of Carpentaria.

## Australian Cinémathèque programs and screenings

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**Mad Dog Morgan**  
1 July 2015

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**Cult Japan**  
3 July – 2 September 2015

The strange and outrageous in post-war Japanese cinema was celebrated through underground classics and the excessive, surreal or kitsch depictions of love, revenge and technology that have made Japanese genre film an international success.

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**The Western**  
11 September – 15 November 2015

This survey of the most enduring cinema genres explored how the Western has influenced the way filmmakers depict confrontations between man and nature, and civilisation and freedom, since its inception in silent cinema.

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**APT8 Cinema: Pop Islam | Filipino Indie | Lav Diaz**  
21 November 2015 – 10 April 2016

APT8 featured three distinct cinema projects. Co-curated with Australian-Lebanese artist Khaled Sabisabi, 'Pop Islam' sought to demonstrate the diverse experiences of the world's practising Muslims. Co-curated with Filipino artist Yason Banal, 'Filipino Indie' was a survey of independent and experimental digital filmmaking from the Philippines and the third program, 'Lav Diaz', focused on the intensely poetic and beautiful works of this single influential Filipino filmmaker.

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**Mind vs Machine**  
9 – 13 March 2016

Part of the inaugural World Science Festival Brisbane, this short series of science fiction classics explored the moral implications of artificial consciousness.

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**Muhammad: The Messenger of God**  
8 April 2016

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**Wael Shawky: Cabaret Crusades**  
10 April 2016

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**Theo Angelopoulos**  
15 April – 22 May 2016

The first Australian retrospective of one of the most distinguished modern filmmakers celebrated Angelopoulos's epic vision of modern Greece and the Balkans through haunting allegories for their turbulent social and political history.

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**Shakespeare on Screen**  
22 April – 25 May 2016

Commemorating the 400th anniversary of the great playwright's death, this program looked at the breadth and dynamism with which filmmakers have adapted Shakespeare's plays from stage to screen with traditional adaptations and creative reinventions.

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**Fiona Tan: History's Future**  
12 June 2016

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**In Character**  
28 May – 28 August 2016

In response to the exhibition 'Cindy Sherman', this program presents a cast of actresses and characters who challenge expectations of the behaviour, desire and physicality of women onscreen.

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**Arabian Nights**  
25 – 28 June 2016

## QAGOMA Touring

Exhibitions presented in regional Queensland

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**Ah Xian: Metaphysica**

Redland Art Gallery  
5 July – 16 August 2015

'Metaphysica' featured 10 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.

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

Bundaberg Regional Art Gallery  
17 June – 9 August 2015

'Ever Present' presents a chronological history of photography from 1850 to 1975, reflecting the arbitrary nature of the medium's beginnings with pictorial, documentary, modernist and street photography by unknown and renowned practitioners.

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**Transparent: Watercolour in Queensland 1850s–1890s**

Cairns Regional Gallery  
23 May – 5 July 2015

Warwick Art Gallery  
11 August – 13 September 2015

Pinnacles Gallery, Thuringowa  
19 September – 22 November 2015

Stanthorpe Regional Art Gallery  
19 December 2015 – 14 February 2016

John Mullins Memorial Art Gallery, Miles  
27 February – 10 April 2016

Toowoomba Regional Art Gallery  
16 April – 29 May 2016

TYTO Regional Art Gallery, Ingham  
4 June – 17 July 2016

'Transparent' showcases the achievements of Queensland's watercolour artists and their significant place in Australian art history. The exhibition demonstrates the medium's role in Queensland's visual history from its earliest colonial beginnings through to the exuberant and expressionistic works made in the 1980s.

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**Indo Pop: Indonesian Art from APT7**

Noosa Regional Gallery  
11 June – 19 July 2015

Logan Art Gallery  
31 July – 12 September 2015

Redcliffe Art Gallery  
10 December 2015 – 30 January 2016

Gold Coast City Art Gallery  
6 February – 27 March 2016

Gympie Regional Art Gallery  
7 April – 28 May 2016

Rockhampton Art Gallery  
4 June – 17 July 2016

'Indo Pop' presents works by young Indonesian artists who were central to the 'The 7th Asia Pacific Triennial of Contemporary Art' at QAGOMA in 2012–13.

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

Toowoomba Regional Art Gallery  
17 February – 3 April 2016

Logan Art Gallery  
8 April – 21 May 2016

Gladstone Regional Art Gallery & Museum  
3 June – 27 August 2016

A selection of works by Queensland Indigenous artists from the 2013 GOMA exhibition recognises three central themes: presenting Aboriginal and Torres Strait Islander versions of history, responding to contemporary politics and experiences, and illustrating connections to place.

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**Exhibitions presented interstate**

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**'Jemima Wyman: Pattern Bandits'**

Tasmanian Art Gallery and Museum  
18 December 2015 – 15 May 2016  
Attendance: 71 444

## Outgoing loans

A total of 84 works from the Collection were lent to regional, national and international galleries for exhibition purposes.

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Donald Friend, *Malaytown (Cairns)* c.1940–41; *Port Douglas* 1955, to Cairns Regional Gallery for the exhibition 'Donald Friend: Far North Queensland' (17 July – 20 September 2015)

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Aleks Danko *DAY IN DAY OUT (second version)* 1991; *ANXIETY SWITCH* 1969–70; *THE DANKO 1971 AESTHETIC WITHDRAWAL KIT* 1971; *HO HO Chinese Scroll* 1999; *THE HOUSE THAT JOHN AND WENDY BUILT (breathless mix)* 2004–05, to Museum of Contemporary Art Australia for the exhibition 'MY FELLOW AUS-TRA-ALIENS' (30 July – 18 October 2015); Heide Museum of Modern Art (7 November 2015 – 21 February 2016)

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Affandi *Self portrait in Kusamba Beach* 1983; Donald Friend *The Batik Market, Bali* c.1968, to McClelland Gallery + Sculpture Park for the exhibition 'Bali: Paradise Found' (20 September – 29 November 2015)

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Douglas Annand *Thursday Island pub* 1943; *Surfing beach, Kiama* 1945; *Beach scene, Thursday Island* 1944, to Toowoomba Regional Council for the exhibition 'A Creative Spirit – Douglas Annand Watercolours' (12 September – 26 October 2015); Cairns Regional Art Gallery (18 March – 8 May 2016); Tweed River Art Gallery (15 July – 11 September 2016)

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Mrs Entata *Mission days* 2002; *Albert and Rex painting* 2003, to National Gallery of Victoria for the exhibition 'The Land is Alive: Hermannsburg Potters for Kids' (19 September 2015 – 10 April 2016)

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Max Dupain (*Solarised hands and flowers*) c.1934; (*Solarised lily*) c.1934; Eric Thake *Meteorological balloon, Alice Springs* 1945; Anne Wallace *Damage* 1996, to National Gallery of Victoria for the exhibition 'Lurid Beauty: Australian Surrealism and its Echoes' (9 October 2015 – 31 January 2016)

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Yayoi Kusama *The obliteration room* 2002 – present, to Louisiana Museum of Art for the exhibition 'Yayoi Kusama' (17 September 2015 – 24 January 2016), Henie-Onstad Art Centre (18 February – 15 May 2016)

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Yvonne Koolmatrie *Hot-air balloon* 2006; *Sister basket* 2007; *Eel trap* 2007; *Yabbie trap* 2008; *Eel trap* 2007, to Art Gallery of South Australia for the exhibition 'Riverland: Yvonne Koolmatrie' (12 September 2015 – 10 January 2016)

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Tom Roberts *S.W. Pring* 1891, to National Gallery of Australia, for the exhibition 'Tom Roberts' (4 December 2015 – 10 April 2016)

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Aubrey Tigan *Riji (pearlshell pendant): Traditional Bardi trading shell* 2006; *Riji (pearlshell pendant): Man/woman story* 2006; *Riji (pearlshell pendant): Bardi design* 2006, to Wollongong Art Gallery for the exhibition 'Shimmer' (6 December 2015 – 6 March 2016)

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William Barak *Corroboree* 1880s; HJ WEDGE *Brain wash* 1994, to Art Gallery of New South Wales for the exhibition 'Murruwaygu: Following the Footsteps of Our Ancestors' (28 November 2015 – 21 February 2016)

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Howard Arkley *Zappo* 1988; *Studies for 'Zappo'* 1983–88, to TarraWarra Museum of Art for the exhibition 'Howard Arkley' (5 December 2015 – 28 February 2016)

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Jemima Wyman *Pattern Power Moves* 2014; *Aggregate Icon (Kaleidoscopic Catchment)* 2014, to Tasmanian Museum and Art Gallery for the exhibition 'Pattern Play' (18 December 2015 – 15 May 2016)

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Edgar Degas *Danseuse au repos, les mains sur les hanches, jambe droite en avant, première étude (Dancer at rest, hands on her hips, right leg forward, first study)* c.1882–95; *Study for portrait of Madame S.* c.1892; *Danseuse regardant la plante de son pied droit, quatrième étude (Dancer looking at the sole of her right foot, fourth study)* c.1882–1900, to Murray Art Museum Albury for the exhibition 'Impressions of Paris: Lautrec, Degas, Daumier' (12 December 2015 – 31 January 2016)

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Lloyd Rees *The cliff* 1932; *Evening, Waverton* 1932; *Hills of the south coast, NSW* 1936–38; *McMahon's Paint fig tree (Sydney)* 1934, to Sydney Living Museums for the exhibition 'Lloyd Rees: Painting with Pencil 1930 – 1936' (12 December 2015 – 17 April 2016)

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Gordon Bennett *Bounty hunters* (from 'Bounty hunters' series) 1991; Max Dupain *Sunbaker* 1937, printed early 1970s; *Form at Bondi* 1939; Scott Redford *Boy with surfboard cross* 1999/2005, to Mornington Peninsula Regional Gallery for the exhibition 'On the Beach' (11 December 2015 – 28 February 2016)

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Ai Weiwei *Feet* 2005; *Pillar through round table* 2004–05, to National Gallery of Victoria for the exhibition 'Andy Warhol | Ai Weiwei' (11 December 2015 – 24 April 2016)

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Ah Xian *Human human – Bust no.5* 2002; eX de Medici *The theory of everything* 2005; Qin Ga *The miniature long march sites 1–23* 2002–05; *The miniature long march* 2002–05; Lisa Reihana *A Maori dragon story* 1995, to Perc Tucker Regional Gallery for the exhibition 'A Permanent Mark: The Impact of TATTOO CULTURE on Contemporary Art' (19 June 2015 – 23 August 2015); Gold Coast City Gallery (12 December 2015 – 7 February 2016)

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Mansak Family *Guardian of taboo house figure* 2005–06; Michel Tuffery *Vaka faua tulu (Family boat no.3)* 1993, to BEMAC for the exhibition 'Fish Hooks and Moving Trees: Pacific Transformations in Australia' at Bundaberg Regional Art Gallery (3 February – 3 April 2016)

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Margaret Olley *Lemons and oranges* 1964, to Tweed Regional Gallery and Margaret Olley Centre for the exhibition 'The Mystery of Things: Margaret Olley and David Strachan' (13 February – 7 August 2016)

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SUPERFLEX *Flooded McDonalds* 2009, to Greater Shepparton City Council trading as Shepparton Art Museum for the exhibition 'Cornucopia' (27 February – 22 May 2016)

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William Yaxley *Keppel Island* 1986; *The mangrove monster no.2* 1986; *Machete man* 1995, to Rockhampton Art Gallery for the exhibition 'The Adventures of William Yaxley' (9 April – 29 May 2016); Ipswich Art Gallery (11 June – 7 August 2016)

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Gordon Bennett *The Shooting Gallery* 1989, to Campbelltown Arts Centre for the exhibition 'With Secrecy and Despatch' (9 April – 12 June 2016)

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Mick Namarari Tjapaltjarri *Dingo Dreaming* 1978; Lena Djamarrrayku *Camp dog* 2001; *Camp dog* 2001; Danie Mellor *Wachter dein kultur (Guardian of culture)* 2002; Lena Yarinkura *Jamu (dog)* 2003; *Jamu (dog)* 2003; Garry Namponan *Ku (Camp dog)* 2009; Roderick Yunkaporta *Ku (Camp dog)* 2010; David Marpoondin *Ku' wu'nan (Lying camp dog)* 2010; Craig Koomeeta *Ku (Camp dog)* 2010; *Ku'pi'in (Large black camp dog)* 2010; Keith Wikmunea *Small ku' (camp dog)* 2010, to Orange Regional Gallery for the exhibition 'Best in Show: Dogs in Australian Art' (9 April – 3 July 2016)

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Fiona Hall *Tender* 2003–06, to National Gallery of Australia for the exhibition 'Wrong Way Time – Fiona Hall at the Venice Biennale' (22 April – 17 July 2016)

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Fiona Pardington *Portrait of a life-cast of Pitani, Solomon Islands* 2010; *Portrait of a life-cast of Tou Taloa, Samoa* 2010; *Portrait of a life-cast Orion, Papua New Guinea* 2010 (from 'Ahua: A Beautiful hesitation' series), to Griffith University Art Gallery for the exhibition 'Reparative Aesthetics: Rosangela Renno and Fiona Pardington' (30 April – 2 July 2016)

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Michael Eather *Two worlds* 1995–97, to Newcastle Art Gallery for the exhibition 'Black, White and Restive' (28 May – 21 August 2016)

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Pablo Picasso *La belle Hollandaise* 1905, to Stedelijk Museum Alkmaar for the exhibition 'Picasso in Holland' (3 June 2016 – 28 August 2016)

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Michael Taylor *Winter* 1974, to ACT Museums and Galleries for the exhibition 'Michael Taylor: A Survey 1963–2016' (9 July 2016 – 2 October 2016)

## Outgoing loans: collaborative

These include concept loans, with or without a material loan component, where the Gallery provides advice on, or works collaboratively toward, the realisation of an installation artwork at the destination venue.

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Yayoi Kusama *The obliteration room* 2002–present

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

- National Taiwan Museum of Fine Arts, Taiwan  
6 June – 30 August 2015  
Attendance: 267 529

As part of the exhibition 'In Infinity':

- Louisiana Museum of Modern Art, Denmark  
17 September 2015 – 24 Jan 2016  
Attendance: 340 000
- Henie-Onstad Art Centre, Norway  
18 February – 15 May 2016  
Attendance: 100 000

As a standalone installation:

- Dunedin Public Art Gallery  
7 May – 7 August 2016

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Olafur Eliasson *The cubic structural evolution project* 2004

As a standalone installation:

- City Gallery Wellington Te Whare Toi  
26 June – 29 November 2015
- Murray Art Museum Albury  
10 November 2015 – 7 February 2016
- Te Takere, Te Horowhenua Trust  
1 April – 1 May 2016

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As at 30 June 2016, 171 works were on loan to Queensland Government offices.

## Publications

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*Lure of the Sun: Charles Blackman in Queensland*  
(November, 104pp., hardcover, illus.: col., b/w)

This compact monograph features three essays, exploring Blackman's years in Queensland, and the connections between Blackman and artists Sidney Nolan, Judith Wright, Jack McKinney, Lawrence Hope and others.

Staff contributions:

- Hawker, Michael. 'Lure of the Sun: Charles Blackman in Queensland', pp.12–27.
- Carter, Anne. 'Blackman's house paints: Icy blues and blood reds', pp.35–42.

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*The 8th Asia Pacific Triennial of Contemporary Art*  
(November, 288pp., softcover, illus.: col., b/w)

Expanding on the thematic focuses of the Triennial, the accompanying publication features richly illustrated essays by the exhibition's curators providing insights into artists' practices and drawing connections between works from across the region. These are contextualised with a discussion by a group of leading artists and specialists on key issues behind recent tendencies in contemporary art in the Asia Pacific.

Staff contributions:

- Bernal, Abigail. 'A world unfolds: The role of the vernacular in APT8', pp.162–99.
- Cull, Tamsin and Mudge, Laura. 'APT8 KIDS', pp.230–39.
- Da Silva, José. 'What belongs to the present: APT8 Cinema', pp.200–09.
- Keehan, Reuben. 'Back to the slaughterhouse: Mortality and desire in APT8', pp.42–77.
- McDougall, Ruth. 'Where do we come from? What are we? Where are we going?', pp.78–117.
- Nagesh, Tarun. 'The social medium', pp.118–61.
- Page, Maud and Seeto, Aaron. 'How far can you run with the world behind you?', pp.18–41.

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*Draw, Make, Create: APT8 Kids*  
(November, 88pp., softcover, illus.: col.)

In this QAGOMA Children's Art Centre publication, 10 of APT8's exhibiting artists and groups share their ideas about what inspires them to make art and present exciting, contemplative and playful art-making activities for children to complete at home or at school.

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*Mirdidingingathi Juwarnda Sally Gabori:  
Dulka Warngiid – Land of All*  
(May, 144pp., softcover, illus.: col.)

This beautifully illustrated publication features works drawn from public and private collections, surveying the life, work and country of the late distinguished senior Kaiadilt artist from Bentinck Island in Queensland's Gulf of Carpentaria.

Staff contributions:

- McLean, Bruce. 'Dulka Warngiid: The Whole World', pp.13–32.
- Mudge, Laura. 'The Gabori Sisters: Gathering by the Sea', pp.128–9.

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*Cindy Sherman*  
(May, 144pp., softcover, illus.: col.)

This richly illustrated publication explores the artist's articulate, incisive and influential practice with contributions from leading scholars and Betsy Berne, a novelist and close friend of the artist.

Staff contribution:

- Buttrose, Ellie. 'A prop for a bad feminist', pp.30–37.

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*A World View: The Tim Fairfax Gift*  
(June, 128pp., hardcover, illus.: col.)

Richly illustrated over 128 pages, this publication showcases and celebrates the remarkable international contemporary artworks that have entered the Gallery's Collection thanks to the generosity of a singular benefactor.

Staff contributions:

- Barlow, Geraldine Kirrihi. 'A world view', pp.29–37.
- Saines, Chris. 'A Conversation', pp.23–6.

## Corporate publications

### Artlines

Issues 3–4, 2015 – 1–2, 2016 (Sep–Nov 2015, Dec–Feb 2015–16, Mar–May 2016, Jun–Aug 2016, 52pp., 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.

#### Staff contributions:

- Barlow, Geraldine. 'A World View: The Tim Fairfax Gift' (2–2016, pp.28–30).
- Bell, Kate. 'Asim Waqif *All we leave behind are the memories* 2015' (4–2015, pp.26–7).
- Bernal, Abigail. 'APT8 Project: Kalpa Vriksha, Contemporary Indigenous and Vernacular Art of India' (3–2015, pp.24–5).
- Buttrose, Ellie. 'APT8 Insight: An interview with Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmani' (3–2015, pp.26–7); 'APT8 insight: An interview with Rheim Alkadhi' (1–2016, pp.22–3); 'Cindy Sherman' (2–2016, pp.20–3).
- Deen, Terry. 'QAGOMA Learning' (2–2016, pp.16–18).
- Chiconi, Kara. 'The QAGOMA and Audi partnership comes to life' (1–2016, pp.34–5).
- Cull, Tamsin. 'APT8 Kids' (4–2015, pp.22–5).
- Da Silva, José. 'In Character' (4–2015, pp.12–13).
- Dixon, Sophie. 'APT8 Opening Highlights' (4–2015, pp.10–11); 'APT8 programs and events' (1–2016, pp.8–9).
- Foster, Sally. 'Pablo Picasso and "La Suite des Saltimbanques" 1904–05' (3–2015, pp.20–3).
- Hawker, Michael. 'Lure of the Sun: Charles Blackman in Queensland' (3–2015, pp.16–19); 'Journeys North revisited' (1–2016, pp.28–31).
- Keehan, Reuben. 'Time of others' (2–2016, pp.32–3).
- McFarlane, Kyla. 'Justin Shoulder and Bhenji Ra *Ex Nilalang* 2015' (4–2015, pp.28–9).
- McDougall, Ruth. 'Angela Tiatia *Edging and Seaming* 2015' (1–2016, pp.26–7).
- McKay, Peter. 'Abdul Abdullah "Coming to terms" 2015' (1–2016, pp.20–1); '*Bad dad* 2013: An interview with Michael Zavros' (2–2016, pp. 38–9).
- McLean, Bruce. 'Dulka Warngiid: A Journey to Bentinck Island' (2–2016, pp.24–7).
- Mudge, Laura. 'Swags and Swamp Rats' (2–2015, pp.8–9); 'APT8 Kids: An Interview with Hetain Patel' (1–2016, pp.10–13); 'The Gabori Sisters: Gathering by the Sea' (2–2016, pp.10–11).
- Nagesh Tarun. 'Enduring ideas and innovators of Asian art: A Collection focus' (3–2015, pp.12–13); 'Anida Yoeu Ali *The Buddhist Bug, Into the Night* 2015' (4–2015, pp.30–1).
- Pagliarino, Amanda. 'Behind SaVAge K'lub' (4–2015, pp.34–5).
- Saines, Chris. 'Editorial' (3–4, 2015 – 1–2, 2016, p.3); 'Vale Betty Churcher, AO' (3–2015, p.33); 'The Gallery Medal 2015' (4–2015, pp.36–7); 'Vale Gordon Darling, AC CMG' (4–2015, p.40).
- Sawyer, Hamish. 'Regional Queensland touring program' (3–2015, 1–2016 p.14), (4–2015, pp.12), (2–2016, pp.14–15); 'APT8 one year out: Part IV' (3–2015, pp.28–9).
- Shellard, Samantha. 'Expressive lines: two drawings by Charles Blackman' (1–2016, pp.32–3).
- Smith, Jason. 'Aboriginal and Torres Strait Islander Engagement Strategy' (4–2015, pp.32–3); 'Brook Andrew "Intervening Time" 2015' (1–2016, pp.24–5).

## Education resources, online and printed

### QAGOMA Learning Collection resource

Online resource (primary and secondary level)

### *Moving Pictures: Towards a Rehang of Australian Art*

Online resource (all teaching levels)

### *Mirdidingkingathi Juwarnda Sally Gabori:*

#### *Dulka Warngiid – Land of All*

Student worksheet (all teaching levels)

Teacher notes (all teaching levels)

### *Cindy Sherman*

Student worksheet (secondary level)

Teacher notes (secondary level)

### *Creative Generation Excellence Awards in Visual Art*

Interactive touchscreen featuring artists statements and images

### *The 8th Asia Pacific Triennial of Contemporary Art*

School resource (all teaching levels)

Customised student worksheets (level specific for primary and secondary)

Teacher resources (level specific for primary and secondary)

Short curatorial videos: Introduction to APT8 and Yumi Danis (We Dance) project

Digital classroom resource: Q&A for Secondary Schools (with Auslan Interpreted version)



## Publications in progress, as at 30 June

*No.1 Neighbour: Art in Papua New Guinea 1966–2016*  
(October, 144pp., hardcover, illus.: col.,b&w)

## QAGOMA Blog & TV

Digital publishing included:

- 260 posts to [qagoma.qld.gov.au/blog](http://qagoma.qld.gov.au/blog), including Gallery news, original content from curators, conservators and other staff, and essays adapted from *Artlines* and external papers.
- 105 videos loaded to [qagoma.qld.gov.au/qagomatv](http://qagoma.qld.gov.au/qagomatv) including artist and curator talks, artist/public performances, lecture series and more.

## External publications

Barlow, Geraldine. *Concrete* [exhibition catalogue], Monash University Museum of Art, Istanbul, August 2015.

Barlow, Geraldine. 'Embassy of Transition Roundtable: A Conversation between Geraldine Barlow, Marco Chiandetti and Charwei Tsai'. In *20th Sydney Biennale 2016: The future is already here it's just not evenly distributed*, Sydney Biennale, Sydney, March 2015, pp.252–61.

Bernal, Abigail. 'Kalpa Vriksha: Contemporary indigenous and vernacular art of India at APT8'. *TAASA review: Journal of the Asian Arts Society of Australia*, vol.24, no.3, September 2015, pp.7–8.

Bernal, Abigail. 'Tracey Moffatt: Spirited, Queensland Art Gallery, Gallery of Modern Art, 25 October 2014 to 8 February 2015'. *Queensland Review*, vol.22, no.2, December 2015, pp.204–05

Buttrose, Ellie. 'Rana Hamadeh: The Sleepwalkers'. *Artlink*, <https://www.artlink.com.au/articles/4446/rana-hamadeh-the-sleepwalkers/>, published March 2016.

Keehan, Reuben. 'The Ginburart: Institutional critique in the absence of institutions'. In Ciric, B and Cai, NY (eds), *Active withdrawals: Life and death of institutional critique*. Black Dog Publishing, London, 2016.

McDougall, Ruth. 'A Global Stage: Curating Textiles from the Asia Pacific'. In *The Handbook of Textile Culture*, Bloomsbury Academic, 2015, pp.319–33

McDougall, Ruth. 'Mary Gole Face Pot'. *Garland Magazine*, Issue 3, 2016, <http://garlandmag.com/article/mary-gole-face-pot/>, viewed June 2016.

McFarlane, Kyla. 'Eleven Passages of Ambiguous Associations'. In *Christopher Day: New Reading Order*, Negative Press, Melbourne, 2016, np.

McFarlane, Kyla. *Derek Kreckler: Accident and Processes*, Perimeter Editions, 2015, pp.92–9.

McFarlane, Kyla. 'One Night of Love'. In *Fiona Pardington: A Beautiful Hesitation* [exhibition catalogue]. Auckland Art Gallery Toi o Tāmaki, Auckland in conjunction with Victoria University Press, Auckland and Wellington, 2015, pp. 252–5. (Text first published in 2001).

Moon, Diane. 'Gunybi Ganambarr: Giving the trees a rest'. *Artlink* vol.36 (2), June 2016, pp.42–3.

Nagesh, Tarun. 'The 8th Asia Pacific Triennial of Contemporary Art'. *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol.24 no.3, September 2015, pp.4–6.

Nagesh, Tarun. 'Small Treasure and a Grand Legacy: Dr Gertrude Langer's Netsuke Collection at QAG'. *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol.25 no.2, June 2016, p.25.

Pagliarino, A and Marendy, M. 'Ron Mueck In bed (2005): A contemporary textile challenge'. *AICCM Bulletin*, vol.36:2, December 2015, pp.124–35.

Pagliarino, A and Khut, G.P. 'Defining the experience'. *Refractory – Journal of Entertainment Media*, vol.27, 2016 (online journal).

## Papers presented (unpublished)

Carter, Anne. 'INCCA-AP: Highlighting Contemporary Art Conservation in the Asia Pacific'. Embracing Cultural Materials Conservation in the Tropics, the 4th APTCCARN Meeting, Taiwan, 25–27 November 2015.

Keehan, Reuben. 'Social and cultural relations in the Asia Pacific'. 'Time of others' [exhibition]. Singapore Art Museum, Singapore, 16 January 2016.

Keehan, Reuben. 'Multiculturalism, religious tolerance and inclusion in the arts'. Griffith Asia Institute Symposium, Griffith University, Brisbane, 30 May 2016.

McDougall, Ruth (chair). Discussion Panel at SAMOA TULA'I . . . Samoa Arise! and VAI NIU WAI NIU COCONUT WATER. Caboolture Regional Art Gallery, 28 November 2015.

McDougall, Ruth. 'Yumi Danis (We Dance) for Exhibiting Culture' (lecture). Museum Studies, University of Queensland, 5 August 2015.

Nagesh, Tarun. 'Tibetan Contemporary Art'. The Festival of Tibet, Brisbane Powerhouse, 20 April 2016.

Osmond, Gillian. 'Zinc soaps: an overview of zinc oxide reactivity and consequences of soap formation in oil-based paintings'. Metal Soaps in Art conference, Rijksmuseum, Amsterdam, 14–15 March 2016.

Pagliarino, Amanda. 'Cleaning and reproduction of large-scale textiles from Ron Mueck's *In bed* (2005)'. Illuminating the New: Contemporary Practice and Issues in Material Conservation, AICCM National Conference, Hobart, Tasmania, 4–6 November 2015.

## Awards

### Museums Australia Publication Design Awards 2015 (Museums Australia)

- Children's Book (Level B): Highly Commended  
*Draw, Make, Create: APT8 Kids*  
Designer: Stella Danalis
- Exhibition Catalogue (Major): Highly Commended  
*David Lynch: Between Two Worlds*  
Designer: Sarah Ballard

### IPPY Awards 2016 (Independent Publisher Book Awards)

- Children's Interactive: Silver Award  
*Draw, Make, Create: APT8 Kids*

### Art Association of Australia and New Zealand

- Best Small Exhibition Catalogue  
*Madonna Staunton: Out of a Clear Blue Sky*

## Statistical summary 2015–16

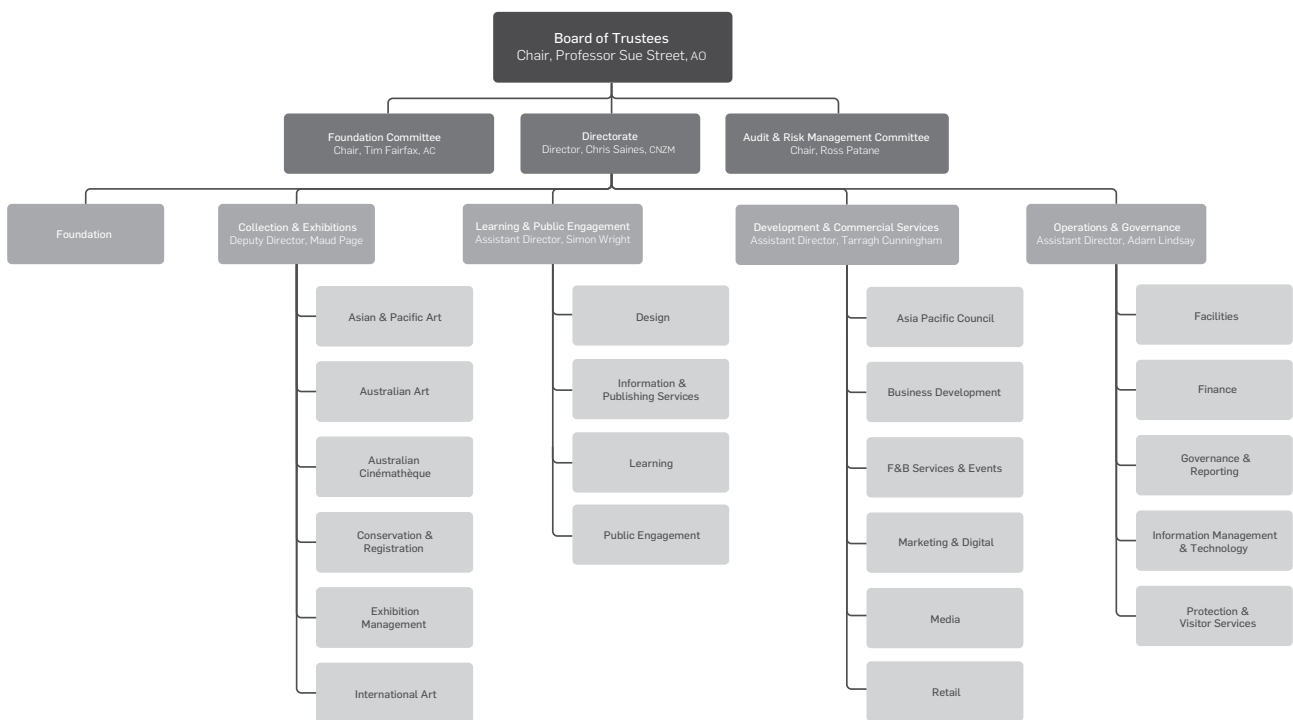
<b>Trustees</b>	
Trustees meetings	6
<b>Attendance</b>	
Total QAGOMA attendance	1 175 703
Total QAG attendance	590 225
Total GOMA attendance	585 478
Children 12 and under: QAGOMA attendance	236 774
<b>Exhibitions</b>	
Number of exhibitions presented	28
<b>Collection</b>	
Total number of works in the Collection	17 257
Total works acquired 2015–16	434
<b>Cinémathèque</b>	
Number of short and feature films presented	342
Number of cinema screenings and events	392
Total attendance to cinema screenings and events	25 142
<b>Touring</b>	
Attendance to regional Qld exhibitions and programs	64 118
Regional Qld touring exhibitions	5
Regional Qld exhibition venues	15
Regional exhibition attendees	56 124
Regional touring programs	3
Regional program venues	76
Regional program attendance	7994
Total visits by QAGOMA staff to regional Qld	66
Interstate touring attendance	71 444
Interstate touring exhibitions	1
<b>Learning</b>	
Volunteer guided tours	2139
Participants in volunteer guided tours	12 164
Participants in volunteer guided tours for visitors with disability	203
School group visits (booked and unbooked)	30 834
Tertiary group visits (booked and unbooked)	2195
Other groups (including adult, English Language College and International)	8777
Printed education material supplied to Education clients	21 846

<b>Public Engagement</b>	
Public programs presented	144
Attendees at public programs	13 135
Toddler Tuesday workshops presented	89
Attendees at Toddler Tuesday workshops	1823
QAGOMA Member programs presented	120
QAGOMA Member program attendees	3361
Total QAGOMA Members	5612
Total QAGOMA memberships	4153
<b>Reproductions</b>	
External reproduction requests	144 (160 works)
<b>Publications</b>	
Publications published by the Gallery	10
Staff contributions to external publications	16
Papers presented (unpublished)	8
<b>Website</b>	
Total website user sessions	1 269 796
<b>Volunteers</b>	
Curatorial Volunteers	10
Library Volunteers	10
Volunteer Guides	104

# GOVERNANCE

## Management and structure

### Organisational structure



## Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* provides that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the Board's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not able to manage a corporation under the

*Corporations Act 2001 (Cth)*. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

The Board met six times during the year.

Members of the Board during the year were:

Name	Role	Term of appointment	Number of meetings attended	Sitting fees \$
Professor Susan Street, AO	Chairperson and member	6/03/14 – 28/02/17	6	7500
Philip Bacon, AM	Deputy Chairperson and member	6/03/14 – 28/02/17	6	3000
Gina Fairfax	Member	6/03/14 – 28/02/17	6	3000
Rick Wilkinson	Member	6/03/14 – 28/02/17	6	3000
Ross Patane	Member	6/03/14 – 28/02/17	6	3000
Liz Pidgeon	Member	6/03/14 – 28/02/17	6	3000
Avril Quail	Member	6/03/14 – 28/02/17	5	–

Further information regarding the Board's members can be accessed at <https://www.qagoma.qld.gov.au/about/our-team>

## Executive management

### DIRECTOR

Chris Saines, CNZM

The Director of the Queensland Art Gallery is appointed by the Governor in Council upon recommendation by the Minister for the Arts and approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Art Gallery Act 1987* and is eligible for reappointment upon expiry of the term.

Chris Saines has 30 years' experience in Australian and New Zealand galleries as a director, curatorial and collection manager, educator and curator. He commenced as Director of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in April 2013, having previously been Director of Auckland Art Gallery Toi o Tāmaki from 1996–2013. He led that institution's \$125 million redevelopment, which won World Building of the Year 2013. Previously, Mr Saines spent 11 years

at the Queensland Art Gallery, eight of them as Manager of Curatorial Services. He rejoined QAGOMA as Director with a commitment to internally curating major exhibitions both from the Collection and with leading international artists, and to touring Collection exhibitions nationally and internationally. He sat on the Selection Advisory Panel for Australia's representation at the Venice Biennale 2017. His vision is for QAGOMA to be the leading museum for the contemporary art of Australia, Asia and the Pacific.

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**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 'Michael Parekowhai: The Promised Land', '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 was a member of the curatorial team for the Musee du quai Branly's Photoquai Biennial in Paris in 2009 and 2011.

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**ASSISTANT DIRECTOR, DEVELOPMENT AND COMMERCIAL SERVICES****Tarragh Cunningham**

Tarragh Cunningham is responsible for audience attraction, retention and development, and the Gallery's self-managed commercial services. She leads the brand, marketing, communication, digital engagement and tourism strategies; sponsorship and grant body partnerships; and retail, catering and events services. Tarragh has worked in the museum and gallery sector for 20 years. She was previously QAGOMA's Exhibitions Manager from 2008 until 2015 and prior to that Exhibitions Manager at the National Gallery of Victoria (NGV), where she held various positions from 1996. She has undertaken postgraduate studies in Arts Management and Museum leadership, and completed the Asialink Leaders Program in 2013. As Exhibitions Manager at QAGOMA, Tarragh was involved with the development and management of exhibitions and touring projects at a national and international level and has been a contributor to the development of policy and strategic planning at the Gallery.

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**ASSISTANT DIRECTOR, OPERATIONS AND GOVERNANCE****Adam Lindsay**

Adam Lindsay leads government, board and key stakeholder reporting; financial, administrative and information technology services; protection and visitor services; and facilities management and cultural precinct co-ordination. In his work with the Australian Government, Adam oversaw the delivery of digital television to remote Indigenous communities. In 2013, as Director Broadcasting Programs with the then Department of Broadband, Communications and the Digital Economy, Adam led the negotiations with Australia's commercial broadcasters to realign the broadcasting spectrum used for Electronic News Gathering in order to realise the Government's digital dividend. Most recently, Adam was Head of Implementation for Woolworths, where he led the team responsible for the national retailer's implementation, innovation and change delivery strategies, across its Australia-wide supermarket business.

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**ASSISTANT DIRECTOR, LEARNING AND PUBLIC ENGAGEMENT****Simon Wright**

Simon Wright leads teams responsible for the Children's Art Centre, Members, Public Programs, Education, Access and Regional Services, Design (Exhibition, Graphic and Multimedia/Web), Workshop, Installation, Research Library and Publications. He has held curatorial and management positions in private, commercial and public galleries and museums. Previously, he was Director of Griffith Artworks + Griffith University Art Gallery (2005–12). He 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 2013, he joined the Board of Brisbane's Institute of Modern Art.

## Audit and Risk Management Committee

The Audit and Risk Management Committee provides independent assurance and assistance to the Board of Trustees on the Gallery's:

- internal control structure
- risk management practices
- internal and external audit practices
- financial accountability, as prescribed under the *Financial Accountability Act 2009*, particularly in relation to the preparation of annual financial statements
- compliance with relevant laws, regulations and government policies.

The committee met four times during the year and matters considered included:

- financial statements for 2014–15 and quarterly financial reports for 2015–16;
- external audit strategy and plan, including a review of findings of external audit reports and management responses to recommendations;
- internal audit plan for 2016–18 and internal audit reports;
- review of the Gallery's risk management framework, investment policy and Collection revaluation policy;
- monitoring of Collection stocktake, Collection revaluation, leave balances, financial guarantees, F&B Services and Events performance against business plan, and security and vulnerability assessments of Gallery systems.

Members of the committee during the year were:

Name	Role	Term of appointment	Number of meetings attended	Remuneration \$
Ross Patane	Chairperson and Member	6/03/14 – 28/02/17	4	1250
Professor Susan Street, AO	Member	6/03/14 – 28/02/17	4	750
Liz Pidgeon	Member	6/03/14 – 28/02/17	4	750
Rick Wilkinson	Member	6/03/14 – 28/02/17	4	750

In performing its functions, the Audit and Risk Management Committee observed the committee's terms of reference and had due regard to Queensland Treasury's *Audit Committee Guidelines*. The committee also completed a self-assessment questionnaire to review its performance.

## Work Health and Safety Committee

The Workplace Health and Safety Committee assists in reviewing and developing the Gallery's workplace health and safety standards, policies and procedures. The committee also facilitates cooperation between the Gallery's management and employees by initiating, developing and carrying out measures designed to ensure the health and safety of all employees in the workplace, including contractors working on site and visitors to the Gallery.

The committee of 11 workplace health and safety representatives and nine workplace health and safety advisors met on six occasions during the year and undertook the following actions:

- reviewed the Gallery's workplace health and safety framework to ensure alignment with the current legislation and codes of practice;
- made recommendations to enhance safe work practices for specific work areas and individual employees across the organisation;
- implemented shared standing desk solutions to improve office ergonomics for employees;
- implemented a scheduled program to conduct regular inspections and safety audits of work areas;
- responded to all reported hazards via risk assessment, implementation and testing of additional control measures;
- provided employees with access to an on-line workplace health and safety information and support request system in order to lodge requests for assistance, recommendations on improvements and reporting of identified hazards in the workplace.

Members of the committee during the year:

Name	Role on committee	Term of appointment	Number of meetings attended
Grant Kulmar	Chairperson and safety advisor	1/7/2015 – 1/3/2016	5
Marcus Harden	Chairperson and safety advisor	12/3/2016 – 30/6/2016	1
Janelle Currie			
Stephanie Reid			
Jeremy Attrill			
Kerrie Batchelor	Safety Advisor	1/7/2015 – 30/6/2016	6
David Ryan			
Jill Cairns			
Andrew Sampson			
Tony Williams			
Peter Liddy			
Danielle Hastie			
Kerrie Prien			
David Woldt			
Shannon Robinson			
Steve Gooding	Member	1/7/2015 – 30/6/2016	6
Suzanne Tisdall			
Timothy Roberts			
Paul Collis			
John Coe			
Vanessa Patrick			



## Queensland Art Gallery Foundation Committee

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 \$2.3 million in cash donations was received by the Foundation during the year, thanks to the invaluable support of donors. The Foundation thanks and acknowledges the Henry and Amanda Bartlett Trust, Win Schubert, AO, Paul and Susan Taylor, the Tim Fairfax Family Foundation, the Neilson Foundation, James C Sourris, AM, Cathryn Mittelheuser, AM, an anonymous donor, and Thomas Bradley, QC.

Gifts of 271 artworks were also made through the Foundation, totalling \$2.9 million in value. The Foundation is grateful to Ray Hughes, James C Sourris, AM, Dr Terry Wu, Kay E Bryan, Michael Brodie, Patrick Corrigan, AM, Dani Marti, C Moore Hardy and Martien Coucke, Dr Frank Tomlinson, Glenn Manser, Barbara Blackman, AO, Brian Robinson and Anthony and Fran Meagher for making artworks available for the Collection.

This year, 35 new members joined the Foundation and 18 upgraded their level of membership. The Foundation's group for young philanthropists, the Future Collective, currently has 36 members. The Foundation's new contemporary art benefactor group, Contemporary Patrons, has 8 members as of 30 June 2016.

Further details of the QAGOMA Foundation's operations and activities are available in the *Foundation Year in Review 2015–16*, due to be published in October 2016.

Queensland Art Gallery Foundation Committee		
Act or instrument	The Foundation Committee is a committee of the Board established under section 40C of the <i>Queensland Art Gallery Act 1987</i> .	
Functions	The Committee has been established as a committee of the Board under section 40C of the Act. The function of the committee is to raise funds to assist in the fulfilment of the Board's functions, including by: (a) Encouraging gifts, donations, bequests and legacies of property for the benefit of the Board; (b) Managing and investing property made available to the Committee by the Board.	
Financial reporting	Transactions of the entity are accounted for in the financial statements.	
Remuneration	None	
No. scheduled meetings/sessions	3	
Position	Name	Meetings/sessions attendance
President	Tim Fairfax, AC	3
Trustee Member	Prof Sue Street, AO	2
Trustee Member	Philip Bacon, AM	3
Member	Thomas Bradley, QC	3
Member	Kathy Hirschfeld	1
Member	Mary-Jeanne Hutchinson	1
Member	John Lobban	2
Member	James C Sourris, AM	3
Member	Paul Spiro	0

## Public sector ethics

The Chair and members of the Board, the Director and all employees are bound by the whole-of-government *Code of Conduct for the Queensland Public Service* under the *Public Sector Ethics Act 1994* as amended.

In 2015–16, public sector ethics training delivered by the Corporate Administration Agency (CAA) was offered to all new employees as part of an induction program. All full-time and part-time employees were required to undertake online refresher training on the Code of Conduct, workplace bullying, and work, health and safety. In addition, all employees were encouraged to complete a new online course on domestic violence and the workplace.

The CAA also delivered programs to Gallery employees that promote ethical behaviour and standards, such as reasonable management action and managing in a public sector environment. Training programs also focused on the importance of open, transparent communication and aimed to improve performance, encourage innovation and engage staff.

The Gallery plays an active role in the Cultural Precinct-wide Referral Officer network, ensuring employees have access to an initial point of contact if they feel they have been harassed or discriminated against in the workplace.

The Gallery's administrative procedures and management practices are developed and conducted having regard to the ethics, principles and values set out in the *Public Sector Ethics Act 1994* and the Code of Conduct. The Discipline Procedure, Workplace Health and Safety Policy, and Working Hours and Leave Summary have been reviewed during the year to ensure relevance and consistency with the legislative framework. The Gallery released its Domestic and Family Violence Policy in response to the Government's commitment.

The Gallery reviewed its Performance Planning Policy this year, using a simplified process for individual performance discussions to promote engagement and communication between employees and management. This process provides a further avenue for discussing public sector ethics and values, and the behaviours that contribute to a high-performing, positive workplace.

## Risk management and accountability

### Internal audit

An internal audit function is carried out on the Board of Trustee's behalf by the Corporate Administration Agency. The internal audit function is independent of management and the external auditors.

The role of internal audit includes:

- the appraisal of the Gallery's financial administration and its effectiveness having regard to the functions and duties imposed on it by Section 61 of the *Financial Accountability Act 2009*;
- the provision of 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 is consistent with the Audit and Risk Management Committee's Terms of Reference and relevant audit and ethical standards and has due regard to Queensland Treasury's *Audit Committee Guidelines*.

The effectiveness of the internal audit function is monitored by the Audit and Risk Management Committee, with the internal auditor attending committee meetings and presenting internal audit reports directly to the committee. The internal auditor consulted with Gallery management and evaluated auditable systems against established criteria to develop the Internal Audit Plan 2016–18. The plan (incorporating a strategic audit plan and annual audit plan) approved by the committee in October 2015 identified six areas for internal audit for 2016: Government art loans; catering; exhibition loan agreements; financial management practice manual; information security; and publications.

Internal audits completed during 2015–16 include reviews of corporate card usage, legislative compliance, review of payment authorisations and the Time Target system. All audits were satisfactory and all of the internal auditor's recommendations were accepted by the Audit and Risk Management Committee. An internal audit planned for records management was rescheduled until 2017.

### External scrutiny

An external review on the vulnerability of IT systems was carried out. See Information systems and recordkeeping below. Otherwise, the Queensland Art Gallery Board of Trustees was not subject to any external audits or reviews other than the audit report on the financial statements.

### Information systems and recordkeeping

The Gallery commissioned an external company, Communications Design and Management, in August 2015 to assess the vulnerability of QAGOMA's firewall, web services and public display kiosks. The report indicated the QAGOMA has a predominately low-risk classification and provided a series of minor recommendations that have been now implemented.

The Gallery is progressing towards compliance with the *Public Records Act 2002*, *Information Standard 40: Recordkeeping*, and *Information Standard 31: Retention and Disposal of Public Records*.

A procedural policy was approved outlining the Gallery's record management practices and staff responsibilities for preserving the organisation's public records. Training for the Electronic Document and Record Management System (eDRMS) is provided online, and is accessible to all staff as required. Staff are kept informed of new developments in record management practices via email, and through the Gallery's record management intranet page.

Records in the eDRMS are managed by dedicated record management staff in accordance with Gallery policy and relevant legislative requirements. The Gallery has plans to undertake the testing of all other databases utilised throughout the organisation, to ensure their compliance, and is not aware of any serious breaches of record security.

In 2015–16, the Gallery's priority has been to improve the uptake of the eDRMS by all business units, achieving an increase of approximately 20 per cent in usage. Uptake will remain the Gallery's record management priority until total compliance is achieved. The eDRMS encompasses both physical and electronic records. Legacy records are largely paper-based, but the majority of new records are in an electronic format.

The Gallery only periodically disposes of records covered under the current Queensland State Archives General Retention and Disposal Schedule. Records stored in the Gallery's eDRMS will be retained in line with the Gallery's Retention and Disposal Schedule, once its development is completed and approved.

## Human resources

### Workforce planning and performance

As at 30 June 2016, the Agency's workforce included 299 full-time equivalent staff. Its permanent separation rate was six per cent.

The Corporate Administration Agency was the main provider of human resource services to the Gallery including planning, recruitment, training and development, policy and workplace issues management.

The Gallery collaborated with the State Library of Queensland to deliver a new combined induction program for new employees. The program, running over two half-days, provides a comprehensive overview of the Gallery's mission and operations, and a consistent approach to governance and ethical responsibilities.

The Gallery developed its Annual Training and Development Calendar for 2015–16 to better promote available training, with sessions offered in career management, applying for jobs, work-life balance and interview techniques.

Within the Protection and Visitor Services area, recruitment practices were reviewed and refined to attract strong applicant pools. Specific training was delivered to visitor services staff to enhance core skills and ensure a positive experience for patrons.

The Gallery participated for the fourth year in the whole-of-government employee opinion survey, *Working for Queensland*. An internal staff working group helped to review and respond to the findings.

Human resources policies on working hours and leave entitlements, performance planning, discipline, and reasonable adjustment for people with disabilities were reviewed. A new policy was developed to support the Government's commitment to employees who are affected by domestic and family violence.

The Agency Consultative Committee made up of representatives from staff, management and the Together union held three meetings and worked collaboratively to resolve issues. Gallery management also consulted staff delegates on a needs basis about workplace issues.

## 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, researchers and arts and cultural industries. The Gallery publishes the following data on the Queensland Government Open Data website ([qld.gov.au/data](http://qld.gov.au/data))

- Consultancies
- Overseas travel
- Attendance
- QAGOMA Collection information
- Exhibition and program information
- QAGOMA blog posts
- QAGOMA TV posts

## GLOSSARY

ACAPA	Australian Centre of Asia Pacific Art
AFFM	Australian Federation of Friends of Museums
AICCM	Australian Institute for the Conservation of Cultural Material
APC	Asia Pacific Council
APT	Asia Pacific Triennial of Contemporary Art
APT8	'The 8th Asia Pacific Triennial of Contemporary Art'
BCVA	Brisbane Consortium for the Visual Arts
CAA	Corporate Administration Agency
CCAC	Centre for Contemporary Art Conservation
FIAF	Fédération Internationale des Archives du Film
GOMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QAGOMA, the Gallery	Queensland Art Gallery   Gallery of Modern Art
TFFF	Tim Fairfax Family Foundation

## SUMMARY OF FINANCIAL PERFORMANCE

This summary provides an overview of the financial performance and position for 2015–16 for the Queensland Art Gallery | Gallery of Modern Art (the Gallery).

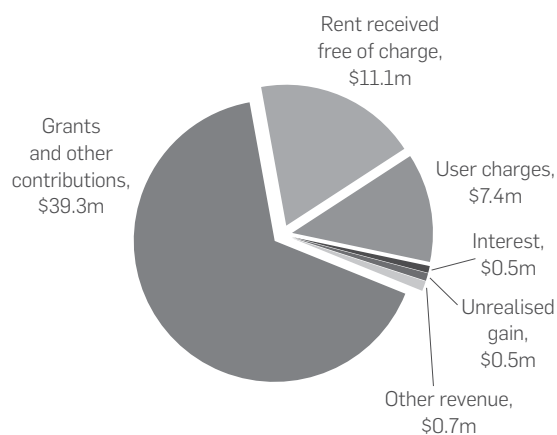
### Statement of Comprehensive Income

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

Statement of Comprehensive Income	2016 \$'000	2015 \$'000
Total Income	59 460	62 979
Total Expenses	55 450	52 028
<b>Operating Result from Continuing Operations</b>	<b>4 010</b>	<b>10 951</b>
Increase in asset revaluation reserve	10 008	44 911
<b>Total Comprehensive Income</b>	<b>14 018</b>	<b>55 862</b>

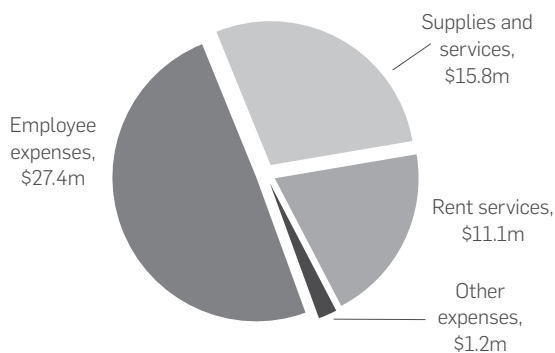
### Income

The Gallery's income comes mainly from the Queensland Government, comprising the annual administered grant (\$29.5m in 2015–16), rental services provided free of charge (\$11.1m), and other specific purpose grants (\$2.9m). Other major sources of revenue were donations (\$5.3m, both cash and artwork), food and beverage revenue (\$4.2m), sponsorship (\$1.6m, both cash and contra), and retail revenues (\$1.8m). Income for 2015–16 was \$3.5m below the previous financial year mainly due to a large one-off bequest received in 2014–15 of \$4.9m.



### Expenses

Expenses for the Gallery were \$55.5m in 2015–16. Major costs were employee expenses (49.4% of total cost), supplies and services (28.5%), and rental services provided free of charge by the Queensland Government (20.0%). Expenditure in 2015–16 was up \$3.4m over the previous year mainly due to exhibition expenditure.



### Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$4.0m for the 2015–16 year. Of this, \$2.9m was the value of art works donated to the Gallery (which under accounting requirements is treated as income), and \$1.4m represents an increase in the net assets of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee.

### Other Comprehensive Income — Increase in asset revaluation reserve

As at 30 June 2016, the Gallery's art Collection was revalued in line with accounting requirements. The overall increase in the value of the Collection was \$10.0m (approximately 2.6% of its total value as at 30 June 2016).

### 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 2016, the Net Assets of the Gallery were \$423.0m, up \$14.0m on the previous year (as per Total Comprehensive Income).

The Gallery's major asset was the art Collection (\$386.0m) and other property (\$2.9m).

Also contained in the Net Assets of the Gallery was \$29.2m 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 preserved and invested under the terms of their original donation, with interest used for acquisitions.

### Comparison to the 2015–16 Budget<sup>ii</sup>

	Actual \$000	Budget \$000	Variance \$000
Total Income	59 460	44 870	14 590
Total Expenses	55 450	43 420	12 030
<b>Operating Result from Continuing Operations</b>	<b>4 010</b>	<b>1 450</b>	<b>2 560</b>
Increase in asset revaluation surplus	10 008	5 000	5 008
<b>Total Comprehensive Income</b>	<b>14 018</b>	<b>6 450</b>	<b>7 568</b>

The favourable variance in income against budget was primarily due to the recognition of rental services provided free of charge by the Queensland Government (\$11.1m). This was recognised for the first time in 2015–16, and hence was not included in the budget. The remaining favourable variance was primarily due to additional grants and other contributions. The unfavourable variance in expenses was due to rental services provided free of charge (\$11.1m) and additional employee expenses. Overall, the Gallery's Operating Result from Continuing Operations was \$2.6m better than budget.

### Financial Governance

The Gallery is properly managed in accordance with the requirements of the *Financial Accountability Act 2009*, the *Financial and Performance Management Standard 2009*, the *Statutory Bodies Financial Arrangements Act 1982* and the *Queensland Art Gallery Act 1987*.

The Gallery has a well-developed risk management system and internal audit system, both 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 monitored to 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 of the Queensland Art Gallery Board of Trustees and Mr Chris Saines, CNZM, Director of the Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

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

ii. 2015–16 Queensland State Budget — Service Delivery Statements — Queensland Art Gallery.

## COMPLIANCE CHECKLIST

Summary of requirement	Basis for requirement	Annual Report reference
Letter of compliance	• A letter of compliance from the accountable officer or statutory body to the relevant Minister/s	ARRs – section 8 1
Accessibility	• Table of contents	ARRs – section 10.1 3
	• Glossary	67
	• Public availability	ARRs – section 10.2 Inside back cover
	• Interpreter service statement	<i>Queensland Government Language Services Policy</i> ARRs – section 10.3 Inside back cover
	• Copyright notice	<i>Copyright Act 1968</i> ARRs – section 10.4 Inside back cover
• Information licensing	<i>QGEA – Information Licensing</i> ARRs – section 10.5 n/a	
General information	• Introductory information	ARRs – section 11.1 4–5
	• Agency role and main functions	ARRs – section 11.2 4–9
	• Operating environment	ARRs – section 11.3 9–10
Non-financial performance	• Government's objectives for the community	ARRs – section 12.1 8
	• Other whole-of-government plans / specific initiatives	ARRs – section 12.2 8
	• Agency objectives and performance indicators	ARRs – section 12.3 12
	• Agency service areas and service standards	ARRs – section 12.4 11–57
Financial performance	• Summary of financial performance	ARRs – section 13.1 68–9
Governance – management and structure	• Organisational structure	ARRs – section 14.1 58
	• Executive management	ARRs – section 14.2 59–60
	• Government bodies (statutory bodies and other entities)	ARRs – section 14.3 59, 61–3
	• <i>Public Sector Ethics Act 1994</i>	ARRs – section 14.4 64
Governance – risk management and accountability	• Risk management	ARRs – section 15.1 65
	• External scrutiny	ARRs – section 15.2 61
	• Audit committee	ARRs – section 14.3 65
	• Internal audit	ARRs – section 15.4 65
	• Information systems and recordkeeping	ARRs – section 15.5 65
Governance – human resources	• Workforce planning and performance	ARRs – section 16.1 66
	• Early retirement, redundancy and retrenchment	<i>Directive No.11/12 Early Retirement, Redundancy and Retrenchment</i> ARRs – section 16.2 n/a
Open data	• Consultancies	ARRs – section 17 ARRs – section 34.1 62
	• Overseas travel	ARRs – section 17 ARRs – section 34.2 62
	• Queensland Language Services Policy	ARRs – section 17 ARRs – section 34.3 n/a
Financial Statements	• Certification of financial statements	FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 18.1 Part B: 35
	• Independent Auditors Report	FAA – section 62 FPMS – section 50 ARRs – section 18.2 Part B: 36–7



## **PART B**

QUEENSLAND ART GALLERY  
BOARD OF TRUSTEES  
**FINANCIAL PERFORMANCE**

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2016

**PART B**

**Queensland Art Gallery Board of Trustees**  
**Financial Statements for the year ended 30 June 2016**

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**Queensland Art Gallery Board of Trustees**  
**Financial Statements for the year ended 30 June 2016**

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**PART B**

**Queensland Art Gallery Board of Trustees**  
**Statement of Comprehensive Income**  
**for the year ended 30 June 2016**

<b>OPERATING RESULT</b>	<b>Note</b>	<b>2016</b> <b>\$'000</b>	<b>2015</b> <b>\$'000</b>
<b>Income from Continuing Operations</b>			
Grants and other contributions	<b>B1-1</b>	39,263	40,858
Services received free of charge	<b>B1-2</b>	11,105	11,105
User charges and fees	<b>B1-3</b>	7,429	8,559
Interest		465	663
Other revenue	<b>B1-4</b>	674	738
<b>Total Revenue</b>		<b>58,936</b>	<b>61,923</b>
Gains recognised in income	<b>B2</b>	524	1,056
<b>Total Income from Continuing Operations</b>		<b>59,460</b>	<b>62,979</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	<b>B3-1</b>	27,394	25,230
Supplies and services	<b>B3-2</b>	15,792	14,592
Grants and subsidies		40	10
Depreciation	<b>B3-3</b>	556	580
Services received free of charge	<b>B1-2</b>	11,105	11,105
Other expenses	<b>B3-4</b>	563	511
<b>Total Expenses from Continuing Operations</b>		<b>55,450</b>	<b>52,028</b>
<b>Operating Result from Continuing Operations</b>		<b>4,010</b>	<b>10,951</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
Increase in asset revaluation surplus	<b>C9-1</b>	10,008	44,911
<b>Total Other Comprehensive Income</b>		<b>10,008</b>	<b>44,911</b>
<b>Total Comprehensive Income</b>		<b>14,018</b>	<b>55,862</b>

*The accompanying notes form part of these statements.*

**Queensland Art Gallery Board of Trustees**  
**Statement of Financial Position**  
**as at 30 June 2016**

	Notes	2016 \$'000	2015 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	C1	8,265	10,593
Receivables	C2	442	510
Inventories	C3	772	679
Prepayments		44	105
<b>Total Current Assets</b>		<b>9,523</b>	<b>11,887</b>
<b>Non-Current Assets</b>			
Other financial assets	C4	31,121	27,752
Property, plant and equipment	C5-1	388,958	374,319
<b>Total Non-Current Assets</b>		<b>420,079</b>	<b>402,071</b>
<b>Total Assets</b>		<b>429,602</b>	<b>413,958</b>
<b>Current Liabilities</b>			
Payables	C6	1,570	1,310
Accrued employee benefits	C7	2,673	2,501
Other liabilities	C8	2,400	1,206
<b>Total Current Liabilities</b>		<b>6,643</b>	<b>5,017</b>
<b>Total Liabilities</b>		<b>6,643</b>	<b>5,017</b>
<b>Net Assets</b>		<b>422,959</b>	<b>408,941</b>
<b>Equity</b>			
Contributed equity		19,314	19,314
Accumulated surplus/(deficit)		182,292	178,282
Asset revaluation surplus	C9-1	221,353	211,345
<b>Total Equity</b>		<b>422,959</b>	<b>408,941</b>

*The accompanying notes form part of these statements.*

**PART B**

**Queensland Art Gallery Board of Trustees**  
**Statement of Changes in Equity**  
**for the year ended 30 June 2016**

	Contributed Equity	Accumulated Surplus	Asset Revaluation Surplus (Note C9-1)	Total
	\$000	\$000	\$000	\$000
<b>Balance as at 1 July 2014</b>	19,314	167,331	166,434	353,079
<b>Operating Result</b>				
Operating result from continuing operations	-	10,951	-	10,951
<b>Other Comprehensive Income</b>				
Increase in asset revaluation surplus	-	-	44,911	44,911
<b>Balance as at 30 June 2015</b>	<u>19,314</u>	<u>178,282</u>	<u>211,345</u>	<u>408,941</u>
<b>Balance as at 1 July 2015</b>	19,314	178,282	211,345	408,941
<b>Operating Result</b>				
Operating result from continuing operations	-	4,010	-	4,010
<b>Other Comprehensive Income</b>				
Increase in asset revaluation surplus	-	-	10,008	10,008
<b>Balance as at 30 June 2016</b>	<u>19,314</u>	<u>182,292</u>	<u>221,353</u>	<u>422,959</u>

*The accompanying notes form part of these statements.*

**Queensland Art Gallery Board of Trustees**  
**Statement of Cash Flows**  
**for the year ended 30 June 2016**

	Notes	2016 \$'000	2015 \$'000
<b>Cash flows from operating activities</b>			
<i>Inflows:</i>			
Grants and other contributions		35,060	37,070
User charges and fees		7,538	8,667
Interest receipts		476	651
GST collected from customers		883	956
GST input tax credits from ATO		1,251	1,180
Other		641	676
<i>Outflows:</i>			
Employee expenses		(27,177)	(24,977)
Supplies and services		(14,022)	(13,638)
Grants and subsidies		(40)	(10)
GST paid to suppliers		(1,281)	(1,179)
GST remitted to ATO		(917)	(942)
Other		(456)	(436)
<b>Net cash provided by (used in) operating activities</b>	<b>CF-1</b>	<b>1,956</b>	<b>8,018</b>
<b>Cash flows from investing activities</b>			
<i>Inflows:</i>			
Investments redeemed		7,000	990
Sales of property, plant and equipment		14	22
<i>Outflows:</i>			
Payments for investments		(8,865)	(4,866)
Payments for property, plant and equipment		(2,433)	(3,077)
<b>Net cash provided by (used in) investing activities</b>		<b>(4,284)</b>	<b>(6,931)</b>
Net increase/(decrease) in cash and cash equivalents		(2,328)	1,087
Cash and cash equivalents at beginning of financial year <sup>(1)</sup>		10,593	9,506
<b>Cash and cash equivalents at end of financial year<sup>(1)</sup></b>	<b>C1</b>	<b>8,265</b>	<b>10,593</b>

(1) Cash and cash equivalents comprise cash at bank and imprest accounts as disclosed in Note C1.

*The accompanying notes form part of these statements.*

**PART B**

**Queensland Art Gallery Board of Trustees**  
**Statement of Cash Flows**  
**for the year ended 30 June 2016**

**NOTES TO THE STATEMENT OF CASH FLOWS****CF-1 Reconciliation of Operating Result to Net Cash Provided by Operating Activities**

	<b>2016</b> <b>\$'000</b>	<b>2015</b> <b>\$'000</b>
Operating surplus (deficit)	4,010	10,951
Depreciation expenses	556	580
(Gain)/loss on sale of property, plant and equipment	(7)	(14)
Donated assets received	(2,937)	(3,141)
(Gain)/loss on financial assets at fair value through profit and loss	(510)	(1,038)
Other non-cash items	100	65
<i>Changes in assets and liabilities</i>		
(Increase)/decrease in GST input tax credits receivable	(64)	15
(Increase)/decrease in receivables	132	338
(Increase)/decrease in inventories	(93)	309
(Increase)/decrease in prepayments	61	111
Increase/(decrease) in payables	436	(423)
Increase/(decrease) in accrued employee benefits	172	241
Increase/(decrease) in other current liabilities	100	24
<b>Net Cash from Operating Activities</b>	<b>1,956</b>	<b>8,018</b>



**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2016**

**SECTION 1**  
**ABOUT THE GALLERY AND THIS FINANCIAL REPORT**

**A1 BASIS OF FINANCIAL STATEMENT PREPARATION**

**A1-1 GENERAL INFORMATION**

This financial report covers the Queensland Art Gallery Board of Trustees.

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

The Queensland Art Gallery Board of Trustees (which will hereafter be referred to as the Gallery) is controlled by the State of Queensland which is the ultimate parent. The head office and principal place of business of the Gallery is:

Queensland Art Gallery | Gallery of Modern Art  
Stanley Place  
South Brisbane QLD 4101

The principal objectives of the Gallery are disclosed at Note A2.

For information in relation to the Gallery's financial statements please call (07) 3840 7326, email [suzanne.berry@qagoma.qld.gov.au](mailto:suzanne.berry@qagoma.qld.gov.au) or visit the Gallery's website [www.qagoma.qld.gov.au](http://www.qagoma.qld.gov.au).

**A1-2 COMPLIANCE WITH PRESCRIBED REQUIREMENTS**

The Gallery has prepared these financial statements in compliance with section 43 of the *Financial and Performance Management Standard 2009*. The financial statements comply with Queensland Treasury's Minimum Reporting Requirements for reporting periods beginning on or after 1 July 2015.

The Gallery is a not-for-profit entity and these general purpose financial statements are prepared on an accrual basis (except for the Statement of Cash Flow which is prepared on a cash basis) in accordance with Australian Accounting Standards and Interpretations applicable to not-for-profit entities.

New accounting standards early adopted and/or applied for the first time in these financial statements are outlined in Note F4.

**A1-3 PRESENTATION DETAILS**

***Currency and Rounding***

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.

***Comparatives***

Comparative information reflects the audited 2014-15 financial statements with the exception of "Services received free of charge" Note B1-2.

The buildings occupied by the gallery are provided by Arts Queensland for no consideration. The market value of the rent (valued at \$11,104,872.00 pa) has been reported through the Statement of Comprehensive Income as an expense and corresponding income. The amounts reported within the comparatives have not changed the amount shown at 'Total comprehensive income'.

***Current/Non-Current Classification***

Assets and liabilities are classified as either 'current' or 'non-current' in the Statement of Financial Position and associated notes.

Assets are classified as 'current' where their carrying amount is expected to be realised within 12 months after the reporting date. Liabilities are classified as 'current' when they are due to be settled within 12 months after the reporting date, or the Gallery does not have an unconditional right to defer settlement to beyond 12 months after the reporting date.

All other assets and liabilities are classified as non-current.

**A1-4 AUTHORISATION OF FINANCIAL STATEMENTS FOR ISSUE**

The financial statements are authorised for issue by the Chair of the Queensland Art Gallery Board of Trustees and Director of the Gallery at the date of signing the Management Certificate.

**PART B**

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2016**

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**A1 BASIS OF FINANCIAL STATEMENT PREPARATION (continued)****A1-5 BASIS OF MEASUREMENT**

Historical cost is used as the measurement basis in this financial report except for:

- Art and Heritage Library Collections which are measured at fair value;
- Some non-current financial assets which are measured at fair value; and
- Inventories which are measured at the lower of cost and net realisable value.

**Historical Cost**

Under historical cost, assets are recorded at the amount of cash or cash equivalents paid or the fair value of the consideration given to acquire assets at the time of their acquisition. Liabilities are recorded at the amount of proceeds received in exchange for the obligation or at the amounts of cash or cash equivalents expected to be paid to satisfy the liability in the normal course of business.

**Fair Value**

Information about the Gallery's Property, Plant and Equipment valuations and the Gallery's Financial Instrument valuations are included in Notes C5 and D2.

**Net Realisable Value**

Net realisable value represents the amount of cash or cash equivalents that could currently be obtained by selling an asset in an orderly disposal.

**A1-6 THE REPORTING ENTITY**

The financial statements include the value of all income, expenses, assets, liabilities and equity of the Gallery.

Included in these results are the income, expenses, assets, liabilities and equity of the Queensland Art Gallery | Gallery of Modern Art Foundation, which is a committee of the Queensland Art Gallery Board of Trustees.

Additional disclosure pertaining to the operations of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee is provided at Note F3.

**A2 OBJECTIVES OF THE GALLERY**

The principal objective 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:

- 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.

**A3 Accounting Estimates and Judgements**

The preparation of financial statements necessarily requires the determinations 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:

Property, plant and equipment and related depreciation expense – Note C5

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2016**

**SECTION 2**  
**NOTES ABOUT OUR FINANCIAL PERFORMANCE**

**B1 REVENUE****B1-1 GRANTS AND OTHER CONTRIBUTIONS**

	2016 \$'000	2015 \$'000
<i>Grants</i>		
Queensland Government administered funding from Arts Queensland	29,530	28,759
Other Queensland Government Grants	2,295	701
Other Grants	598	644
	<b>32,423</b>	<b>30,104</b>
<i>Donations, Bequests and Fundraising</i>		
Donations – cash	2,320	1,170
Donations – artwork	2,937	3,062
Donations – library heritage collection	-	79
Bequests – cash	10	4,908
Fundraising	7	25
	<b>5,274</b>	<b>9,244</b>
<i>Sponsorship</i>		
Sponsorship – cash	300	596
Sponsorship – contra	1,266	914
	<b>1,566</b>	<b>1,510</b>
<b>Total</b>	<b>39,263</b>	<b>40,858</b>

**Accounting Policy - Grants and Other Contributions**

Grants, contributions and donations are non-reciprocal in nature so do not require any goods or services to be provided in return. Revenue is recognised in the year in which the Gallery obtains control over the grant / contribution / donation. Control is generally obtained at the time of the receipt, although where the payment is set out in a contractual agreement (e.g. sponsorship agreement), the Gallery recognises revenue when it is receivable as per the contractual arrangement.

Contributed assets, such as donated art work, are recognised at their fair value at the time of acceptance by the Gallery.

**Accounting Policy – Non-Cash Investing and Financing Activities**

The Gallery receives non-cash assets in the form of artwork donations, library heritage collection donations, and advertising and promotional services provided under contra-sponsorship arrangements. Donated artwork and library heritage donations are recorded under Property, Plant and Equipment and corresponding revenue is recognised when the donated item is received by the Gallery. Contra-sponsorship revenue is recognised as per the sponsorship agreement and is expensed against the services received.

**B1-2 SERVICES RECEIVED FREE OF CHARGE**

Rent of buildings	11,105	11,105
<b>Total</b>	<b>11,105</b>	<b>11,105</b>

**Disclosure - Services received free of charge**

Services received free of charge consist of the market value rent on the premises occupied by the Gallery and provided by Arts Queensland for nil consideration Note A1-3. This is recognised as both an income and expense. These services would otherwise have been bought by the Gallery and can be reliably measured.

**B1-3 USER CHARGES AND FEES**

Admission revenues	345	1,191
Retail revenue	1,846	2,063
Food and beverage revenue	4,233	4,284
Venue hire	341	462
Members revenue	262	323
Other user charges revenue	402	236
<b>Total</b>	<b>7,429</b>	<b>8,559</b>

**Accounting Policy - User Charges and Fees**

User charges and fees are recognised as revenues when the revenue has been earned and can be measured reliably with a sufficient degree of certainty. This occurs upon delivery of goods to customers or completion of the requested service. Accrued revenue is recognised if the revenue has been earned but not yet invoiced.

## PART B

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2016**

**B1 REVENUE (continued)****B1-4 OTHER REVENUE**

	2016 \$'000	2015 \$'000
Investment revenue	95	117
Insurance compensation for damage to property	5	-
Recovery of non-catering expenditure incurred on behalf of venue hire clients	568	307
Recovery of sundry G20 venue hire expenditure	-	253
Miscellaneous	6	61
<b>Total</b>	<b>674</b>	<b>738</b>

**Disclosure - Compensation from third party**

Due to damage caused by a supplier's vehicle to one of the Gallery's loading dock doors during the 2015-16 year, the Gallery received \$5,071 insurance compensation.

**B2 GAINS RECOGNISED IN INCOME**

Net gains from disposal of plant and equipment	14	18
Unrealised gains on investments held at fair value	510	1,038
<b>Total</b>	<b>524</b>	<b>1,056</b>

**Accounting Policy - Unrealised gains on investments held**

Gains arising from changes in the fair value of investments are included in the operating result in the period in which they arise.

**B3 EXPENSES****B3-1 EMPLOYEE EXPENSES**

<i>Employee Benefits</i>		
Salaries and wages	21,407	19,532
Employer superannuation contributions	2,434	2,282
Annual leave expense	1,603	1,570
Long service leave levy	487	443
<i>Employee Related Expenses</i>		
Payroll Tax	1,213	1,100
Fringe Benefits Tax	29	43
Workers' compensation premium	102	90
Staff recruitment and training	70	103
Other employee related expenses	49	67
<b>Total</b>	<b>27,394</b>	<b>25,230</b>
Number of full-time equivalents (FTEs) (30 June)	299	298

**Accounting Policy - Long Service Leave**

Under the Queensland Government's Long Service Leave Scheme, a levy is made on the Gallery to cover the cost of employees' long service leave. The levies are expensed in the period in which they are payable. Amounts paid to employees for long service leave are claimed from the scheme quarterly in arrears.

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.

**Accounting Policy - Superannuation**

Employer superannuation contributions are paid to QSuper, the superannuation scheme for Queensland Government employees, at rates determined by the Treasurer on the advice of the State Actuary. Contributions are expensed in the period in which they are paid or payable.

**Accounting Policy - Salaries and Wages**

Salaries and wages due but unpaid at reporting date are recognised as employee expenses and 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 reporting date, the liabilities are recognised at undiscounted amounts.

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.

**Queensland Art Gallery Board of Trustees**  
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**B3 EXPENSES (continued)****Accounting Policy - Sick Leave**

Prior history indicates that on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to continue 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.

**Accounting policy - Annual Leave**

The Gallery holds annual leave balances at undiscounted values as the difference between the undiscounted and discounted values is immaterial.

**Accounting Policy – Workers’ Compensation Premiums**

The Gallery pays premiums to WorkCover Queensland in respect of its obligations for employee compensation. Workers' compensation insurance is a consequence of employing employees, but is not counted in an employee's total remuneration package. It is not employee benefits and is recognised separately as employee related expenses.

**Disclosure – Key management personnel**

Key management personnel and remuneration disclosures are detailed in Note F1.

**B3-2 SUPPLIES AND SERVICES**

	2016 \$'000	2015 \$'000
Advertising, promotion and public relations	1,894	1,480
COGS on food & beverage sales	1,200	1,214
COGS on retail sales	1,127	1,509
Contractors and consultants	2,655	2,390
Other exhibition related expenses	40	40
Postage, freight and storage	1,317	1,132
Property equipment and maintenance costs	4,067	3,859
Stationery, printing, books and publications	965	811
Telecommunications and access fees	288	245
Travel expenses	702	460
Other supplies and services	1,537	1,452
<b>Total</b>	<b>15,792</b>	<b>14,592</b>

**Accounting Policy – Distinction between Grants and Procurement**

For a transaction to be classified as supplies and services, the value of goods or services received by the Gallery must be of approximately equal value to the value of the consideration exchanged for those goods or services. Where this is not the substance of the arrangement, the transaction is classified as a grant.

**B3-3 DEPRECIATION**

Depreciation (Note C5)	566	580
<b>Total</b>	<b>566</b>	<b>580</b>

## PART B

**Queensland Art Gallery Board of Trustees**  
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**B3-4 OTHER EXPENSES**

	2016 \$'000	2015 \$'000
Audit fees – external	47	50
Ex-Gratia payment – payment for cancelled exhibition	39	-
Ex-Gratia payment - payments to former Core Agreement employees	5	-
Bad debt expense	-	3
Impairment loss on receivables	-	1
Bank and investment fees	173	168
Insurance premiums– QGIF	219	187
Insurance premiums – other	20	22
Insurance excess - other	-	1
Loss on sale of plant and equipment	7	4
Trustee fees and expenses	26	28
Other	27	47
<b>Total</b>	<b>563</b>	<b>511</b>

**Disclosure – Audit Fees**

Total Audit fees quoted by the Queensland Audit Office relating to the 2015-16 financial statements were \$47,000 (2015: \$47,000).

**Disclosure – Ex-Gratia payments**

Ex gratia expenditure comprises payments made to other parties that the Gallery is not contractually or legally obliged to make.

Ex gratia payments made in 2015-16 over \$5,000 were:

**Payment for cancelled exhibition**

A payment was made to Réunion des musées nationaux – Grand Palais (RMN GP) to cover costs incurred in relation to a planned exhibition that was later cancelled.

Ex gratia payments made in 2015-16 under \$5,000 were:

**Payments to former Core Agreement employees**

As part of the settlement offer to finalise negotiations for the State Government Entities Certified Agreement 2015, an undertaking was made that a Section 831 one-off payment of \$1,300 (or pro-rata) would be extended to those employees who resigned, retired or otherwise moved to other employment arrangements after 1 April 2016, but before the agreement was certified on 1 June 2016. These payments attracted applicable salary oncosts. A total of 6 persons were paid \$5,200 total.

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
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**SECTION 3**  
**NOTES ABOUT OUR FINANCIAL POSITION**

**C1 CASH AND CASH EQUIVALENTS**

	2016 \$'000	2015 \$'000
Imprest accounts	25	35
Cash at bank and on hold	8,240	10,558
<b>Total</b>	<b>8,265</b>	<b>10,593</b>

**Accounting Policy – Cash and Cash Equivalents**

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include deposits at call with financial institutions and all cash and cheques received but not banked at 30 June.

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.

**C2 RECEIVABLES**

Trade debtors	208	308
GST receivable	145	116
GST payable	-58	-93
Interest receivable	-	12
Franking credit receivable	95	62
Long service leave reimbursements	37	82
Other	15	23
<b>Total</b>	<b>442</b>	<b>510</b>

**Accounting Policy – Receivables**

Trade debtors are recognised at the amounts due at the time of sale or service delivery i.e. the agreed purchase/contract price. Settlement of these amounts is required within 30 days from invoice date.

Other receivables are recognised at their assessed values and are typically received within 30 days.

**Disclosure - Credit Risk Exposure of Receivables**

The maximum exposure to credit risk at balance date for receivables is the gross carrying amount of those assets inclusive of any provisions for impairment. No collateral is held as security and no credit enhancements relate to receivables held by the Gallery.

All receivables within terms and expected to be fully collectible are considered of good credit quality based on recent collection history. Credit risk management strategies are detailed in Note D2.

**C3 INVENTORIES**

Retail stock	646	572
Publications	88	79
Beverages	38	28
<b>Total</b>	<b>772</b>	<b>679</b>

**Accounting Policy – Inventories**

Retail stock and publications are held for sale through the Gallery stores.

Beverage stock is held for sale in the Gallery's cafes and restaurants. All food purchases are expensed on purchase.

Inventories are valued at the lower of cost or net realisable value.

Cost is assigned on a weighted average basis. 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.

**PART B**

**Queensland Art Gallery Board of Trustees**  
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<b>C4 OTHER FINANCIAL ASSETS</b>	<b>2016 \$'000</b>	<b>2015 \$'000</b>	<b>Accounting Policy – Other financial Assets</b>
<i>Non-Current</i>			QIC and QTC investments are valued at the valuations provided by the respective bodies as at 30 June each year. Changes to Market value are recognised as income and expenditure in determining the net result for the period.
At cost			Interest is recognised on an accrual basis.
Fixed interest term deposits	-	7,000	
At fair value			
QTC Capital Guaranteed Cash Fund	2,020	926	
QIC Enhanced Cash and Growth Fund	29,101	19,826	
<b>Total</b>	<b>31,121</b>	<b>27,752</b>	

**Disclosure – Preserved Assets**

Included in the Other Financial Assets Note C4 are 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 as follows:

<b>Item</b>	<b>Restriction</b>	<b>2016 \$'000</b>	<b>2015 \$'000</b>
Queensland Government contributions	Only income can be used for acquisitions or exhibition purposes	9,242	8,972
Other private donations to the Foundation	Only income can be used for acquisition or exhibition purposes	11,000	11,000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	6,924	5,819
		<b>27,166</b>	<b>25,791</b>



**Queensland Art Gallery Board of Trustees**  
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**C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE****C5-1 BALANCES AND RECONCILIATION OF CARRYING AMOUNT****2016 Property, Plant and Equipment Reconciliation**

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvement	Work in Progress	Total
	2016	2016	2016	2016	2016	2016
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	386,041	375	1,183	1,235	680	389,514
Less: Accumulated Depreciation	-	-	(323)	(233)	-	(556)
<b>Carrying amount at 30 June 2016</b>	<b>386,041</b>	<b>375</b>	<b>860</b>	<b>1,002</b>	<b>680</b>	<b>388,958</b>
Represented by movements in carrying amount:						
Carrying amount at 1 July 2015	371,553	375	1,053	1,235	103	374,319
Acquisitions	1,543	-	140	-	577	2,260
Donations received	2,937	-	-	-	-	2,937
Disposals	-	-	(10)	-	-	(10)
Gains/(losses) recognised in other comprehensive income:						
Net revaluation increments/(decrements) – <i>unrealised</i>	10,008	-	-	-	-	10,008
Depreciation	-	-	(323)	(233)	-	(556)
<b>Carrying amount at 30 June 2016</b>	<b>386,041</b>	<b>375</b>	<b>860</b>	<b>1,002</b>	<b>680</b>	<b>388,958</b>

**2015 Property, Plant and Equipment and Depreciation Reconciliation**

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvement	Work in Progress	Total
	2015	2015	2015	2015	2015	2015
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	371,553	375	1,401	1,467	103	374,899
Less: Accumulated Depreciation	-	-	(348)	(232)	-	(580)
<b>Carrying amount at 30 June 2015</b>	<b>371,553</b>	<b>375</b>	<b>1,053</b>	<b>1,235</b>	<b>103</b>	<b>374,319</b>
Represented by movements in carrying amount:						
Carrying amount at 1 July 2014	321,085	294	1,295	1,467	4	324,145
Acquisitions	2,446	1	114	-	99	2,660
Transfer	50	-	-	-	-	50
Donations received	3,062	79	-	-	-	3,141
Disposals	-	-	(8)	-	-	(8)
Gains/(losses) recognised in other comprehensive income:						
Net revaluation increments/(decrements) – <i>unrealised</i>	44,910	1	-	-	-	44,911
Depreciation	-	-	(348)	(232)	-	(580)
<b>Carrying amount at 30 June 2015</b>	<b>371,553</b>	<b>375</b>	<b>1,053</b>	<b>1,235</b>	<b>103</b>	<b>374,319</b>

**PART B**

**Queensland Art Gallery Board of Trustees**  
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**C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)****C5-2 RECOGNITION AND ACQUISITION****Accounting Policy – Recognition Thresholds**

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.

Maintenance expenditure that merely restores original service potential (lost through ordinary wear and tear) is expensed.

**Accounting Policy – Initial Cost of Acquisition**

Assets acquired for consideration are recognised at the value given as consideration plus costs incidental to the acquisition, including costs incurred in getting the assets ready for use, including architects' fees and engineering design fees.

Assets acquired at no cost or for nominal consideration are recognised at their fair value at date of acquisition.

**C5-3 MEASUREMENT USING HISTORICAL COST****Accounting Policy**

Plant and equipment and leasehold improvements are measured at historical cost less any accumulated depreciation in accordance with the Queensland Treasury's *Non-Current Asset Policies for the Queensland Public Sector*. The net carrying amounts are not materially different from their fair value.

**C5-4 MEASUREMENT USING FAIR VALUE****Accounting Policy**

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'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 Art Collection is revalued in accordance with the Gallery's revaluation policy, which is approved by the Board. The revaluation process is managed by the Deputy Director, Collection and Exhibitions. Revaluations are approved by the Director, and then endorsed by the Board.

The Collection comprises nearly 17,500 works, the fair value of which is dominated by a small number of high value works, mainly of international origin. Because of the materiality of the top ten works to the overall Collection value, their fair values are reviewed every three years by independent experts. All other works above \$50,000 are valued by the Gallery's own expert curatorial staff or independent experts, taking into account prices paid for comparable works, judgement of independent valuers, exchange rates where applicable, and general art market conditions. The remaining Collection items are lower in individual values, in comparison to the total value of the Collection, and are less likely to be subject to material movements in fair value: consequently, those works are generally held at cost (which approximates fair value) but are periodically reviewed for material movements.

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 refer to Note C9-1.

**C5-5 DEPRECIATION EXPENSE****Accounting Policy**

Property, 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 its estimated useful life to the Gallery. The Gallery's Art Collection and the Gallery Library's Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

*Key Judgement:*

For each class of depreciable asset the following depreciation rates are used:

Class	Rate %
Plant and Equipment	
Computers	30
Motor Vehicles	25
Printers	20
Other	10
Leasehold improvements	6-10

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**C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)****C5-6 IMPAIRMENT****Accounting policy**

*Key Judgement & Estimate:* 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 the 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.

**C6 PAYABLES**

	2016 \$'000	2015 \$'000
Trade creditors	320	141
Payroll tax payable	152	111
Art work accruals	62	238
Other accruals	1,002	819
Other payables	34	1
<b>Total</b>	<b>1,570</b>	<b>1,310</b>

**Accounting Policy – Payables**

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the nominal amount i.e. agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured.

**C7 ACCRUED EMPLOYEE BENEFITS**

	2016 \$'000	2015 \$'000
<b>Accrued Employee Benefits</b>		
<i>Current</i>		
Salaries and wages outstanding	569	380
Employee superannuation contributions payable	47	35
Parental leave payable	7	23
Long service leave levy payable	159	111
Annual leave payable	1,891	1,952
<b>Total</b>	<b>2,673</b>	<b>2,501</b>

**Accounting Policy – Accrued Employee Benefits**

The Gallery holds annual leave balances at undiscounted values as the difference between the undiscounted and discounted values are immaterial.

**C8 OTHER LIABILITIES**

	2016 \$'000	2015 \$'000
Unearned revenue – deposits held for functions	365	280
Bequest monies held by the Gallery	2,020	926
<b>Total</b>	<b>2,400</b>	<b>1,206</b>

**Disclosure - Bequest monies held by the Gallery**

Bequests monies are being held by the Gallery pending the transfer to a charitable trust in 2016-17. The balance is made up of bequest distribution and accumulated interest.

**PART B**

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**C9 EQUITY****C9-1 ASSET REVALUATION SURPLUS BY ASSET CLASS****Accounting Policy**

The asset revaluation surplus represents the net effect of upwards and downwards revaluations of assets to fair value.

	Artwork Collection		Library Heritage Collection		Total	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>Balance 1 July</b>	211,258	166,348	87	86	211,345	166,434
Revaluation increment	10,008	44,910	-	1	10,008	44,911
<b>Balance 30 June</b>	<b>221,266</b>	<b>211,258</b>	<b>87</b>	<b>87</b>	<b>221,353</b>	<b>211,345</b>

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**SECTION 4**  
**NOTES ABOUT RISK AND OTHER ACCOUNTING UNCERTAINTIES**

**D1 FAIR VALUE MEASUREMENT****D1-1 ACCOUNTING POLICY AND INPUTS FOR FAIR VALUE****Fair Value Measurement Hierarchy**

Details of individual assets and liabilities measured under each category of fair value are set out in the tables at Note D1-2.

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.

None of the Gallery's valuations of assets or liabilities are eligible for categorisation into level 1 of the fair value hierarchy.

There were no transfers of assets between fair value hierarchy levels during the period.

The Gallery's financial investments with QIC Limited (QIC) and the Queensland Treasury Corporation (QTC) are categorised at Level 2 and the Gallery's Collection assets are categorised at Level 3.

More specific fair value information about the Gallery's Property, Plant and Equipment valuations and the Gallery's Financial Instrument valuations are include in Notes C5 and D2.

**D1-2 CATEGORISATION OF ASSETS AND LIABILITIES MEASURED AT FAIR VALUE**

The following investments are held at their fair value:

	Level 1		Level 2		Level 3		Total Carrying Amount	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
Art Collection	-	-	-	-	386,041	371,553	386,041	371,553
Library Heritage Collection	-	-	-	-	375	375	375	375
Investments in QTC	-	-	2,020	926	-	-	2,020	926
Investments in QIC	-	-	29,101	19,825	-	-	29,101	19,825
Total	-	-	31,121	20,751	386,416	371,928	417,537	392,679

## PART B

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
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**D2 FINANCIAL RISK DISCLOSURES****D2-1 FINANCIAL INSTRUMENT CATEGORIES**

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. The Gallery has the following categories of financial assets and financial liabilities:

	Note	2016 \$'000	2015 \$'000
<b>Financial Assets</b>			
Cash and cash equivalents	C1	8,265	10,593
Receivables	C2	442	510
Other financial assets held-to-maturity:			
Fixed interest term deposits– at cost		-	7,000
Other financial assets:			
QTC Capital Guaranteed Cash Fund – at fair value	C4	2,020	926
QIC Growth Fund – at fair value	C4	29,101	19,826
Total		39,828	38,855
<b>Financial Liabilities</b>			
Payables	C6	1,570	1,310

No financial assets and financial liabilities have been offset and presented net in the Statement of Financial Position.

**D2-2 FINANCIAL RISK MANAGEMENT**

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 Finance Section, in accordance with these policies.

The Finance 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's activities expose it to a variety of financial risks as set out in the following table:

Risk Exposure	Definition	Exposure
Credit Risk	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 C2.
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.
Market Risk	<p>The risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk.</p> <p><i>Currency risk</i> is the potential risk of loss from fluctuating foreign exchange rates where there are transactions in a foreign currency.</p> <p><i>Interest Rate Risk</i> is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.</p>	<p>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. The Gallery does not directly trade in commodities and is not exposed to other market prices.</p> <p>The Gallery is exposed to interest rate risk through cash deposited in interest bearing accounts Note D2-3.</p>

**Queensland Art Gallery Board of Trustees**  
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**D2 FINANCIAL RISK DISCLOSURES (continued)****D2-2 FINANCIAL RISK MANAGEMENT (continued)**

The Gallery measures risk exposure using a variety of methods as follows:

Risk Exposure	Measurement Method	Risk Management Strategies
Credit Risk	Ageing analysis, earnings at risk	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 collateral is held as security and no credit enhancements relate to financial assets held by the Gallery.
Liquidity Risk	Sensitivity analysis	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.
Market Risk	Interest rate & sensitivity analysis	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 <i>Statutory Bodies Financial Arrangements Act 1982</i> .  The Gallery is not currently holding foreign exchange reserves for this purpose.  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.

**D2-3 INTEREST RATE RISK**

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 \$39,000 (2015: \$383,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount \$000	2016 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	8,265	(83)	(83)	83	83
Other Financial Assets	31,121	(311)	(311)	311	311
Overall effect on profit and loss	39,386	(394)	(394)	394	394

Financial Instruments	Carrying Amount \$000	2015 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	10,593	(106)	(106)	106	106
Other Financial Assets	27,752	(277)	(277)	277	277
Overall effect on profit and loss	38,345	(383)	(383)	383	383

**PART B**

**Queensland Art Gallery Board of Trustees**  
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**for the year ended 30 June 2016**

**D2 FINANCIAL RISK DISCLOSURES (continued)****D2-4 MAXIMUM CREDIT RISK EXPOSURE**

Ageing analysis of past due but not impaired receivables are disclosed in the following tables:

**2016 Financial Assets Past Due But Not Impaired**

	<b>Overdue</b>				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	164	42	-	1	208

**2015 Financial Assets Past Due But Not Impaired**

	<b>Overdue</b>				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	175	127	1	5	308

**D2-5 LIQUIDITY RISK – MATURITY OF FINANCIAL LIABILITIES**

The following table sets out the liquidity risk of financial liabilities held by the Gallery. It represents the contractual maturity of financial liabilities, calculated based on cash flows relating to the repayment of the principal amount outstanding at balance date.

**Maximum exposure to liquidity risk:**

	Note	<b>2016 Payables in</b>			<b>Total</b>
		<1 year	1-5 years	5 years +	
Payables	C6	1,570	-	-	1,570

	Note	<b>2015 Payables in</b>			<b>Total</b>
		<1 year	1-5 years	5 years +	
Payables	C6	1,310	-	-	1,310

**D3 CONTINGENCIES****Litigation in progress**

The Gallery does not have any litigation before the Courts, nor is it aware of any pending litigation.

**D4 COMMITMENTS****Forward Exhibition Commitments**

	<b>2016 \$000</b>	<b>2015 \$000</b>
No later than one year	-	60
<b>Total</b>	<b>-</b>	<b>60</b>

**Operating Lease**

No later than one year	19	138
Later than one year and not later than five years	46	14
<b>Total</b>	<b>65</b>	<b>152</b>

The Gallery has one operating lease for a storage facility for three years commencing from 1/7/2013 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 photocopiers and photographic equipment. Lease payments are generally fixed for 5 years. These leases do not have escalation clauses.

**D5 EVENTS AFTER THE BALANCE DATE**

There have been no post balance date events identified.



## Queensland Art Gallery Board of Trustees

### Notes to the Financial Statements

#### for the year ended 30 June 2016

#### **D6 FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE**

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 124 Related Party Disclosures**

Effective from reporting periods beginning on or after 1 July 2016, a revised version of AASB 124 will apply to the Queensland Art Gallery Board of Trustees (the Gallery). AASB 124 requires disclosures about the remuneration of key management personnel (KMP), transactions with related parties, and relationships between parent and controlled entities.

The Gallery already discloses detailed information about remuneration of its KMP, based on Queensland Treasury's Financial Reporting Requirements for Queensland Government Agencies. Due to the additional guidance about the KMP definition in the revised AASB 124, the Gallery will be assessing whether its responsible Minister should be part of its KMP from 2016-17. If the responsible Minister is assessed as meeting the KMP definition, no associated remuneration figures will be disclosed by the Gallery, as it does not provide the Minister's remuneration. Comparative information will continue to be disclosed in respect of KMP remuneration.

The most significant implications of AASB 124 for the Gallery are the required disclosures about transactions between the Gallery and its related parties (as defined in AASB 124). For any such transactions, from 2016-17, disclosures will include the nature of the related party relationship, as well as information about those transactions' terms/conditions and amounts, any guarantees given/received, outstanding receivables/ payables, commitments, and any receivables where collection has been assessed as being doubtful. In respect of related party transactions with other Queensland Government controlled entities, the information disclosed will be more high level, unless a transaction is individually significant. No comparative information is required in respect of related party transactions in the 2016-17 financial statements.

##### **AASB 2016-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107**

From reporting periods beginning on or after 1 July 2017, this Standard amends AASB 107 Statement of Cash Flows and requires entities preparing financial statements in accordance with Tier 1 reporting requirements to provide additional disclosure that enable users of financial statements to evaluate changes in liabilities arising from financing activities. These disclosures will include both cash flows and non-cash changes between the opening and closing balance of the relevant liabilities and be disclosed by way of a reconciliation or roll forward as part of the notes to the statement of cash flows. The measurement of assets, liabilities, income and expenditure in the financial statements will be unaffected.

##### **AASB 15 Revenue from Contracts with Customers**

From reporting periods beginning on or after 1 January 2018, the Gallery will need to comply with the requirements of AASB 15 Revenue from Contracts with Customers. This standard contains much more detailed requirements for the accounting of certain types of revenue from customers. Depending on the specific contractual terms, the new requirements may potentially result in a change to the timing of revenue from sales of the Gallery's goods and services, such that some revenue may need to be deferred to a later reporting period to the extent that the Gallery has received cash but has not met its associated obligations (such amounts would be reported as a liability (unearned revenue) in the meantime). The Gallery is yet to complete its analysis of current arrangements for sale of its goods and services, but at this stage does not expect a significant impact on its present accounting practices.

##### **AASB 9 Financial Instruments and AASB 2014-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)**

From reporting periods beginning on or after 1 January 2018, the Gallery will need to comply with the requirements of AASB 9. The main impacts of these standards on the Gallery are that they will change the requirements for the classification, measurement, impairment and disclosures associated with the Gallery's financial assets. AASB 9 will introduce different criteria for whether financial assets can be measured at amortised cost or fair value.

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 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 Note C4. 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.

##### **AASB 16 Leases**

From reporting periods beginning on or after 1 January 2019, the Gallery will need to comply with AASB 16. When applied, the standard supersedes AASB 117 Leases. Unlike AASB 117 Leases, AASB 16 introduces a single lease accounting model for lessees. Lessees will be required to recognise a right-of-use asset (representing rights to use the underlying leased asset) and a liability (representing the obligation to make lease payments) for all leases with a term of more than 12 months, unless the underlying assets are of low value.

In effect, the majority of operating leases (as defined by the current AASB 117) will be reported on the statement of financial position under AASB 16. The change in the reporting of operating leases is expected to result in an insignificant increase in assets and liabilities of the Gallery. The future operating lease commitments are shown at Note D4.

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.

## PART B

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2016**

**SECTION 5**  
**NOTES ABOUT OUR PERFORMANCE COMPARED TO BUDGET**

**E1 BUDGETARY REPORTING DISCLOSURE**

This section discloses the Gallery's original published budgeted figures for 2015-16 compared to actual results in respect of the Gallery's Statement of Comprehensive Income, Statement of Financial Position and Statement of Cash Flows.

Explanation of budget variances are provided where the line item is material and the variance is more than 5% for employee expenses and supplies and services, and 10% for all other variances.

**E2 BUDGET TO ACTUAL COMPARISON – STATEMENT OF COMPREHENSIVE INCOME**

OPERATING RESULTS	Variance Notes	Original Budget 2016	Actual Result 2016	Variance	
		\$'000	\$'000	\$'000	% of original budget
<b>Income from Continuing Operations</b>					
Grants and other contributions	1	34,480	39,263	4,783	14%
Services received free of charge - rent on QAGOMA Building	2		11,105	11,105	
User charges and fees		8,250	7,429	(821)	-10%
Interest		600	465	(135)	-23%
Other revenue		40	674	634	1585%
<b>Total Revenue</b>		<b>43,370</b>	<b>58,936</b>	<b>15,566</b>	<b>36%</b>
Gains on disposal/remeasurement of assets		1,500	524	(976)	-65%
<b>Total Income from Continuing Operations</b>		<b>44,870</b>	<b>59,460</b>	<b>14,590</b>	<b>33%</b>
<b>Expenses from Continuing Operations</b>					
Employee expenses	3	25,590	27,394	1,804	7%
Supplies and services	4	16,800	15,792	(1,008)	-6%
Grants and subsidies			40	40	
Depreciation		580	556	(24)	-4%
Services received free of charge - rent on QAGOMA Building	2		11,105	11,105	
Other expenses		450	563	113	25%
<b>Total Expenses from Continuing Operations</b>		<b>43,420</b>	<b>55,450</b>	<b>12,030</b>	<b>28%</b>
<b>Operating Result from Continuing Operations</b>		<b>1,450</b>	<b>4,010</b>	<b>2,560</b>	<b>177%</b>
<b>Other Comprehensive Income</b>					
Increase in asset revaluation surplus	5	5,000	10,008	5,008	100%
<b>Total Other Comprehensive Income</b>		<b>5,000</b>	<b>10,008</b>	<b>5,008</b>	<b>100%</b>
<b>Total Comprehensive Income</b>		<b>6,450</b>	<b>14,018</b>	<b>7,568</b>	<b>117%</b>

**Queensland Art Gallery Board of Trustees**  
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**E2-1 EXPLANATION OF MAJOR VARIANCES – COMPREHENSIVE INCOME**

V1. An increase in Grants and other contributions primarily due to additional grants from Arts Queensland for GOMA's 10th anniversary celebrations and enterprise bargaining arrangements, and greater than expected artwork and cash donations.

V2. Rental received free of charge from Arts Queensland for nil consideration. This is recognised as both an income and expense, and is included for the first time in 2015-16, and hence was not included in budget. Refer note A1-3.

V3. An increase in Employee expenses primarily due to the staging of the 8th Asia Pacific Triennial of Contemporary Art and special payment due to new Enterprise Bargaining Agreement.

V4. A decrease in Supplies and services primarily due to lower than expenditure on the exhibition program.

V5. An increase in Asset revaluation surplus due to a greater than expected increase in valuation of some artworks.

**E3 BUDGET TO ACTUAL COMPARISON – STATEMENT OF FINANCIAL POSITION**

	Variance Notes	Original Budget 2016 \$'000	Actual Result 2016 \$'000	Variance \$'000	% of original budget
<b>Current Assets</b>					
Cash and cash equivalents	6	6,531	8,265	1,734	27%
Receivables		597	442	(155)	-26%
Inventories		988	772	(216)	-22%
Other		275	44	(231)	-84%
<b>Total Current Assets</b>		<b>8,391</b>	<b>9,523</b>	<b>1,132</b>	<b>13%</b>
<b>Non-Current Assets</b>					
Other financial assets		28,450	31,121	2,671	9%
Property, plant and equipment	7	343,300	388,958	45,658	13%
<b>Total Non-Current Assets</b>		<b>371,750</b>	<b>420,079</b>	<b>48,329</b>	<b>13%</b>
<b>Total Assets</b>		<b>380,141</b>	<b>429,602</b>	<b>49,461</b>	<b>13%</b>
<b>Current Liabilities</b>					
Payables		2,229	1,570	(659)	-30%
Accrued employee benefits		2,260	2,673	413	18%
Other current liabilities		256	2,400	2,144	838%
<b>Total Current Liabilities</b>		<b>4,745</b>	<b>6,643</b>	<b>1,898</b>	<b>40%</b>
<b>Total Liabilities</b>		<b>4,745</b>	<b>6,643</b>	<b>1,898</b>	<b>40%</b>
<b>Net Assets</b>		<b>375,396</b>	<b>422,959</b>	<b>47,563</b>	<b>13%</b>
<b>Equity</b>					
Contributed equity		19,314	19,314	0	0%
Accumulated surplus/(deficit)		179,648	182,292	2,644	1%
Asset revaluation reserve	8	176,434	221,353	44,919	25%
<b>Total Equity</b>		<b>375,396</b>	<b>422,959</b>	<b>47,563</b>	<b>13%</b>

## PART B

**Queensland Art Gallery Board of Trustees**  
**Notes to the Financial Statements**  
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**E3-1 EXPLANATION OF MAJOR VARIANCES – STATEMENT OF FINANCIAL POSITION**

V6. An increase in Cash and cash equivalents due to greater than expected cash on hand at the beginning of the financial year (\$1.3m), a greater than expected net cash flow produced by operating transactions (\$2.9m), less a greater than expected use of cash in investing activities (\$2.5m).

V7. An increase in Property, plant and equipment primarily due to a greater than expected valuation of the Art Collection at the beginning of the financial year (\$39.5m) and a greater than expected revaluation of the Art Collection in 2015-16 (\$5.0m).

V8. An increase in the Asset revaluation reserve due to greater than expected revaluation of the Art Collection in 2014-15 (\$39.9m) and 2015-16 (5.0m).

**E4 BUDGET TO ACTUAL COMPARISON – STATEMENT OF CASH FLOWS**

	Variance Notes	Original Budget 2016	Actual Result 2016	Variance	
		\$'000	\$'000	\$'000	% of original budget
<b>Cash flows from operating activities</b>					
<i>Inflows:</i>					
Grants and other contributions	9	31,980	35,060	3,080	10%
User charges and fees		8,250	7,538	(712)	-9%
Interest receipts		600	476	(124)	-21%
GST collected from customers		900	883	(17)	-2%
GST input tax credits from ATO		1,280	1,251	(29)	-2%
Other		40	641	601	1503%
<i>Outflows:</i>					
Employee expenses	10	(25,590)	(27,177)	(1,587)	6%
Supplies and services	11	(15,800)	(14,022)	1,778	-11%
Grants and subsidies		0	(40)	(40)	
GST paid to suppliers		(1,280)	(1,281)	(1)	
GST remitted to ATO		(900)	(917)	(17)	2%
Other		(450)	(456)	(6)	1%
<b>Net cash provided by (used in) operating activities</b>		<b>(970)</b>	<b>1,956</b>	<b>2,926</b>	<b>-302%</b>
<b>Cash flows from investing activities</b>					
<i>Inflows:</i>					
Investments redeemed	12	1,050	7,000	5,950	567%
Sales of property, plant and equipment			14	14	
<i>Outflows:</i>					
Payments for investments	13		(8,865)	(8,865)	
Payments for property, plant and equipment		(2,810)	(2,433)	377	13%
<b>Net cash provided by (used in) investing activities</b>		<b>(1,760)</b>	<b>(4,284)</b>	<b>(2,524)</b>	<b>143%</b>
Net increase (decrease) in cash and cash equivalents		(2,730)	(2,328)	402	-15%
Cash and cash equivalents at beginning of financial year <sup>(1)</sup>		9,261	10,593	1,332	14%
<b>Cash and cash equivalents at end of financial year<sup>(1)</sup></b>		<b>6,531</b>	<b>8,265</b>	<b>1,734</b>	<b>27%</b>

**Queensland Art Gallery Board of Trustees**  
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**E4-1 EXPLANATION OF MAJOR VARIANCES – STATEMENT OF CASH FLOWS**

V9. An increase in Grants and other contributions primarily due to additional grants from Arts Queensland for GOMA's 10th anniversary celebrations and enterprise bargaining arrangements, and greater than expected cash donations.

V10. An increase in Employee expenses primarily due to the staging of the 8th Asia Pacific Triennial of Contemporary Art.

V11. A decrease in Supplies and services primarily due to lower than expenditure on the exhibition program.

V12. An increase in Investments redeemed due to the redemption of term deposits and re-investment with QIC and QTC.

V13. An increase in Payments for investments due to the redemption of term deposits and re-investment with QIC.

**PART B**

**Queensland Art Gallery Board of Trustees**  
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**SECTION 6**  
**OTHER INFORMATION**

**F1 KEY MANAGEMENT PERSONNEL DISCLOSURES****Details of 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 Gallery during 2015-16 and 2014-15. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

**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 Foundation and key stakeholder relations.

Incumbent	Contract Classification and Appointment Authority	Date of Initial Appointment	Date of Resignation or Cessation
Current	CEO 4.6 Governor in Council, <i>Queensland Art Gallery Act 1987</i>	29/04/2013	-

**Deputy Director, Collection and Exhibitions**

Portfolio responsibilities for Australian Art, Asian and Pacific Art, Contemporary International Art, Cinematheque, Exhibition Management, Conservation and Registration.

Incumbent	Contract Classification and Appointment Authority	Date of Initial Appointment	Date of Resignation or Cessation
Current	SES 2.1 <i>Public Service Act 2008</i>	22/10/2012	-

**Assistant Director, Development and Commercial Services**

Portfolio responsibilities for Marketing, Media Relations and PR, Corporate Communications, Sponsorship and Business Development, Retail Services, and Food and Beverage Services.

Incumbent	Contract Classification and Appointment Authority	Date of Initial Appointment	Date of Resignation or Cessation
Current	SES 2.2 <i>Public Service Act 2008</i>	4/05/2015	-

**Assistant Director, Learning and Public Engagement**

Portfolio responsibilities for Public Programs, Children's Art Centre, Memberships, Exhibition Design, Workshop, Installation, Graphic Design, Web & Multimedia, Access and Education and Regional Services.

Incumbent	Contract Classification and Appointment Authority	Date of Initial Appointment	Date of Resignation or Cessation
Current	SES 2.1 <i>Public Service Act 2008</i>	5/11/2012	-

**Assistant Director, Governance & Operations**

Portfolio responsibilities for Finance, Information Technology, Protection and Services, Property and Governance and Reporting.

Incumbent	Contract Classification and Appointment Authority	Date of Initial Appointment	Date of Resignation or Cessation
Current	SES 2.2 <i>Public Service Act 2008</i>	3/11/2014	-

**Queensland Art Gallery Board of Trustees**  
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**F1 KEY MANAGEMENT PERSONNEL DISCLOSURES (continued)****Remuneration Policies**

Remuneration policy for the Gallery's key management personnel is set by the Governor in Council as per the Queensland Art Gallery Act 1987 for the position of Director and the Queensland Public Service Commission as provided for under the Public Service Act 2008 for the Assistant and Deputy Director positions. Individual remuneration and other terms of employment (including motor vehicle entitlements and performance payments if applicable) are specified in employment contracts.

Remuneration expenses for key management personnel comprise the following components:

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 was a key management person;
- Performance payments recognised as an expense during the year; and
- Non-monetary benefits - consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.

Long term employee expenses include amounts expensed in respect of long service leave entitlements earned.

Post-employment 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.

**Remuneration Expense**

The following disclosures focus on the expenses incurred by the Gallery that is attributable to key management positions during the respective reporting periods. Therefore, the amounts disclosed reflect expenses recognised in the Statement of Comprehensive Income.

**2015-16**

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	296	12	6	35		349
Deputy Director, Collection and Exhibitions - Current	164		4	18		186
Assistant Director, Development and Commercial Services - Current	171		4	18		193
Assistant Director, Learning and Public Engagement - Current	174		4	18		196
Assistant Director, Governance & Operations - Current	180		4	19		203
<b>Total</b>	<b>985</b>	<b>12</b>	<b>22</b>	<b>108</b>		<b>1,127</b>

**2014-15**

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 - Current	279	30	6	38	-	353
Deputy Director, Collection and Exhibitions - Current	172	-	4	19	-	195
Assistant Director, Development and Commercial Services - Former	84	-	2	9	-	95
Assistant Director, Development and Commercial Services - Current	25	-	1	3	-	29
Assistant Director, Learning and Public Engagement - Current	162	-	3	18	-	183
Assistant Director, Governance & Operations - Current	108	-	2	13	-	123
<b>Total</b>	<b>830</b>	<b>30</b>	<b>18</b>	<b>100</b>	<b>-</b>	<b>978</b>

## PART B

**Queensland Art Gallery Board of Trustees**  
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**F2 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:

	2016 \$'000	2015 \$'000
Bacon, P	3	3
Fairfax, G	3	3
Patane, R	4	4
Pidgeon, L	4	4
Street, S	8	8
Wilkinson, R	4	4
<b>Total remuneration paid to all Board Members</b>	<b>26</b>	<b>26</b>
Board meetings' miscellaneous expenses	-	2
<b>Total</b>	<b>26</b>	<b>28</b>

**F3 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 2016 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.

**F3-1 FOUNDATION COMMITTEE STATEMENT OF FINANCIAL INCOME**

<b>Income from Continuing Operations</b>		
<b>Revenue</b>		
Government Grants	500	500
Other Grants	-	35
Donations - cash	2,321	1,170
Bequest - cash	10	4,908
Donations - artwork	2,936	3,137
Fundraising	7	25
Interest	125	294
Franking credit	95	117
Other revenue	65	55
<b>Gains</b>		
Gains on revaluations of investments	510	1,038
<b>Total Income from Continuing Operations</b>	<b>6,569</b>	<b>11,279</b>
<b>Expenses from Continuing Operations</b>		
Contributions to the QAG Board of Trustees	4,490	5,694
Other expenses	460	315
<b>Total Expenses from Continuing Operations</b>	<b>4,950</b>	<b>6,009</b>
<b>Operating Result from Continuing Operations</b>	<b>1,619</b>	<b>5,270</b>



**Queensland Art Gallery Board of Trustees**  
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**F3 TRANSACTION IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART FOUNDATION COMMITTEE (continued)**

**F3-2 FOUNDATION COMMITTEE STATEMENT OF FINANCIAL POSITION**

Amounts included in the Gallery's Statement of Financial Position in respect of Queensland Art Gallery | Gallery of Modern Art Foundation Committee are as follows:

	2016 \$'000	2015 \$'000
<b>Current Assets</b>		
Cash and cash equivalents	399	978
Receivables	95	120
<b>Total Current Assets</b>	494	1,098
<b>Non-Current Assets</b>		
Other financial assets – QIC Cash & Growth Fund	29,101	19,825
Other financial assets – QTC Capital Guaranteed Fund	2,020	926
Other financial assets – fixed interest term deposits	-	7,000
<b>Total Non-Current Assets</b>	31,121	27,751
<b>Total Assets</b>	31,615	28,849
<b>Current Liabilities</b>		
Payables	369	39
Other current liabilities	2,020	926
<b>Total Liabilities</b>	2,389	965
<b>Net Assets</b>	29,226	27,884

**F3-3 RESTRICTED USE OF FOUNDATION COMMITTEE ASSETS**

**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.

Bequest	For purposes specified in the original bequest, such as a prize or scholarship	392	381

Restricted assets held by the Queensland Art Gallery | Gallery of Modern Art Foundation Committee are shown in Note C4.

**F4 FIRST YEAR APPLICATION OF NEW ACCOUNTING STANDARDS OR CHANGE IN ACCOUNTING POLICY**

**Changes in Accounting Policy**

The Gallery did not voluntarily change any of its accounting policies during 2015-16.

**Accounting Standards Early Adopted for 2015-16**

Two Australian Accounting Standards have been early adopted for the 2015-16 year as required by Queensland Treasury. These are:

*AASB 2015-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, AASB 101, AASB 134 & AASB 1049]*

The amendments arising from this standard seek to improve financial reporting by providing flexibility as to the ordering of notes, the identification and location of significant accounting policies and the presentation of sub-totals, and provides clarity on aggregating line items. It also emphasises only including material disclosures in the notes. The Gallery has applied this

## PART B

### Queensland Art Gallery Board of Trustees Notes to the Financial Statements for the year ended 30 June 2016

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#### **F4 FIRST YEAR APPLICATION OF NEW ACCOUNTING STANDARDS OR CHANGE IN ACCOUNTING POLICY (continued)**

flexibility in preparing the 2015-16 financial statements, including co-locating significant accounting policies with the related breakdowns of financial statement figures in the notes.

*AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities [AASB 13]*

This standard amends AASB 13 Fair Value Measurement and provides relief to not-for-profit public sector entities from certain disclosures about property, plant and equipment that is primarily held for its current service potential rather than to generate future net cash inflows. The relief applies to assets under AASB 116 Property, Plant and Equipment which are measured at fair value and categorised within Level 3 of the fair value hierarchy (refer to Note D1-1).

As a result, the following disclosures are no longer required for those assets. In early adopting the amendments, the following disclosures have been removed from the 2015-16 financial statements:

- disaggregation of certain gains/losses on assets reflected in the operating result;
- quantitative information about the significant unobservable inputs used in the fair value measurement ; and
- a description of the sensitivity of the fair value measurement to changes in the unobservable inputs.

#### **Accounting Standards Applied for the First Time in 2015-16**

No new Australian Accounting Standards effective for the first time in 2015-16 had any material impact on this financial report.

#### **F5 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). FBT and GST are the only taxes accounted for by the Gallery. GST credits receivable from and GST payable to the ATO are recognised and accrued. Refer Note C2.

**Queensland Art Gallery Board of Trustees  
Management Certificate  
for the year ended 30 June 2016**

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**CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES**

These general purpose financial statements have been prepared pursuant to s.62(1) of the *Financial Accountability Act 2009* (the Act), s43 of the *Financial and Performance Management Standard 2009* and other prescribed requirements. In accordance with 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 2016 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year.



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

Date 22/08/2016



Chris Saines, CNZM  
Director  
Queensland Art Gallery | Gallery of Modern Art

Date 22/08/2016

## PART B

### INDEPENDENT AUDITOR'S REPORT

To the Board of the Queensland Art Gallery Board of Trustees

#### Report on the Financial Report

I have audited the accompanying financial report of Queensland Art Gallery Board of Trustees, which comprises the statement of financial position as at 30 June 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including significant accounting policies and other explanatory information, and certificates given by the Chair and the Director.

#### *The Board's Responsibility for the Financial Report*

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with prescribed accounting requirements identified in the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, including compliance with Australian Accounting Standards. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control, other than in expressing an opinion on compliance with prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report including any mandatory financial reporting requirements approved by the Treasurer for application in Queensland.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

*Independence*

The *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can be removed only by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

*Opinion*

In accordance with s.40 of the *Auditor-General Act 2009* –

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion –
  - (i) the prescribed requirements in relation to the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of the Queensland Art Gallery Board of Trustees for the financial year 1 July 2015 to 30 June 2016 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.



P CHRISTENSEN FCPA  
as Delegate of the Auditor-General of Queensland



Queensland Audit Office  
Brisbane



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Queensland Art Gallery Board of Trustees Annual Report  
for the year ended 30 June 2016

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Please contact telephone 07 3840 7336 or email  
[gallery@qagoma.qld.gov.au](mailto:gallery@qagoma.qld.gov.au) for further information  
or to obtain a hard copy of the report.

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The Queensland Art Gallery Board of Trustees  
welcomes feedback on this Annual Report. Please  
complete the online feedback form at *Get Involved* website  
[www.qld.gov.au/annualreportfeedback](http://www.qld.gov.au/annualreportfeedback).

Cover image: Justin Shoulder and Bhenji Ra perform  
during the opening weekend of 'The 8th Asia Pacific  
Triennial of Contemporary Art' / November 2015 /  
Photograph: Chloë Callistemon



