



QAGOMA

QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
ANNUAL REPORT 2016–17

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

18 August 2017

The Honourable Anastacia Palaszczuk MP
Premier and Minister for the Arts
PO BOX 15185
CITY EAST QLD 4002

Dear Premier

I am pleased to submit for presentation to the Queensland Parliament the *Annual Report 2016-17* and financial statements for the Queensland Art Gallery Board of Trustees.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, and
- the detailed requirements set out in the *Annual report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found on page 75 of this annual report.

Yours sincerely



Professor Ian O'Connor AC
Chair
Queensland Art Gallery Board of Trustees

CONTENTS

PART A

4 INTRODUCTION

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

6 CHAIR'S OVERVIEW

8 BACKGROUND

- 8 Government objectives for the community
- 8 Strategic Plan 2016–20
- 9 Operational Plan 2016–17
- 9 Operating environment

10 2016–17 AT A GLANCE

11 OUTCOMES

- 11 Performance measures
- 12 Strategic objectives
- 24 Acquisitions
- 49 Exhibitions, outgoing loans, publications and awards
- 62 Statistical summary

63 GOVERNANCE

- 63 Management and structure
- 70 Risk management and accountability
- 71 Human resources

72 GLOSSARY

73 SUMMARY OF FINANCIAL PERFORMANCE

75 COMPLIANCE CHECKLIST

PART B

76 FINANCIAL STATEMENTS

PART A

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, or the Gallery) connects people with 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 at South Bank 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. Through the APT series, the Gallery has cultivated an internationally significant collection of art from the region.

QAGOMA curates regional touring exhibitions and programs, giving people across the state access to the Collection. The Gallery is committed to profiling Queensland artists and strengthening relationships with Aboriginal and Torres Strait Islander communities through a dedicated acquisition focus, an exhibition program and public engagement.

QAGOMA is the only art museum in Australia with purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque presents retrospective and thematic film programs and exhibitions to showcase the work of influential filmmakers and artists.

The Gallery's Children's Art Centre offers interactive art projects for children and families, and publishes books for children in collaboration with leading Australian and international artists.

The Gallery also publishes research and scholarship on the Collection, exhibitions and artists, in exhibition catalogues, monographs, books, brochures and on the web.

Exhibitions, publications, public programs and collecting practices make art more accessible to Queenslanders. Wide-ranging education and public programs highlight the visual arts as an interconnected part of broader culture, relevant to the lives of diverse audiences of all ages.

QAGOMA is managed by the Queensland Art Gallery Board of Trustees (the Board).

Queensland Art Gallery Board of Trustees

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

Under the Act, the Board's functions include:

- (a) to control, manage and maintain the art gallery and each branch thereof and all property in the possession of the Board
- (b) to develop the 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, package, and manufacture display materials for works of art in the possession of the Board
- (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 Ian O'Connor AC
Chair, Queensland Art Gallery Board of Trustees

On behalf of the Board, I am pleased to present the *Queensland Art Gallery Board of Trustees Annual Report 2016–17*. This report details the achievements of the Queensland Art Gallery | Gallery of Modern Art (the Gallery, or QAGOMA) over the past 12 months against the Board's strategic plan, and demonstrates how the Gallery continues to engage people with art and artists through memorable and transformative experiences.

In 2016–17, the Gallery achieved its highest ever attendance, with 1.73 million onsite visits. This outstanding result came in the first year of the Queensland Government's reinstated funding for blockbuster and major exhibitions, and delivers on the Board's commitment to grow the number of onsite visits. A further 300 000 visits were recorded at exhibitions toured to venues in regional Queensland, interstate and overseas, bringing the combined onsite and touring total to more than two million visits — an exceptional achievement, and well above the target of 1.3 million.

GOMA Turns 10, held from December 2016 to April 2017, was a highlight of the year. Encompassing exhibitions, public engagement programs, artwork commissions and acquisitions, the anniversary celebrations were a significant driver of the high number of visits achieved this year. The centrepiece of the program was the exhibition 'Sugar Spin: you, me, art and everything', which showcased the Gallery's contemporary collections and drew an extraordinary response from audiences, with more than 628 000 visits. Other exhibitions included 'A World View: The Tim Fairfax Gift' (now preparing to tour regional Queensland in 2017–18) and 'Lucent: Aboriginal and Pacific works from the Collection'. In the Children's Art Centre, Icelandic-born artist Hrafnhildur Arnardóttir (whose *Nervescape V* 2016 installation was a feature of 'Sugar Spin') presented 'Mirror Mirror', her interactive exhibition for young people. Fifteen GOMA Turns 10 Ambassadors championed the program in the community to great effect; they included prominent Queensland artists, designers, filmmakers, musicians and writers. Several of the ambassadors were actively involved in the GOMA Turns 10 all-ages Summer Festival, which presented five days of artist workshops, tours, talks, films and performances to more than 52 000 people.

In recognition of the significance of Indigenous Australian culture to GOMA throughout its first ten years, the Gallery undertook the Queensland Indigenous Artist Public Art Commission. Judy Watson's bronze sculpture, *tow row* 2016, was commissioned with support from the Queensland Government, the Neilson Foundation, and Cathryn Mittelheuser AM and unveiled by The Honourable Anastacia Palaszczuk MP, Premier of Queensland and Minister for the Arts, on 2 December 2016. Inspired by the traditional woven fishing nets used by Aboriginal communities, some of whom used the nets on the nearby Brisbane River, the sculpture is described by Watson as 'a metaphor for the resilience of

Aboriginal people who have held onto the importance of land, culture and family through adversity and deprivation'.

Several major works were gifted to the Gallery to mark GOMA's tenth anniversary. *Sleeping bride* 1957–58 by Australian artist Arthur Boyd was a gift of Paul Taylor in memory of Eric and Marion Taylor; immersive light work *Crossing* 2016 by UK/US artist Anthony McCall was commissioned with support from QAGOMA Foundation President Tim Fairfax AC; and *HEARD* 2012 by American artist Nick Cave was acquired with the support of the Josephine Ulrick and Win Schubert Diversity Foundation.

At the time of writing, GOMA's current blockbuster, 'Marvel: Creating the Cinematic Universe', has opened to overwhelmingly positive popular and critical reception. An exclusive for Queensland and the largest Marvel exhibition to be staged in an art museum, the show is attracting new audiences to QAGOMA. The exhibition links to the work of the Gallery's Australian Cinémathèque in presenting contemporary culture from the dual platforms of visual art and the moving image. I look forward to reporting the exhibition's outcomes in next year's annual report.

Other program highlights included the major exhibition 'No. 1 Neighbour: Art in Papua New Guinea 1966–2016' at QAG, which built on cross-cultural relationships established through the Asia Pacific Triennial of Contemporary Art. 'O'Keeffe, Preston, Cossington Smith: Making Modernism' continued the strong presence of women artists during the year, following a solo show at GOMA by American photographer Cindy Sherman and a retrospective at QAG of senior Kaiadilt artist Mirdidingkingathi Juwarnda Sally Gabori from Bentinck Island in the Gulf of Carpentaria.

Total funds generated by the QAGOMA Foundation reached a record \$13.78 million in 2016–17, and the outstanding contributions of major donors were acknowledged with the naming of the Henry and Amanda Bartlett Galleries at QAG; the Marica Sourris and James C. Sourris AM Galleries at GOMA; and the Eric and Marion Taylor Gallery at GOMA.

At the Foundation annual dinner in October, the 2016 Gallery Medal was awarded to Foundation member Pamela Barnett, recognised for her long-term support for the Gallery, including 35 years of dedicated service as a volunteer guide. Significant donations and gifts were received this year from leading benefactors, including Paul and Susan Taylor; Tim Fairfax AC; and Philip Bacon AM. The Gallery has also received outstanding support this year from corporate sponsors (see page 22), including new partnerships with UNIQLO, UAP and Westfield.



On behalf of the Board, President Tim Fairfax AC and members of the QAGOMA Foundation Committee, and the Gallery's Executive Management Team, I extend sincere appreciation to all those who have so generously supported the Gallery this year.

The passing in April of Win Schubert AO saw the Gallery and the broader arts community lose not only an Officer of the Order of Australia, but also a Queensland Great, a Gallery Medallist, a passionate philanthropist and a dear friend. I also acknowledge the passing in November 2016 of Emeritus Professor John Hay AC. Professor Hay provided leadership and passionate advocacy for the Gallery during his five years as chair from 2008 to 2012, and he will be greatly missed in the many sectors of the community where he made such a positive difference.

The Gallery has benefited from the continued support of the Queensland Government, particularly the Premier of Queensland and Minister for the Arts, who made possible the Government's renewed investment in blockbuster and major exhibitions at QAGOMA for the period 2016–20. I also thank Dave Stewart, Director-General, Department of Premier and Cabinet, Kirsten Herring, Deputy Director-General, Arts Queensland, and their staff, for their strategic advocacy and

support in securing this funding. The Gallery has a valued relationship with the Department of Tourism and Major Events, and I thank The Honourable Kate Jones MP, Minister for Education and Minister for Tourism, Major Events and the Commonwealth Games; Tourism and Events Queensland Chair Bob East and CEO Leanne Coddington; and outgoing CEO of Brisbane Marketing John Aitken, for their contributions to the success of the Gallery in 2016–17.

I acknowledge and thank my fellow Trustees: Deputy Chair Rick Wilkinson, Gina Fairfax, Fiona Foley, The Honourable John Mickel, Liz Pidgeon and Paul Taylor. As a new Board appointed by the Governor-in-Council in March 2017, we were privileged to pick up the reins from outgoing Chair Professor Sue Street AO and her fellow retiring Trustees: Philip Bacon AM, Avril Quail and Ross Patane. I acknowledge their achievements and also congratulate Director Chris Saines CNZM and the Gallery's staff for executing such a successful and vibrant program that sought, as it does every year, to inspire and cater for everyone in our diverse community. Finally, having artists collaborate with the Gallery and interact with our audiences is integral to the Gallery's success, and I gratefully acknowledge all the artists who contributed to this year's program.

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 is one of Queensland's leading cultural tourism destinations, drawing local, interstate and international visitors. Over the past decade, the Gallery's international exhibitions program has delivered a combined economic benefit to the state of more than \$100 million.
- *Delivering quality frontline services:* The Gallery strives to deliver the highest standard of frontline services to well over one million visitors each year, in areas such as visitor experience, learning and public programs, events, school and group tours, retail, and food and beverage services.
- *Building safe, caring and connected communities:* The Gallery's multifaceted exhibitions and broad range of public programs actively encourage inclusive communities and promote understanding of diverse cultural perspectives. The Gallery also facilitates participation by many different sectors of the community, including children and families, young people and, through its extensive touring program, people living in regional and remote areas of the state.

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 for achieving this object are that:

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

Strategic Plan 2016–20

The Queensland Art Gallery Board of Trustees' *Strategic Plan 2016–20* 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 contemporary art from Australia, Asia and the Pacific and a commitment to Queensland art and artists.
- 1.2 Curate memorable, dynamic and diverse exhibitions and cinema programs.
- 1.3 Develop the Asia Pacific Triennial of Contemporary Art, Australia's leading exhibition series on the region's contemporary art.
- 1.4 Take a leading role in scholarly and professional research and debate in the arts and share knowledge broadly.

Audiences and engagement

- 2 Connect people with the enduring power of art and ideas.

Strategies:

- 2.1 Drive growth of our audiences through international exhibitions, touring, onsite programming and digital initiatives.
- 2.2 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online.
- 2.3 Encourage life-long learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.
- 2.4 Respond to the needs of diverse audiences and communities through research, culturally sensitive programming and ongoing evaluation.

Partnerships 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 artists and art museums, tourism and media partners to bring exceptional art to Queensland.
- 3.2 Through the QAGOMA Foundation, increase philanthropic support for our inspiring and ambitious program.

- 3.3 Develop our non-government sources of revenue through the raising of funds and profitable commercial services.
- 3.4 Collaborate with knowledge partners to develop audiences and promote understanding of art.
- 3.5 Sustain a collaborative, innovative and inclusive organisation.

Operational Plan 2016–17

The Queensland Art Gallery Board of Trustees' *Operational Plan 2016–17* was based on its *Strategic Plan 2016–20*.

The operational plan outlined undertakings for:

- strategic development of the Collection
- growing and retaining audiences with targeted programming and communication
- presenting distinctive exhibitions onsite and at regional, national and international touring venues
- being responsive to audiences, and programming for diverse communities
- developing a three-year international exhibition program
- working with artists to deliver a program of art-based commissions, events and exhibitions for GOMA's tenth anniversary
- developing APT9, to be presented in 2018–19
- contributing to international research, and supporting community and scholarly engagement with the Collection
- further developing QAGOMA Learning through innovative programming
- building and strengthening relationships with sponsors, media, donors and corporate partners
- identifying new and maximising existing revenue streams
- embedding risk management into business practices
- working with Arts Queensland to upgrade art storage facilities at QAG.

The strategic and operational plans were modified during the year to reflect a change in the 2016–17 budget allocation (from \$30 580 000 to \$32 173 000) and an increase in the target for visits to QAGOMA onsite and at touring venues from 1.15 million to 1.30 million).

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 recognised challenges to the achievement of the objectives in its strategic plan, including the potential for a constrained economic environment to limit the Gallery's ability to:

- present major international exhibitions and deliver growth in attendance
- deliver cultural tourism outcomes.

The Queensland Government's restoration in 2016–17 of limited-life funding for blockbuster and major exhibitions is creating new opportunities for the Gallery to present exhibitions with audience expansion and cultural tourism outcomes. The Gallery also continues to develop non-government sources of revenue through fundraising and commercial services.

Performance measures assess QAGOMA's performance against its strategic objectives. To develop appropriate measures and targets, the Gallery benchmarks aspects of its performance and activities against other national and international arts institutions. Key Performance Indicator targets and results for 2016–17 are listed on page 11.

The Gallery's service area objective is to strengthen Queensland's visual arts sector and contribute to the cultural, social and intellectual development of all Queenslanders. To achieve this objective, QAGOMA develops, conserves and presents the state art collection, and delivers art and cultural experiences to Queenslanders and visitors through onsite and touring exhibitions, and onsite and online programs.

Public service values

QAGOMA supports the values of the Queensland public service by:

- putting **customers first**, seeking to know audiences and meet their needs
- turning **ideas into action** by presenting transformative experiences in the visual arts
- **unleashing potential** with a focus on young people and emerging creatives
- **being courageous** by presenting art that both challenges and delights
- **empowering people** with multidisciplinary project teams and professional development.

2016–17 AT A GLANCE

RECORD NUMBER OF VISITS

MORE THAN 2 MILLION VISITS
(1.73 MILLION ONSITE,
0.3 MILLION AT TOURING VENUES)
**THE HIGHEST IN THE
GALLERY'S HISTORY**

BLOCKBUSTER EXHIBITIONS

**'SUGAR SPIN: YOU, ME ART
AND EVERYTHING'**
MORE THAN 628 000 VISITS
**'MARVEL: CREATING THE
CINEMATIC UNIVERSE'**
MORE THAN 95 000 VISITS
IN THE FIRST FIVE WEEKS

GOMA TURNS 10

**HALF OF THE AUDIENCE WERE
'BLOWN AWAY' BY THEIR EXPERIENCE**
SUMMER FESTIVAL –
52 000 VISITS OVER FIVE DAYS
**QUEENSLAND INDIGENOUS ARTIST
PUBLIC ART COMMISSION –**
JUDY WATSON
YOUNG PEOPLE FLOCKED TO GOMA –
71% OF VISITORS
AGED UNDER 34

DIVERSE EXHIBITIONS

FOCUS ON WOMEN ARTISTS
MIRDIDINGKINGATHI JUWARANDA SALLY GABORI,
CINDY SHERMAN, GEORGIA O'KEEFFE,
MARGARET PRESTON, GRACE COSSINGTON SMITH
**MAJOR SURVEY OF ART
FROM PAPUA NEW GUINEA**

TRANSFORMATIVE GIFTS

ARTWORKS WORTH \$6.3 MILLION
GIFTED TO THE COLLECTION

STORAGE UPGRADE

QAG STORAGE CAPACITY HAS
BEEN INCREASED BY 30%
MORE THAN 12 000 COLLECTION
ITEMS HAVE BEEN RELOCATED

RECORD ENGAGEMENT

84 QUEENSLAND VENUES
AND 24 000 CHILDREN
PARTICIPATED IN
'KIDS ON TOUR'

OUTCOMES

Performance measures

Performance measure	2016-17 Target	2016-17 Actual	2017-18 Target
OBJECTIVE 1: COLLECTION AND EXHIBITIONS			
Value of acquisitions by artists from Australia, Asia and the Pacific as a percentage of total acquisitions	35%	80%	Discontinued
Visitors whose experience of exhibitions exceeded their expectations ¹	45%	60%	45%
Number of external publications, papers presented and awards ²	20	68	30
OBJECTIVE 2: AUDIENCES AND ENGAGEMENT			
Visits to QAGOMA onsite and at touring venues ³ [Service Delivery Statement measure]	1.3 million	2.0 million	1.4 million
Interactions with QAGOMA content online ⁴	1.4 million	5.1 million	Discontinued (see note 9)
Audience satisfaction with onsite visit [Service Delivery Statement measure]	95%	93%	95%
Percentage of visitors whose motivation to visit was life-long learning ⁵	20%	17%	20%
Complete projects on time and on budget ⁶	Completed	Completed	Discontinued
OBJECTIVE 3: PARTNERSHIPS AND PRACTICES			
Percentage of visits originating from interstate or overseas	30%	46%	35%
Value of acquisitions gifted to the Queensland Art Gallery Collection ⁷	\$2.5 million	\$6.3 million	\$2.5 million
Non-government revenue as a percentage of total revenue [Service Delivery Statement measure]	30%	43%	30%
Non-government cash revenue per visit	\$9.00	\$9.41	Discontinued (see note 8)
Queensland Government subsidy per visit	\$25.00	\$15.79	\$25.00
Percentage of visitors whose motivation to visit was life-long learning (measure included under objectives 2 and 3)	20%	See above	See above
Complete projects on time and on budget (measure included under objectives 2 and 3)	Completed	See above	Discontinued
User charges as a percentage of total revenue ⁸	N/A	N/A	15%
Website visits and use of digital interactives ⁹	N/A	N/A	1.5 million

¹ The 2016-17 outcome reflects a very high positive response rate from visitors surveyed during GOMA Turns 10 and 'Marvel: Creating the Cinematic Universe'.

² New measure for 2016-17. The target has been increased for 2017-18.

³ 2016-17 is the first year that onsite and touring visits have been reported as a combined figure. The number of onsite visits (1.7 million) was influenced by exceptionally strong audience response to the free GOMA Turns 10 celebratory program. Exhibitions toured by the Gallery to regional, national and international venues were also well attended (over 300 000 visits). No exhibitions are scheduled to tour to national or international venues in 2017-18, and the forward target has been set accordingly.

⁴ The 2016-17 outcome was influenced by very strong responses to social media campaigns and high levels of website visitation, particularly associated with GOMA Turns 10 and 'Marvel: Creating the Cinematic Universe'.

⁵ This measure was also included under objective 3.

⁶ This measure was also included under objective 3.

⁷ Includes the value of artworks gifted and artworks purchased with donated funds. The 2016-17 outcome reflects several very high value acquisitions made through the QAGOMA Foundation.

⁸ New measure for 2017-18 (replaces 'non-government cash revenue per visit').

⁹ New measure for 2017-18 (replaces 'interactions with QAGOMA content online'). The new methodology includes visits to QAGOMA websites (excluding QAGOMA content on social media platforms) and uses of digital interactive programs onsite and online.

Strategic objectives

Significant operational outcomes are detailed against the objectives of the strategic plan, followed by a complete list of acquisitions, exhibitions, publications and awards 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 contemporary art from Australia, Asia and the Pacific and a commitment to Queensland art and artists.

The Gallery acquired 552 works of art during the year, bringing the Collection at 30 June 2017 to 17 800 works of art.

The Gallery continued to strategically acquire works of art in areas identified in the Collection Development Plan 2014–19. Works by artists from Australia, Asia and the Pacific represented 81 per cent of the value of all acquisitions made during the year. A number of key acquisitions were made for the Australian art collection, in readiness for the re-opening of the Australian galleries at QAG in September 2017, which will follow the completion of refurbishment work.

The Gallery focused on art from the Collection in the exhibitions celebrating GOMA's tenth anniversary — 'Sugar Spin: you, me, art and everything', 'A World View: The Tim Fairfax Gift' and 'Lucent: Aboriginal and Pacific works from the Collection'. These exhibitions gave audiences the opportunity to revisit favourites from the Collection alongside new acquisitions.

Notable acquisitions made in 2016–17 are outlined below, with a full list on pages 25–48.

Australian art

A suite of 119 watercolours by Aboriginal artist Albert Namatjira and descendants of the Hermannsburg School, gifted by Glenn Manser, was added to the Gallery's **Indigenous Australian art** holdings. The Queensland Indigenous Artist Public Art Commission saw the realisation of a new work by Judy Watson, *tow row* 2016. Watson's large-scale bronze sculpture was developed with support from the Queensland Government, the Neilson Foundation and Cathryn Mittelheuser AM.

The Gallery's collection of **Australian art to 1975** was transformed by two significant and generous gifts. Arthur Boyd's *Sleeping bride* 1957–58, from the acclaimed series 'Love, Marriage and Death of a Half-Caste' (or 'The Brides'), was the gift of Paul Taylor in memory of his parents, Eric and Marion Taylor. Ian Fairweather's *Gethsemane* 1958,

one of a series on religious subjects, and painted while the artist was living at Bribie Island in Queensland, was gifted by Philip Bacon AM.

Brisbane-born Peter Kennedy's *Neon light installation #1* 1970 was gifted by James C. Sourris AM.

Important **contemporary Australian art** acquisitions included *Bad dad* 2013 by Brisbane-based artist Michael Zavros, purchased with funds raised through the QAGOMA Foundation's 2016 Annual Appeal. Gordon Bennett's *The Coming of the Light* 1987 was a gift of Leanne and Caitlin Bennett in memory of and admiration for Gordon Bennett. Howard Arkley's *Organic Model F (Liquid)* 1976 was a gift of James C. Sourris AM.

Asian and Pacific art

A large body of work by indigenous Indian artists was acquired for the **contemporary Asian art** collection. Originally exhibited in APT8, these works include sculptures and paintings by leading artists such as Kalam Patua. *The fatal shore* 2000 by influential Filipino artist Santiago Bose was donated by Rupert Myer AO. One of Bose's few Australian-themed paintings, this work was created while he lived in Brisbane in 2000. The Gallery significantly increased its holdings of work by important Asian–Australian artists with the acquisition of new paintings by Pakistani-born Hazara artist Khadim Ali, and two late-career paintings by Chinese-born ink painter Irene Chou. Chou's work was exhibited in APT1 in 1993.

Several works from the exhibition 'No. 1 Neighbour: Art in Papua New Guinea 1966–2016' were acquired for the **Pacific art** collection. They include an iconic John Siune painting, *Boi pren na girl Pren Tupela i stap long Port Moresby city. Tupela lusim pasin bilong ples na kisim pasin bilong wait man (Boyfriend and girlfriend live in Port Moresby City They leave traditional ways behind and take on whiteman style)* 1999 and Taloi Havini's evocative sculptural installation, *Beroana (shell money) II* 2016. A group of wheelbarrow shields by Eric Bridgeman and two nioge (barkcloths) by Omie artists Brenda Kesi and Sarah Ugibari were also acquired for the Collection.

International art

Several major works were added to the **international art** collection in celebration of GOMA's tenth anniversary. Vibrant and colourful 'soundsuits' from American artist Nick Cave's work *HEARD* 2012 were acquired with the support of the Josephine Ulrick and Win Schubert Diversity Foundation. On display as sculptures in the 'Sugar Spin' exhibition, the soundsuits were brought to life by local dancers in a series of public performances of *HEARD•Brisbane* 2016.



Commissioned with funds from Tim Fairfax AC, *Crossing* 2016 is an installation by renowned British-born, New York-based artist Anthony McCall, featuring a seemingly tangible set of projected shapes created by defined beams of light in a darkened space. McCall's work was the first large-scale installation by a leading practitioner in the field of light to enter the Gallery's Collection.

Research Library

The Gallery's Research Library received a donation of important reference books and exhibition catalogues on Australian Indigenous art from Martin Wardrop, Director of Aboriginal Art Online.

1.2 Curate memorable, dynamic and diverse exhibitions and cinema programs.

The Gallery's program of exhibitions and cinema programs exposed audiences to a broad spectrum of artists, genres and cultures. The full list of exhibitions is available on pages 49–55, with highlights listed below.

The Queensland Government's funding for blockbuster and major exhibitions supported GOMA Turns 10 and 'Marvel: Creating the Cinematic Universe', and will also support upcoming major exhibitions. Surveys taken throughout the year showed that visitors to QAGOMA had high expectations of the exhibitions they attended, and that expectations were exceeded for well over half of the audience. Around 80 per cent of visitors surveyed expected an exhibition to be either 'good' or 'absolutely excellent', while the majority (65 per cent) of visitors reported that their experience surpassed expectations.

The retrospective 'Mirdidingkingathi Juwarnda Sally Gabori, Dulka Warngiid – Land of All' was displayed at QAG until 28 August 2016, and then toured to the National Gallery of Victoria, Melbourne, bringing a new level of awareness of and appreciation for the work of the late Queensland Aboriginal artist.

The exhibition 'Cindy Sherman' included some of the US-based photographer's works from the past 15 years. Closing in October 2016 at GOMA, the exhibition then toured to City Gallery Wellington, New Zealand.

To undertake much-needed refurbishment of the Gallery's art storage facilities, several gallery spaces within QAG remained closed during the year, with re-opening planned for September 2017. During the closure, important works from the Australian collection were displayed in 'Moving Pictures: Towards a Rehang of Australian Art', which also drew attention to the behind-the-scenes work of packing, storing and maintaining works of art in the Collection.

'No. 1 Neighbour: Art in Papua New Guinea 1966–2016' was a landmark exhibition, the first in Australia to exclusively explore contemporary Papua New Guinean art. Revealing this work to new audiences in Queensland, the exhibition also shed light on the enduring relationship between Papua New Guinea and Australia.

The GOMA Turns 10 program brought exhibitions, events and commissions to new and existing audiences, beginning with 'A World View: The Tim Fairfax Gift' in June 2016. 'Sugar Spin: you, me, art and everything' was a spectacular showcase of contemporary art, with visitors drawn to experience past favourites (such as Carsten Höller's *Left/Right Slide* 2010 and Ron Mueck's *In bed* 2005), as well as new acquisitions and

site-specific commissions (such as *Noon-nom* 2016 by Pinaree Sanpitak and *Nervescape V* 2016 by Hrafnhildur Arnardóttir). The 'Lucent' exhibition of Aboriginal and Pacific art from the Collection presented works varying in scale from the immense to the personal.

'O'Keeffe, Preston, Cossington Smith: Making Modernism' explored the intersection of three modernist women painters — one American and two Australians — each of whom used colour and abstraction to create a distinct, identifiable art. The exhibition was developed by QAGOMA in collaboration with the Art Gallery of New South Wales and the Heide Museum of Modern Art, in partnership with the Georgia O'Keeffe Museum, Santa Fe.

The blockbuster exhibition 'Marvel: Creating the Cinematic Universe' opened in May 2017 with more than 500 objects (including original comic books, concept art, props and costumes) on display across GOMA's ground level. 'Marvel' also features innovative digital interactive elements developed by QAGOMA in collaboration with the Queensland University of Technology. This exclusive exhibition has introduced new audiences of all ages to the Gallery, and is on track to be one of its most successful and memorable exhibitions.

The Indigenous Australian art galleries at QAG underwent a complete changeover of their long-term display, with a new range of Collection items on display from 30 June 2017 in

the exhibition 'Namatjira Story'. Early works by renowned Aboriginal artist Albert Namatjira are complemented by works from the first, second and fourth generation of artists from the Arrernte landscape painting tradition, and other artists influenced by Namatjira.

The Australian Cinémathèque presented a diverse schedule of events, with exhibition-aligned programs, as well as standalone, curated film events and live music performances. A total of 41 570 people attended the Cinémathèque's 539 screenings in 2016–17.

'This Land is Mine | This Land is Me' showed a selection of films exploring our relationship with the natural world to almost 6500 attendees.

Prominent directors were profiled with the film programs: 'Masaki Kobayashi', 'Through A Glass, Darkly: The Films of Ingmar Bergman' and 'The Wrath and Reveries of Werner Herzog'.

As part of 'Marvel: Creating the Cinematic Universe', the Cinémathèque is celebrating the films of the Marvel Cinematic Universe by exploring the way Marvel has transitioned its storytelling from the comic book to the screen. All of the films in the Marvel Cinematic Universe are being screened, from the breakthrough *Iron Man* 2008 to the newly released *Spider-Man: Homecoming* 2017.



'Marvel: Creating the Cinematic Universe', GOMA, June 2017 / Photograph: Brad Wagner

The Cinémathèque also presented programs in conjunction with local events. 'Snow White' and 'Get What You Want: Music Cinema' were shown as part of the 2016 Brisbane Festival. 'Science Frontiers' was part of the World Science Festival Brisbane. As part of an offsite QAGOMA pop-up, 'Grace Chang: Modern Songstress' was presented at the Sunnybank Performing Arts Centre in association with the BrisAsia Festival

1.3 Develop the Asia Pacific Triennial, Australia's leading exhibition series on the region's contemporary art.

'The 9th Asia Pacific Triennial of Contemporary Art' (APT9) will open in November 2018. In preparation for this major exhibition, an APT9 team was established and throughout 2016–17 team members conducted research and development, building awareness of APT9. Supported by the Australia Council for the Arts, team members have undertaken research in Asia, the Middle East, South-East Asia and the Pacific. Curatorial and exhibition staff have visited artists in their studios; viewed artworks; and met with local collectors, galleries, professional peers and museum specialists.

Research also included participation in art summits and fairs; they are important opportunities to promote the APT to international audiences and interact with a cross-section of local community practitioners. This year, members of the APT9 team attended the inaugural Honolulu Biennial in Hawai'i, the Sharjah Biennial and Art Dubai in the United Arab Emirates, and the Dhaka Art Summit in Bangladesh. APT9 opportunities were also investigated at the Venice Biennale.

More than 30 artists and artist groups from 20 countries across the Asia Pacific region have been invited to participate in APT9, and this number of participants will increase as the exhibition draws nearer.

The Gallery's Research Library continues to support curatorial research for APT9 and develop its collection of contemporary Asian and Pacific art resources, including books and exhibition catalogues, with 456 items acquired during the year.

1.4 Take a leading role in scholarly and professional research and debate in the arts and share knowledge broadly.

The Gallery led and contributed to research across many areas of activity, including through its research centres and affiliates. A full list of publication contributions and awards received in 2016–17 can be seen on pages 57–61, with some highlights listed below.

The **Centre for Contemporary Art Conservation (CCAC)** is the Gallery's research facility supporting detailed conservation analysis and treatment. The CCAC continued to research contemporary art materials to ensure best practice in the Gallery's approach to art conservation. To mark its tenth anniversary, the CCAC updated its analysis equipment with a portable X-ray fluorescence spectrometer to enable advanced characterisation of pigments, metals and plastics.



QAGOMA Members at an opening weekend viewing of 'O'Keeffe, Preston, Cossington Smith: Making Modernism', QAG, March 2017 / Photograph: ChLoë Callistemon

Staff also developed an in-house system of 'reflectance transformation imaging' to produce high-resolution, three-dimensional images of Collection artworks. CCAC continued its collaboration with the Rijksmuseum, Amsterdam, investigating zinc soap formation in paintings; Gillian Osmond, Paintings Conservator, is co-editing the book, *Metal Soaps in Art: Conservation and Research* (in development), to which she has also contributed a chapter. Staff are also contributing to the Getty Publications upcoming book, *Sidney Nolan: The Artist's Materials*.

Head of Conservation and Registration Amanda Pagliarino presented a paper at a meeting of the International Institute for Conservation in Los Angeles on the commissioning of Cai Guo-Qiang's *Heritage 2013*; the paper was co-authored by Liz Wild (Sculpture Conservator) and Russell Storer (former Curatorial Manager, Asian and Pacific Art).

Improving sustainability within the region remained a focus, with conservation staff participating in professional development with the Getty Conservation Institute, and Anne Carter (Paintings Conservator) presenting at the Asia Pacific Tropical Climate Conservation Art Research Network on the Gallery's disaster response to the 2011 Brisbane floods.

The **Australian Centre of Asia Pacific Art (ACAPA)** is the Gallery's Asia and Pacific research and publishing arm. ACAPA collaborated with Griffith University's Griffith Asia Institute to present a series of lectures entitled *Perspectives: Asia*, which addressed subjects related to Asia and its neighbours. Her Excellency Mrs Naela Chohan, Pakistan's High Commissioner in Australia, spoke about the capacity for art to engage communities and empower women in Australia and Pakistan. The representation of Asian-Australia in popular culture was considered by a panel including award-winning writer and director Tony Ayres, ABC TV Head of Arts Mandy Chang, and writer–screenwriter Michelle Law. Editor Catherine Anderson spoke about a project to document India's railways. Japan's Ambassador to Australia, His Excellency Sumio Kusaka, shared his perspective on strengthening Japan–Australia relations, and University of Maryland Professor Margaret M Pearson outlined the role that China–US cooperation has played in climate change negotiations.

The Gallery's Research Library began a program to digitise early Asia Pacific Triennial publications and conference papers to provide online access to these important ACAPA archives. The exhibition catalogue *No.1 Neighbour: Art in Papua New Guinea 1966–2016*, published under the auspices of ACAPA with support from the Gordon Darling Foundation, shared new scholarship by artists, curators and academics.

The **Brisbane Consortium for the Visual Arts** facilitates scholarly collaboration between the Gallery and the art history and theory programs of Griffith University,

Queensland University of Technology and the University of Queensland. In 2016, the consortium awarded two PhD scholarships to students to undertake research in its areas of interest. A working group of consortium members was formed to stage a symposium in October 2017 as part of the upcoming QAGOMA exhibition, 'Gerhard Richter: The Life of Images'. The consortium also ran events during the year, including talks by members and international guests.

Staff from the Gallery's registration and curatorial departments and from the Research Library continued their work on Asian art provenance, seeking information for Collection works with incomplete ownership histories or gaps in provenance. Policies and procedures to support work on provenance were drafted and reviewed, and staff undertook training and consultation with experts in the field.

Conservation framer and 2015 James Love Churchill Fellow Robert Zilli reported on the outcomes of his research on traditional picture-frame-making techniques. Curator of Indigenous Australian Art Bruce Johnson McLean was selected as one of nine Australian participants in the First Nations Curators Program held in May 2017 at the Venice Biennale. As part of this professional development program, coordinated by the Australia Council for the Arts, participants shared their perspectives by leading tours of Biennale exhibitions, contributed to a two-day International First Nations Curators Exchange, and mentored emerging First Nations curators. The First Nations Curators Exchange was launched in November 2015, in conjunction with APT8.

The 240-page exhibition catalogue *Marvel: Creating the Cinematic Universe* included an introduction by film director Taika Waititi and a lead essay by the exhibition curator, Amanda Slack-Smith (Associate Curator, Australian Cinémathèque). Contributing writers included pop-culture observer and radio host Glen Weldon and author Roxane Gay.

Audiences and engagement

Connect people with the enduring power of art and ideas

2.1 Drive growth of our audiences through international exhibitions, touring, onsite programming and digital initiatives.

Attendance and engagement was exceptionally high for major exhibitions in 2016–17, resulting in outstanding performance against targets, with the number of onsite and touring visits exceeding two million. Key drivers of record attendance were the free GOMA Turns 10 program and the ticketed exhibition 'Marvel: Creating the Cinematic Universe', which opened on 27 May and will run until 3 September 2017.

Following the additional limited-life exhibitions funding announced by the Queensland Government in the 2016–17 budget, a strategic three-year program of blockbuster and major exhibitions was developed with ambitious targets for attendance, cultural tourism outcomes and revenue. Aligned with the Gallery's exhibition policy, the range of exhibitions is diverse and includes art from local and international artists working in a wide range of media.

Two exhibitions toured to national and international venues — 'Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All' to the National Gallery of Victoria, Melbourne, and 'Cindy Sherman' to City Gallery Wellington, New Zealand. Combined with the Gallery's regional Queensland touring program, these exhibitions significantly bolstered the Gallery's touring visitation numbers. The following QAGOMA exhibitions toured to regional Queensland venues:

- 'Transparent: Watercolour in Queensland 1850s–1980s' (which concluded its 11-venue tour during the year)
- 'Indo Pop: Indonesian Art from APT7'
- 'My Country, I Still Call Australia Home: Contemporary Art from Black Queensland'

Targeted marketing and media campaigns were delivered for GOMA Turns 10, and a strong branding campaign helped to successfully engage local audiences, with 57 per cent of surveyed visitors coming from the local Brisbane metro area compared with 46 per cent in a comparable period of the previous year. Repeat visits were high at 69 per cent. A strategic increase in social media activity saw the Gallery's Facebook page and website emerge as the principal channels for visitors finding out about the GOMA Turns 10 program.

The marketing and media campaigns for 'Marvel: Creating the Cinematic Universe' reached Brisbane, Sydney and Melbourne; international awareness was raised through

Tourism and Events Queensland's offices in Korea, Singapore and New Zealand. Cinema, out-of-home and digital were the primary advertising channels used to raise audience awareness and drive ticket sales. The exhibition received extensive national media coverage, including three live crosses during morning television weather reports. International public relations firm Fitz + Co was engaged to assist with media positioning for the exhibition in the North American market. In June, the QAGOMA website recorded the highest ever number of monthly visits (234 585 user sessions), driven by intense audience interest, social media activity and advertising related to 'Marvel: Creating the Cinematic Universe'.

The Gallery consistently delivered strategic marketing and media campaigns for its major exhibitions and programs to retain existing audiences and develop new audiences. Media coverage highlights included cover stories in *The Weekend Australian – Review* and *The Courier-Mail – QWeekend*, and live crosses from GOMA by Channel 7's national *Weekend Sunrise* program and Channel 9's *Today* program. Visiting international artists Cindy Sherman, Hrafnhildur Arnardóttir, Anthony McCall and Nick Cave were in demand for media interviews during their time at GOMA.

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

This strategy relates closely to the Gallery's overarching mission to engage audiences by providing memorable, transformative experiences onsite and online. In 2016–17, 123 public programs were presented, involving 33 contemporary artists (including 29 Queensland artists) and attracting 22 189 attendees.

The 'Cindy Sherman' exhibition was enriched by public programs that drew out the themes of this highly regarded contemporary artist's work. A monthly series called 'Sundays with Cindy' presented artist and curator talks, workshops and a DIY zine fair. The Gallery's panel-based discussion program, GOMA Talks, returned for its most successful season to date. Hosted by ABC Radio National presenters and focused on contemporary feminism, the GOMA Talks for 'Cindy Sherman' attracted a capacity onsite audience of nearly 650 attendees, with several thousand more viewing the discussions via a live stream. The Gallery also hosted the Australian Women's and Gender Studies Association Conference panel discussion, with high-profile speakers from community, government and university sectors. The Up Late series also returned, featuring live musical performances, talks, DJs and a styling station.

Public programs for 'No 1. Neighbour: Art in Papua New Guinea 1966–2016' engaged audiences with artists, with over 960 attendees at opening and closing weekend events. Highlights of the opening weekend included a spectacular performance by exhibiting artist Julia Mage'au Gray and performance group Sunameke at the QAG Watermall, and a performance by



members of the *a Bit na Ta* project featuring George Telek and David Bridie. Sean Dorney, Nonresident Fellow at the Lowy Institute and former ABC Pacific correspondent, was joined 'in conversation' with His Excellency Charles Lepani, High Commissioner of Papua New Guinea to Australia. Magdalene Shirley Moi-He, Consul General of Papua New Guinea, gave visitors a taste of her home country's culture with a sago cooking demonstration.

More than 30 000 visitors attended the opening weekend of GOMA Turns 10 and its centrepiece exhibition, 'Sugar Spin: you, me, art and everything' in December 2016. Five spectacular performances of Nick Cave's *HEARD•Brisbane* 2016, featuring 60 local dancers, were popular with audiences. Artists Anthony McCall and Judy Watson and GOMA architects Lindsay Clare and Kerry Clare also presented talks over the weekend. GOMA's architecture and highlights from the past ten years were featured in the special GOMA Turns 10 issue of the Gallery's redesigned *Artlines* magazine. The Hub interactive project was well received by audiences both onsite (22 per cent of all GOMA Turns 10 visitors visited The Hub) and online, with visitors sharing reflections on GOMA's tenth anniversary, and accessing audio stories and information on exhibited artworks and artists. More than 19 000 avatars were created with The Hub's 'GOMAmoji' digital interactive.

The Gallery's first all-ages Summer Festival was the focus of GOMA Turns 10 celebrations in January 2017. Visitors embraced the opportunity to engage with art and artists during the festival's five days of workshops, tours, talks, films and performances.

GOMA Turns 10 ambassadors Benjamin Law, Patience Hodgson and Alison Kubler gave tours of the Gallery; a crash course in contemporary art was offered daily; and a workshop entitled Arts & Craft After Dark, with comedian Tim Ross and Queensland artist Sam Cranstoun, was a highlight. The Gallery's Up Late program was presented over two nights with a line-up of 12 local bands, including the first ever Kids Up Late sets by The Grates and Ben Ely & Family. A highly anticipated final performance of Nick Cave's *HEARD•Brisbane* 2016 was a standout event of the festival. Families enjoyed kids' tours, performances and workshops with artists Gordon Hookey, Anne Wallace, Julie Blyfield, Nusra Latif Qureshi, Pip & Pop, Elsie, Dorothy and Amanda Gabori and author Morris Gleitzman.

Programs associated with 'O'Keeffe, Preston, Cossington Smith: Making Modernism' examined the parallel lives and practices of the three artists (two Australian and one American) and their contribution to international Modernism. Curators from all three collaborating Australian art museums — Art Gallery of New South Wales, Heide Museum of Modern Art and QAGOMA — and Cody Hartley, Senior Director of Collections and Interpretation at the Georgia O'Keeffe Museum, Santa Fe, presented talks and tours on the opening weekend. Public classical music performances, an oil painting workshop and special events coinciding with Mother's Day, International Museum Day and World Poetry Day were held throughout the exhibition.

The Gallery recognises that, alongside exhibitions and programs, the quality of visitor services has a significant influence on visitors' experience and satisfaction. To this end, in 2016–17 the Gallery implemented the Great Visitor



Experience program. The program involves a system of measurable visitor service behavioural competencies and standards for public-facing staff, and lays the foundation for consistent service delivery to visitors across QAGOMA.

In 2016–17, the Gallery-wide measure of 'audience satisfaction with onsite visit' improved by one percentage point compared to the previous year.

2.3 Encourage life-long learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.

The Gallery strives to offer diverse audiences access to visual arts and cultural experiences, and encourages arts-based educational outcomes for people of all ages across Queensland. In 2016–17, 17 per cent of surveyed visitors indicated that learning outcomes motivated their visit to QAGOMA, including the desire to improve their knowledge and understanding of art, encourage their children's interest in art, and/or pursue their interest in a particular form of art or exhibition content.

The volunteer guide program, which is key to engaging general audiences, conducted over 2700 tours for more than 14 000 visitors in 2016–17.

The Learning team delivered a range of programs including a GOMA Turns 10 time-capsule workshop for almost 100 students. Four professional development programs engaged 273 art educators with aspects of the Gallery's exhibitions during the year, and four Q&A programs enabled 561 secondary school students from metropolitan and regional

locations to talk directly with curators and artists. During the 2017 World Science Festival Brisbane, the Learning team partnered with the Department of Education and Training to engage 65 STEM Girl Power Camp students from across Queensland as volunteer guides for a day, and hosted a panel conversation for teachers on the aspects of science within the exhibition 'Sugar Spin: you, me, art and everything'.

For 'No.1 Neighbour: Art from Papua New Guinea 1966–2016', 47 Papua New Guinean students from six schools in south-east Queensland travelled to the Gallery to view the exhibition and to take part in artist workshops. The Design Tracks Creative Pathways Program provided 53 Aboriginal and Torres Strait Islander secondary students the opportunity to engage with 14 Indigenous creative industry mentors.

In regional Queensland, the pilot round of the Art as Exchange learning program concluded, having involved 77 arts educators/workers and 128 students in Cairns, Townsville, Gladstone, Toowoomba and the Western Downs. The program aimed to link the Gallery's learning resources with arts education across Queensland.

The Children's Art Centre continued its innovative work connecting children and families with art and artists, presenting four major exhibitions with artists:

- Ah Xian (China–Australia): 'Naturephysica'
- Elsie, Dorothy and Amanda Gabori (Kaiadilt artists, Australia): 'The Gabori Sisters: Gathering by the Sea'
- Hrafnhildur Arnardóttir (Iceland): 'Mirror Mirror'
- Kate Beynon (Australia): 'Friendly Beasts'.

For GOMA Turns 10, the Children's Art Centre published its tenth book, titled *10 Ways to Make Art* — a collaboration with seven Collection artists, including Kohei Nawa, Judy Watson and Ken Thaiday. The Children's Art Centre also presented its first Art Pop-Up programs for kids at four major Brisbane shopping centres, in association with Gallery sponsor Westfield. The programs were well received by families and raised awareness of the Gallery's children's programs.

The Gallery delivered a number of digital and multimedia-based resources to enhance the visitor experience and open new learning pathways to the Collection and exhibitions. For children, 'The Gabori Sisters: Gathering by the Sea' project included an interactive, underwater animation and a touchscreen game with which children could create a virtual shelter like those made by the artists and their family on Bentinck Island. These interactives were an important part of the program that toured to more than 80 regional venues for Kids on Tour 2017, and which had more than 24 000 participants. The QAGOMA Blog, now a rich resource of more than 749 articles, was redesigned to improve responsiveness, design and functionality. Two digital learning interactives for the exhibition 'Moving Pictures: Towards a Rehang of Australian Art' supported engagement with the Collection and had an average of 1300 artwork views per day. The Learning team worked closely with Deloitte Digital to further develop digital learning initiatives focused on the Collection, with the next project to be launched in September 2017.

Several in-space multimedia interactives were developed for the exhibition 'Marvel: Creating the Cinematic Universe,' including three in collaboration with supporting partner QUT Creative Industries. These interactives included: an infographic simulation allowing visitors to explore similarities and connections between their favourite Marvel characters and films; three virtual mirrors and sensors enabling visitors to 'inhabit' the body of a Marvel character; a green-screen photobooth for groups to superimpose their image on to movie posters; and an interactive tour of Iron Man's armour. Visitors could also explore film audio tracks and layers of film production through two sound and CGI-based interactives.

Public programs continued to cater to the needs of specific segments of the Gallery's audience, and QAGOMA Members enjoyed a diverse interpretive and social program of more than 100 events. The Gallery also presented programs for teens, emerging creatives and 50+ audiences.

2.4 Respond to the needs of diverse audiences and communities through research, culturally sensitive programming and ongoing evaluation.

The Gallery enjoyed strong engagement with diverse communities during the year, particularly with Pacific communities through the exhibition 'No.1 Neighbour: Art in Papua New Guinea 1966–2016', and with Aboriginal and Torres Strait Islanders through the exhibition 'Mirdidingkingathi Juwarnda Sally Gabori, Dulka Warngiid – Land of All' and the associated Children's Art Centre and Kids on Tour project, 'The Gabori Sisters: Gathering by the Sea'.

Eight Indigenous community members were invited to join an Indigenous Advisory Panel, with the first meeting of the group scheduled for September 2017. Following the success of a similar reference group established for APT8, the purpose of the panel is to inform and guide the Gallery on topics such as exhibitions, loans, displays, ceremonial activity, ways to increase skills and employment, and other opportunities for closer engagement with Aboriginal and Torres Strait Islander people and communities.

Staff from across the Gallery contributed to QAGOMA's first Disability Action Plan, due to be finalised in September 2017. Building on programs and services already in place, the plan outlines steps to reduce or remove barriers experienced by people with a disability in accessing the Gallery and its exhibitions, programs and services.

The Learning team offered 16 tours during September 2016 to mark Dementia Awareness Month and Disability Action Week. Eighty-six people attended programs for people with dementia, low vision, intellectual or cognitive impairment, and people who are deaf or hard of hearing. Auslan interpretation was provided for 16 programs during the year, including Cindy Sherman Up Late, major opening weekend events, and the GOMA Turns 10 Summer Festival. Art and Dementia discussion-based tours designed for people with dementia were offered throughout the year, as were free volunteer-guided tours for community groups, including visitors who are deaf, hard of hearing, or have low vision.

Partnerships and practices

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

3.1 Collaborate with leading international artists and art museums, tourism and media partners to bring exceptional art to Queensland.

The year's exhibition program featured several significant exhibitions resulting from strong relationships between the Gallery and international artists, art museums, lenders and others. These included:

- 'Cindy Sherman' – the Gallery worked with the New York-based artist and her studio.
- 'Time of Others' – the exhibition was organised through an innovative partnership with the Museum of Contemporary Art, Tokyo; the National Museum of Art, Osaka; the Singapore Art Museum; and the Japan Foundation Asia Center.
- The Children's Art Centre project 'Mirror Mirror' and the major commission *Nervescape V* 2016 were both undertaken with New York-based Icelandic artist Hrafnhildur Arnardóttir.
- 'Marvel: Creating the Cinematic Universe' – Gallery staff worked closely with Marvel Studios and Marvel Entertainment, Los Angeles.

The Australian Cinémathèque continued to develop and maintain strong relationships with film institutes and archives around the world.

For exhibitions and projects on the forward program, the Gallery worked intensively this year with American artist James Turrell (towards the launch of his permanent architectural light installation for GOMA); with the National Gallery Singapore (jointly creating a survey exhibition of the work of Yayoi Kusama for display at both venues); and with prestigious lending institutions and collectors worldwide to secure over 90 significant works for the upcoming exhibition, 'Gerhard Richter: The Life of Images'. The Gallery also strategically partnered with Tourism and Events Queensland for 'Marvel: Creating the Cinematic Universe'. Brisbane Marketing supported four major exhibitions in 2016–17, and media partnerships were leveraged to extend the reach of exhibition campaigns.

The Gallery formalised a five-year partnership with Singapore Art Museum. This partnership is the Gallery's first wide-ranging formal agreement with an institution in Asia, providing opportunities for staff exchange, training and research, as well as a co-curated contemporary art exhibition to be held in both countries from 2019.

Strategic international travel undertaken by the Director and key staff was crucial for long-term project development and planning, including for the next two instalments of the APT (see also international research travel outlined on page 15).

3.2 Through the QAGOMA Foundation, increase philanthropic support for our inspiring and ambitious program.

The QAGOMA Foundation generated \$13.78 million in 2016–17, including \$5.2 million in cash donations and bequests and \$6.3 million in the value of artworks gifted to the Collection through the Foundation. A generous bequest enabled the establishment of the Oceania Women's Fund, and the Estate of Jennifer Taylor supported acquisitions for the Pacific Collection. As at 30 June, the 2017 Annual Appeal had received significant support for the realisation of the James Turrell architectural light installation for GOMA.

The generosity of significant Gallery donors was recognised during the year with the naming of three Gallery spaces:

- the Marica Sourris and James C. Sourris AM Galleries
- the Henry and Amanda Bartlett Galleries
- the Eric and Marion Taylor Gallery.

At the Foundation Annual Dinner in October 2016, volunteer guide and benefactor Pamela Barnett was awarded the 2016 Gallery Medal, and funds were raised to support vital conservation projects.

The Contemporary Patrons program held its inaugural Acquisitions Pitch Dinner where members voted to support four works from the 'Fictionville' series (2009–ongoing) by Iranian artist Rokni Haerizadeh, exhibited in APT8.

The Future Collective, a Foundation program launched in 2014 for arts supporters aged 18 to 40+, held its first gala event, The Future Collective Revel, in July 2016 with more than 180 guests in attendance. In October, the group elected to commission Melbourne artist Helen Johnson to produce two large-scale paintings, which will be displayed for the first time in QAG's reimagined Australian galleries from September 2017.

Interdisciplinary artist and PhD candidate Sara Morawetz was awarded the Vida Lahey Memorial Travelling Scholarship. The scholarship, established by the Gallery in honour of pre-eminent Australian painter Vida Lahey (1882–1968), was made possible through the generous bequest of the artist's niece, Shirley Lahey, and is administered by the QAGOMA Foundation.

3.3 Develop our non-government sources of revenue through the raising of funds and profitable commercial services.

The Gallery earned more than 43 per cent of its revenue in 2016–17 from non-government sources, significantly exceeding the target of 30 per cent. This outcome is largely due to strong performance by the QAGOMA Foundation, but also reflects substantial revenue from the Gallery's food and beverage operations, retail outlets and sponsors.

- The Gallery secured sponsorship and grant funding to the value of \$2.2 million in cash and in-kind goods and services.
- The Gallery's two corporate membership groups, the Chairman's Circle and the Asia Pacific Council, contributed cash and contra goods and services. Westfield, Gadens and Sofitel took up corporate membership of the Chairman's Circle, of which there are currently nine members. Membership of the Asia Pacific Council remains constant with nine members.
- New cash sponsor agreements were negotiated with UAP, UNIQLO and Westfield. UAP supported the Queensland Indigenous Artist Public Art Commission in the first year of a three-year partnership. Audi was principal sponsor of GOMA Turns 10. The Gallery welcomed Westfield as a new sponsor of Children's Art Centre offsite pop-up events during GOMA Turns 10. UNIQLO was welcomed as the principal supporter of 'Marvel: Creating the Cinematic Universe' and an exclusive sponsor of the exhibition's Up Late program.
- Tourism and Events Queensland was a strategic partner of 'Marvel: Creating the Cinematic Universe'.
- New sponsors Deloitte Digital and QUT Creative Industries, and existing supporter Clemenger, provided contra support for wider Gallery initiatives.
- Ongoing annual partners included airline partner Virgin Australia, wine and sparkling partner Rathbone Wine Group, and hotel partner Sofitel. A new annual contract was secured with the Art Series Hotel Group to take effect in 2017–18.
- Tourism and media partners included Channel 7, Southern Cross Austereo, JCDcaux, Avant Card and Brisbane Marketing.

QAGOMA's food and beverage outlets and retail outlets benefited from high onsite attendance throughout the year. The GOMA Restaurant continued to achieve a high profile for the Gallery, retaining its Two Hat status in the *Brisbane Times 2017 Good Food Guide* awards. Collaborating with local artist Elizabeth Willing, the food and beverage team delivered three 'sensory degustation' dinners in association with the 'Sugar Spin' exhibition, combining food and art in a unique, interactive dining experience. As part of Good Food Month, the team collaborated with Melbourne's The Press Club and Sydney's Momofuku Seiobo to host two sold-out dining events. Executive Chef Josue Lopez made a guest appearance on TV's *MasterChef Australia* in May and was the Scenic Rim Eat Local Week Ambassador. Efficiency changes were made to menu offerings in the QAG Cafe and the GOMA Cafe Bistro to streamline service and wait times.

The events team delivered special and high-profile functions in QAG and GOMA, including the Opera Queensland season-opening event, the Queensland Greats Awards, the International Water Congress welcome reception, and the Australia and New Zealand College of Anaesthetists reception.

The QAGOMA Store hosted special events and retail experiences to support the Queensland-based art and design community. These included 15 book launches, 5 workshops, 2 design markets (attracting over 5000 customers) and numerous exclusive shopping events. Strategically aligning these events with QAGOMA Members' double-discount shopping days boosted sales across all three retail stores. The QAGOMA Store collaborated with UNIQLO to bring together local arts, culture and craftsmanship in both QAGOMA and UNIQLO stores. Launching in March 2017, Brisbane's UNIQLO Queen Street store sold products from the QAGOMA Store, with a focus on local artists and designers. In turn, the QAGOMA Store sold a selection of UNIQLO products, including their artist-inspired SPRZ NY collection. For the first month of the partnership, a GOMA Turns 10 window display fronted the Queen Street Mall, providing the Gallery with an invaluable advertising opportunity in a high-traffic location.

A temporary exhibition shop was opened for 'Marvel: Creating the Cinematic Universe' in late May and by 30 June it had served over 13 000 customers. This exhibition shop has brought new audiences to the Gallery's other retail outlets.

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

The Gallery continued to work with partners throughout the year to encourage debate and discussion about art. In collaboration with ABC Radio National (RN), the GOMA Talks series returned for its seventh year to explore the ideas behind the 'Cindy Sherman' and 'Sugar Spin' exhibitions. Sessions are broadcast on ABC RN's *Big Ideas* program. GOMA Talks speakers included sociologist and feminist Eva Cox AO, philosopher Professor AC Grayling and QIMR Berghofer neuroscientist Professor Michael Breakspear.

The Gallery also collaborated with Cultural Precinct partners and local arts organisations to present programs onsite, including:

- a talk with aerospace engineer and NASA astronaut Andrew Thomas AO, in collaboration with the World Science Festival Brisbane and the Queensland Museum
- a performance at QAG by Taiwan's Jungli Youth Orchestra as part of 'The Prodigy Collective: An International Gathering of Youth Orchestras', in collaboration with the Queensland Performing Arts Centre
- a special excerpt of Queensland Theatre's production *St Mary's in Exile* at QAG, followed by a conversation with Father Peter Kennedy
- a discussion with artist Sharon Loudon and Hrag Vartanian, founder of the online publication *Hyperallergic*, hosted by co-directors of Brisbane's Institute of Modern Art, Aileen Burns and Johan Lundh.

During the Summer Festival in January 2017, a five-day crash course in contemporary art was led by Dr Mark Pennings, Senior Lecturer in Visual Art at QUT. The course offered an interactive, welcoming and rigorous discussion of contemporary art fundamentals, and was presented in response to feedback from the 50+ group seeking introductory art theory programs. The course is available online on QAGOMA TV.

3.5 Sustain a collaborative, innovative and inclusive organisation.

The Gallery fosters an inclusive workplace that encourages learning and collaboration. Staff development opportunities include an internal promotions initiative that creates opportunities for cross-skilling by placing staff in acting positions outside their home section. Staff also participate in an internal familiarisation program which includes tours of the QAG and GOMA buildings and new exhibitions. Exhibition tours allow curators to share their process and provide background on artworks. As part of the Gallery's flagship event, the Asia Pacific Triennial (APT), curatorial teams deliver a series of

lectures so staff can learn about the artists and artworks being researched for the forthcoming APT, and can engage with the exhibition's development. These initiatives encourage familiarity with the organisation's diverse functions.

The Gallery further developed risk management processes, continued the Collection storage upgrade project, and improved the sustainability of both buildings.

The Gallery has a framework to embed risk management in business activities across the organisation, and establish consistent processes to manage risk at the appropriate level. The framework underwent its annual review by the Board's Audit and Risk Management Committee in October 2016, and strategic and operational risks continued to be regularly monitored by an internal Risk Management Group and the Executive Management Team. The Board of Trustees reviewed the Gallery's overall approach to risk, including its risk appetite, in December 2016.

In 2016, the Gallery commenced works to upgrade the capacity and quality of storage for the Collection. This much-needed refurbishment of the art storage facility was funded and supported by Arts Queensland. The Josephine Ulrick and Win Schubert Galleries (10, 11, 12, 13) and Gallery 14 were closed to the public from 30 May 2016 to provide temporary housing for Collection items during the construction phase. A mezzanine floor was built in the storage space; new storage systems, including rolled racking for paintings, were installed; and building services, such as electrical and mechanical systems, were upgraded. This work has increased storage floor space by more than 30 per cent and provided over 1000 square metres of additional hanging space, addressing critical storage issues and providing the Gallery with space for a projected five years of Collection growth. The project was completed on schedule and within budget. In June 2017, following the return of Collection items to storage, the opportunity was taken to refurbish the gallery spaces, which will reopen in September 2017.

The Gallery's Sustainability Steering Group continues to work with staff and external stakeholders to identify ways to increase sustainability. Together with the building owner, Arts Queensland, lighting within all QAGOMA amenities was upgraded to motion-detection systems to save energy. During the QAG storage upgrade project, efficiency improvements were made with the installation of a zoned control system with LED fittings and upgraded air-conditioning.

ACQUISITIONS

Donors

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

Philip Bacon AM

Leanne and Caitlin Bennett

Challenger Life Nominees Pty Ltd

Contemporary Patrons

Juan Davila

Janet De Boer OAM

Lauraine Diggins

Michael Eliadis

Gina Fairfax

Tim Fairfax AC

Margot Georgeson

Shaun and Suzanne Kenny

Dr Morris Low

Glenn Manser

Dr Robyn McGregor

James Mollison AO
and Vincent Langford

Les (Leslie) Morgan

Rupert Myer AO

Robert Nelson

The Reverends David and Bruce Noble

Oceania Women's Fund

Queensland Art Gallery | Gallery of
Modern Art Foundation Appeal

Queensland Government, the Neilson
Foundation and Cathryn Mittelheuser AM

Estate of Betty Quelhurst

Ross Searle

James C. Sourris AM

Professor Susan Street AO

Dr Ursula Szulakowska

Paul Taylor

Josephine Ulrick and Win Schubert
Diversity Foundation

Bradd Westmoreland

Judith Wright

Anonymous donors

Cultural Gifts Program

Philip Bacon AM

Leanne and Caitlin Bennett

Juan Davila

Lauraine Diggins

Michael Eliadis

Shaun and Suzanne Kenny

Glenn Manser

Dr Robyn McGregor

James Mollison AO
and Vincent Langford

Les (Leslie) Morgan

Rupert Myer AO

Robert Nelson

Ross Searle

James C. Sourris AM

Paul Taylor

Bradd Westmoreland

Judith Wright

Commissioned

Tim Fairfax AC

Queensland Government, the Neilson
Foundation and Cathryn Mittelheuser AM

Gifts, bequests, purchases

ABBOTT, Douglas Kwarlple

Arrernte people
Australia b.1954
James Range 2007
Watercolour on paper
31 x 49cm
Acc. 2016.325

Katadjuta – The Olgas 2008
Watercolour on paper
54 x 74cm
Acc. 2016.326

Boggy Hole near James Range 2008
Watercolour on paper
26 x 36cm
Acc. 2016.327

Finke River, Hanging Rock 2009
Watercolour on paper
54 x 74cm
Acc. 2016.328

West MacDonnell Ranges 2009
Watercolour on paper
36 x 26cm
Acc. 2016.329

Organ Pipes at Finke River 2009
Watercolour on paper with board
backing
54 x 36cm
Acc. 2016.330

Ormiston Gorge 2009
Watercolour on paper
35 x 54cm
Acc. 2016.331

Bank Hole – Finke River 2009
Watercolour on paper
26 x 36cm
Acc. 2016.332

*Mt Hermannsburg –
Larlkintanherrama, NT* 2012
Watercolour on paper
36 x 54cm
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

ABBOTT, Marie
Arrernte/Luritja people
Australia b.1953
Palm Valley, NT 2010
Watercolour with board backing
54 x 23cm
Acc. 2016.384

Finke Gorge, NT 2010
Watercolour on paper with
board backing
36 x 26cm
Acc. 2016.385

West MacDonnell Ranges 2010
Watercolour on paper with
board backing
26 x 74cm
Acc. 2016.386

Finke Gorge, NT 2011
Watercolour on paper with
board backing
36 x 26cm
Acc. 2016.387
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

ALI, Khadim
Pakistan/Australia b.1978
The Arrivals 3 2016
Watercolour, ink and gold leaf on wasli
paper
55 x 75cm
Acc. 2017.003

The Arrivals 12 2017
Watercolour, ink and gold leaf on
wasli paper
75 x 55cm
Acc. 2017.253
Purchased 2017. Queensland Art Gallery |
Gallery of Modern Art Foundation

AMOS, Anna
Papua New Guinea b.c.1975
Highland axe c.1995
Screenprint on cotton
295 x 109cm
Acc. 2017.304

Gift of Ross Searle through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

ARKLEY, Howard
Australia 1951–99
Organic Model F (Liquid) 1976
Synthetic polymer paint on canvas
211 x 162cm
Acc. 2017.252
The James C. Sourris AM Collection.
Gift of James C. Sourris AM through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

ARMSTRONG, Benjamin
Australia b.1975
Sorcery 2008
Linocut with activated carbon and metallic
pigment on dyed BFK Rives paper
Seven sheets: 40 x 30cm (comp., each)
Acc. 2017.260a–g

Sorcery 2008
Linoleum print block
Seven units: 40 x 30cm (irreg., each)
Acc. 2017.261.001–007
Gift of James Mollison AO and Vincent
Langford through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2017. Donated through
the Australian Government's Cultural
Gifts Program

ATKINS, Yunkurra Billy
Putjarra people
Australia b.1940
Wanti Ngayurnangalku 2013
Gouache on paper
153.5 x 102.5cm
Acc. 2017.037
The Glenn Manser Collection.
Gift of Glenn Manser through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

BAI, Rookmani
India b.1980
Sitting woman with grinding stone 2015
Multani clay, bamboo, wood, coir,
natural colour, ribbon
17.8 x 10.1cm
Acc. 2017.016

Man on horse 2015
Multani clay, bamboo, wood, coir,
natural colour, plant fibre
35.5 x 27.9cm
Acc. 2017.017

Two small deer 2015
Multani clay, bamboo, wood, coir,
natural colour, plant fibre
35.5 x 35.5cm; 22.8 x 22.8cm
Acc. 2017.018a–b

Bull and goat 2015
Multani clay, bamboo, wood, coir,
natural colour, plant fibre
12.7 x 12.7cm (each)
Acc. 2017.019a–b

Horse 2015
Multani clay, bamboo, wood, coir,
natural colour, plant fibre
27.9 x 27.9cm
Acc. 2017.020

Pedestrians (broken leg) 2015
Multani clay, bamboo, wood, coir,
natural colour
15.2 x 15.2cm
Acc. 2017.021

Four tortoises 2015
Multani clay, natural colour
12.7 x 12.7cm (each)
Acc. 2017.022a–d

Four female figures; two male figures 2015
Multani clay, bamboo, wood, coir,
natural colour, plant fibre
Female figures: 27.9 x 17.7cm (each);
male figures: 27.9 x 12.7cm and
33 x 17.7cm
Acc. 2017.023a–f

Karmi Devo (tree) 2015
Multani clay, bamboo, wood, coir,
natural colour
81.8 x 63.5cm (overall)
Acc. 2017.024a–b

Tribal mask (three headed) 2015
Multani clay, bamboo, wood, coir,
natural colour
55.8 x 35.5cm
Acc. 2017.025

Mask 2015
Multani clay, natural colour
25 x 15cm (approx.)
Acc. 2017.026
Purchased 2017. Queensland Art Gallery |
Gallery of Modern Art Foundation

BANKS, John
Australia 1883–1945
Idyllic landscape 1928
Oil on board (in LJ Harvey frame)
24 x 34.5cm (sight);
49 x 56.5cm (framed)
Acc. 2017.200

Four figures in a boat 1944
Oil on composition board
(in LJ Harvey frame)
22.5 x 27cm (sight);
31.5 x 36.5cm (framed)
Acc. 2017.201

Three figures on beach 1933
Oil on composition board
(in LJ Harvey frame)
23 x 18.7cm (sight);
36 x 31.5cm (framed)
Acc. 2017.202
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

BENNETT, Gordon
Australia 1955–2014
The Coming of the Light 1987
Synthetic polymer paint on canvas
Two parts: 152 x 274cm (overall)
Acc. 2016.301a–b
Gift of Leanne and Caitlin Bennett in
memory of and admiration for Gordon
Bennett through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2016. Donated through
the Australian Government's Cultural
Gifts Program

BENNETT, attrib. to Rubery
Australia 1893–1987
(River landscape) c.1930
Oil on board
11.4 x 17.1cm
Acc. 2017.247

BENNETT, Rubery
Australia 1893–1987
Sydney Harbour c.1940s
Watercolour on paper
13.3 x 18.8cm (sight)
Acc. 2017.199

Storm gathering over Burragarang Valley c.1940s
Oil on composition board
14.2 x 19.2cm (sight)
Acc. 2017.203

(Mountain landscape) 1940s
Watercolour on paper
8 x 11.2cm
Acc. 2017.237
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

BOSE, Santiago
The Philippines 1949–2002
The fatal shore 2000
Mixed media on canvas
121 x 110cm
Acc. 2017.290
Gift of Rupert Myer in honour of John
Batten through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2017. Donated through
the Australian Government's Cultural
Gifts Program

BOTT, Nell
Australia 1870–1943
Covered baluster jar 1937
Earthenware, hand-built pie-dish
clay dipped blue slip and carved with
scrolls beneath a clear glaze
28 x 11cm (diam.) (complete)
Acc. 2017.173a–b

Wine mug: David 1937

Earthenware, modelled with grape leaf, fruit and tendrils, the branch forming the handle. Glazed mulberry and green over brown
10 x 12 x 8.5cm
Acc. 2017.174.001

Wine mug: Bruce 1937

Earthenware, modelled with grape leaf, fruit and tendrils, the branch forming the handle. Glazed mulberry and green over brown
10 x 12 x 8.5cm
Acc. 2017.174.002

Open float bowl 1925

Earthenware, carved with Celtic motifs and polychrome glaze
8.3 x 28cm (diam.)
Acc. 2017.175
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

BOYD, Arthur

Australia 1920–99
Sleeping bride 1957–58
Oil and tempera on composition board
91.5 x 122cm
Acc. 2016.297
Gift of Paul Taylor in memory of his parents Eric and Marion Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

'The lady and the unicorn' (portfolio) 1975

Etching, aquatint, colour relief, drypoint, plate-tone, typesetting on paper, ed. 1/45
24 sheets: 79.6 x 57.2cm (approx., each)
Acc. 2016.428.001–024
Gift of Philip Bacon AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

BRIDGEMAN, Eric

Australia/Papua New Guinea b.1986
YYT 2008
Steel wheelbarrow, synthetic polymer paint, leather gloves, hair, cotton laces, rubber wheel, plastic
134 x 70 x 81cm
Acc. 2017.027

Mauswara 2016

Steel wheelbarrow, synthetic polymer paint, cassowary feathers, vinyl pouf, synthetic wadding, gaffer tape
142 x 62 x 83cm
Acc. 2017.028a–c

Awari (flying fox) 2015–16

Steel wheelbarrow, synthetic polymer paint, timber spearheads, cassowary feathers, woven natural fibre, braided cord, cowrie shells, vinyl gloves
138 x 99 x 83cm
Acc. 2017.029a–h

BRIDGEMAN, Eric (Artist)

YAL TON (Collaborative group)
Papua New Guinea est. 2012
The Fight 2008
Single-channel HD video: 9:46 minutes, looped, colour, sound
Acc. 2017.039
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

BRIMPIER, Philip

Papua New Guinea b.c.1976
Tusks and tapa c.1995
Screenprint on cotton
302 x 110cm
Acc. 2017.303
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

CALDWELL, IM

Australia
Ashtray 1939
Earthenware, modelled with gum leaves and glazed brown with green
3 x 9 x 9cm
Acc. 2017.231
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

CARMICHAEL, Sonja

Ngugi people of Quandamooka, Brisbane/Minjerribah (Stradbroke Island) Australia b.1958
Quandamooka Gulajji (Woman's bag) 2016
Yunggaire (reeds), coil-woven
22 x 23cm (height with handle 41cm)
Acc. 2016.300
Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

CAVE, Nick

United States b.1959
HEARD 2012
15 wearable sculptures (six parts each)
Dimensions variable
Acc. 2016.425.001–015
Purchased 2016 to mark the tenth anniversary of the Gallery of Modern Art with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

CHITRAKAR, Jaba

India b.1960s
Nirbhaya – Delhi rape case 2013
Natural colour on mill-made paper with fabric backing
278 x 55.9cm
Acc. 2016.453

Luv-Kush (from the Ramayana) 2013

Natural colour on mill-made paper with fabric backing
346 x 56.2cm
Acc. 2016.454

9/11 2012

Natural colour on mill-made paper with fabric backing
276 x 56cm
Acc. 2016.455
Purchased 2016 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

CHITRAKAR, Madhu

India b.1967
French Revolution 2010
Natural colour on mill-made paper with fabric backing
397.5 x 56cm
Acc. 2016.450

Tsunami 2008

Natural colour on mill-made paper with fabric backing
276.6 x 56cm
Acc. 2016.451

Yamraj (the Lord of Death) 2012

Natural colour on mill-made paper with fabric backing
345.5 x 56cm
Acc. 2016.452
Purchased 2016 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

CHOU, Irene

Hong Kong/Australia 1924–2011
Life is a Many Splendoured Thing II 2001
Ink and watercolour on paper mounted on canvas-covered MDF
117 x 199cm (comp.)
Acc. 2017.278

Here is My Heart III 2001

Ink, watercolour and collaged photograph on paper mounted on canvas-covered MDF
120.5 x 205.5cm (comp.)
Acc. 2017.279
Gift of Challenger Life Nominees Pty Ltd through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

COULTHARD NUNAY, Selma

Arrernte/Luritja people
Australia b.1954
Tempe Downs, west of Alice Springs 2011
Watercolour on paper
26 x 36cm
Acc. 2016.375

Urrampinyi (Tempe Downs) 2011

Watercolour on paper with board backing
23 x 54cm
Acc. 2016.376

Native Australians 2013

Watercolour on paper
35.7 x 54cm (comp.)
Acc. 2016.377

Native Australians 2013

Watercolour with board backing
36 x 54cm
Acc. 2016.378

Native Australians 2013

Watercolour with board backing
36 x 54cm
Acc. 2016.379
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

CROOKS, Daniel

New Zealand/Australia b.1973
Train No.1 2005
Three-channel digital video: 4:10 minutes, colour, 16:9 (each channel)
Installed dimensions variable
Acc. 2016.468
Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

DAVILA, Juan

Chile/Australia b.1946
Graft 1989
Oil and collage on canvas
Five parts: 274 x 314cm (assembled)
Acc. 2016.291a–e
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

EASTERN HIGHLANDS

CULTURAL CENTRE
Papua New Guinea est. c.1983
Highland huts c.1995
Rug: woven wool
197 x 130cm
Acc. 2017.301
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

EBATARINGA, Stanley

Western Arrernte people
Australia b.1965
West MacDonnell Ranges 2008
Watercolour on paperboard
17.2 x 36.8cm (comp.)
Acc. 2016.405

West MacDonnell Ranges 2008

Watercolour on illustration board
22.2 x 35.6cm (comp.)
Acc. 2016.406

West MacDonnell Ranges 2008

Watercolour on paperboard
26.8 x 36.5cm (comp.)
Acc. 2016.407
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

FAIRWEATHER, Ian

Scotland/Australia 1891–1974
Gethsemane 1958
Gouache on cardboard on board
145.5 x 198cm
Acc. 2017.262
Gift of Philip Bacon AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

FORRESTER, Richard

Luritja people
Australia b.1938
West MacDonnell Ranges 2007
Watercolour on paperboard
23 x 36cm
Acc. 2016.396

West MacDonnell Ranges 2006

Watercolour on paper on board
30 x 43cm
Acc. 2016.397

Central Australian landscape 2006

Watercolour on paperboard
21 x 32cm
Acc. 2016.398

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

GOWER, Elizabeth

Australia b.1952
Paper quilt 1978
Food packaging on canvas
170 x 244cm
Acc. 2017.291
Gift of Michael Eliadis through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

GUAVIS, Lucia

Marshall Islands b.1954
Fan: Obovate style 2016
Coconut, hibiscus and pandanus fibre with synthetic dyes
31.7 x 22.5cm
Acc. 2017.030

Fan: Obovate style 2016
Coconut, hibiscus and pandanus fibre with synthetic dyes
32.2 x 21.5cm
Acc. 2017.031

Fan: Obovate style 2016
Coconut, hibiscus and pandanus fibre with synthetic dyes
35.7 x 24.5cm
Acc. 2017.032

Fan: Obovate style 2016
Coconut, hibiscus and pandanus fibre with synthetic dyes
34.5 x 24.5cm
Acc. 2017.033
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

HAERIZADEH, Rokni

Iran/United Arab Emirates b.1978
Subversive salami in a ragged briefcase 2013 (from 'Fictionville' series 2009–ongoing)
Gesso, watercolour and ink on printed paper
29.7 x 42cm
Acc. 2016.457

Subversive salami in a ragged briefcase 2013–14 (from 'Fictionville' series 2009–ongoing)
Gesso, watercolour and ink on printed paper
29.7 x 42cm
Acc. 2016.458

Subversive salami in a ragged briefcase 2013–14 (from 'Fictionville' series 2009–ongoing)
Gesso, watercolour and ink on printed paper
29.7 x 42cm
Acc. 2016.459

Subversive salami in a ragged briefcase 2014 (from 'Fictionville' series 2009–ongoing)
Gesso, watercolour and ink on printed paper
29.7 x 42cm
Acc. 2016.460
Purchased 2016 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

HALL, Bernard

England/Australia 1859–1935
Lady with sponge 1922
Oil on canvas
119 x 70.5cm
Acc. 2016.429
Gift of Shaun and Suzanne Kenny through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

HARRIS, Brent

Australia b.1956
Swamp no.7 lavender 2000
Oil on linen
274 x 140cm
Acc. 2017.002

Suddenly #5 2005
Hand-coloured pressed paper pulp with stencilling on paper, unique state
167.6 x 65.4cm
Acc. 2017.034

Gift of James Mollison AO and Vincent Langford through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

HARVEY SCHOOL

Australia 1916–49
Elongated amphora vase c.1930s
English Rowley China painted with maiden hair fern and dragonfly motif in gilt over blue
12.5 x 4.7cm (diam.)
Acc. 2017.176

Butter dish c.1930s
Glass painted with butterfly motifs on underside
11 x 11cm
Acc. 2017.179
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

HARVEY, Elsie

Australia 1898–1986
Table runner 1930s
Linen-drawn thread work
12 x 31cm
Acc. 2017.224

D'oyley 1930s
Cotton, tatting (buttonhole stitch)
32 x 45cm
Acc. 2017.225

Butterfly d'oyley 1930s

Linen
11.5 x 18cm
Acc. 2017.226
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

HARVEY, Elvin B

Australia 1913–2008
Large crucifix 1958
Body carved in beech, cross and stand in silky oak
59 x 39cm
Acc. 2017.053

Four-sided arch table 1930
Beech and silky oak, carved
with foliate motifs
48 x 31 x 31cm
Acc. 2017.094

St Cecilia 1932
Plaster plaque with painted finish
26 x 18 x 2.8cm
Acc. 2017.099
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

HARVEY, Fanny Ellen
Australia 1875–1969
or

HARVEY, Elsie
Australia 1898–1986
Square tablecloth (rose design) 1930s
Linen
170 x 170cm
Acc. 2017.218

Pair of pillow shams 1930s
Linen
58 x 76cm (each)
Acc. 2017.219a–b

Tablecloth (rose design) 1930s
Linen
108cm (diam.)
Acc. 2017.220

Scalloped d'oyley 1930s
Linen
47cm (diam.)
Acc. 2017.221

Tablecloth 1930s
Linen
105 x 105cm (approx.)
Acc. 2017.222

Round tablecloth 1930s
Linen
175cm (diam.)
Acc. 2017.223

Tea-cosy 1930s
Silk and cotton
27 x 36cm
Acc. 2017.227

Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

HARVEY, LJ
Australia 1871–1949
Water nymph cabinet c.1929–30
Walnut, carved, with elaborate
cabriole legs and Art Nouveau cedar
panel carved with a nymph. Lead-
glass panels
191 x 130 x 38cm
Acc. 1992.031
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 1992 and 2008

Ovoid mirror 1930s
Gesso on wood, caryatid profile figures
and birds
72.4 x 32 x 9cm
Acc. 2017.040

Pair of ovoid mirrors with sconces 1932
Wood, carved with gesso finish and
brass sconces. Oval bevelled mirrors
50 x 24 x 20.5cm (each)
Acc. 2017.041a–b

Small crested mirror c.1935
Gesso on wood with projecting bracket.
Bevelled mirror
50 x 23cm
Acc. 2017.042

Honesty mirror c.1915
Queensland cedar, carved with
allegorical representation of Thelma
(crest). Also carved with birds and
pendant swags on the bottom
75.5 x 42cm
Acc. 2017.043

Picture tray c.1890s
Walnut, carved with a still life of fruit,
bottle and plate against a stippled
ground and with incised corner
decorations. Varnished
3 x 53 x 40cm
Acc. 2017.044

Afternoon tea tray 1927
Walnut, carved with Art Nouveau-inspired
scrolls with dolphin mask handles
5.5 x 52.5 x 33cm
Acc. 2017.045

Folding book rack 1910s
Walnut, quatrefoil book ends carved
with Art Nouveau scrolls. Varnished
17 x 44.5 x 19.5cm
Acc. 2017.046

Fretted book cradle 1910s
Silky oak, carved and pierced with Art
Nouveau scrolls
18 x 32 x 22cm
Acc. 2017.048

Bed of Peace 1919
Carved silky oak with inset panels in
Queensland beech
Headboard: 160 x 139 x 6cm;
footboard: 116 x 139 x 6cm
Acc. 2017.049a–d

Letter rack 1910s
Cast brass with the figure of a cupid
in the major side panels. Cedar insert
carved by LJ Harvey
18.5 x 21 x 11.5cm
Acc. 2017.050

Inkwells c.1915
Copper repoussé with inset
Bakelite inkwells
4.3 x 12.7 x 14.3cm (complete)
Acc. 2017.051a–c

Pin tray c.1915
Copper repoussé
0.5 x 11.5 x 17.5cm
Acc. 2017.052

Profile of a girl c.1930
Bas relief carved and inlaid in beech
and walnut in arched silky oak panel
49 x 31.7cm
Acc. 2017.054

Parasol with kookaburra handle
c.1920s
Cotton, blue with floral print border,
wooden handle carved by LJ Harvey,
and polychrome detail
62 x 18 x 4cm
Acc. 2017.055

Parasol with decorated ferrule c.1920s

Cotton, pink, red and maroon floral border print, curved wooden handle poker-worked by LJ Harvey, and polychrome detail
54 x 18 x 5cm
Acc. 2017.056

Kulak woman 1944

Plaster cast
34 x 18 x 18cm
Acc. 2017.057

Roy 1920

Painted plaster cast
20 x 17 x 17cm
Acc. 2017.058

Wonder 1923

Plaster cast
23.5 x 22 x 13cm
Acc. 2017.059

Thoughts 1923

Plaster cast
23 x 13 x 12cm
Acc. 2017.060

Jean 1928

Earthenware, modelled pie dish clay, mixed clay base and clear glaze
23 x 10.5 x 11cm
Acc. 2017.061

Sculpture: Earth and its element c.1935

Earthenware, modelled as a baby's head with pink glaze and integral carved wood base
21 x 17.5 x 18cm
Acc. 2017.062

Love's Coronet 1937

Plaster, modelled as a baby's head with prominent ruffle around neck
14 x 17 x 14.5cm
Acc. 2017.063

Childhood dreams 1930s

Earthenware, modelled, with pink glaze on carved base
9 x 9.5 x 10cm
Acc. 2017.064

Victory c.1915–20

Earthenware, modelled bust with matte white glaze on olive glazed pedestal
12.8 x 8 x 6cm
Acc. 2017.065

Spirit of Night 1918

Plaster cast, bronze finish
34 x 20 x 14.5cm
Acc. 2017.066

Bruce 1939

Plaster, modelled, with bronze finish and wooden stand
23 x 10.5 x 11cm
Acc. 2017.067

Amphirite c.1920s

Ceramic, modelled and glazed matte white on mixed clay base with marine motifs with blue glaze
15 x 5.5 x 5.5cm
Acc. 2017.068

Bust of a girl c.1930s

White clay, moulded with cobalt blue base and clear glaze
19 x 13.8 x 8.5cm
Acc. 2017.069

Head of a girl 1926

White clay, modelled with white (imperfectly fired) glaze, and blue glazed mixed clay base
12.8 x 5 x 4.8cm
Acc. 2017.070

Grandma c.1940s

Earthenware, modelled with bronze lustre glaze
12 x 6 x 7cm
Acc. 2017.071

Grandma with cap 1947

Earthenware, modelled with glaze from ground Polaroid lenses
12.5 x 7 x 7cm
Acc. 2017.072

Head of a girl 1936

Earthenware, modelled with bronze lustre glaze and blue glazed plinth
13 x 9 x 5.5cm
Acc. 2017.073

Girl in bonnet and cape c.1920s

Plaster, press moulded, with bronze finish
10 x 10.5 x 6.4cm
Acc. 2017.074

Baby in bonnet and ruffle sleeve dress 1929

Earthenware, modelled
10.5 x 9 x 6.5cm
Acc. 2017.075

Joan c.1920s

White clay, modelled with mixed clay base
14.5 x 10 x 7cm
Acc. 2017.076

Billy (Collins) 1930

Earthenware, modelled with white glaze and with blue glazed base
11 x 5.5 x 5cm
Acc. 2017.077

Elsie at age one year 1899

Plaster cast
9.5 x 8 x 5.5cm
Acc. 2017.079

Head of a girl in a scarf 1925

Plaster cast with rubbed finish
11.8 x 6.7 x 4.5cm
Acc. 2017.080

Sorrow 1925

Plaster, modelled
7 x 4.5 x 5.4cm
Acc. 2017.081

Mary 1924

Plaster cast
12.8 x 8.5 x 5.5cm
Acc. 2017.082

Head of Christ 1925

Plaster, modelled, with base
11 x 6.5 x 4.5cm
Acc. 2017.083

Winter 1915

Plaster, bas relief with glaze, in wooden frame
3.2 x 13cm (diam.)
Acc. 2017.084

Paper weight: Ophelia 1931
Earthenware, press-moulded cream clay with polychrome detail
7 x 11 x 7.5cm
Acc. 2017.085

Plaque: Baby girl in bonnet and bow 1936
Earthenware, white clay modelled with details in brown, yellow and blue
14 x 11 x 3cm
Acc. 2017.086

Steeple stand 1910s
Silky oak, carved in four tiers
146 x 51.4 x 51.4cm
Acc. 2017.087

Tripod Art Nouveau pedestal 1910s
Silky oak, carved with rosettes at the terminals
75 x 41 x 41cm
Acc. 2017.088

Tripod Art Nouveau pedestal 1910s
Silky oak, carved with inverted palm motif at the terminals
105 x 34 x 34cm
Acc. 2017.089

Pyramid plinth 1920s
Silky oak with integral carved baluster shape
106.4 x 30.6 x 30.3cm
Acc. 2017.090

Tall standard lamp 1930
English oak, carved and surmounted with an alabaster light shade (reversed)
176 x 33.5 x 33cm
Acc. 2017.091

Double-panel side table 1930s
English oak, the side panels pierced with fruit and foliage motifs and decorative pegged stretchers. Carved edges
73.5 x 76 x 43.8cm
Acc. 2017.092

Occasional table 1930s
Benares brass circular tray supported by six-legged silky oak table carved by LJ Harvey
50.5 x 58.5cm (diam.) (complete)
Acc. 2017.093a–b

Tall pedestal 1920s
Silky oak, carved
122.3 x 26.6 x 26.4cm
Acc. 2017.095

Bust of Richard Wagner 1930s
Carved cedar on beech base
32 x 17 x 11.5cm
Acc. 2017.096

Pair of wall brackets: Joy and Sorrow 1920s
Circular plaster plaques mounted in silky oak bracket frames
Plaque: 20cm (diam., each); bracket: 48 x 36.5cm (each)
Acc. 2017.097a–b

Profile of a boy 1922
Carved white marble plaque mounted in silky oak bracket frame in Art Nouveau style
Plaque: 15.5 x 11cm;
bracket: 33 x 38cm
Acc. 2017.098

Baby girl in bonnet c.1920s
Plaster plaque with silver finish mounted in silky oak bracket frame
Plaque: 7 x 5.5cm;
bracket: 21.5 x 14.5cm
Acc. 2017.100

Head of Christ 1946
Plaster plaque, in low relief in moulded wood frame with velvet insert
Plaster: 2.5 x 26cm (diam.);
frame: 50 x 50 x 6cm
Acc. 2017.101.001–002

Jackie tobacco c.1930
Earthenware, modelled kookaburra, with detachable head, on pedestal, in the style of Martin Bros, England. Glazed naturalistic colours and integral carved wood base
24 x 12 x 10.5cm (complete)
Acc. 2017.103a–b

Parrot 1931
Earthenware, modelled parrot, with detachable head, on pedestal, in the style of Martin Bros, England. Glazed blue, green and red
11 x 3.8 x 2.8cm (complete)
Acc. 2017.104a–b

Cheese dish and cover 1925
Earthenware, slab-built with projecting corners and surmounted with a modelled mouse, incised 'Milo', and with white and cobalt glaze over brown
11 x 15.7 x 12.2cm (complete)
Acc. 2017.105a–b

Figurine: Comon c.1930s
Earthenware, press-moulded clay in the figure of a pioneer woman with a saucepan on a rusticated base. Glaze picked out in mulberry and blue/green
19 x 10 x 10cm
Acc. 2017.106

Porridge plate with 'Joy germ': David 1937
Earthenware, modelled lip applied with a blue rabbit and a figure of an imp. Olive green glaze
12 x 20 x 15cm
Acc. 2017.107

Porridge plate with 'Joy germ': Bruce 1937
Earthenware, modelled lip applied with a pink koala and a figure of an imp. Olive green glaze
12 x 20 x 15cm
Acc. 2017.108

Rock pool 1921
Earthenware, hand-modelled with free-form lip and modelled with a frog and lizard at opposite ends, dragonfly and gum leaves. Mulberry glaze with brown details
7.4 x 17.5 x 14.2cm
Acc. 2017.109

Figurine: Top dog, top frog c.1920s
Earthenware, modelled with frogs on pedestal. Olive green glaze
3.7 x 2.3 x 2cm
Acc. 2017.110

Inkwell 1920
Earthenware, modelled in the form of a hollow log with an owl (in mixed clay) and bush creatures. Inlaid with 'INK' and glazed green
14.4 x 9 x 12cm
Acc. 2017.111

Pepper shaker c.1920s

Earthenware, modelled in the form of a bloated toad fish. Blue glaze
5.2 x 9 x 3.5cm
Acc. 2017.112

Pen tray 1920

Earthenware, modelled with a reclining mermaid and a dolphin grotesque, the irregular rectangular base in mixed clay with green glaze
12 x 21.5 x 9cm
Acc. 2017.113

Pen tray 1920

Earthenware, modelled with polar bear with fish on an ice flow, and two rectangular wells, in irregular rectangular base with green glaze
10.5 x 23.5 x 13cm
Acc. 2017.114

Ashtray 1918

Earthenware, modelled as a hippopotamus head with mouth agape, glazed maroon
5.4 x 7 x 7cm
Acc. 2017.115

Cigarette canister 1920

Earthenware, hand-built mixed clay cylindrical form (Exercise 2). Incised 'SMOKES'. Lid with foliate hexagonal design
12 x 8 x 8cm (complete)
Acc. 2017.116a–b

Figurine: Bonzo – Left 1924

Earthenware, red clay modelled as an abandoned dog with details in blue
15 x 7.4 x 7cm
Acc. 2017.117

Figurine: Bonzo – A corker 1920s

Earthenware, press moulded in the form of a seated dog with brown glaze splashed over green and yellow
13 x 8 x 6.5cm
Acc. 2017.118

Jug 1920

Earthenware, dipped running clay and incised, the handle modelled as a dragon biting the rim beneath a blue glaze
11.5 x 12 x 9cm
Acc. 2017.119

Large jug 1924

Earthenware, hand-built, flat-backed, carved with scrolls and a scale design and modelled dragon handle.
Blue glaze
11.2 x 16 x 12.5cm
Acc. 2017.120

Small cream jug 1919

Earthenware, modelled with a flying fox handle on four small feet with dark red and blue glaze
6.2 x 11 x 9cm
Acc. 2017.121

Covered pot 1919

Earthenware, modelled with two winged dragons encircling the rim with blue and bronze glazes
Pot: 8.5 x 10.5 x 9cm; lid: 2.5 x 2.5cm
Acc. 2017.122a–b

Figurine: When you're on a good thing stick to it 1920

Earthenware, modelled in the form of a devil on a scrolling watery base, with a hornet on its head, glazed mulberry and red
12 x 11 x 10cm
Acc. 2017.123

Vase 1927

Earthenware, hand-built mixed clay and modelled with pair of Venetian lions. Blue glaze
18.7 x 9.5cm (diam.)
Acc. 2017.124

Ovoid jug c.1920s

Earthenware, two colour clays with gold slip and two inlaid cameos of reindeers and long-tongued dragon handle. Blue glaze
14.2 x 11.5 x 8cm
Acc. 2017.125

Four-sided vase 1926

Earthenware, slab-built on four feet with two animal masks at the rim and blue with pink glaze
15.5 x 9 x 9cm
Acc. 2017.126

Covered jar: Kookaburras 1929

Earthenware, cream and terracotta clay over white and incised with a design of kookaburras and gum leaves. Light blue glaze
10 x 8cm (diam.) (complete)
Acc. 2017.127a–b

Covered jar: Maenads c.1930

Earthenware, gold and terracotta clay over white and incised with a design of maenads dancing between trees. Light blue glaze
10 x 8cm (diam.) (complete)
Acc. 2017.128a–b

Small covered jar: Bush scene with shed c.1930

Earthenware, gold and terracotta clays over white, incised with a bush scene with shed and fence. Light blue glaze
6 x 4.5cm (diam.) (complete)
Acc. 2017.129a–b

Small covered jar: bush scene c.1930

Earthenware, terracotta clay over white and incised
5.5 x 4.5cm (diam.) (complete)
Acc. 2017.130a–b

Ovoid pot c.1920s

Earthenware, hand-built very dark clay dipped gold slip and incised with double opposed peacock motifs. Clear glaze
11 x 5.5cm (diam.)
Acc. 2017.131

Baluster vase c.1920s

Earthenware, hand-built dark brown clay dipped gold and white slips and incised with design of daisies and leaves. Clear glaze
12 x 6cm (diam.)
Acc. 2017.132

Ovoid pot 1930

Earthenware, dipped gold and terracotta slips and carved with four cameo motifs. Cobalt blue details
12 x 6cm (diam.)
Acc. 2017.133

Squat specimen vase c.1930
Earthenware, painted with butterfly motif in blue and rust
5 x 5cm (diam.)
Acc. 2017.134

Hexagonal canister 1934
Earthenware, slab-built and dipped gold and terracotta slips and incised with arabesque design
8 x 4.4 x 5cm (complete)
Acc. 2017.135a–b

Jug c.1935
Earthenware, modelled with heptagonal base, carved foliate motifs and glazed olive with blue
9 x 11 x 7cm
Acc. 2017.136

Two jugs 1936
Earthenware, modelled with undergirding handle (one with triangular lip). Glazed brown and blue
10.5 x 8.4 x 4.8cm; 10 x 10 x 7cm
Acc. 2017.137a–b

Miniature teapot c.1930
Earthenware, slip cast (?) with deep blue/green glaze
7.5 x 7.5 x 3.5cm (complete)
Acc. 2017.138a–b

Double-walled jug 1933
Earthenware, hand-built four-sided form with pierced outer surface and blue glaze
14 x 9.5 x 10cm (complete)
Acc. 2017.139a–b

Miniature pitcher c.1935
Earthenware, modelled with red glaze
5.7 x 6 x 3cm
Acc. 2017.140

Miniature triangular teapot c.1935
Earthenware, slip cast and carved with floral motifs, pink glaze with blue details
6 x 9 x 3.8cm (complete)
Acc. 2017.141a–b

Small flask 1920s
Earthenware, hand-built cream clay and painted with bush scene in brown and blue
11 x 4.7 x 3cm
Acc. 2017.142

Pair of pots c.1920s
Earthenware, hand-built mixed clay with green glaze
10 x 5.5cm (diam.) (each)
Acc. 2017.143a–b

Pot 1928
Earthenware, hand-built, two colour glazes, modelled square aperture and foliate corners. Pink glaze
13 x 8cm (diam.)
Acc. 2017.144

Vase c.1920s
Earthenware, hand-built, two colour clays with carved motifs at shoulder and gold details with green glaze
10 x 6cm (diam.)
Acc. 2017.145

Specimen vase c.1920s
Earthenware, several colour clays modelled with dragonfly and blue glaze
14 x 5cm (diam.)
Acc. 2017.146

Small pot c.1920s
Earthenware, modelled with trees in green/brown glaze
5 x 3.5cm (diam.)
Acc. 2017.147

Small four-sided pot c.1920s
Earthenware, modelled with green glaze
7 x 2.7 x 2.2cm
Acc. 2017.148

Large ovoid pot c.1920s
Earthenware, hand-built, mixed clay with marbled clear green glaze
13 x 8.5cm (diam.)
Acc. 2017.149

Two covered vases c.1920s
Earthenware, one with gilt lizard and with beetle on the lid, one with metallic glazes
6 x 4cm (diam.) (complete);
5 x 4cm (diam.) (complete)
Acc. 2017.150a–d

Large potpourri 1920
Earthenware, hand-built and inlaid with rosebuds and a swag under a rose coloured glaze. Prominent peaked lid
Pot: 13.8 x 12.5 cm (diam.);
lid: 9.5 x 9.5cm (diam.)
Acc. 2017.151a–b

Swelling vase 1919
Earthenware, hand-built swelling cylindrical form with gold and brown clay inlay beneath green glaze
16.5 x 6.5cm (diam.)
Acc. 2017.152

Three-handled amphora c.1920s
Earthenware, hand-built, two colour clays inlaid with butterfly motifs with brown and green. Inlaid also beneath handles
12.8 x 8cm (diam.)
Acc. 2017.153

Rectangular flask 1924
Earthenware, modelled with a nude figure and inscription glazed green, pink and blue
10.4 x 5.8 x 2.8cm (complete)
Acc. 2017.154a–b

Flask with cameo 1920s
Earthenware, modelled with five figures and glazed pink. Verso carved with foliate motifs and blue and pink glaze
5.9 x 3.5 x 2cm
Acc. 2017.155a–b

Flask with cameo of Neptune c.1920s
Earthenware, press moulded with cameo and blue and red glaze
5 x 3.2 x 1cm
Acc. 2017.156

Small straight-sided pot c.1930s
Earthenware, modelled with perforated domed lid and mottled blue and red glaze
8.5 x 3.5 x 3.5cm (complete)
Acc. 2017.157a–b

Small straight-sided pot c.1930s
Earthenware, modelled with pagoda lid and red glaze
9 x 4 x 4cm (complete)
Acc. 2017.158a–b

Small straight-sided pot c.1930s
Earthenware, modelled with pagoda lid and running mulberry and blue glaze
8.2 x 3.5 x 3.5cm (complete)
Acc. 2017.159a–b

Small straight-sided pot c.1930s
Earthenware, modelled with wheat motif and red and blue glaze
5.2 x 3.7 x 3.7cm
Acc. 2017.160

Rotund lidded pot c.1930
Earthenware, slip cast and incised with maiden hair fern motif beneath blue glaze
5.4 x 4.2cm (diam.) (complete)
Acc. 2017.161a–b

Miniature baluster pot 1920s
Earthenware, slip cast with black and gold glaze
8.5 x 3.5cm (diam.)
Acc. 2017.162

Miniature ovoid pot 1930s
Earthenware, slip cast with red and blue glaze
5.5 x 3.5cm (diam.)
Acc. 2017.163

Miniature ovoid pot 1930s
Earthenware, hand-built, with formal iris and daisy pattern in blue
5.7 x 3.5cm (diam.)
Acc. 2017.164

Miniature pot with two handles 1919
Earthenware, hand-built, mixed clay dipped cream slip and carved beneath handles. Clear glaze
5 x 4.5cm (diam.)
Acc. 2017.165

Miniature Toby Jug c.1920s
Earthenware, modelled in the form of a head
3.2 x 2.7 x 2.2cm
Acc. 2017.166

Miniature casket 1939
Earthenware, modelled with metallic glaze and gilt details
4 x 4.2 x 4.4cm (complete)
Acc. 2017.167a–b

Miniature jug c.1920s
Earthenware, modelled with scrolls and glazed brown
3.2 x 2.8 x 2cm
Acc. 2017.168

Miniature tripod bowl 1920s
Earthenware, modelled with three feet and cobalt glaze
2.3 x 5.5cm (diam.)
Acc. 2017.169

Small pot with lustre glaze 1920s
Earthenware, hand-built, with yellow lustre glaze
3.8 x 4.3cm (diam.)
Acc. 2017.170

Square sugar and cream set 1927
Earthenware, slab-built with tapering sides elaborately carved and with cobalt glaze
Jug: 9.5 x 13.2 x 7.8cm; bowl: 12.5 x 15 x 9.5cm (complete)
Acc. 2017.171a–c

Miniature bas relief 1919
Earthenware, moulded with chess players and glazed green (with metal original)
3.5 x 6.5 x 0.7cm; (metal original: 4.5 x 8 x 0.4cm)
Acc. 2017.172.001–002

Vase: The Rock 1930
Earthenware, modelled with figure of a mermaid beside a rock pool with octopus, starfish and crab. Brown glaze with colours
19.5 x 22 x 17.5cm
Acc. 2017.180

Pedestal c.1900
Earthenware, modelled with the form of three dolphins with tails entwining and glazed light and dark brown
62 x 26.6 x 28cm
Acc. 2017.181

Milkmaid c.1920s
Earthenware, modelled in the figure of a woman with bucket, with yellow glaze
25 x 11 x 8cm
Acc. 2017.182

Female figure 1932
Earthenware, modelled as nude woman partially draped with a blue painted cloth. Clear glaze
23 x 8.8 x 5.5cm
Acc. 2017.183

Figure: Melba c.1930s
Earthenware, modelled as a woman with shawl and mixed clay base. Polychrome details (floral patterning to dress)
25 x 8 x 8cm
Acc. 2017.184

FEH out on the town 1920s
Plaster, modelled, with bronze finish and silky oak base
22 x 9.5 x 10cm
Acc. 2017.185

Rose bowl 1919
Earthenware, hand-built with three apertures and modelled with four roses and leaves. Green glaze
9.5 x 16cm (diam.)
Acc. 2017.186

Rose bowl 1920
Earthenware, modelled with three handles and three formalised Tudor roses in a deep mulberry glaze
10.2 x 11cm (diam.)
Acc. 2017.187

Rose bowl 1919
Earthenware, hand-built on four feet and scalloped lip. Modelled with four formalised Tudor roses within a swag, deep cobalt blue glaze
9.5 x 12cm (diam.)
Acc. 2017.188

Pouter pigeon c.1920s
Earthenware, modelled with a bird on a pedestal and with lustre blue glaze
9.5 x 5.2 x 2.3cm
Acc. 2017.189

Bird on a branch c.1920s
Earthenware, modelled with a bird on a pedestal and glazed red and blue
4.5 x 5.5 x 3.5cm
Acc. 2017.190

<i>Kookaburra</i> c.1920s Earthenware, modelled with the bird on a pedestal and glazed red and blue 4.9 x 2.5 x 2.5cm Acc. 2017.191	<i>Square pedestal</i> 1920s Timber, with turned supports 104.8 x 39.5 x 39.5cm Acc. 2017.234	<i>Baluster pot</i> c.1930 Earthenware, slip-cast with mixed glazes 7 x 4cm (diam.) Acc. 2017.250
<i>Miniature parrot under glass</i> c.1920s Earthenware, modelled, under test tube, on timber base 4.5 x 2 x 2cm (complete) Acc. 2017.192a–c	<i>Cameo pendant</i> 1930s Green ceramic profile (cast by LJ Harvey) set in a rectangular hand-beaten pewter frame 4.5 x 3 x 0.5cm Acc. 2017.238	<i>Baluster pot</i> c.1930 Earthenware, slip-cast with mixed glazes 7.3 x 4.3cm (diam.) Acc. 2017.251 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008
<i>Tiny bird</i> c.1920s Earthenware, modelled with a bird on a pedestal and glazed pink and blue 1.7 x 1.5 x 0.5cm Acc. 2017.193	<i>Elise, Thelma and George Harvey dressed for the coronation pageant 1911. Costumes designed by RG Rivers</i> c.1910–15 Photograph in carved silky oak Art Nouveau frame 32 x 25.6cm Acc. 2017.241	<hr/> HARVEY, LJ (Potter) PARTRIDGE, Stewart (Silversmith) Australia <i>Brooch</i> 1931 Ceramic plaque in silver mount formed as gum leaves 3.6 x 6.2 x 1cm Acc. 2017.213 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008
<i>Road to Parramatta</i> 1945 Oil on composition board (in LJ Harvey frame) 29.4 x 22.5cm (sight); 37.5 x 45.3cm (framed) Acc. 2017.195	<i>(Landscape)</i> 1940s Oil on board (in LJ Harvey frame) 11.5 x 16.5cm (sight); 20 x 25.2cm (framed) Acc. 2017.243	<hr/> HAVINI, Taloi Hakö people Autonomous Region of Bougainville/ Australia b.1981 <i>Beroana (shell money) II</i> 2016 Porcelain, stoneware, earthenware, clear glaze, steel wire 51 metres (length); installed dimensions variable Acc. 2017.254 Purchased 2017. Queensland Art Gallery Gallery of Modern Art Foundation
<i>Afternoon light</i> 1946 Oil on composition board (in LJ Harvey frame) 18.5 x 23cm (sight); 27.5 x 32.6cm (framed) Acc. 2017.196	<i>Redcliffe</i> 1931 Etching (in LJ Harvey frame) 11 x 13cm (sight); 17 x 17.8cm (framed) Acc. 2017.244	<hr/> HERD, Jennifer Mbarbarrum people Australia b.1951 <i>Resistance</i> 2015 Pinhole drawing on Arches 370gsm paper 103.5 x 83cm Acc. 2016.292
<i>Near Bobbin Heads</i> 1945 Oil on composition board (in LJ Harvey customised frame) 11 x 17cm (sight); 21 x 26cm (framed) Acc. 2017.197	<i>(Landscape with trees)</i> 1931 Etching (in LJ Harvey frame) 9.8 x 12.3cm (sight); 16.5 x 17.7cm (framed) Acc. 2017.245	<hr/> <i>Diamond series I</i> 2015 Pinhole drawing on Arches 370gsm paper 77 x 57cm Acc. 2016.293
<i>Palm Beach, NSW</i> 1949 Oil on composition board (in LJ Harvey customised frame) 15.2 x 20.2cm (sight); 34 x 39cm (framed) Acc. 2017.198	<i>(Beach scene with trees)</i> c.1930 Oil on board (in LJ Harvey frame) 14.6 x 21cm (sight); 22 x 28.5cm (framed) Acc. 2017.246	
<i>Folio of 42 working drawings</i> c.1920–40s Mixed media on paper Various dimensions Acc. 2017.217.001–042	<i>Ovoid pot</i> c.1930 Earthenware, slip-cast with black and gold glaze 5.4 x 3.5cm (diam.) Acc. 2017.248	
<i>Mantle clock</i> 1890s Silky oak panels in the Arts and Crafts style incised with scroll designs 36.5 x 32 x 16cm Acc. 2017.229	<i>Ovoid pot</i> c.1930 Earthenware, hand-built, mixed clays, clear glaze 5.6 x 3.7cm (diam.) Acc. 2017.249	

Diamond series II 2015
Pinhole drawing on Arches
370gsm paper
77 x 57cm
Acc. 2016.294

Diamond series III 2015
Pinhole drawing on Arches
370gsm paper
77 x 57cm
Acc. 2016.295

Diamond series IV 2015
Pinhole drawing on Arches
370gsm paper
77 x 57cm
Acc. 2016.296
Purchased 2016 with funds from
anonymous donors through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

IMMIG, John

The Netherlands/Australia b.1940
(Vietnam TV series) 1975–76,
printed 2017
Lith film negative inkjet print on
Canson Rag paper, ed. 5/5
Ten sheets: 29 x 36.5cm (each comp.)
Acc. 2017.273.001–010

(Oceanarium, Gold Coast) c.1979–80,
printed 2017
Black-and-white negative inkjet print
on Canson Rag paper, ed. 2/5
27.8 x 41.2cm (comp.)
Acc. 2017.274

*(Amusement park shooting gallery,
Gold Coast)* c.1979–80, printed 2017
Black-and-white negative inkjet print
on Canson Rag paper, ed. 2/5
28 x 41.3cm (comp.)
Acc. 2017.275

(Entertainment complex, Gold Coast)
c.1979–80, printed 2017
Black-and-white negative inkjet print
on Canson Rag paper, ed. 2/5
28 x 41.4cm (comp.)
Acc. 2017.276

*(Street scene Roma Street Station,
Brisbane)* c.1979–80, printed 2017
Black-and-white negative inkjet print
on Canson Rag paper, ed. 2/5
26.8 x 41.4cm (comp.)
Acc. 2017.277

Gift of Dr Robyn McGregor through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

INKAMALA, Reinhold

Arrernte people
Australia b.1969
Glen Helen on a cloudy day 2013
Watercolour on paper
12 x 36cm
Acc. 2016.422

Mt Sonder after the rain 2014
Watercolour on paper
36 x 54cm
Acc. 2016.423

*Finke River Mission and Mount
Hermannsburg* 2014
Watercolour with board backing
36 x 54cm
Acc. 2016.424
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

IYARO, Henry

Papua New Guinea b.c.1974
Sepik masks c.1995
Screenprint on cotton
302 x 145cm
Acc. 2017.302
Gift of Ross Searle through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

JENNER, Isaac Walter

England/Australia 1836–1902
Landscape with towers c.1890s
Watercolour on paper
11.9 x 30cm (sight)
Acc. 2017.207
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

KATAKARINJA, Johannes

Western Arrernte people
Australia 1956–2013
Jessie Gap, NT 2010
Watercolour on paper with
board backing
26 x 36cm
Acc. 2016.402

*Other side of Twin Ghost Gums,
MacDonnell Ranges* 2010
Watercolour on paper with
board backing
23 x 54cm
Acc. 2016.403

Gosse Bluff (Thorala), NT 2010
Watercolour on paper with
board backing
23 x 54cm
Acc. 2016.404
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

KENNEDY, Peter

Australia b.1945
Neon light installation # 1 1970
Neon lights in acrylic-coated MDF
channels, carpet
90 x 60 x 600cm
Acc. 2017.001a–e
The James C. Sourris AM Collection.
Gift of James C. Sourris AM through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

KESI (Ariré), Brenda
Ōmie people, Kinado village,
Oro Province
Papua New Guinea b.c.1937
Wo'ohohe (Ground-burrowing spider) 2015
Sihoti'e taliobamè'e (mud-dyed and
appliquéed barkcloth)
127 x 64cm (irreg.)
Acc. 2017.255
Purchased 2017. Queensland Art Gallery |
Gallery of Modern Art Foundation

LANCASTER, Charles H
Australia 1886–1959
*Tuckett's Farm ('Primrose'),
Brookfield* 1928
Oil on composition board
30.6 x 40cm (sight)
Acc. 2017.209
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

LE BRETON, Louis
France 1818–66
*Pirogue des naturels de L'île Toud,
Detroit de Torres (Canoë of the natives
of Tudu Island, Torres Strait) (plate 190
from the Atlas Pittoresque of 'Voyage
Au Pole Sud Et Dans L'Océannie'
(Official report of Dumont d'Urville's
second voyage), Paris, 1846)* 1846
Tinted lithograph printed in black ink
from one stone
16.6 x 30cm (comp.)
Acc. 2016.303

*Reservoirs D'eau de L'île de Toud,
Detroit de Torres (Clamshell reservoirs
Tudu Island, Torres Strait) (plate 188
from the Atlas Pittoresque of 'Voyage
Au Pole Sud Et Dans L'Océannie'
(Official report of Dumont d'Urville's
second voyage), Paris, 1846)* 1846
Tinted lithograph printed in black ink
from one stone
28.2 x 23cm (comp.)
Acc. 2016.304
Purchased 2016. Queensland Art Gallery |
Gallery of Modern Art Foundation

LEGROS, Alphonse
England 1837–1911
Extase Poétique 1876
Etching with drypoint on laid paper
18 x 14cm (comp.)
Acc. 2017.280

Portrait of G.F. Watts c.1877–90
Etching with drypoint on cream
wove paper
16.5 x 11.5cm (comp.)
Acc. 2017.281

L'incendie (The fire) date unknown
Etching on laid paper
15.5 x 18.7cm (comp.)
Acc. 2017.282

La charrette brisée (The broken cart) 1876
Etching on laid paper
18.8 x 14cm (comp.)
Acc. 2017.283

Portrait of Edward Poynter 1877
Etching and drypoint on cream laid paper
21.5 x 16cm (comp.)
Acc. 2017.284

A woodland study 1903
Etching on Arches wove paper
20.5 x 32.5cm (comp.)
Acc. 2017.285

Les faiseurs de fagots (Fagot-makers)
date unknown
Etching on laid paper, AP
38 x 27.5cm (comp.)
Acc. 2017.286

L'incendie (The fire) c.1875
Etching on cream laid paper
22.6 x 27cm (comp.)
Acc. 2017.287
Gift of Dr Morris Low through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017

LEIST, Fred
Australia 1878–1945
Milk depot c.1930s
Oil on board (in L.J. Harvey frame)
27.5 x 37.5cm (sight);
37.5 x 47.7cm (framed)
Acc. 2017.208

Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

LINDSAY, Norman
Australia 1879–1969
Ambush 1927
Etching and aquatint (in L.J. Harvey
customised frame), ed. 20/55
27.6 x 20cm (comp., sight);
57 x 48.8cm (framed)
Acc. 2017.210
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

MACDONALD, Mary
Australia 1868–1955
Sugar bowl c.1930
Bone china octagonal bowl with
wisteria motifs
5.8 x 9.5 x 9.5cm
Acc. 2017.177

Sugar basket 1931
Commercial ceramic, the moulded
roses picked out in pink and green with
painted green dots
10.5 x 18.5 x 15.6cm
Acc. 2017.178
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

MACNAMARA, Shirley (Artist)
Indalanji–Dhidhanu/Alyawarre people
Australia b.1949
MACNAMARA, Nathaniel (Assistant)
Indalanji–Dhidhanu/Alyawarre people
Australia b.2004
Cu 2016
Hand-coiled copper wire and raw copper
22 x 25 x 25cm
Acc. 2017.289
Purchased 2017 with funds from
Gina Fairfax through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

MANGANO, Gabriella

Australia b.1972

MANGANO, Silvana

Australia b.1972

There is no there 2015

Single-channel HD digital video: 10:20 minutes, black and white, sound, 16:9, ed. 1/3 (2 APs)

Sound: Daniel Jenatsch, Costume:

Anna Macfarlane, Colour grading:

Kali Bateman

Acc. 2016.426

Purchased 2016. Queensland Art Gallery | Gallery of Modern Art Foundation

MARTINIELLO, Jenni Kemarre

Southern Arrernte people

Australia b.1947

Flat red fish trap 2013

Hot blown and cold worked glass

20 x 81.5 x 25cm

Acc. 2017.038

The Glenn Manser Collection.

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MAYO, Daphne (Plaque)

Australia 1895–1982

HARVEY, LJ (Frame)

Australia 1871–1949

St Cecilia c.1915

Plaster plaque mounted in silky oak

bracket frame carved with a lyre

Plaque: 9.5 x 6.4 x 0.6cm; frame:

21.5 x 19.8 x 1.5cm

Acc. 2017.233

Gift of the Reverends David and Bruce

Noble in memory of their mother Elsie

Harvey Noble through the Queensland

Art Gallery Foundation 2008

McCALL, Anthony

United Kingdom/United States b.1946

Crossing 2016

Two double video projections

(16 minutes), haze machine and

sound, ed. 1/3

Acc. 2016.427

Commissioned to mark the tenth

anniversary of the opening of the

Gallery of Modern Art. Purchased 2016

with funds from Tim Fairfax AC through

the Queensland Art Gallery | Gallery

of Modern Art Foundation

McMASTER, Val

Australia 1913–83

Open bowl with frangipani c.1950s

Earthenware, wheel-thrown white clay carved with frangipani, buds and leaves in the interior in yellow, green blue and pink

4.7 x 19cm (diam.)

Acc. 2017.232

Gift of the Reverends David and Bruce

Noble in memory of their mother Elsie

Harvey Noble through the Queensland

Art Gallery Foundation 2008

MOLVIG, Jon

Australia 1923–70

Carnival motif c.1952

Oil on board

67.1 x 100.7cm

Acc. 2016.302

Purchased 2016 with funds from the

Estate of Betty Quelhurst through the

Queensland Art Gallery | Gallery of

Modern Art Foundation

MORGAN, Les (Leslie)

England/Australia 1955–2017

With the boss 2003

Oil on canvas

131 x 190cm

Acc. 2017.258

The entry of Christ into (Brisbane)

Australia 2005

Oil on canvas

140 x 155cm

Acc. 2017.259

Gift of the artist through the

Queensland Art Gallery | Gallery of

Modern Art Foundation 2017. Donated

through the Australian Government's

Cultural Gifts Program

NAMATJIRA Jr, Albert

Arrernte people

Australia 1949–2013

*Glenn Helen in the West MacDonnell**Ranges* 2009

Watercolour on paper with

board backing

26 x 36cm

Acc. 2016.369

Near Haasts Bluff 2009

Watercolour on paper with

board backing

36 x 54cm

Acc. 2016.370

West MacDonnell Ranges 2009

Watercolour on paper with

board backing

17 x 36cm

Acc. 2016.371

(West MacDonnell Ranges) 2009

Watercolour on paper with

board backing

26 x 36cm

Acc. 2016.372

West MacDonnell Ranges 2008

Watercolour on paperboard

23 x 54cm

Acc. 2016.373

West MacDonnell Ranges, NT 2011

Watercolour on paper

23 x 54cm

Acc. 2016.374

The Glenn Manser Collection.

Gift of Glenn Manser through the

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Donated through the Australian

Government's Cultural Gifts Program

NAMATJIRA, Gwenda Nungarayi

Western Arrernte people

Australia b.1954

*Glenn Helen Way – Areyonga Ranges,**west of Hermannsburg (Ntaria)* 2014

Watercolour on paper

26 x 36cm

Acc. 2016.413

Water near Areyonga 2014

Watercolour on paper

17 x 54cm

Acc. 2016.414

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Gift of Glenn Manser through the

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of Modern Art Foundation 2016.

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<hr/> <p>NAMATJIRA, Kevin Arrernte people Australia b.1958 <i>Serpentine Gorge</i> 2010 Watercolour on paper with board backing 36 x 26cm Acc. 2016.348</p> <p><i>East MacDonnell Ranges near Emily Gap</i> 2009 Watercolour on paper 36 x 26cm Acc. 2016.349</p> <p><i>MacDonnell Ranges</i> 2009 Watercolour on paper with board backing 23 x 54cm Acc. 2016.350</p> <p><i>James Range</i> 2010 Watercolour on paper with board backing 23 x 54cm Acc. 2016.351</p> <p><i>West MacDonnell Ranges</i> 2010 Watercolour on paper with board backing 26 x 36cm Acc. 2016.352</p> <p><i>Mt Hermannsburg</i> 2013 Watercolour on paper 34 x 56cm Acc. 2016.353</p> <p><i>Glen Helen Gorge</i> 2013 Watercolour on paper with board backing 26 x 36cm Acc. 2016.354 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> <hr/> <p>NAMATJIRA, Lenie Arrernte people Australia b.1951 <i>West MacDonnell Ranges</i> 2006 Watercolour on cotton rag board 26 x 36cm Acc. 2016.334</p>	<p><i>West from Areyonga</i> 2008 Watercolour on paperboard 12 x 17cm Acc. 2016.335</p> <p><i>West from Areyonga</i> 2008 Watercolour on paperboard 12 x 17cm Acc. 2016.336</p> <p><i>West of Areyonga</i> 2008 Watercolour on paperboard 12 x 17cm Acc. 2016.337</p> <p><i>West from Papunya</i> 2008 Watercolour on paperboard 12 x 17cm Acc. 2016.338</p> <p><i>West from Areyonga</i> 2008 Watercolour on paperboard 12 x 17cm Acc. 2016.339</p> <p><i>East of Papunya</i> 2008 Watercolour on paperboard 23 x 54cm Acc. 2016.340</p> <p><i>East of Papunya</i> 2009 Watercolour on paper with board backing 11 x 26cm Acc. 2016.341</p> <p><i>Yapalpa (Glen Helen Station)</i> 2010 Watercolour on paper with board backing 17 x 26cm Acc. 2016.342</p> <p><i>Mt Sonder – Rrutjupma, NT</i> 2011 Watercolour on paper 26 x 36cm Acc. 2016.343</p> <p><i>Mt Liebig</i> 2010 Watercolour on paper with board backing 23 x 54cm Acc. 2016.344</p> <p><i>Glen Helen Gorge</i> 2013 Watercolour on paper 26 x 36cm Acc. 2016.345</p>	<p><i>Mt Sonder</i> 2007 Watercolour on paperboard 26 x 36cm Acc. 2016.346</p> <p><i>On the road to Papunya</i> 2009 Watercolour on paperboard 17 x 54cm Acc. 2016.347 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> <hr/> <p>NAMATJIRA, Nebo Western Arrernte people Australia b.1985 <i>West MacDonnell Ranges</i> 2010 Watercolour on paper with board backing 12 x 17cm Acc. 2016.416</p> <p><i>West MacDonnell Ranges</i> 2010 Watercolour on paper with board backing 12 x 17cm Acc. 2016.417 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> <hr/> <p>NOBLE, Lily Ada Australia dates unknown <i>Serving tray</i> 1930s Silky oak, chip carved with a diamond pattern and varnished 8.5 x 53.5 x 34cm Acc. 2017.228 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008</p> <hr/> <p>PANNKA, Gloria Western Arrernte/Luritja people Australia b.1949 <i>West MacDonnell Ranges</i> 2007 Watercolour on paperboard 26 x 36cm Acc. 2016.355</p>
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West MacDonnell Ranges 2007
Watercolour on acrylic board
54 x 74cm
Acc. 2016.356

Mt Sonder 2010
Watercolour on paper with
board backing
26 x 74cm
Acc. 2016.357

James Range 2008
Watercolour on illustration board
54 x 74cm
Acc. 2016.358

West MacDonnell Ranges 2008
Watercolour on board
23 x 74cm
Acc. 2016.359

Glen Helen Gorge 2013
Watercolour on paper
26 x 36cm
Acc. 2016.360

Untitled 2013
Watercolour on paper
36 x 54cm
Acc. 2016.361
The Glenn Manser Collection.
Gift of Glenn Manser through the
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PAPAPETROU, Polixeni
Australia b.1960
Scrub Man 2013
Pigment ink print, ed. 2/8
120.4 x 120.4cm (comp.)
Acc. 2017.269

Magma Man 2013
Pigment ink print, ed. 6/8
120.4 x 120.4cm (comp.)
Acc. 2017.270

*Three young men with floral tribute
on the 14th anniversary of Elvis' death*
Elvis Memorial Melbourne 1991,
printed 2013
Pigment ink print, ed. 3/6
96.9 x 97.1cm (comp.)
Acc. 2017.271

*Lucy Eramo bringing carnations for
Elvis on the anniversary of his birthday*
Elvis Memorial Melbourne 1990,
printed 2013
Pigment ink print, ed. 2/6
96.9 x 97.1cm (comp.)
Acc. 2017.272
Gift of Robert Nelson through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

PAREROULTJA, Hubert
Arrernte/Luritja people
Australia b.1952
Mt Gillen 2007
Watercolour on paperboard
23 x 53cm
Acc. 2016.362

*James Range on Mereenie Loop
Road* 2008
Watercolour on paperboard
26 x 36cm
Acc. 2016.363

Simpsons Gap 2009
Watercolour on paper with
board backing
36 x 54cm
Acc. 2016.364

West MacDonnell Ranges 2009
Watercolour on paper with
board backing
26 x 36cm
Acc. 2016.365

West MacDonnell Ranges 2009
Watercolour on paper
26 x 74cm
Acc. 2016.366

*The other side of Mt Gillen near
Flynn's Grave* 2009
Watercolour on paper
26 x 74cm
Acc. 2016.367

West MacDonnell Ranges 2010
Watercolour on paper with
board backing
36 x 54cm
Acc. 2016.368

The Glenn Manser Collection.
Gift of Glenn Manser through the
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of Modern Art Foundation 2016.
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PAREROULTJA, Ivy
Arrernte/Luritja people
Australia b.1952
*East of Alice Springs towards
Santa Teresa* 2008
Watercolour on paperboard
26 x 74cm
Acc. 2016.418

Mt Sonder 2010
Watercolour on paper with
board backing
36 x 54cm
Acc. 2016.419

Mt Giles 2009
Watercolour on paperboard
23 x 54cm
Acc. 2016.420

West MacDonnell Ranges, NT 2012
Watercolour with board backing
17 x 54cm
Acc. 2016.421
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

PARKER, Harold
Australia 1873–1962
*Queenslanders (Daniel and Jane
Parker, the sculptor's parents)* 1921
Bronze bas relief
63.4 x 81.2cm
Acc. 2016.298
Gift of Margot Georgeson, great-niece
of the artist, through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2016

Billy c.1930
Plaster cast with bronze finish
40 x 23.5 x 27cm
Acc. 2017.078
Gift of the Reverends David and Bruce
Noble in memory of their mother Elsie
Harvey Noble through the Queensland
Art Gallery Foundation 2008

<hr/> <p>PARTRIDGE, Stewart Australia <i>Presentation brooch</i> 1930s Topaz with silver setting in the Arts and Crafts style 6.8 x 2.2 x 1cm; attached pendant: 2.1 x 4cm Acc. 2017.214 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008</p> <hr/> <p>PATUA, Kalam India b.1962 <i>Untitled 15</i> 2012 Watercolour on paper 55.8 x 38.1cm Acc. 2017.004</p> <p><i>Snake charmer</i> 2012 Watercolour on paper 55.8 x 38.1cm Acc. 2017.005</p> <p><i>Autobiography – Caught in the flood</i> 2012 Watercolour on paper 38.1 x 55.8cm Acc. 2017.006</p> <p><i>Autobiography – Uncle, Auntie and me</i> 2012 Watercolour on paper 38.1 x 55.8cm Acc. 2017.007</p> <p><i>Autobiography – Local train</i> 2012 Watercolour on paper 38.1 x 55.8cm Acc. 2017.008</p> <p><i>Beyond reach</i> 2012 Watercolour on paper 76.2 x 55.8cm Acc. 2017.009</p> <p><i>Photo</i> 2012 Watercolour on paper 38.1 x 55.8cm Acc. 2017.010</p> <p><i>Autobiography</i> 2012 Watercolour on paper 40.6 x 55.8cm Acc. 2017.011</p>	<p><i>Restaurant</i> 2015 Watercolour on paper 76.2 x 55.5cm Acc. 2017.012</p> <p><i>Post office 2</i> 2013 Watercolour on paper 76.2 x 55.5cm Acc. 2017.013</p> <p><i>Post office 3 – The runner with the mail</i> 2013 Watercolour on paper 55.8 x 38.1cm Acc. 2017.014</p> <p><i>Nirbhaya</i> 2015 Watercolour on paper 55.8 x 76.2cm Acc. 2017.015 Purchased 2017. Queensland Art Gallery Gallery of Modern Art Foundation</p> <hr/> <p>PEDERSEN, Lilian Australia 1898–1983 <i>Six guest towels</i> c.1950s Cotton, hand-woven 27 x 45cm (each) Acc. 2017.230a–f Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008</p> <hr/> <p>RAJA RABARI, Lachhuben India b.1954 <i>Power sandwich</i> c.2008 Cotton with hand-stitching and appliqué 116.5 x 94cm Acc. 2016.299 Gift of Janet De Boer OAM through the Queensland Art Gallery Gallery of Modern Art Foundation 2016</p> <hr/> <p>RAM, Daroga India b.1953 <i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.431</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.432</p>	<p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.433</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.434</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.435</p> <p><i>Untitled panel</i> 2015 Plywood, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.436</p> <p><i>Untitled panel</i> 2015 Plywood, bamboo, coir, multani clay, natural colour 91.4 x 121.9cm Acc. 2016.437</p> <p><i>Jali with ladies</i> 2015 Wood, bamboo, coir, multani clay, natural colour, plant fibre 91.4 x 60.9cm (overall) Acc. 2016.438</p> <p><i>Jali</i> 2015 Wood, bamboo, coir, multani clay, natural colour, plant fibre 99 x 94cm Acc. 2016.439</p> <p><i>Dundki (Rice bowl), tree and birds</i> 2015 Wood, bamboo, coir, multani clay, natural colour Nine parts: 99 x 94cm (overall) Acc. 2016.440a–i</p> <p><i>Six figures</i> 2015 Multani clay, natural colour, plant fibre 45.7 x 17.7cm (approx., each) Acc. 2016.441a–f</p> <p><i>Figure on donkey</i> 2015 Multani clay, natural colour, plant fibre 27 x 29 x 7cm (approx.) Acc. 2016.442</p>
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Purchased 2016 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

RUBUNTJA, Mervyn
Western Arrernte people
Australia b.1958
Central Australian landscape 2006
Watercolour on paperboard
54 x 74cm
Acc. 2016.399

Behind Hamilton Downs 2009
Watercolour on paper
78 x 54cm
Acc. 2016.400

(Glen Helen Gorge, NT) 2012
Watercolour on paper
54 x 74cm
Acc. 2016.401
The Glenn Manser Collection.
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Donated through the Australian Government's Cultural Gifts Program

RYDER, Therese
Eastern Arrernte people
Australia b.1946
East MacDonnell Ranges, NT 2014
Watercolour on paper with board backing
26 x 74cm
Acc. 2016.415
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

SALVANA, John
Australia 1873–1956
Bush scene with homestead c.1930s
Oil on composition board (in LJ Harvey frame)
12.6 x 23cm (sight);
23 x 33.5cm (framed)
Acc. 2017.204

Sunshine and shadows, North Coast, NSW 1944
Oil on composition board (in LJ Harvey customised frame)
20.4 x 28.3cm (sight);
29.5 x 37.7cm (framed)
Acc. 2017.205
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

SARTHI, Parbatibai
India b.1955
Untitled panel 2015
Plywood, multani clay, natural colour
91.4 x 121.9cm
Acc. 2016.443

Untitled panel 2015
Plywood, multani clay, natural colour
91.4 x 121.9cm
Acc. 2016.444

Untitled panel 2015
Plywood, multani clay, natural colour
91.4 x 121.9cm
Acc. 2016.445

Untitled panel 2015
Plywood, multani clay, natural colour
91.4 x 60.9cm
Acc. 2016.446

Untitled panel 2015
Plywood, multani clay, natural colour
94 x 60.9cm
Acc. 2016.447

Two women; two glasses 2015
Multani clay, natural colour
Figures: 40.6 x 12.7cm (approx., each);
glasses: 15.2 x 7.6cm (diam.) (approx., each)
Acc. 2016.448a–d

Five figures 2015
Multani clay, natural colour, plant fibre
33 x 17.8cm (approx., each)
Acc. 2016.449a–e
Purchased 2016 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

SHERMAN, Albert J
Australia 1882–1971
Flowers in a fish bowl c.1940s
Oil on composition board (in LJ Harvey frame)
24.2 x 17.2cm (sight);
34.5 x 27.2cm (framed)
Acc. 2017.206
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

SIRORIVEVO, Hilda
Ömie people, Oro Province
Papua New Guinea b. unknown
Bilum (caterpillar design) 2012
Looped Uhone (tree bark) fibre and natural pigments
62 x 35cm
Acc. 2017.292
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

SIUNE, John
Kuman people, Chimbu Province
Papua New Guinea 1965–2016
Boi pren na girl Pren Tupela I stap long Port Morsbi city. Tupela lusim pasin bilong ples na kisim pasin bilong wait man (Boyfriend and girlfriend live in Port Moresby city. They leave traditional ways behind and take on whiteman style) 1999
Synthetic polymer paint on canvas
90 x 65cm
Acc. 2017.257
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

TAYLOR, Peter Tjutjatja
Southern Arrernte/Luritja people
Australia 1944–2014
Stanley Chasm 2006
Watercolour on paperboard
36 x 23cm
Acc. 2016.388

West MacDonnell Ranges, Alice Springs area 2007
Watercolour on paper
53 x 74cm
Acc. 2016.389

Mt Sonder 2009

Watercolour on paperboard
26 x 74cm
Acc. 2016.390

Glen Helen Gorge, NT 2013

Watercolour on paper
36 x 54cm
Acc. 2016.391
The Glenn Manser Collection.
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016.
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THORPE, Hall

Australia 1874–1947
Anemones c.1922
Colour woodcut on card
24 x 29.3cm (comp.)
Acc. 2016.461

Polyanthus c.1922

Colour woodcut on card
29.3 x 24.5cm (comp.)
Acc. 2016.462

Primroses c.1922

Colour woodcut on card
18.4 x 17cm (comp.)
Acc. 2016.463

Forget-me-nots c.1922

Colour woodcut on card
18.5 x 17cm (comp.)
Acc. 2016.464

Cowslips c.1922

Colour woodcut on card adhered to board
18.4 x 16.5cm (comp.)
Acc. 2016.465

Marigolds c.1922

Colour woodcut on card
25 x 30.5cm (comp.)
Acc. 2016.466
Gift of Philip Bacon AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program

UGIBARI, Sarah

Ömie and Samwejë people, Anahobehe village, Oro Province
Papua New Guinea b.c.1919
Tamajai Ohu'o Deb'e (Ancestral tattoo design of the necklace with pandanus fibre string) 2014
Natural pigments on barkcloth
156 x 100cm (irreg.)
Acc. 2017.256
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN

Miniature: Romney style woman 1930s
Watercolour? (in LJ Harvey customised frame)
6 x 5cm (sight); 13 x 12cm (framed)
Acc. 2017.211

UNKNOWN

Pendant c.1910
Peridots and seed pearls
6 x 2.2 x 6cm
Acc. 2017.215

UNKNOWN

Pendant: Six-petalled flower 1880s
Seed pearls and amethysts set in gold with chain
Pendant: 4.5 x 2.8cm;
chain: 21cm (closed)
Acc. 2017.216a–b

UNKNOWN

Celtic cross and chain 1930s
Sterling silver
Pendant: 8.2 x 5 x 0.3 x 5cm;
chain: 28cm (closed)
Acc. 2017.239a–b

UNKNOWN

Romsdals from the Romsdalen, Norway 1894
Watercolour on paper
(in LJ Harvey frame)
13.5 x 20.7cm (sight);
29.5 x 37.5cm (framed)
Acc. 2017.240

UNKNOWN

(Poultry in a landscape) 19th century
Oil on board (in LJ Harvey frame)
13.5 x 30.5cm (sight);
25 x 42.5cm (framed)
Acc. 2017.242
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

UNKNOWN

Australia
First-aid box c.1917
Assembled from chip carved cigar-box lids with design of Maltese Cross
10.6 x 20.7 x 5cm
Acc. 2017.047
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

UNKNOWN (Panel 1)

Australia
UNKNOWN (Panel 2)
England

Last Supper 1890s
Sand cast iron
Two panels: 40.5 x 67cm; 40 x 66cm
Acc. 2017.102.001–002
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

UNKNOWN

England
British Empire Exhibition 1925. Bronze medallion presented to LJ Harvey 1925
Bronze
0.3 x 5.1cm (diam.)
Acc. 2017.212
Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

UNKNOWN

Papua New Guinea
Gable decoration date unknown
 Hand-built earthenware with natural pigments
 57 x 28 x 20cm
 Acc. 2016.467
 Gift of Janet De Boer OAM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016

UNKNOWN

Papua New Guinea
Bilum (stripe pattern) c.1990
 Looped paper mulberry tree fibre and synthetic dyes
 66 x 39cm
 Acc. 2017.293

Bilum (diamond pattern) c.1978
 Looped commercial fibres with coins, shells and timber beads
 66 x 34cm
 Acc. 2017.294

Bilum (abstract design) c.1993
 Looped commercial fibres with shell
 53 x 52cm
 Acc. 2017.295

Bilum (geometric design) c.1993
 Looped commercial fibres
 75 x 52cm
 Acc. 2017.296

Bilum (Yonki power pattern, electricity poles) c.1993
 Looped commercial fibres
 63 x 44cm
 Acc. 2017.297

Bilum (Salvation Army pattern) c.2012
 Looped commercial fibres
 63 x 35cm
 Acc. 2017.298

Bilum (Enga Mioks Football team, Enga Province) c.2012
 Looped commercial fibres
 47 x 38cm
 Acc. 2017.299
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

Russia
Three-tiered stand 1880s
 Carved oak, serpentine fronted, scroll feet
 217 x 107 x 44cm
 Acc. 2017.194
 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

UNKNOWN

Kwaio people, Central Malaita Island
 Solomon Islands
Carved figure 1989
 Carved and painted rosewood
 14 x 8cm
 Acc. 2017.305

Faa (Comb) c.1995
 Wood, vegetable, fibre and resin
 18 x 6cm
 Acc. 2017.306

Faa (Comb) c.1995
 Wood, vegetable, fibre and resin
 17.2 x 5.5cm
 Acc. 2017.307

Faa (Comb) c.1995
 Wood, vegetable, fibre and resin
 23 x 8cm
 Acc. 2017.308

Faa (Comb) c.1995
 Wood, vegetable, fibre and resin
 18 x 4cm
 Acc. 2017.309
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

UNKNOWN

Vanuatu
Gwana (Dance mat) c.1991
 Woven pandanus with natural dyes
 170 x 28cm
 Acc. 2017.300
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

VAMARASI, Maraana

Fiji b.1965
Ibe nauri (round mat) 2016
 Mat: Woven somo (black mud-dyed pandanus) fibre
 200cm (diam.)
 Acc. 2016.456
 Purchased 2016 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

WALBUNGARA, Steven

Arrernte people
 Australia b.1959
West MacDonnell Ranges, NT 2008
 Watercolour on paper
 17 x 26cm
 Acc. 2016.392

West MacDonnell Ranges, NT 2008
 Watercolour on paper
 17 x 26cm
 Acc. 2016.393

West MacDonnell Ranges, NT 2008
 Watercolour on paper
 17 x 26cm
 Acc. 2016.394

West MacDonnell Ranges, NT 2008
 Watercolour on paperboard
 26 x 36cm
 Acc. 2016.395
 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

WARNER, Edward

Australia 1879–1968
(Landscape with water) c.1930s
 Etching
 10 x 14.5cm (comp.)
 Acc. 2017.235

(Gum trees) c.1930s
 Etching
 10 x 11cm (comp.)
 Acc. 2017.236
 Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008

<p>WATSON, Judy Waanyi people Australia b.1959 <i>tow row</i> 2016 Bronze 193 x 175 x 300cm (approx.) Acc. 2016.430 Commissioned 2016 to mark the tenth anniversary of the opening of the Gallery of Modern Art. This project has been realised with generous support from the Queensland Government, the Neilson Foundation and Cathryn Mittelheuser AM through the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Marker pen and pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.005</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache and coloured pencil on paper 38.7 x 50cm Acc. 2017.036.014</p>
<p>WESTMORELAND, Bradd Australia b.1975 <i>Homage to Matisse's Joy of life</i> 2005 Oil on canvas 174 x 238cm Acc. 2017.035 Gift of James Mollison AO and Vincent Langford through the Queensland Art Gallery Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Marker pen and pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.006</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache and pencil on paper 32 x 50cm Acc. 2017.036.015</p>
<p><i>Sketchbook for 'Homage to Matisse's Joy of life'</i> 2005 Sketchbook containing 30 pencil drawings 21 x 30cm Acc. 2017.036.001</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Marker pen and pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.007</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Coloured pencil on paper 38 x 50cm (irreg.) Acc. 2017.036.016</p>
<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Oil on canvas 34 x 34cm Acc. 2017.036.002</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.008</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache on paper 38 x 50cm (irreg.) Acc. 2017.036.017</p>
<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Pencil and ballpoint pen on paper 25.5 x 28cm (irreg.) Acc. 2017.036.003</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.009a–b</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache on paper 37.5 x 50cm Acc. 2017.036.018</p>
<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Pencil on paper 22 x 22cm (irreg.) Acc. 2017.036.004</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Coloured pencil on paper 21 x 30cm (irreg.) Acc. 2017.036.010</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache on paper 32.8 x 50cm Acc. 2017.036.019</p>
	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache on paper 36.5 x 50cm Acc. 2017.036.011</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache and coloured pencil on paper 32.8 x 50cm Acc. 2017.036.020</p>
	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache and coloured pencil on paper 35.5 x 50cm Acc. 2017.036.012</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Coloured pencil on paper 32 x 42.5cm (irreg.) Acc. 2017.036.021</p>
	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gouache on paper 34.5 x 50cm Acc. 2017.036.013</p>	<p><i>Drawing for 'Homage to Matisse's Joy of life'</i> 2005 Gift of the artist through the Queensland Art Gallery Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program</p>

WHEELER, Marcus
 Western Arrernte people
 Australia b.1947
West MacDonnell Ranges 2005
 Watercolour on cotton rag board
 17 x 26cm
 Acc. 2016.408

West MacDonnell Ranges 2005
 Watercolour on cotton rag board
 17 x 26cm
 Acc. 2016.409

Hunting in the West MacDonnell Ranges 2011
 Watercolour on board
 24 x 36cm
 Acc. 2016.410
 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

WIRRI, Elton
 Western Arrernte/Luritja/Pintupi people
 Australia b.1990
West MacDonnell Ranges 2007
 Watercolour on paperboard
 17 x 36cm
 Acc. 2016.306

Petermann Ranges 2007
 Watercolour on paperboard
 17 x 36cm
 Acc. 2016.307

Glen Helen 2007
 Watercolour on paper
 31 x 50cm
 Acc. 2016.308

MacDonnell Ranges 2008
 Watercolour on paperboard
 12 x 17cm
 Acc. 2016.309

Petermann Ranges 2008
 Watercolour on illustration board
 24 x 36cm
 Acc. 2016.310

Petermann Ranges 2008
 Watercolour on paperboard
 26 x 36cm
 Acc. 2016.311

Petermann Ranges 2008
 Watercolour on paper
 54 x 74cm
 Acc. 2016.312

Near Papunya 2009
 Watercolour on paper
 26 x 36cm
 Acc. 2016.313

Petermann Ranges 2009
 Watercolour on paper
 26 x 74cm
 Acc. 2016.314

Haasts Bluff in the West MacDonnell Ranges 2010
 Watercolour on paper
 15 x 54cm
 Acc. 2016.315

Mt Hermannsburg 2011
 Watercolour with board backing
 36 x 54cm
 Acc. 2016.316

Simpsons Gap 2011
 Watercolour on Arches paper
 33.5 x 52.5cm
 Acc. 2016.317

Mount Hermannsburg 2010
 Watercolour on paper
 26 x 36cm
 Acc. 2016.318

Palm Valley 2010
 Watercolour on paper
 54 x 36cm
 Acc. 2016.319

Palm Valley 2013
 Watercolour on paper
 56 x 34cm
 Acc. 2016.320

Palm Valley 2013
 Watercolour on paper
 54 x 36cm
 Acc. 2016.321

West MacDonnell Ranges – Ormiston Gorge 2013
 Watercolour on paper
 54 x 36cm
 Acc. 2016.322

Petermann Ranges 2011
 Watercolour on Arches paper
 31 x 49cm
 Acc. 2016.323

West MacDonnell Ranges 2013
 Watercolour on paper
 36 x 54cm
 Acc. 2016.324
 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

WIRRI, Hilary
 Luritja people
 Australia b.1956
Mt Hermannsburg – West MacDonnell Ranges 2009
 Watercolour on paperboard
 17 x 36cm
 Acc. 2016.411

Glen Helen Gorge 2010
 Watercolour on paper with board backing
 26 x 36cm
 Acc. 2016.412
 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

WIRRI, Kevin
 Pintupi/Luritja people
 Australia b.1953
Mt Liebig Way 2008
 Watercolour on paperboard
 17 x 36cm
 Acc. 2016.380

Bloods Range – Docker River 2008
 Watercolour on paper
 26 x 74cm
 Acc. 2016.381

Near Gosse Bluff 2009

Watercolour on paper
26 x 74cm
Acc. 2016.382

Docker River 2009

Watercolour on paper with
board backing
26 x 74cm
Acc. 2016.383
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

WOLTER, Adam

Australia b.1958
Resin brooch 1988
Coloured synthetic resins
5.9 x 6.4 x 1cm
Acc. 2016.305
Gift of Dr Ursula Szulakowska through
the Queensland Art Gallery | Gallery
of Modern Art Foundation 2016

WRIGHT, Judith

Australia b.1945
Blind of sight III [No. 1] 2001
Synthetic polymer paint on
Japanese paper
200 x 202.5cm
Acc. 2017.263

Blind of sight III [No. 2] 2001

Synthetic polymer paint on
Japanese paper
199.8 x 200cm
Acc. 2017.264

Blind of sight III [No. 3] 2001

Synthetic polymer paint on
Japanese paper
199.5 x 199cm
Acc. 2017.265

Relative conversations [No. 1] 2005

Synthetic polymer paint on
Japanese paper
196 x 197cm
Acc. 2017.266

Relative conversations [No. 2] 2005

Synthetic polymer paint on
Japanese paper
196.3 x 197.5cm
Acc. 2017.267

Relative conversations [No. 3] 2005

Synthetic polymer paint on
Japanese paper
199.5 x 197.5cm
Acc. 2017.268
Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

YUMBULUL, Terry Dhurritjini

Djangu people, Warramirri clan
Australia b.1950
Guardians of the Deep 2008
Carved hardwood, natural earth
pigments, feathers
Triptych: 147 x 20 x 20cm;
167 x 20 x 20cm; 129 x 17 x 7cm
Acc. 2017.288.001–003
Gift of Lauraine Diggins through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

ZAVROS, Michael

Australia b.1974
Bad dad 2013
Oil on canvas
110 x 150cm
Acc. 2016.290
Purchased 2016 with funds raised
through the Queensland Art Gallery |
Gallery of Modern Art Foundation Appeal

Deaccessions**DAWSON, Neil**

New Zealand b.1948
Canopy 1993
Site-specific suspension sculpture
comprising a single plan, skeletal
construction of carbon fibre composite
and stainless steel wire supports
800 x 500cm (installed);
weight: 4.5kg
Acc. 1994.307
Commissioned 1993

Exhibitions, outgoing loans, publications and awards

Everywhen, Everywhere:
Indigenous Australian Art Collection
18 October 2014 – 28 May 2017 | QAG

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

Journeys North
13 February – 3 July 2016 | QAG

On display for the first time since 1988, this display of photography of community life in Queensland was commissioned from six photographers to mark the Australian Bicentennial.

Posed
23 April – 30 September 2016 | GOMA

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

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

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

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

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

Contemporary Asian Collection
7 May – 9 October 2016 | GOMA

Drawn from the rich contemporary Asian collection, this display included works by Chatchai Puipia, Pinaree Sanpitak and Charwei Tsai, as well as Yuan Goang-Ming's three-channel video installation *Disappearing Landscape – Passing II* 2011.

Anish Kapoor *Untitled* 2006–07
14 May 2016 – 29 July 2018 | GOMA

A monumental work by Anish Kapoor, 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 the work of the late Mirdidingkingathi Juwarnda Sally Gabori celebrated the life of the senior Kaiadilt artist from Queensland's Bentinck Island. It included the artist's early paintings, her large collaborative works, and her almost monochromatic recent 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 contrasted and connected in work by artists from remote communities and urban Australia featured in this display of richly coloured acrylic paintings, sombre ochre works, and sculptures in wood, metal, clay and found materials.

Moving Pictures: Towards a Rehang of Australian Art
28 May 2016 – 20 August 2017 | QAG

While QAG's collection storage capacity is being upgraded, Australian collection highlights are presented in a stunning Salon-style hang, which includes audience favourites by Rupert Bunny, Vida Lahey, R Godfrey Rivers, Russell Drysdale and Nora Heysen.

Cindy Sherman

28 May – 3 October 2016 | GOMA

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

AIRLINE PARTNER



WINE & SPARKLING PARTNER



TOURISM & MEDIA PARTNERS



A World View: The Tim Fairfax Gift

11 June 2016 – 30 October 2016;

3 December 2016 - 17 April 2017

'A World View,' staged in two successive phases, highlighted the generous support of a single benefactor, Tim Fairfax AC. The exhibition profiled his extraordinary commitment to bringing major works by leading international artists into Queensland's Collection.



Time of others

11 June – 18 September 2016 | GOMA

This collaboratively curated exhibition reflected on contemporary social and cultural relations in the Asia Pacific. The exhibition was organised by QAGOMA, the Japan Foundation Asia Center, the Museum of Contemporary Art Tokyo, The National Museum of Art, Osaka, and the Singapore Art Museum.

ORGANISED BY



Asian Collection: Into View

16 July 2016 – 12 March 2017 | QAG

'Into View' focused on photography and video works by five artists with established and prominent international careers. These works showed the different ways that artists choose to reveal the world through the lens, and the power of the camera as an instrument to build narratives, create identities and reflect on society and culture.

No. 1 Neighbour: Art in Papua New Guinea 1966-2016

15 October 2016 – 29 January 2017 | QAG

This exhibition presented work by artists from Papua New Guinea created from the mid 1960s, through independence in 1975, to today. A key conceptual thread was the importance of the enduring relationship between Australia and Papua New Guinea, with projects profiling ongoing creative relationships between communities and individuals.

MAJOR PARTNER



SUPPORTING PARTNER



A Bit Na Ta supported through the Australian Cultural Diplomacy Grants Program



Pip & Pop: 'Rainbow Bridge' from 'We Miss You Magic Land' 2011

12 November 2016 – 14 May 2017 | GOMA

Four glittering, imaginary worlds by Perth-based artists Pip & Pop (Tanya Schultz and Nicole Andrijevic) are dotted with artificial flowers, plastic trinkets, crystals and sequins. These luminescent dioramas inject make-believe into reality.



Lucent

26 November 2016 – 30 July 2017 | GOMA

'Lucent' drew together works from the Aboriginal and Pacific collections, illuminating connections and differences between the region's Indigenous cultures. The properties of light were explored through works ranging from installations of great scale to personal adornments for the body.



Sugar Spin: You, me, art and everything
3 December 2016 – 17 April 2017 | GOMA

'Sugar Spin' celebrated GOMA's tenth anniversary by featuring over 250 contemporary artworks exploring light, space, architecture and the senses. From brand new immersive works to large-scale visitor favourites, the exhibition reflected complex connections to the natural world with an explosion of colour, sensation and spinning delights.



PRINCIPAL SPONSOR



MAJOR SPONSORS



SUPPORTING SPONSORS



WINE & SPARKLING PARTNER



TOURISM & MEDIA PARTNERS



George Baldessin: Three Pears
11 February – 28 May 2017 | QAG

Australian artist George Baldessin's sculpture *Three Pears* 1975 returned to the Watermall.

A Discernible Air
11 February – 6 August 2017 | QAG

In this Collection display, works by contemporary Australian artists Natalya Hughes, Rosslynd Piggott and Marion Borgelt focus on colour and line, shape and symmetry, pattern and texture.

Richard Long: Ring of Stones
25 February – 10 May 2017 | QAG

Ring of Stones 1982, a circular arrangement of 258 large stones, is an example of English land artist Richard Long's work with natural materials, evoking nature's forms, cycles and rhythms.

Vale: Mrs Schubert
28 April – 27 August 2017 | QAG

A special tribute to commemorate the legacy of Win Schubert AO, this display features a selection of works acquired for the Gallery through her generous support.

O'Keeffe, Preston, Cossington Smith: Making Modernism
11 March – 11 June 2017 | QAG

This exhibition showcased the iconic art of Georgia O'Keeffe, one of the most significant American painters of the twentieth century, alongside modernist masterpieces by celebrated and pioneering Australian artists Margaret Preston and Grace Cossington Smith.

MAJOR PARTNERS



PRESENTING PARTNERS



SUPPORTED BY



Weavers, Wanderers
1 April – 27 August 2017 | QAG

This Collection exhibition features vernacular art forms, such as textiles, and investigates how they have inspired and captivated artists and travellers.

Creative Generation Excellence Awards in Visual Art (2017)
8 April – 30 July 2017 | GOMA

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

Marvel: Creating the Cinematic Universe

27 May – 3 September 2017 | GOMA

Featuring more than 500 objects from Marvel's archives and private collections, this exhibition — a world first and exclusive to the Gallery of Modern Art — is Australia's first major Marvel exhibition and the largest ever presented in an art museum. It offers a glimpse into the work of production designers, storyboarding and pre-visualisation artists, costume and prop designers, and visual effects artists.

STRATEGIC PARTNER



PRINCIPAL PARTNER



MAJOR PARTNER



WINE & SPARKLING PARTNER



AIRLINE PARTNER



TOURISM & MEDIA PARTNERS



SUPPORTING PARTNERS



Namatjira Story

Permanent exhibition, from 17 June 2017 | QAG

In this Collection exhibition, works by renowned Aboriginal artist Albert Namatjira are complemented by works from the first, second and fourth generation of artists from the Arrernte landscape-painting tradition, and other artists influenced by Namatjira.

Children's Art Centre exhibitions and projects

Ah Xian: Naturephysica

28 May – 3 October 2016 | GOMA

This project invited children and families to engage with the ideas and artworks of Chinese-born Australian artist Ah Xian through activities inspired by the whimsical busts of his 'Metaphysica' sculpture series.

The Gabori Sisters: Gathering by the Sea

25 June 2016 – 12 February 2017 | GOMA

This interactive exhibition was developed in collaboration with Kaiadilt artists Elsie, Dorothy and Amanda Gabori — daughters of the late Mirdidingkingathi Juwarnda Sally Gabori. It featured specially designed making and multimedia activities to introduce children to the artists' homeland of Bentinck Island in Queensland's Gulf of Carpentaria.

Hrafnhildur Arnardóttir: Mirror Mirror

19 November 2016 – 17 April 2017 | GOMA

In this immersive exhibition by New York-based, Icelandic artist Hrafnhildur Arnardóttir, children could engage with the artist's ideas and working methods by creating their own extraordinary paper hairstyle and styling a wall of artificial hair-like material.

MAJOR SPONSOR



Supporting GOMA Turns 10 Children's Art Centre programs

Nusra Latif Qureshi: Enchanted Spaces

3 December 2016 – 17 April 2017 | GOMA

'Enchanted Spaces' invited young visitors to work with shapes and patterns chosen by Pakistani-Australian artist Nusra Latif Qureshi to create their own artwork inspired by traditional Mughal miniature painting.

MAJOR SPONSOR



Supporting GOMA Turns 10 Children's Art Centre programs

Kate Beynon: Friendly Beasts

1 April – 22 October 2017 | GOMA

In this exhibition, children and families engage with Australian contemporary artist Kate Beynon's mythical characters — the 'Friendly Beasts' — through mask-making, dance and collaborative drawing activities.

Australian Cinémathèque programs and screenings

In Character
28 May – 28 August 2016

This program responded to the exhibition 'Cindy Sherman' with films that challenge expectations of the behaviour, desire and physicality of women on screen.

Masaki Kobayashi
Presented with the support of the Japan Foundation
6–27 August 2016

This series focused on Japanese director Masaki Kobayashi's beautifully crafted films which question injustice, tradition and authority.

SPONSOR



Get What You Want: Music Cinema

Presented in conjunction with the 2016 Brisbane Festival
2 September – 2 October 2016

This selection of documentaries and feature films explored different genres of music in film, including country, disco, folk, hip-hop, house, punk, metal, reggae and soul.

SPONSOR



Snow White
Presented in conjunction with the 2016 Brisbane Festival
11 & 18 September 2016

These classic films reimagined the German fairytale of 'Snow White', and included live musical accompaniment by Italian pianist Mauro Colombis.

SPONSOR



Henry Rollins
16 September 2016

Acclaimed American musician and activist Henry Rollins delivered a special performance for Gallery audiences.

This Land is Mine | This Land is Me
3 December 2016 – 26 February 2017

This collection of films explored how we view and engage with the natural world and included live musical performances by Camerata – Queensland's Chamber Orchestra.

Ruin – Live by Oren Ambarchi
4–7 December 2016

This commissioned performance by Australian musician Oren Ambarchi re-interpreted the award-winning Australian film *Ruin* 2013 by Amiel Courtin-Wilson.



Lost Cinema: Queensland Discoveries
5–19 February 2017

This showcase of silent films recently rediscovered in Queensland — and previously considered lost — featured commissioned scores by David Bailey performed on the Gallery's 1929 Wurlitzer organ.

SPONSORS



Grace Chang: Modern Songstress
27 January – 19 February 2017

Presented in partnership with Brisbane City Council and SunPAC

This offsite project at Sunnybank Performing Arts Centre celebrated the songstress films of Hong Kong cinema during the 1950s and 1960s.

SPONSOR



Dedicated to a better Brisbane

Through A Glass, Darkly: The Films of Ingmar Bergman 1–19 March 2017

This selection of key works by celebrated Swedish director Ingmar Bergman featured commissioned performances by Brisbane band Blank Realm.

SPONSORS



Film Noir

31 March – 21 May 2017

This landmark program celebrated one of the most seductive and enduring cinema movements. It featured commissioned performances by Brisbane ensemble 'hazards of swimming naked' and organist David Bailey.

Marvel: Creating the Cinematic Universe

27 May – 3 September 2017

This complete retrospective of Marvel films is screening in conjunction with the exhibition 'Marvel: Creating the Cinematic Universe'.

The Wrath and Reveries of Werner Herzog

2 June – 19 August 2017

This selection of works draws from the storied career of Werner Herzog, one of the most celebrated and challenging directors to emerge from the German New Wave.

SPONSORS



Cinémathèque Live

23–25 June 2017

The first in a new series of live projects featured some of the most compelling international artists and composers working with electronic and electro-acoustic music: Alessandro Cortini, Elysia Crampton, Sarah Davachi, Lawrence English, Grouper, Klara Lewis and Xiu Xiu.

QAGOMA Touring

Exhibitions presented in regional Queensland

Transparent: Watercolour in Queensland 1850s–1980s
TYTO Regional Art Gallery, Ingham | 4 June – 17 July 2016

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

Indo Pop: Indonesian Art from APT7

Rockhampton Art Gallery
4 June – 17 July 2016

Bundaberg Regional Art Gallery
24 August – 16 October 2016

Artspace Mackay
21 October – 4 December 2016

Perc Tucker Regional Gallery, Townsville
3 February – 19 March 2017

Dogwood Crossing, Miles
6 April – 28 May 2017

Gladstone Regional Art Gallery & Museum
3 June – 23 July 2017

'Indo Pop' presents works by young Indonesian artists who featured in APT7 at QAGOMA in 2012–13.

My Country, I Still Call Australia Home: Contemporary Art from Black Queensland
 Gladstone Regional Art Gallery & Museum
 3 June – 27 August 2016

Rockhampton Art Gallery
 12 October – 27 November 2016

Gympie Regional Gallery
 11 January – 25 February 2017

Caboolture Regional Art Gallery
 16 March – 6 May 2017

Redland Art Gallery
 12 May – 25 June 2017

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

Exhibitions presented interstate

Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All

National Gallery of Victoria, Melbourne
 23 September 2016 – 29 January 2017

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

Exhibitions presented internationally

Cindy Sherman

City Gallery Wellington, New Zealand
 19 November 2016 – 19 March 2017

New York-based Cindy Sherman expands on contemporary society's fascination with aspiration, narcissism and the cult of celebrity. The resulting emotional fragility was explored in this exhibition of large-scale photographs made since 2000.

Outgoing loans

A total of 39 works from the Collection were lent to regional, national and international galleries for exhibition purposes.

BLACKMAN, Charles, *Playground at night* c.1952; *Untitled (schoolgirl craving for an apple)* c.1951–53, to the Heide Museum of Modern Art, Melbourne, for the exhibition 'Charles Blackman: Schoolgirls' (4 March – 18 June 2017)

BOSE, Santiago, *Faith and science in the time of AIDS, apologies to Dr Jose Rizal* 1996–97; *Judiel's virgin miracle* 1994; *Let it bleed* 1994, to the Art Gallery of New South Wales, Sydney, for the exhibition 'Passion and Procession: Art of The Philippines' (24 June – 12 November 2017)

FAIRWEATHER, Ian, *MO, PB and the ti-tree* 1965, to the Tweed Regional Gallery & Margaret Olley Centre, Murwillumbah, for the exhibition 'Portraits: Margaret Olley' (12 May – 10 September 2017)

FOROUHAR, Parastou, *Persian for beginners* 1997; *Persian for kids* 2012, to the Art Gallery of New South Wales, Sydney, for the exhibition 'Beyond Words: Calligraphic Traditions of Asia' (20 August 2016 – 30 April 2017)

HARSHA, NS, *We come, we eat, we sleep* 1999–2001, to the Mori Art Museum, Tokyo, for the exhibition 'N.S. Harsha: Charming Journey' (4 February – 11 June 2017)

HEARMAN, Louise, *Untitled #1111* 2005; *Untitled #1084* 2004, to the Museum of Contemporary Art Australia, Sydney, for the exhibition 'Louise Hearman Touring Exhibition' (29 September – 4 December 2016); TarraWarra Museum of Art (18 February – 14 May 2017); QUT Art Museum | William Robinson Gallery (3 June – 20 August 2017)

KUSAMA, Yayoi, *Infinity nets* 2000, to the National Gallery Singapore for the exhibition 'Yayoi Kusama: Life is the Heart of a Rainbow' (9 June – 3 September 2017)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the Sharjah Art Foundation, United Arab Emirates, for the exhibition 'Yayoi Kusama' (1 October 2016 – 9 January 2017)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the Hirshhorn Museum and Sculpture Garden, Washington DC, for the exhibition 'Yayoi Kusama: Infinity Mirrors', (23 February – 14 May 2017); Seattle Art Museum (30 June – 10 September 2017); The Broad, Los Angeles (21 October 2017 – 10 January 2018); Art Gallery of Ontario (3 March – 27 May 2018); Cleveland Museum of Art (9 July – 14 October 2018); High Museum of Art, Georgia (18 November 2018 – 18 February 2019)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to The National Art Center, Tokyo, for the exhibition 'Yayoi Kusama' (22 February – 22 May 2017)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the National Gallery Singapore for the exhibition 'Children's Biennale' (20 May – 24 September 2017)

LAHEY, Vida, *Sultry noon [Central Station, Brisbane]* 1931;

PURVES SMITH, Peter, *Lucile* 1937; **RIX NICHOLAS**, Hilda, *The fair musterer* 1935, to the National Gallery of Victoria, Melbourne, for the exhibition *Brave New World: Australia 1930s* (14 July – 15 October 2017)

MORIARTY, Mervyn, *Another place* c.1969–70, to the Flying Arts Alliance Inc for the exhibition 'Colour: Mervyn Moriarty a Retrospective Exhibition (8–22 October 2016)

NGUI, Matthew, *Swimming: at least 8 points of view* 2007, to the Fremantle Arts Centre, WA, for the exhibition 'Matthew Ngui Exhibition' (30 July – 17 September 2016)

OLIVER, Bronwyn, *Curlicue* 1991; *Captive object* 1987, to the TarraWarra Museum of Art, Vic., for the exhibition 'Bronwyn Oliver' (19 November 2016 – 5 February 2017)

OLSEN, John, *Journey into the you beaut country no. 2* 1961, to the National Gallery of Victoria, Melbourne, for the exhibition 'John Olsen: The You Beaut Country' (16 September 2016 – 12 February 2017); Art Gallery of New South Wales, Sydney (10 March – 12 June 2017)

PEILI, Zhang, *Endless dancing* 1999, to The Art Institute of Chicago for the exhibition 'Zhang Peili: Record. Repeat.' (30 March – 9 July 2017)

PRESTON, Margaret, *NSW and West Australian banksia* 1929, to the Art Gallery of New South Wales, Sydney, for the exhibition 'O'Keeffe, Preston, Cossington Smith: Making Modernism'; Heide Museum of Modern Art (12 October 2016 – 19 February 2017); Queensland Art Gallery (11 March – 11 June 2017); Art Gallery of New South Wales (1 July – 2 October 2017)

SPENCER, Stanley, *Interior at Cookham with spring flowers* 1937, to Carrick Hill, SA, for the exhibition 'Stanley Spencer: A Twentieth Century British Master' (1 August – 4 December 2016)

DE TOULOUSE-LAUTREC, Henri, *Tête de fille (Head of a girl)* 1892, to the Museu de Arte de São Paulo Assis Chateaubriand for the exhibition 'Henri de Toulouse-Lautrec' (29 June – 1 October 2017)

WATSON, Jenny, *Sleeping in New York* 1991, to the Museum of Contemporary Art Australia, Sydney, for the exhibition 'Jenny Watson: The Fabric of Fantasy' (5 July – 2 October 2017)

XIAN, Ah, *Metaphysica: Red Fish* 2007; *Metaphysica: Rabbit* 2007; *Metaphysica: Statue with human head and bird body* 2007; *Metaphysica: Cicada on leaf* 2007; *Metaphysica: Baby boy* 2007; *Metaphysica: Buddha hand with lotus* 2007; *Metaphysica: Crane on tortoise* 2007; *Metaphysica: Maitreya* 2007; *Metaphysica: Pigeon* 2007; *Metaphysica: Immortal on deer* 2007, to Hamilton Gallery for the exhibition 'Ah Xian: Axiom' (5 November 2016 – 25 February 2017)

As at 30 June 2017, 97 works were on loan to Queensland Government offices.

Publications and awards

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

No.1 Neighbour: Art in Papua New Guinea 1966–2016 celebrates the strength and diversity of contemporary art from Papua New Guinea, exploring works created from the mid 1960s, through independence in 1975, until today. The publication, which accompanies the exhibition of the same name, provides new scholarship on the development of contemporary art in Papua New Guinea and includes important contributions by local artists, writers and academics. It also highlights the Gallery's strong focus on the contemporary art and culture of the Pacific, and its unique manifestations in Papua New Guinea.

Staff contributions:

McDougall, Ruth. 'No 1 Neighbour: Art in Papua New Guinea 1966–2016', pp.18–29; 'In conversation: Forging a path — The early years', pp.30–6; 'Kwoma koromb', pp.40–3; 'Julia Mage'au Gray [interview]', pp.44–7; 'Sepik carvings', pp.48–9; 'Shows and festivals', pp.52–3; 'Baining masks', pp.54–7; 'David Bridie [interview]', pp.58–9; 'Early prints: Hape and Timothy Akis', pp.66–9; 'Ruki Fame', pp.74–5; 'Jakupa Ako's lyrical lines', pp.76–7; 'Simon Nowep's spiritual spaces', pp.78–81; 'The two worlds of David Lasisi', pp.86–9; 'History paintings', pp.90–3; 'Wendi Choulai: Layers of meaning', pp.96–9; 'Lisa Hilli [interview]', pp.104–5; 'The Omie and the nioge', pp.106–7; 'Mary Gole [interview]', pp.108–11; 'Taloi Havini [interview]', pp.112–13; 'Shields: Forging an identity', pp.116–17; 'Eric Bridgeman [interview]', pp.118–19; 'In conversation: From here', pp.120–5.

Marvel: Creating the Cinematic Universe

(May, 240pp., boxed hardcover special edition, illus.: col., b&w)
(May, 240pp., hardcover, illus.: col., b&w)
(May, 240pp., softcover, illus.: col., b&w)

The heroes of the Marvel Cinematic Universe — Captain America, Iron Man, Thor, Hulk, Black Widow and more — are showcased in this exhibition publication. Richly illustrated with concept and keyframe art, and film stills featuring props and costumes, this is a detailed look at the QAGOMA-curated exhibition.

Staff contributions:

- Slack-Smith, Amanda. 'Creating the Cinematic Universe', pp.16–25.
- Cameron, Dan. 'Film notes', pp.209–26.

10 Ways to Make Art

(December, 84pp., softcover, col. illus)

Published to coincide with the GOMA Turns 10 celebrations and the tenth children's publication produced by the Children's Art Centre, this activity book for ages four and up shows how to create ten masterpieces inspired by seven of the Gallery's Collection artists, including Kohei Nawa, Judy Watson, Ken Thaiday and Julie Blyfield.

Corporate publications

Artlines

Issue 3, 2016, Sep–Nov, 52pp., illus.: col., b/w
Issue 4, 2016, Dec–Feb, 112pp., illus.: col., b/w (GOMA Turns 10 double-sized, dual-cover commemorative issue)
Issue 1, 2017, Mar–May, 72pp., illus.: col., b/w
Issue 2, 2017, Jun–Aug, 72pp., illus.: col., b/w

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

Staff contributions:

- Barlow, Geraldine Kirrihi & Buttrose, Ellie. 'Nick Cave: HEARD 2012' (2–2017, pp.44–5); 'Sugar spin: You, me, art and everything' (4–2016, pp.12–21).
- Bernal, Abigail. 'Jaba Chitraker, Patachitras 2010–15' (2–2017, pp.50–1); 'Anthony McCall: *Crossing* 2016' (4–2016, pp.34–5).
- Burnett, David. 'Old Master prints' (2–2017, pp.54–5).
- Buttrose, Ellie. 'Rokni Haerizadeh: *Subversive salami in a ragged briefcase* 2013–14' (2–2017, p.53).
- Cameron, Dan. 'A beginner's guide to the Marvel Cinematic Universe' (2–2017, pp.25–9).
- Cull, Tamsin. 'An interview with Ah Xian: "Naturephysica"' (3–2016, p.8–11).
- Hawker, Michael. 'Arthur Boyd: *The lady and the unicorn* 1975' (2–2017, pp.46–7); 'Bernard Hall: *Lady with sponge* 1922' (2–2017, pp.48–9); 'Jon Molvig: *Carnival motif c.1952*' (1–2017, pp.52–3).
- Hays, Rosie. 'This land is mine / This land is me' (4–2016, pp.28–31).
- McDougall, Ruth. 'Oceania Women's Fund: The Jennifer Phipps Bequest' (1–2017, pp.42–3); 'Twist and loop' (3–2016, p.17); 'No.1 Neighbour: Art in Papua New Guinea 1966–2016' (3–2016, p.22–5); 'a Bit na Ta: The source of the sea' (3–2016, p.30–1); 'The Festival of Pacific Arts and Culture' (3–2016, p.32–3); 'Simon Nowep: Maintaining a place for spirits' (3–2016, p.34–5).
- McFarlane, Kyla. 'Two women: Inge King and Bea Maddock' (1–2017, pp.38–41).
- McKay, Peter. 'Travellers' (2–2017, pp.36–9); 'Get what you want: Music cinema' (3–2016, p.12–13).
- McLean, Bruce. 'Judy Watson: *tow row* 2016' (1–2017, pp.48–9); 'Arrernte watercolours: The Glenn Manser Collection' (1–2017, pp.54–5).
- Moon, Diane. 'Sung into Being' (2–2017, pp.30–5); 'Lucent: Contemporary Aboriginal and Pacific Textiles from the Collection' (4–2016, pp.22–7).

- Mudge, Laura. 'Kate Benyon's friendly beasts' (2–2017, pp.40–3); 'Hrafnhildur Arnardóttir' (1–2017, pp.32–7).
- Nagesh, Tarun. 'Into View' (3–2016, p.14–15).
- Robinson, Shannon. 'No.1 photography: PNG in the ACAPA archive' (3–2016, p.16).
- Saines, Chris. 'Vale Professor John Hay AC' (1–2017, p.13); 'Arthur Boyd: *Sleeping bride* 1957–58' (1–2017, pp.46–7); 'The 2016 QAGOMA Medal' (4–2016, p.40–1).
- Slack-Smith, Amanda. 'Film Noir' (1–2017, p.26–31).
- Van Noordenburg, Henri. 'Regional Queensland touring program' (3–2016, p.17).
- Wright, Simon. 'Gordon Bennett: *The coming of the light* 1987' (1–2017, pp.50–1).

QAGOMA Learning resources, digital and printed

Creative Generation Excellence Awards in Visual Art
Exhibition resource featuring artists' statements and images – in-situ digital resource

GOMA Turns 10

Student resource (primary and secondary levels) – online and printed
Teacher resource (primary and secondary levels) – online
Digital classroom resource: Q&A for secondary schools

Marvel: Creating the Cinematic Universe

Marvel Guide for Schools (all school levels)

Marvel: Creating the Cinematic Universe

MCU Unlocked interactive tour – in-situ digital resource
Digital classroom resource

O'Keeffe, Preston, Cossington Smith: Making Modernism

Student resource (secondary level)
Teacher resource (secondary level)
Digital classroom resource: Q&A for secondary schools

QAGOMA Learning Collection Resource

Student resource (all school levels) – online

Publications in progress, as at 30 June 2017

Gerhard Richter: The Life of Images

(October 2017, 160pp., softcover, illus.: col., b&w)

Noel McKenna: Landscape - Mapped

(November 2017, 96pp., softcover, illus.: col., b&w)

Patricia Piccinini

(April 2018, softcover, illus.: col., b&w)

QAGOMA Blog & TV

193 blog posts were published to the QAGOMA Blog (qagoma.qld.gov.au/blog), covering Gallery news, original content from curators, conservators and other staff, and texts adapted from *Artlines* and external papers.

79 videos were published to QAGOMA TV (qagoma.qld.gov.au/qagomatv), including artist and curator talks, artist and public performances, lecture series and panel discussions.

External publications

Barlow, Geraldine Kirrihi. 'Mikala Dwyer: *Diviner* 2012'. In *Fifty Artworks from the Monash University Collection* [online]. Monash University Museum of Art, Melbourne, March 2017, <<https://www.monash.edu/muma/collection/level-2-page/First-languages-of-the-Collection/A-F/Mikala-Dwyer>>.

Barrett, Kim & O'Rourke Caroline. 'Changing traditions: Contemporary methods of a traditional practice: A case study of contemporary Indian painted scrolls at the Queensland Art Gallery | Gallery of Modern Art'. *Light, Colour, Structure: Preprints of the Contributions to the 9th AICCM Book, Paper and Photographic Materials Symposium, 10–15th October 2016, National Gallery of Australia, Canberra*. National Gallery of Australia, Canberra, 2016, pp.18–29.

Barrett, Kim & Shellard, Samantha. 'Issues, challenges and methods for display and mounting of contemporary photographs at the Queensland Art Gallery | Gallery of Modern Art: Abstract'. *Light, Colour, Structure: Preprints of the Contributions to the 9th AICCM Book, Paper and Photographic Materials Symposium, 10–15th October 2016, National Gallery of Australia, Canberra*. National Gallery of Australia, Canberra, 2016, p.124.

Buttrose, Ellie. 'A vast universe within: Nasreen Mohamedi at the Met'. *Art Monthly Australasia*, no. 291, August 2016, pp.50–1.

Buttrose, Ellie. 'David Noonan: *Untitled 2014*'. In *Fifty Artworks from the Monash University Collection* [online]. Monash University Museum of Art, Melbourne, March 2017 <<https://www.monash.edu/muma/collection/level-2-page/First-languages-of-the-Collection/2019/David-Noonan>>.

Buttrose, Ellie. 'Keep in touch'. In *The Impressions of our Arteries* [exhibition catalogue]. Woolloongabba Art Gallery, Brisbane, 2017, pp.4–9.

Buttrose, Ellie. 'Keg De Souza'. In *The National 2017: New Australian Art* [exhibition catalogue]. Art Gallery of New South Wales, Museum of Contemporary Art Australia, Carriageworks, Sydney, 2017, pp.70–1.

Keehan, Reuben. 'Disalignment and restructuring: The late work of Yayoi Kusama'. In *Yayoi Kusama: Life is the Heart of a Rainbow* [exhibition catalogue]. National Gallery Singapore, 2017, pp.44–51.

Keehan, Reuben. 'Ah Xian'. In *MCA Collection Handbook*. Museum of Contemporary Art Australia, Sydney, 2016, pp.374–5.

Keehan, Reuben. 'The bubble goes pop: Takashi Murakami and the early days of Tokyo Neo-Pop'. In Darling, Michael (ed.), *Takashi Murakami: The Octopus Eats Its Own Leg* [exhibition catalogue]. Skira Rizzoli Publications, New York, in association with Museum of Contemporary Art, Chicago, and Kaikai Kiki, Tokyo, 2017, pp.85–94.

Keehan, Reuben. 'A cartography of love'. In *Many Hands: The First 40 Years of the Australian Tapestry Workshop*. HarperCollins, Sydney, 2016, pp.32–5.

Keehan, Reuben. 'Death by water'. In *Drawing Water* [exhibition catalogue]. Griffith University, Brisbane, 2016, pp.25–32.

Keehan, Reuben. 'Ross Manning'. In *MCA Collection Handbook*. Museum of Contemporary Art Australia, Sydney, 2016, pp.222–3.

McDougall, Ruth. 'No.1 Neighbour: Art in Papua New Guinea 1966–2016', *OAS Journal* (Oceanic Art Society), vol. 22, no. 1, February 2017.

McDougall, Ruth. 'Taloi Havini'. In *The National 2017: New Australian Art* [exhibition catalogue]. Art Gallery of New South Wales, Museum of Contemporary Art Australia, Carriageworks, Sydney, 2017, pp.94–5.

McFarlane, Kyla. 'Raquel Ormella: *Wild Rivers: Cairns, Brisbane, Sydney, 2008*'. In *Fifty Artworks from the Monash University Collection* [online]. Monash University Museum of Art, Melbourne, March 2017 <<https://www.monash.edu/muma/collection/level-2-page/First-languages-of-the-Collection/2019/Raquel-Ormella>>.

McKay, Peter. 'Matthew Bradley'. In *The National 2017: New Australian Art* [exhibition catalogue]. Art Gallery of New South Wales, Museum of Contemporary Art Australia, Carriageworks, Sydney, 2017, pp.62–3.

McLean, Bruce. 'Sally Gabori'. In *MCA Collection Handbook*. Museum of Contemporary Art Australia, Sydney, 2016, pp.140–1.

McLean, Bruce. 'Tiger Yaltangki'. In *The National 2017: New Australian Art* [exhibition catalogue]. Art Gallery of New South Wales, Museum of Contemporary Art Australia, Carriageworks, Sydney, 2017, pp.140–1.

Moon, Diane. 'John Mawurndjul'. In *MCA Collection Handbook*. Museum of Contemporary Art Australia, Sydney, 2016, pp.234–7.

Moon, Diane. 'Ken Thaiday Snr'. In *MCA Collection Handbook*. Museum of Contemporary Art Australia, Sydney, 2016, pp.332–5.

Nagesh, Tarun. 'A multilayered mapping: The 5th Singapore Biennale'. *Art Monthly Australasia*, no. 296, March 2017, p.55.

Osmond, Gillian. 'Zinc soaps: An overview of zinc oxide reactivity and consequences of soap formation in oil based paintings'. *Metal Soaps in Art: Conservation and Research*. Springer, 2017 (forthcoming).

Seeto, Aaron; Gralton, Beatrice; Raffel, Suhanya & Whiteman, Stephen H. 'Curating Chinese contemporary art in an Australian context'. *Australian & New Zealand Journal of Art*, vol. 16, no. 2, December 2016, pp.247–63.

Shellard, Samantha. 'Acquisition, display, tour and storage of 2400 drawings by Robert MacPherson – "1000 Frog Poems: 1000 Boss Drivers ("Yellow Leaf Falling") for H.S"'. *Light, Colour, Structure: Preprints of the Contributions to the 9th AICCM Book, Paper and Photographic Materials Symposium, 10–15th October 2016, National Gallery of Australia, Canberra*. National Gallery of Australia, Canberra, 2016, pp.90–100.

Shellard, Samantha; Barrett, Kim & Pagliarino, Amanda. 'Reconciling the paradox of light within an art museum: Integrated light management and ongoing strategies at QAGOMA: Abstract'. *Light, Colour, Structure: Preprints of the Contributions to the 9th AICCM Book, Paper and Photographic Materials Symposium, 10–15th October 2016, National Gallery of Australia, Canberra*. National Gallery of Australia, Canberra, 2016, p.81.

Theobald Clark, Sophie & Osmond, Gillian. 'The materials and techniques of William Robinson'. *AICCM Bulletin*, vol. 37, no. 2, December 2016, pp.49–56.

Wild, Elizabeth; Pagliarino, Amanda & Storer, Russell. 'Conservation from conception: Commissioning an installation by Cai Guo-Qiang'. *Studies in Conservation* (Saving the Now: Crossing Boundaries to Conserve Contemporary Works), International Institute for Conservation of Historic and Artistic Works, London, vol. 61, September 2016, Supplement, pp.255–9.

Zilli, Robert. 'Traditional picture frame making techniques and the research and documentation of 19th century picture frames'. *Winston Churchill Memorial Trust: The James Love Churchill Fellowship Report 2016* [online]. The Trust, 2016. <<https://www.churchilltrust.com.au/fellows/detail/4091/Robert+Zilli>>.

Papers presented (unpublished)

Barrett, Kim. 'Issues, challenges and methods for display and mounting of contemporary photographs at the Queensland Art Gallery | Gallery of Modern Art: Abstract'. Light, Colour, Structure: The 9th AICCM Book, Paper and Photographic Materials Symposium, National Gallery of Australia, Canberra, 10–15 October 2016.

Barrett, Kim & O'Rourke Caroline. 'Changing traditions: Contemporary methods of a traditional practice: A case study of contemporary Indian painted scrolls at the Queensland Art Gallery | Gallery of Modern Art'. AICCM Queensland Conference, State Library of Queensland, Brisbane, 13 September 2016.

Barrett, Kim & O'Rourke Caroline. 'Changing traditions: Contemporary methods of a traditional practice: A case study of contemporary Indian painted scrolls at the Queensland Art Gallery | Gallery of Modern Art'. Light, Colour, Structure: The 9th AICCM Book, Paper and Photographic Materials Symposium, National Gallery of Australia, Canberra, 10–15 October 2016.

Buttrose, Ellie. 'Artist as comic prop'. Cindy Sherman: A Symposium. City Gallery Wellington, New Zealand, 18 March 2017.

Carter, Anne. 'Charles Blackman in Queensland'. Revivify 2016: The AICCM Paintings Special Interest Group Symposium, National Portrait Gallery, Canberra, 26–28 October 2016.

Carter, Anne. 'Contemporary collections and the Brisbane floods of 2011'. The 5th Asia Pacific Tropical Climate Conservation Art Research Network Meeting – Natural Disasters and Cultural Heritage in the Philippines: Knowledge Sharing Decision Making and Conservation, Bohol, Philippines, 4–6 April 2017.

Da Silva, Jose (Panel member). 'Session: The ephemeral contemporary collection'. The Forever Now: Contemporary Art Collections in the 21st Century Conference, Museum of Contemporary Art, Sydney, 1–3 September 2016.

Deen, Terry. 'Learning and teaching across disciplines'. Critical Connections: Art, Design & STEM (Symposium), Queensland University of Technology, Brisbane, 25 March, 2017.

Deen, Terry; Mudge, Laura; Neill, Fiona & van Noordenburg, Henri. 'Developing audiences and engaging with communities'. Museums Galleries Australia National Conference 2017, Queensland Art Gallery | Gallery of Modern Art, South Brisbane, 15 May 2017.

Deen, Terry & Williams, David. 'Aboriginal and Torres Strait Islander Perspectives in Queensland's Arts Learning Ecosystem'. Ignite 2016 Annual State Conference Queensland Art Teachers' Association, Cannon Hill Anglican College, Cannon Hill, 16 July 2016.

Deen, Terry & Williams, David. 'Design Tracks, Creative Pathways Program'. Annual SER Indigenous Education Professional Development, Upper Coomera Community Centre, Upper Coomera, 9 November 2016.

Keehan, Reuben. 'Curatorial roundtable: Yayoi Kusama'. National Gallery Singapore, Singapore, 17 June 2017.

Keehan, Reuben. 'Relevance of Kusama's Art Today'. Japan Creative Centre, Singapore, 15 June 2017.

Keehan, Reuben (with Flores, Patrick; Mashadi, Ahmad; and Pichaya Aime Suphavanij). 'Outline of discussion'. Mode of Liaisons Curator Forum. Bangkok Art and Culture Centre, Bangkok, 1 April 2017.

Keehan, Reuben (with Hiroyuki, Hattori; Lino, Vuth and Purichanont, Vipash). 'Beyond frames, beyond sites'. Mode of Liaisons Curator Forum. Bangkok Art and Culture Centre, Bangkok. 1 April 2017.

Keehan, Reuben (with Day, Charlotte; French, Blair; Kataoka, Mami; Miall, Nina; and Tunncliffe, Wayne). 'Curatorial models: collaboration and contemporary art'. The National: New Australian Art, Museum of Contemporary Art Australia, Sydney, 31 March 2017.

Keehan, Reuben (with Che, Kyongfa and Hashimoto, Azusa) 'Time of others: Notes from the road'. Japan Foundation Asia Center, Tokyo, 3 October 2016.

McFarlane, Kyla. 'The artist as curator as artist: Patrick Pound's "The Great Exhibition"'. Photography in Focus, National Gallery of Victoria, Melbourne, 20 May 2017.

Nagesh, Tarun. 'The Asia Pacific Triennial of Contemporary Art: Art and curating in the Asia Pacific'. Samdani Seminars 2017, Shoni Mongol Adda, Dhaka, Bangladesh, 4 April 2017.

Osmond, Gillian & Theobald Clark, Sophie. 'Zinc soaps: Current understanding of formation in paintings and association with paint delamination'. Revivify 2016: The AICCM Paintings Special Interest Group Symposium, National Portrait Gallery, Canberra, 26–28 October 2016.

Page, Maud & Berghuis, Thomas. 'Parallel case studies 1: The regional within the international'. The Forever Now: Contemporary Art Collections in the 21st Century Conference, Museum of Contemporary Art, Sydney, 1–3 September 2016.

Pagliarino, Amanda. 'Conservation from conception: Commissioning an installation by Cai Guo-Qiang Heritage (2013)'. Saving the Now: Crossing Boundaries to Conserve Contemporary Works: International Institute for Conservation of Historic and Artistic Works (IIC) 26th Biennial Congress, in collaboration with the International Network for the Conservation of Contemporary Art (INCCA) and the Getty Conservation Institute, Los Angeles, 12–16 September 2016.

Pagliarino, Amanda. 'From consultation to completion: Conservation of Cai Guo Qiang's installation *Heritage* 2013'. AICCM Queensland Conference, State Library of Queensland, South Brisbane, 9 August 2016.

Saines, Chris (Moderator). 'The colours of space and time: Japanese painters and printmakers between two eras [Katsushika Hokusai's print, *The great wave off Kanagawa*, 1831]. World Science Festival Brisbane 2017, Queensland Museum & Science Centre, South Brisbane, 23 March 2017.

Seeto, Aaron (Panel chair). 'Popular culture and the representation of Asian-Australia'. Perspectives: Asia Seminar. Presented by Griffith University and the Australian Centre of Asia Pacific Art (ACAPA) in conjunction with the Brisbane Festival, Gallery of Modern Art, South Brisbane, 22 September 2016.

Seeto, Aaron (Panel chair). 'Session one: The last twenty'. Twenty Years: 4A Symposium. 4A Centre for Contemporary Asian Art with The Power Institute, University of Sydney, Camperdown, Sydney, 4 November 2016.

Seeto, Aaron (Panel member). 'A discussion exploring Southeast-Asian art with Aaron Seeto and Rachel Kent, moderated by Dr Gene Sherman'. Culture + Ideas, Sherman Contemporary Art Foundation, Paddington, NSW, 11 August 2016.

Shellard, Samantha. 'Acquisition, display, tour and storage of 2400 drawings by Robert MacPherson: *1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S.*

(1996–2014)'. Light, Colour, Structure: The 9th AICCM Book, Paper and Photographic Materials Symposium, National Gallery of Australia, Canberra, 10–15 October 2016.

Shellard, Samantha. 'Creation, acquisition, display, storage & tour of Robert MacPherson's *1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S.* (1996–2014)'. AICCM Queensland Conference, State Library of Queensland, Brisbane, 20 September 2016.

Shellard, Samantha. 'Reconciling the paradox of light within an art museum: Integrated light management & ongoing strategies at QAGOMA'. AICCM Queensland Conference, State Library of Queensland, Brisbane, 27 September 2016.

Wright, Simon (Keynote address). 'Queensland Regional Art Awards'. Presented by Flying Arts, Judith Wright Centre for Contemporary Arts, Brisbane, 11 March 2017.

Wright, Simon (Panel member). 'Art and philanthropy'. Public forum in the context of the exhibition 'Philanthropists and Collections', University of Queensland Art Museum, 23 March 2017.

Wright, Simon (Panel moderator). 'Imagining a future seminar'. Museums and Galleries of Queensland and the University of Queensland Art Museum Seminar 2016, University of Queensland Art Museum, St Lucia, 15 September 2016.

Zilli, Robert. 'Reframed: Rationale, techniques and ethics'. FRAME: Concept, History and Conservation: AICCM Symposium, National Gallery of Victoria, Melbourne, 24–26 August 2016.

Awards

Australia Council for the Arts Visual Arts Development Travel Grant (for individuals and groups)

- Travel to India October–November 2016
Curator: Tarun Nagesh

IPPY Awards 2017 (Independent Publisher Book Awards)

- Children's Interactive: Bronze Award
10 Ways to Make Art

Museums Australia Publication Design Awards 2017

- Exhibition Catalogue (Major): Highly Commended
No 1 Neighbour: Art in Papua New Guinea 1966–2016
Designer: Lara Clarke

Winston Churchill Memorial Trust: The James Love Churchill Fellowship Award 2016

- Study Traditional Picture Frame Making Techniques, Research and Document 19th Century Picture Frames, UK
Framer: Robert Zilli

Statistical summary

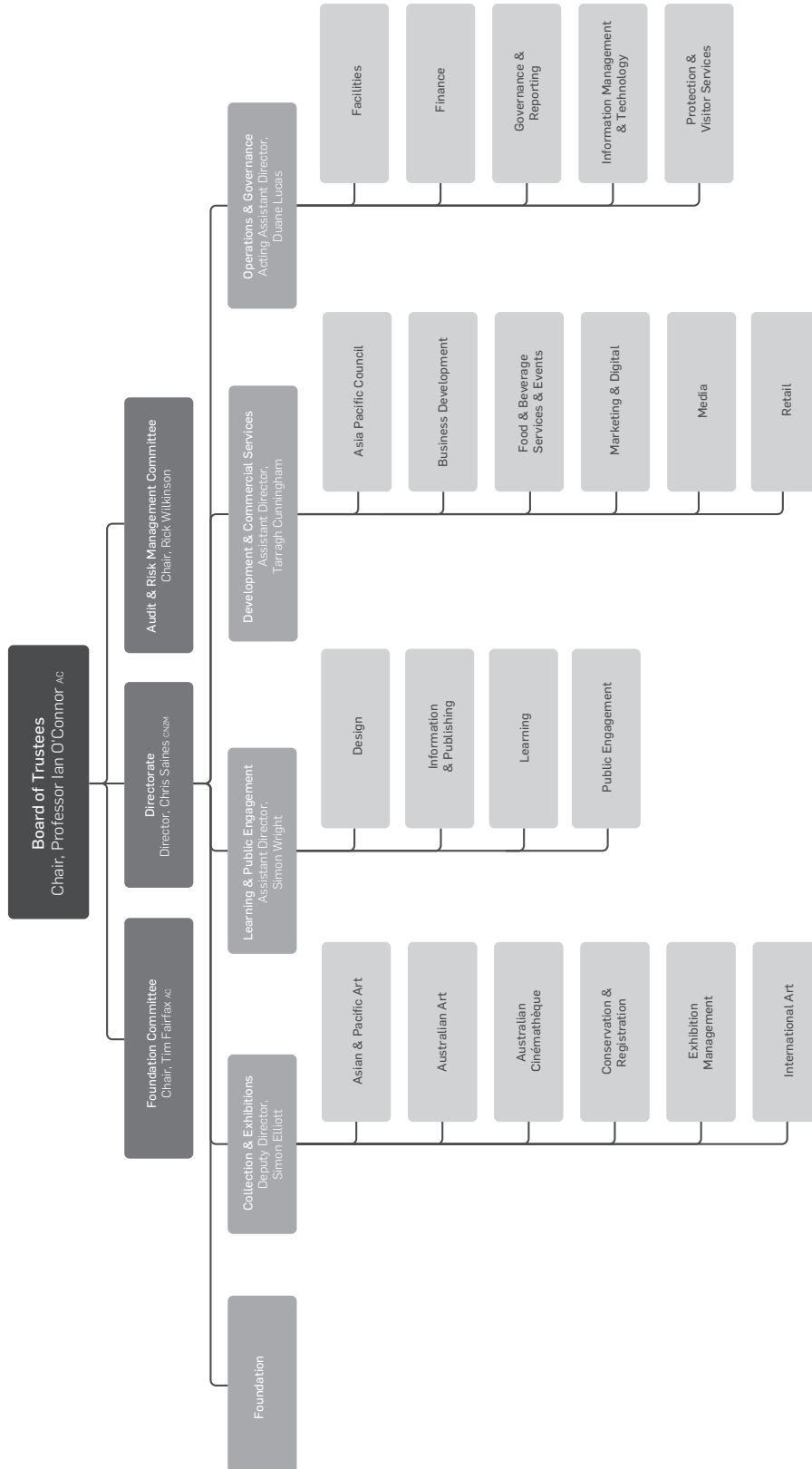
ONSITE ATTENDANCE	
QAGOMA attendance	1 730 738
QAG attendance	639 417
GOMA attendance	1 091 321
Children aged 12 and under	335 347
TOURING	
Attendance at QAGOMA exhibitions and programs in regional Queensland	53 365
Regional Queensland venues	11
Regional exhibition attendance	29 115
Regional program venues	90
Regional program attendance	24 250
Visits by QAGOMA staff to regional Queensland	40
Attendance at interstate touring exhibitions	228 599
Attendance at international touring exhibitions	25 328
COLLECTION	
Works in the Collection	17 800
Works acquired in 2016–17	552
CINÉMATHÈQUE	
Short and feature films presented	299
Cinema screenings and events	539
Attendees at screenings and cinema programs	41 570
LEARNING	
Volunteer-guided tours	2729
Participants in volunteer-guided tours	14 425
Tours for visitors with a disability	59
Participants in volunteer-guided tours for visitors with a disability	272
School group visits	31 246
Student group visits (includes tertiary and English language colleges)	6636
Special interest group visits (includes adult and international)	4431

PUBLIC ENGAGEMENT	
Public programs presented	123
Attendees at public programs	22 189
Public programs streamed live online	4
Viewers of live-streamed programs	5710
QAGOMA Member programs	102
QAGOMA Member program attendees	3777
QAGOMA Members	5480
PUBLICATIONS	
Publications published by the Gallery	7
Staff contributions to external publications	29
Papers presented (unpublished)	35
VOLUNTEERS	
Curatorial volunteers	8
Library volunteers	8
Volunteer guides	99
DIGITAL ENGAGEMENT	
Website user sessions (qagoma.qld.gov.au)	1 290 830
Uses of digital interactives	249 204
Views of QAGOMA content on social media	2 221 502

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.

Remuneration for members of the Board of Trustees and the Audit and Risk Management Committee is set in accordance with the Queensland Government's Remuneration Procedures for Part-Time Chairs and Members of Queensland Government Bodies. Members of the Board of Trustees and Audit and Risk Management Committee may choose to donate their fees to the QAGOMA Foundation.

Members of the Board are eligible for annual fees, in accordance with the Queensland Government's Remuneration Procedures for Part-Time Chairs and Members of Queensland Government Bodies. Annual remuneration is set at \$5000 for the Chair and \$3000 for members of the Board of Trustees, and \$3000 for the Chair and \$1000 for members of the Audit and Risk Management Committee. Members of the Board of Trustees and Audit and Risk Management Committee may choose to donate their fees to the QAGOMA Foundation.

The transactions of the Board are accounted for in the financial statements.

Members of the Board during 2016–17 are listed below.

Board member	Role	Term of appointment	Number of meetings eligible to attend in 2016–17	Number of meetings attended in 2016–17	Remuneration
Professor Susan Street AO	Chairperson and member	6/03/14 – 28/02/17	4	4	\$5000
Professor Ian O'Connor AC	Chairperson and member	2/03/17 – 1/03/20	2	2	\$2500
Philip Bacon AM	Deputy Chairperson and member	6/03/14 – 28/02/17	4	3	\$2000
Rick Wilkinson	Deputy Chairperson and member Member	2/03/17 – 1/03/20	4	4	\$3000
		6/03/14 – 28/02/17	2	2	
Gina Fairfax	Member	Term 1: 6/03/14 – 28/02/17 Term 2: 2/03/17 – 1/03/20	6	6	\$3000
Fiona Foley	Member	2/03/17 – 1/03/20	2	2	\$1000
The Honourable John Mickel	Member	9/03/17 – 1/03/20	2	2	\$1000
Ross Patane	Member	6/03/14 – 28/02/17	4	4	\$2000
Elizabeth Pidgeon	Member	Term 1: 6/03/14 – 28/02/17	6	6	\$3000
		Term 2: 2/03/17 – 1/03/20			
Avril Quail	Member	6/03/14 – 28/02/17	4	4	N/A
Paul Taylor	Member	2/03/17 – 1/03/20	2	2	\$1000

Further information about the Board can be accessed at www.qagoma.qld.gov.au/about/our-team.

Executive Management Team

DIRECTOR

Chris Saines CNZM

The Director is appointed as director of the Queensland Art Gallery | Gallery of Modern Art by the Governor in Council upon recommendation by the Minister for the Arts 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 35 years' experience in Australian and New Zealand galleries as a director, curatorial and collection manager, educator and curator. He has been Director of QAGOMA since 2013, having previously been Director of Auckland Art Gallery Toi o Tāmaki from 1996 to 2013. He led the \$125 million redevelopment of that institution, which opened in 2011 and won World Building of the Year 2013. Previously, Chris 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 curate major exhibitions, both from the Collection and with leading international artists. His vision is for QAGOMA to be the leading museum for the contemporary art of Australia, Asia and the Pacific.

DEPUTY DIRECTOR, COLLECTION & EXHIBITIONS

Simon Elliott

Simon Elliott oversees curatorial, conservation and registration activities, with direct responsibility for managing and developing the Gallery's Collection. Simon returned to the Gallery in 2017 from Canberra where he had been Assistant Director, Curatorial and Educational Services at the National Gallery of Australia since 2007. Before that, he was Assistant Director at Canberra's National Portrait Gallery. Simon has held roles at the Brisbane City Gallery (now Museum of Brisbane), and at the Queensland Art Gallery from 1986 to 1999, where he was involved in early instalments of the Asia Pacific Triennial of Contemporary Art (APT), including as a member of the curatorial team for APT2.

DEPUTY DIRECTOR, COLLECTION & EXHIBITIONS

Maud Page

Maud Page was Deputy Director, Collection & Exhibitions at QAGOMA from October 2012 to December 2016.

ASSISTANT DIRECTOR, DEVELOPMENT & COMMERCIAL SERVICES

Tarragh Cunningham

Tarragh Cunningham is responsible for attracting, retaining and developing audiences, and for the Gallery's self-managed commercial services. She leads the media, 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 Exhibitions Manager at QAGOMA from 2008 to 2015 and before that held various positions at the National Gallery of Victoria, Melbourne, from 1996. Tarragh has postgraduate qualifications in arts management and museum leadership, and completed the Asialink Leaders Program in 2013. As Exhibitions Manager at QAGOMA, she was involved with the development and management of exhibitions and touring projects at a national and international level, and contributed to the development of policy and strategic plans at the Gallery.

ACTING ASSISTANT DIRECTOR, OPERATIONS & GOVERNANCE

Duane Lucas

Duane Lucas leads government, board and stakeholder reporting; financial, human resource and information technology services; protection and visitor services; facilities management; and cultural precinct coordination. Duane is currently on secondment to QAGOMA from the Corporate Administration Agency (CAA) where he is Director of Human Resources Services, and has been a member of CAA's Executive Leadership Team since 2009. Duane has 29 years' experience in the public sector, the last 15 of which he has spent delivering shared corporate services to the Gallery and other statutory bodies. He has qualifications in public sector leadership, is an experienced facilitator and trainer, and has a strong background in performance management, corporate governance and operations.

ASSISTANT DIRECTOR, OPERATIONS & GOVERNANCE

Adam Lindsay

Adam Lindsay was Assistant Director, Operations & Governance at QAGOMA from November 2014 to March 2017.

ASSISTANT DIRECTOR, LEARNING & PUBLIC ENGAGEMENT

Simon Wright

Simon Wright is responsible for design (encompassing exhibition, graphic and multimedia/web design), information and publishing, learning, and public engagement. Simon has held curatorial and management positions in private, commercial and public galleries and museums. Previously, he was Director of Griffith Artworks and Griffith University Art Gallery (2005–12). Simon has received a Museums Australia Gallery and Museum Achievement Award (2004–05), and a National Australia Bank Partnering Award (Queensland) at the Australia Business Arts Foundation Awards (2006). In 2009, he was appointed to the Commissioner's Council for Australia at the 53rd Venice Biennale, and has served as a member of the 54th and 55th Venice Biennale Champion's Program for Australia. In 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 considered matters including:

- the financial statements for 2015–16 and quarterly financial reports for 2016–17
- the external audit strategy and plan, including a review of findings of external audit reports and management responses to recommendations
- the internal audit plan for 2016–18 and internal audit reports
- a review of the Gallery's risk management framework, and information and cyber security protocols
- major Gallery policies of relevance to the role of the committee
- Collection stocktake monitoring, Collection revaluation, financial guarantees, leave liability, and work health and safety incidents.

Members of the committee during 2016–17 are listed below.

Committee member	Role on committee	Term of appointment	Number of meetings eligible to attend in 2016–17	Number of meetings attended in 2016–17	Remuneration
Ross Patane	Chairperson and member	6/03/14 – 28/02/17	3	3	\$933
Rick Wilkinson	Chairperson and member	26/04/17 – 1/03/20	3	3	\$875
	Member	6/03/14 – 28/02/17	1	1	
The Honourable John Mickel	Member	26/04/17 – 1/03/20	1	1	\$188
Elizabeth Pidgeon	Member	Term 1: 6/03/14 – 28/02/17 Term 2: 26/04/17 – 1/03/20	4	4	\$750
Professor Susan Street AO	Member	6/03/14 – 28/02/17	3	3	\$750
Paul Taylor	Member	12/06/17 – 1/03/20	1	1	N/A

In performing its functions, the Audit and Risk Management Committee observed the terms of its charter and had due regard to Queensland Treasury's *Audit Committee Guidelines*.

Work Health and Safety Committee

The Gallery's Work Health and Safety (WHS) Committee is responsible for:

- assisting the Gallery identify, prioritise, develop, implement, review and update measures designed to ensure workplace health and safety
- facilitating co-operation between management and workers to implement these measures
- assisting in developing WHS policies, standards and procedures for staff and contractors to follow.

The committee comprises 23 WHS representatives and eight WHS advisors, all of whom are Gallery staff members. The committee met on six occasions during the year and actions included:

- reviewing the composition of WHS work groups and the distribution of Work Health and Safety representatives to ensure balanced representation

- reviewing Arts Queensland's Asbestos Audit of the QAG building, which confirmed no high risk areas of asbestos were found.
- recommending the purchase of a suite of WHS training materials to promote a strong safety culture, and help meet statutory compliance regulations. The training program was used to promote safe manual handling techniques for the QAG Collection storage upgrade project.
- instigating WHS inspections of public and back-of-house spaces to ensure safety standards were being met, and identifying opportunities for safety improvements
- regularly assessing WHS issues associated with staff inductions; events; and exhibition design, installation, demounting, construction and demolition
- providing WHS updates to staff on safety, health and wellbeing, office ergonomics, manual handling, mental health, online safety workshops and legislation updates
- reporting to the Audit and Risk Management Committee on WHS incident statistics and risk management.

Members of the committee during 2016–17 are listed below.

Committee member	Role on committee	Term of appointment	Number of meetings attended in 2016–17
Marcus Harden	Chairperson	12/3/16 – 30/6/17	6
Jeremy Attrill	Chairperson and safety advisor	12/3/16 – 30/6/16	1
Kerrie Batchelor Jill Cairns Janelle Currie Stephanie Reid David Ryan Andrew Sampson Tony Williams	Safety advisor	1/7/15 – 30/6/16	6
Chris Booth Tessa Brown Bridie Bush Izabella Chabrowska John Coe Paul Collis Katie Cornell Sebastien Foucault Ari Fuller Steve Gooding Aaron Holt Elliott Murray Vanessa Patrick Tim Roberts Shannon Robinson Bruce Storie Sarah Thomas Suzanne Tisdall Henri Van Noordenburg Lucy Whyte Birgit Willadsen David Woldt Rob Zilli	WHS representative	1/7/15 – 30/6/17	6

Queensland Art Gallery | Gallery of Modern Art Foundation Committee

The 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.

The Foundation Committee has been established as a committee of the Board under section 40C of the *Queensland Art Gallery Act 1987*. Its function is to raise funds to assist in the fulfilment of the Board's functions, including by:

- encouraging gifts, donations, bequests and legacies of property for the benefit of the Board
- managing and investing property made available to the committee by the Board.

The transactions of the committee are accounted for in the financial statements of the Board.

Members of the committee during 2016–17 are listed below.

The committee met three times in 2016–17. Cash donations and bequests totalling \$5.2 million were received by the Foundation during the year, thank you to the invaluable support of donors. The Foundation gratefully acknowledges the inspiring support of Tim Fairfax AC; a generous bequest that enabled the establishment of the Oceania Women's Fund; Paul and Susan Taylor; the Estate of Jennifer Taylor; the Neilson Foundation; Liz Pidgeon and Graeme Wikman; and Win Schubert AO.

Gifts of 511 artworks valued at \$6.3 million were also made through the Foundation. The Foundation particularly acknowledges Philip Bacon AM, Paul and Susan Taylor, Juan Davila, Leanne and Caitlin Bennett, James C. Sourris AM and Glenn Manser for their gifts to the Collection.

This year, 26 new members joined the Foundation and nine members upgraded their level of membership. The Foundation's group for young philanthropists, the Future Collective, has a total of 62 members. The Foundation's new contemporary art benefactor group, Contemporary Patrons, had 11 members at 30 June 2017.

Further details of the QAGOMA Foundation's operations and activities are available in the *Foundation Year in Review 2016–17*, due to be published in November 2017.

Committee member	Role on committee	Term of appointment	Number of meetings eligible to attend in 2016–17	Number of meetings attended in 2016–17
Tim Fairfax AC	President	31/8/16 – 31/8/19	3	3
Philip Bacon AM	Member Trustee member	26/4/17 – 26/4/20 6/3/14 – 28/2/17	1 2	0 1
Thomas Bradley	Member	31/8/16 – 31/8/19	3	2
Anna Cottell	Member	31/8/16 – 31/8/19	3	3
Kathy Hirschfeld	Member	31/8/16 – 31/8/19	3	2
Mary-Jeanne Hutchinson	Member	31/8/16 – 31/8/19	3	1
John Lobban	Member	31/8/16 – 31/8/19	3	0
Joseph O'Brien	Member	31/8/16 – 31/8/19	3	3
Professor Ian O'Connor AC	Trustee member	26/4/17 – 1/3/20	1	1
Elizabeth Pidgeon	Trustee member	26/4/17 – 1/3/20	1	1
James C. Sourris AM	Member	31/8/16 – 31/8/19	3	3
Paul Spiro	Member	31/8/16 – 31/8/19	3	1
Professor Susan Street AO	Trustee member	6/3/14 – 28/2/17	2	2
Paul Taylor	Trustee member	26/4/17 – 1/3/20	1	1

Members of the QAGOMA Foundation Committee receive no remuneration for their role.

Public sector ethics

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

In 2016–17, public sector ethics training was delivered by the Gallery's shared service provider, the Corporate Administration Agency (CAA). Training was offered to all new employees as part of the induction program. Board members appointed in March 2017 were also provided with an overview of the Board's role in integrity and ethics systems as part of their induction.

The Gallery's administrative procedures and management practices are developed and conducted with regard to the ethics, principles and values set out in the *Public Sector Ethics Act 1994* and the Code of Conduct. Policies for work health and safety, social media, and the use of ICT facilities and devices were reviewed during the year to guide staff in meeting their responsibilities in applying public sector values to all aspects of the Gallery's operations.

All full-time and part-time employees were enrolled in mandatory online training on the Code of Conduct, workplace bullying, and work health and safety. In addition, all employees were encouraged to complete an online course on domestic violence and the workplace.

The CAA delivered programs to Gallery managers and supervisors to promote ethical behaviour and standards (Reasonable Management Action and Managing in a Public Sector Environment), improve communication and create positive workplaces.

The Gallery plays an active role in the Cultural Precinct-wide Referral Officer network, ensuring employees who believe they have been bullied or harassed in the workplace have access to an initial point of contact who can provide impartial support and resolution options.

Risk management and accountability

Risk management

The Board and Executive Management Team of the Gallery are committed to a robust organisational culture and processes that identify and manage risks. QAGOMA aims to engage with risk in a measured and informed way, and this approach is underpinned by the Gallery's risk management framework and risk appetite statement.

Internal audit

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

The role of the internal audit includes:

- appraising the Gallery's financial administration and its effectiveness with regard to the functions and duties imposed on it by Section 61 of the *Financial Accountability Act 2009*
- providing 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 operates under a charter that is consistent with relevant audit and ethical standards, has due regard for Queensland Treasury's Audit Committee Guidelines, and is approved by the Audit and Risk Management Committee.

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. As per the plan (which incorporated a strategic audit plan and an annual audit plan), audits were completed in 2016–17 of the following areas:

- information security
- exhibition loan agreements
- government art loans
- the Financial Management Practice Manual
- saleable publications
- invoicing, receipting and debtor management in catering
- retail operations (receipting and cash handling).

All audit outcomes indicated that the Gallery has robust systems in place, with some minor adjustments recommended and accepted by the Audit and Risk Management Committee.

External scrutiny

The Queensland Ombudsman completed a review of complaints management processes in September 2016. The Gallery implemented a plan to action the review's recommendations for process improvement. 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

In April 2017, the Gallery's information management and technology framework was found to be compliant with cyber security protection actions recommended by the Queensland Government. Threat to cyber security was added as a strategic risk for ongoing review, and all staff were enrolled in mandatory online cyber security training.

The Gallery is continuing to progress towards compliance with Queensland regulatory requirements. This includes the *Public Records Act 2002* and the mandatory principles prescribed in *Information Standard 40: Recordkeeping; Information Standard 31 (IS31): Retention and Disposal of Public Records* and *Information Standard 34: Metadata*. The use of an appropriate Electronic Document and Record Management System (eDRMS) is a key component in attaining compliance.

In 2016–17, there was a continued drive to improve the uptake of the eDRMS across the Gallery, and this remains a priority until the goal of a single, shared, managed information repository is achieved. Extensive work has been completed to introduce an upgraded and improved system and this will be completed in July 2017, combined with further coaching for staff members.

The Gallery has an approved procedural policy outlining record management rules and staff responsibilities for preserving the Gallery's public records. Staff are informed of new developments in record management practices through the Gallery's record management intranet page. Training for the eDRMS is accessible to all staff online. Records in the eDRMS are managed by dedicated record management staff in accordance with Gallery policy and relevant legislative requirements. Disposal of Gallery records occurs only in accordance with the principles outlined in Information Standard 31.

Human resources

Workforce planning and performance

As at 30 June 2017, the Gallery's workforce included 310 active full-time equivalent staff. The permanent employee separation rate was six per cent.

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

The Gallery continued its collaboration with the State Library of Queensland to deliver a combined induction program for new employees. The half-day program provides detailed information on staff responsibilities and entitlements, as well as an in-depth training session on the Code of Conduct and ethical responsibilities. The Gallery also commenced a staff tours program to orientate new staff and encourage overall staff engagement. The program comprises tours of new exhibitions and of the buildings and facilities. A 2017 health awareness calendar was also introduced by the CAA to create awareness of a range of health issues and promote wellbeing initiatives in the workplace.

CAA developed its annual training and development calendar, which offered a program of training sessions and modular programs targeted at frontline supervisors (Managing in a Public Service Environment) and team leaders/managers (Reasonable Management Action). The lunchbox sessions covered career planning, job application and interview skills, and work-life balance for all staff. Online learning continued, with staff now able to access 36 courses on a variety of topics.

Tailored in-house programs were also delivered:

- Core modules of the Managing in a Public Sector Environment program were delivered to Operations and Governance staff.
- Customised Code of Conduct training was delivered to casual staff.
- Protection and Services staff received Great Visitor Experience customer service training.
- Supervisors and staff received training on personal performance planning.

The Gallery will participate for the fifth year in the whole-of-government employee survey, Working for Queensland.

Under the Gallery's policy on work-life balance, QAGOMA staff were supported to make use of flexible working arrangements, including working from home, part-time employment and job sharing.

The Gallery plays an active role in Cultural Precinct-wide networks to ensure staff have access to trained staff members when specific workplace matters arise (rehabilitation, harassment and discrimination).

The Agency Consultative Committee, made up of representatives from staff, management and the Together union, met three times and worked collaboratively to resolve identified issues. Gallery management also consulted staff delegates as needed about workplace issues.

Disclosure of additional information

The Gallery publishes reports on the following areas on the Queensland Government Open Data website (<https://data.qld.gov.au>) in lieu of including them in this annual report:

- consultancies
- overseas travel.

GLOSSARY

ACAPA	Australian Centre of Asia Pacific Art
AICCM	Australian Institute for the Conservation of Cultural Material
APT	Asia Pacific Triennial of Contemporary Art
CAA	Corporate Administration Agency
CCAC	Centre for Contemporary Art Conservation
eDRMS	Electronic Document and Record Management System
GOMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QAGOMA or 'the Gallery'	Queensland Art Gallery Gallery of Modern Art

SUMMARY OF FINANCIAL PERFORMANCE

Financial summary 2016–17

This summary provides an overview of the financial performance and position for 2016–17 for the Queensland Art Gallery | Gallery of Modern Art.¹⁰

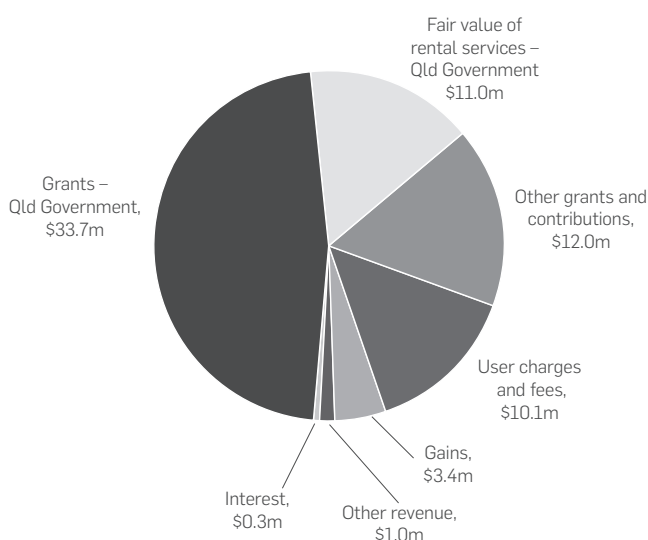
Statement of comprehensive income

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

Statement of Comprehensive Income	2017 \$000	2016 \$000
Total Income	71 638	59 460
Total Expenses	55 278	55 450
Operating Result from Continuing Operations	16 360	4 010
Increase in asset revaluation reserve	22 448	10 008
Total Comprehensive Income	38 808	14 018

Income

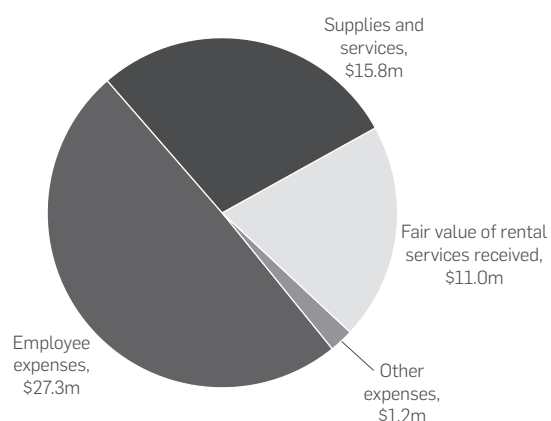
The Gallery's base funding comes from the Queensland Government and comprises grants (\$33.726m) and recognition of fair value for rental services provided by Arts Queensland for nil consideration (\$11.037m). Grants and contributions from other entities were \$12.037m, of which \$5.188m was from cash donations and bequests, \$4.69m was from donations of artwork and library items, \$1.411m was from cash and contra sponsorship, and \$0.748m was from Commonwealth Government grants. User charges and fees were \$10.065m, of which \$4.709m was from food and beverage operations, \$2.318m was from retail operations, and \$2.061m was from exhibition ticket sales. Gains were \$3.422m, of which \$3.257m were returns on investments.



Income for 2016–17 was \$12.178m above the previous financial year, mainly due to increases in cash donations and bequests (up \$2.851m), gains on investments (up \$2.747m), Queensland Government revenue (up \$1.901m), exhibition admission (up \$1.832m as major summer exhibition in 2015–16 was unticketed), and donations of artworks (up \$1.753m).

Expenses

Expenses for the Gallery were \$55.278m in 2016–17. Major costs were employee expenses (\$27.276m or 49.3% of total cost), supplies and services (\$15.752m or 28.5%), and the recognition of fair value of rental services provided by Arts Queensland for nil consideration (\$11.037m or 20.0%). Expenditure in 2016–17 was slightly less than last year (down \$0.172m).



Operating result from continuing operations

The operating result from continuing operations (income less expenses) was \$16.360m for 2016–17. Of this, \$6.734m represents an increase in the net assets of the QAGOMA Foundation (most of which are donations preserved for the purchase of artwork) and \$4.690m represents the value of artworks donated to the Gallery (which under accounting requirements is included in income). Of the balance, \$1.598m was used to acquire artworks; \$1.738m was used to acquire plant and equipment; and the remaining funds were reserved for the 2017–18 exhibition program.

Other comprehensive income – increase in asset revaluation reserve

As at 30 June 2017, the Gallery's Collection was revalued in line with accounting requirements. The overall increase in the value of the Collection was \$22.448m (approximately 5.4% of total value as at 30 June 2017).

¹⁰ The registered name of the Queensland Art Gallery | Gallery of Modern Art is the Queensland Art Gallery Board of Trustees.

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 2017, the net assets of the Gallery were \$461.767m, up \$38.808m on the previous year (as per Total Comprehensive Income).

The Gallery's major assets were the art Collection (\$415.155m) and financial assets held in respect of the Gallery's Foundation Committee (\$37.887m).

Comparison to the 2016–17 Budget¹¹

	Actual \$000	Budget \$000	Variance \$000
Total income	71 638	49 173	22 465
Total expenses	55 278	43 684	11 594
Operating result from continuing operations	16 360	5 489	10 871
Increase in asset revaluation surplus	22 448	5 000	17 448
Total comprehensive income	38 808	10 489	28 319

Total income for 2016–17 was \$22.465m favourable to budget, of which \$11.037m was due to the recognition of fair value of rental services provided by Arts Queensland for nil consideration (this was recognised in the financial statements for the first time in 2015–16, after the 2016–17 budgets were finalised; the rental services income is offset by equal rental service expense, with no impact on the operating result from continuing operations). The remaining favourable variance was primarily due to additional donations of cash and artworks (\$7.128m) which, because of their variability and nature, are difficult to precisely estimate. User charges and fees were also favourable to budget by \$2.165m, primarily due to increased revenue associated with exhibition admission charges, retail operations, and food and beverage operations.

Total expenditure for 2016–17 was \$11.594m unfavourable to budget, primarily due to the recognition of fair value of rental services provided by Arts Queensland for nil consideration (\$11.037m, as noted above). Employee expenses and supplies and services were both slightly over-budget (\$0.372m and \$0.127m, consistent with increased revenue related to exhibitions, retail operations, and food and beverage operations). Overall, the Gallery's operating result from continuing operations was \$10.871m favourable to budget.

Financial governance

The Gallery is 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 framework and internal audit oversight, both under the supervision of the Audit and Risk Management Committee. The Gallery maintains a strong system of internal controls, and expenditures are monitored to provide value for money. The risk management framework under the supervision of the Audit and Risk Management Committee ensures that potential liabilities and risks are appropriately reviewed and treated. In addition, the Gallery's financial operations and accounts are externally audited by the Queensland Audit Office.

Assurances to this effect have been provided to the Queensland Audit Office by Professor Ian O'Connor AC, Chair of the Queensland Art Gallery Board of Trustees, and Mr Chris Saines CNZM, Director of the Queensland Art Gallery | Gallery of Modern Art.

¹¹ 2016–17 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 7	1
Accessibility	• Table of contents • Glossary ARRs – section 9.1	3 72
	• Public availability ARRs – section 9.2	Inside back cover
	• Interpreter service statement <i>Queensland Government Language Services Policy</i> ARRs – section 9.3	Inside back cover
	• Copyright notice <i>Copyright Act 1968</i> ARRs – section 9.4	Inside back cover
	• Information licensing <i>QGEA – Information Licensing</i> ARRs – section 9.5	n/a
General information	• Introductory information ARRs – section 10.1	4-5
	• Agency role and main functions ARRs – section 10.2	4-9
	• Operating environment ARRs – section 10.3	9
Non-financial performance	• Government's objectives for the community ARRs – section 11.1	8
	• Other whole-of-government plans/specific initiatives ARRs – section 11.2	8
	• Agency objectives and performance indicators ARRs – section 11.3	11
	• Agency service areas and service standards ARRs – section 11.4	9, 11
Financial performance	• Summary of financial performance ARRs – section 12.1	73-4
Governance – management and structure	• Organisational structure ARRs – section 13.1	63
	• Executive management ARRs – section 13.2	65
	• Government bodies (statutory bodies and other entities) ARRs – section 13.3	64, 66-8
	• <i>Public Sector Ethics Act 1994</i> <i>Public Sector Ethics Act 1994</i> ARRs – section 13.4	69
	• Queensland public service values ARRs – section 13.5	9
Governance – risk management and accountability	• Risk management ARRs – section 14.1	70
	• Audit committee ARRs – section 14.2	66, 70
	• Internal audit ARRs – section 14.3	70
	• External scrutiny ARRs – section 14.4	70
	• Information systems and recordkeeping ARRs – section 14.5	70
Governance – human resources	• Workforce planning and performance ARRs – section 15.1	71
	• Early retirement, redundancy and retrenchment Directive No.11/12 Early Retirement, Redundancy and Retrenchment Directive No.16/16 Early Retirement, Redundancy and Retrenchment (from 20 May 2016) ARRs – section 15.2	n/a
Open data	• Statement advising publication of information ARRs – section 16	71
	• Consultancies ARRs – section 33.1	71
	• Overseas travel ARRs – section 33.2	71
	• Queensland Language Services Policy ARRs – section 33.3	n/a
Financial Statements	• Certification of financial statements FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 17.1	B : 34
	• Independent Auditors Report FAA – section 62 FPMS – section 50 ARRs – section 17.2	B : 35-7

PART B

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

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2017

**Queensland Art Gallery Board of Trustees
Financial Statements**

for the financial year ended 30 June 2017

PART B

Queensland Art Gallery Board of Trustees
Financial Statements for the year ended 30 June 2017

TABLE OF CONTENTS

Financial Statements		Page
	Statement of Comprehensive Income	4
	Statement of Financial Position	5
	Statement of Changes in Equity	6
	Statement of Cash Flows (Includes Notes to the Statement of Cash Flows)	7
Notes to the Financial Statements	A1. Preparation Information - Basis of Financial Statements Preparation	9
	A1-1 General Information	9
	A1-2 Compliance with Prescribed Requirements	9
	Section 1 About the Gallery and this Financial Report	
	A1-3 Presentation	9
	A1-4 Authorisation of Financial Statements for Issue	9
	A1-5 Basis of Measurement	10
	A1-6 The Reporting Entity	10
	A2. Objectives of the Gallery	10
	A3. Accounting Estimates and Judgements	10
	B1. Revenue	11
	B1-1 Grants and Other Contributions	11
	B1-2 Services Received Free of Charge	11
	B1-3 User Charges and Fees	11
	B1-4 Other Revenue	12
	Section 2 Notes about our Financial Performance	
	B2. Gains Recognised in Income	12
	B3. Expenses	12
	B3-1 Employee Expenses	12
	B3-2 Supplies and Services	13
	B3-3 Other Expenses	13
	C1. Cash and Cash Equivalents	14
	C2. Receivables	14
	C3. Inventories	14
	C4. Other Financial Assets	15
	C5. Property, Plant and Equipment and Related Depreciation Expense	16
	C5-1 Balances and Reconciliation of Carrying Amount	16
	C5-2 Recognition and Acquisition	17
	C5-3 Measurement using Historical Cost	17
	C5-4 Measurement using Fair Value	17
C5-5 Depreciation Expense	17	
C5-6 Impairment	18	
C6. Payables	18	
C7. Accrued Employee Benefits	18	
C8. Other Liabilities	19	
C9. Asset Revaluation Surplus by Asset Class	19	
Section 3 Notes about our Financial Position		

Queensland Art Gallery Board of Trustees
Financial Statements for the year ended 30 June 2017

TABLE OF CONTENTS (Continued)

	D1.	Fair Value Measurement	20
	D1-1	Accounting Policy and Inputs for Fair Value	20
	D1-2	Categorisation of Assets and Liabilities Measured at Fair Value	20
	D2.	Financial Risk Disclosures	21
Section 4 Notes about Risks and Other Accounting Uncertainties	D2-1	Financial Instrument Categories	21
	D2-2	Financial Risk Management	21
	D2-3	Interest Rate Risk	22
	D2-4	Maximum Credit Risk Exposure	23
	D2-5	Liquidity Risk – Maturity of Financial Liabilities	23
	D3.	Commitments	23
	D4.	Contingencies	24
	D5.	Events after the Balance Date	24
	D6.	Future Impact of Accounting Standards Not Yet Effective	24
Section 5 Notes about our Performance compared to Budget	E1.	Budgetary Reporting Disclosure	25
	E2.	Budget to Actual Comparison – Statement of Comprehensive Income	25
	E3.	Budget to Actual Comparison – Statement of Financial Position	26
	E4.	Budget to Actual Comparison – Statement of Cash Flows	27
	E5.	Explanation of Major Budget to Actual Variances	27
Section 6 Other Information	F1.	Key Management Personnel Disclosures	29
	F2.	Related Party Transactions	31
	F3.	Transactions in relation to the Queensland Art Gallery Gallery of Modern Art (QAGOMA) Foundation	31
	F3-1	QAGOMA Foundation Statement of Financial Income	31
	F3-2	QAGOMA Foundation Statement of Financial Position	32
	F3-3	Restricted use of QAGOMA Foundation Assets	32
	F4.	Trust Transaction and Balances	32
F5.	First Year Application of New Accounting Standards or Change in Accounting Policy	33	
	F6.	Taxation	33
Certification		Management Certificate	34

PART B

Queensland Art Gallery Board of Trustees
Statement of Comprehensive Income
for the year ended 30 June 2017

OPERATING RESULT	Note	2017	2016
		\$'000	\$'000
Income from Continuing Operations			
Grants and other contributions	B1-1	45,763	39,263
Services received free of charge	B1-2	11,037	11,105
User charges and fees	B1-3	10,065	7,429
Interest		308	465
Other revenue	B1-4	1,043	674
Total Revenue		68,216	58,936
Gains recognised in income	B2	3,422	524
Total Income from Continuing Operations		71,638	59,460
Expenses from Continuing Operations			
Employee expenses	B3-1	27,276	27,394
Supplies and services	B3-2	15,752	15,792
Grants and subsidies		40	40
Depreciation	C5-1	542	556
Services received free of charge	B1-2	11,037	11,105
Other expenses	B3-3	631	563
Total Expenses from Continuing Operations		55,278	55,450
Operating Result from Continuing Operations		16,360	4,010
OTHER COMPREHENSIVE INCOME			
Increase in asset revaluation surplus	C9	22,448	10,008
Total Other Comprehensive Income		22,448	10,008
Total Comprehensive Income		38,808	14,018

The accompanying notes form part of these statements.

Queensland Art Gallery Board of Trustees
Statement of Financial Position
as at 30 June 2017

	Notes	2017 \$'000	2016 \$'000
Current Assets			
Cash and cash equivalents	C1	10,315	8,265
Receivables	C2	1,079	442
Inventories	C3	706	772
Prepayments		171	44
Total Current Assets		12,271	9,523
Non-Current Assets			
Other financial assets	C4	37,887	31,121
Property, plant and equipment	C5-1	418,780	388,958
Total Non-Current Assets		456,667	420,079
Total Assets		468,938	429,602
Current Liabilities			
Payables	C6	1,777	1,570
Accrued employee benefits	C7	2,845	2,673
Other liabilities	C8	2,549	2,400
Total Current Liabilities		7,171	6,643
Total Liabilities		7,171	6,643
Net Assets		461,767	422,959
Equity			
Contributed equity		19,314	19,314
Accumulated surplus		198,652	182,292
Asset revaluation surplus	C9	243,801	221,353
Total Equity		461,767	422,959

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 2017

	Contributed Equity	Accumulated Surplus	Asset Revaluation Surplus (Note C9)	Total
	\$000	\$000	\$000	\$000
Balance as at 1 July 2015	19,314	178,282	211,345	408,941
Operating Result				
Operating result from continuing operations	-	4,010	-	4,010
Other Comprehensive Income				
Increase in asset revaluation surplus	-	-	10,008	10,008
Balance as at 30 June 2016	19,314	182,292	221,353	422,959
Balance as at 1 July 2016	19,314	182,292	221,353	422,959
Operating Result				
Operating result from continuing operations	-	16,360	-	16,360
Other Comprehensive Income				
Increase in asset revaluation surplus	-	-	22,448	22,448
Balance as at 30 June 2017	19,314	198,652	243,801	461,767

The accompanying notes form part of these statements.

Queensland Art Gallery Board of Trustees
Statement of Cash Flows
for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000
Cash flows from operating activities			
<i>Inflows:</i>			
Grants and other contributions		40,188	35,060
User charges and fees		9,380	7,538
Interest receipts		308	476
GST collected from customers		965	883
GST input tax credits from ATO		1,421	1,251
Other		1,091	641
<i>Outflows:</i>			
Employee expenses		(27,167)	(27,177)
Supplies and services		(14,602)	(14,022)
Grants and subsidies		(40)	(40)
GST paid to suppliers		(1,456)	(1,281)
GST remitted to ATO		(925)	(917)
Other		(447)	(456)
Net cash provided by operating activities	CF-1	8,716	1,956
Cash flows from investing activities			
<i>Inflows:</i>			
Investments redeemed		-	7,000
Sales of property, plant and equipment		225	14
<i>Outflows:</i>			
Payments for investments		(3,555)	(8,865)
Payments for property, plant and equipment		(3,336)	(2,433)
Net cash used in investing activities		(6,666)	(4,284)
Net increase/(decrease) in cash and cash equivalents		2,050	(2,328)
Cash and cash equivalents at beginning of financial year ⁽¹⁾		8,265	10,593
Cash and cash equivalents at end of financial year⁽¹⁾	C1	10,315	8,265

(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 2017

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

	2017 \$'000	2016 \$'000
Operating surplus	16,360	4,010
Depreciation expenses	542	556
(Gain)/loss on sale of property, plant and equipment	(115)	(7)
Donated assets received	(4,690)	(2,937)
(Gain)/loss on financial assets at fair value through profit and loss	(3,257)	(510)
Other non-cash items	136	100
<i>Changes in assets and liabilities</i>		
(Increase)/decrease in GST input tax credits receivable	5	(64)
(Increase)/decrease in receivables	(642)	132
(Increase)/decrease in inventories	66	(93)
(Increase)/decrease in prepayments	(127)	61
Increase/(decrease) in payables	207	436
Increase/(decrease) in accrued employee benefits	172	172
Increase/(decrease) in other current liabilities	59	100
Net Cash from Operating Activities	8,716	1,956

**Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017**

**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@gagoma.qld.gov.au or visit the Gallery's website

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 2016.

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 F5.

A1-3 PRESENTATION

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 2015-16 financial statements.

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 2017

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;
- 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 include 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 (QAGOMA) Foundation, which is a committee of the Queensland Art Gallery Board of Trustees.

Additional disclosure pertaining to the operations of the QAGOMA Foundation 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 2017

SECTION 2
NOTES ABOUT OUR FINANCIAL PERFORMANCE

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

	2017 \$'000	2016 \$'000
Grants		
Queensland Government administered funding from Arts Queensland	32,173	29,530
Other Queensland Government grants	1,553	2,295
Other grants	748	598
	34,474	32,423
<i>Donations, Bequests and Fundraising</i>		
Donations – cash	3,404	2,320
Donations – artwork	4,682	2,937
Donations – library heritage collection	8	-
Bequests – cash	1,759	10
Fundraising	25	7
	9,878	5,274
<i>Sponsorship</i>		
Sponsorship – cash	526	300
Sponsorship – contra	885	1,266
	1,411	1,566
Total	45,763	39,263

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.

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 a contra expense is recognised for the services received.

B1-2 SERVICES RECEIVED FREE OF CHARGE

Rent of buildings	11,037	11,105
Total	11,037	11,105

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. 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	2,207	345
Retail revenue	2,318	1,846
Food and beverage revenue	4,425	4,233
Venue hire	284	341
Members revenue	322	262
Other user charges revenue	509	402
Total	10,065	7,429

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 2017

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

	2017 \$'000	2016 \$'000
Investment revenue	47	95
Insurance compensation for damage to property	-	5
Recovery of non-catering expenditure incurred on behalf of venue hire clients	663	568
Recovery of exhibition touring costs from other galleries	244	-
Miscellaneous	89	6
Total	1,043	674

Disclosure – Investment revenue

Investment revenue consists of Franking Credits on investments.

B2 GAINS RECOGNISED IN INCOME

Net gains from disposal of plant and equipment	165	14
Unrealised gains on investments held at fair value	3,257	510
Total	3,422	524

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	21,226	21,407
Employer superannuation contributions	2,477	2,434
Annual leave expense	1,682	1,603
Long service leave levy	466	487
<i>Employee Related Expenses</i>		
Payroll Tax	1,193	1,213
Fringe Benefits Tax	23	29
Workers' compensation premium	137	102
Staff recruitment and training	36	70
Other employee related expenses	36	49
Total	27,276	27,394
Number of full-time equivalents (FTEs) (30 June)	310	299

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
Notes to the Financial Statements
for the year ended 30 June 2017

B3 EXPENSES (continued)**B3-1 EMPLOYEE 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

	2017 \$'000	2016 \$'000
Advertising, promotion and public relations	1,783	1,894
COGS on food & beverage sales	1,302	1,200
COGS on retail sales	1,390	1,127
Contractors and consultants	2,498	2,655
Other exhibition related expenses	180	40
Postage, freight and storage	1,012	1,317
Property equipment and maintenance costs	4,502	4,067
Stationery, printing, books and publications	817	965
Telecommunications and access fees	269	288
Travel expenses	535	702
Other supplies and services	1,464	1,537
Total	15,752	15,792

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 OTHER EXPENSES

	2017 \$'000	2016 \$'000
Audit fees – external	48	47
Ex-Gratia payment – payment for cancelled exhibition	-	39
Ex-Gratia payment - payments to former Core Agreement employees	-	5
Bad debt expense	1	-
Bank and investment fees	229	173
Insurance premiums– QGIF	178	219
Insurance premiums – other	24	20
Loss on sale of plant and equipment	50	7
Trustee fees and expenses	28	26
Other	73	27
Total	631	563

Disclosure – Audit Fees

Total Audit fees quoted by the Queensland Audit Office relating to the 2016-17 financial statements were \$48,000 (2015-16: \$47,000).

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

SECTION 3

NOTES ABOUT OUR FINANCIAL POSITION

C1 CASH AND CASH EQUIVALENTS

	2017 \$'000	2016 \$'000
Imprest accounts	29	25
Cash at bank and on hold	10,286	8,240
Total	10,315	8,265

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 QAGOMA Foundation has investments 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	323	208
GST receivable	180	145
GST payable	(98)	(58)
Franking credit receivable	47	95
Long service leave reimbursements	100	37
Other	527	15
Total	1,079	442

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	608	646
Publications	59	88
Beverages	39	38
Total	706	772

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.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

C4 OTHER FINANCIAL ASSETS	2017 \$'000	2016 \$'000	Accounting Policy – Other financial Assets
<i>Non-Current</i>			
At fair value			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.
QTC Capital Guaranteed Cash Fund	2,110	2,020	Interest is recognised on an accrual basis.
QIC Enhanced Cash and Growth Fund	35,777	29,101	
Total	37,887	31,121	

Disclosure – Preserved Assets

Included in the Other Financial Assets Note C4 are net assets of the QAGOMA Foundation that must be preserved based on the conditions imposed at the time of donation or bequest as follows:

Item	Restriction	2017 \$'000	2016 \$'000
Queensland Government contributions	Only income can be used for acquisitions or exhibition purposes	9,492	9,242
Other private donations to the QAGOMA Foundation	Only income can be used for acquisition or exhibition purposes	13,000	11,000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	8,014	6,924
		30,506	27,166

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE**C5-1 BALANCES AND RECONCILIATION OF CARRYING AMOUNT****2017 Property, Plant and Equipment Reconciliation**

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improve- ment	Work in Progress	Total
	2017	2017	2017	2017	2017	2017
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	415,131	396	5,824	2,665	277	424,293
Less: Accumulated Depreciation	-	-	(3,617)	(1,896)	-	(5,513)
Carrying amount at 30 June 2017	415,131	396	2,207	769	277	418,780
Represented by movements in carrying amount:						
Carrying amount at 1 July 2016	386,041	375	860	1,002	680	388,958
Acquisitions	1,738	3	1,480	-	115	3,336
Transfer	232	-	286	-	(518)	-
Donations received	4,662	8	-	-	-	4,690
Disposals	-	-	(110)	-	-	(110)
Gains/(losses) recognised in other comprehensive income:						
Net revaluation increments/(decrements) – unrealised	22,438	10	-	-	-	22,448
Depreciation	-	-	(309)	(233)	-	(542)
Carrying amount at 30 June 2017	415,131	396	2,207	769	277	418,780

2016 Property, Plant and Equipment and Depreciation Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improve- ment	Work in Progress	Total
	2016	2016	2016	2016	2016	2016
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	386,041	375	5,150	2,665	680	394,911
Less: Accumulated Depreciation	-	-	(4,290)	(1,663)	-	(5,953)
Carrying amount at 30 June 2016	386,041	375	860	1,002	680	388,958
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) – unrealised	10,008	-	-	-	-	10,008
Depreciation	-	-	(323)	(233)	-	(556)
Carrying amount at 30 June 2016	386,041	375	860	1,002	680	388,958

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

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 17,800 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.

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.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)**C5-5 DEPRECIATION EXPENSE (continued)***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

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

	2017 \$'000	2016 \$'000
Trade creditors	470	320
Payroll tax payable	140	152
Art work accruals	-	62
Other accruals	1,068	1,002
Other payables	79	34
Total	1,777	1,570

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.

Disclosure – Other Accruals

Other Accruals are made up of purchase orders and other expenses incurred but not invoiced or paid in the period to which they relate.

C7 ACCRUED EMPLOYEE BENEFITS

Accrued Employee Benefits <i>Current</i>	2017 \$'000	2016 \$'000
Salaries and wages outstanding	675	569
Employee superannuation contributions payable	72	47
Parental leave payable	4	7
Long service leave levy payable	130	159
Annual leave payable	1,964	1,891
Total	2,845	2,673

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.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

C8 OTHER LIABILITIES**Disclosure - Bequest monies held by the Gallery**

	2017 \$'000	2016 \$'000	
Unearned revenue – deposits held for functions	434	365	Bequests monies are being held by the Gallery pending the transfer to a charitable trust. The balance was made up of bequest distribution and accumulated interest Note F4.
Bequest monies held by the Gallery	2,110	2,020	
Other	5	15	
Total	2,549	2,400	

C9 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	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
Balance 1 July	221,266	211,258	87	87	221,353	211,345
Revaluation increment	22,438	10,008	10	-	22,448	10,008
Balance 30 June	243,704	221,266	97	87	243,801	221,353

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

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	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
Art Collection	-	-	-	-	415,131	386,041	415,131	386,041
Library Heritage Collection	-	-	-	-	396	375	396	375
Investments in QTC	-	-	2,110	2,020	-	-	2,110	2,020
Investments in QIC	-	-	35,777	29,101	-	-	35,777	29,101
Total	-	-	37,887	31,121	415,527	386,416	453,414	417,537

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

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	2017 \$'000	2016 \$'000
Financial Assets			
Cash and cash equivalents	C1	10,315	8,265
Receivables	C2	1,079	442
Other financial assets:			
QTC Capital Guaranteed Cash Fund – at fair value	C4	2,110	2,020
QIC Growth Fund – at fair value	C4	35,777	29,101
Total		49,281	39,828
Financial Liabilities			
Payables	C6	1,777	1,570

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 QAGOMA Foundation 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	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. <i>Currency risk is the potential risk of loss from fluctuating foreign exchange rates where there are transactions in a foreign currency.</i> <i>Interest Rate Risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.</i>	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. The Gallery is exposed to interest rate risk through cash deposited in interest bearing accounts Note D2-3.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

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> . At 30 June 2017 the Gallery held USD\$720,000 with the Queensland Treasury Corporation for an upcoming Artwork acquisition. 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 \$482,000 (2016: \$394,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount \$000	2017 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	10,315	(103)	(103)	103	103
Other Financial Assets	37,887	(379)	(379)	379	379
Overall effect on profit and loss	48,202	(482)	(482)	482	482

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

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

D2 FINANCIAL RISK DISCLOSURES (continued)**D2-4 MAXIMUM CREDIT RISK EXPOSURE**

Ageing analysis of trade debtors by due date is as disclosed in the following tables:

The Gallery does not believe that any of the balances are impaired.

2017 Financial Assets

	Due at balance date				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	
Trade debtors	215	81	25	2	323

2016 Financial Assets

	Due at balance date				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	
Trade debtors	164	42	-	1	208

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	2017 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	C6	1,777	-	-	1,777

	Note	2016 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	C6	1,570	-	-	1,570

D3 COMMITMENTS**Forward Exhibition Commitments**

	2017 \$'000	2016 \$'000
No later than one year	201	-
Later than one year and not later than five years	149	-
Total	350	-

Operating Lease

	2017 \$'000	2016 \$'000
No later than one year	129	19
Later than one year and not later than five years	33	46
Total	162	65

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.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

D4 CONTINGENCIES**Litigation in progress**

The Gallery does not have any litigation before the Courts, nor is it aware of any pending litigation.

D5 EVENTS AFTER THE BALANCE DATE

There have been no post balance date events identified.

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 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 disclosures 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 in the notes to the Statement of Cash Flows. The measurement of assets, liabilities, income and expenditure in the financial statements will be unaffected.

AASB 1058 Income of Not-for-profit Entities and AASB 15 Revenue from Contracts with Customers

These standards will first apply to the Gallery from its financial statements for 2019-20. The Gallery has commenced analysing the new revenue recognition requirements under these standards and is yet to form conclusions about significant impacts.

Under the new standards, grants presently recognised as revenue upfront may be eligible to be recognised as revenue progressively as the associated performance obligations are satisfied, but only if the associated performance obligations are enforceable and sufficiently specific. Grants that are not enforceable and/or not sufficiently specific will not qualify for deferral, and continue to be recognised as revenue as soon as they are controlled. The Gallery's major grant (the administered grant received from Arts Queensland) has no sufficiently specific performance obligations and will continue to be recognised as revenue upfront assuming no change to the current grant arrangements.

In addition, AASB 15 may potentially result in a change to the timing of revenue from sales of goods and services such that some revenue may need to be deferred if the Gallery has received cash but has not met its associated performance obligations (such amounts would be reported as a liability in the meantime).

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 2019, 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 Gallery is yet to determine what impact AASB 16 will have, if any, on the treatment of rental services received free of charge from Arts Queensland. Other future operating lease commitments are shown at Note D3.

All other Australian accounting standards and interpretations with future commencement dates are either not applicable to the Gallery or have no material impact on the Gallery.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

SECTION 5
NOTES ABOUT OUR PERFORMANCE COMPARED TO BUDGET

E1 BUDGETARY REPORTING DISCLOSURE

This section discloses the Gallery's original published budgeted figures for 2016-17 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 for employee expenses where the variance is more than 5%, and for supplies and services where the variance is more than 10%. For all other reporting lines, explanations are provided where the variance is more than +/- \$0.500m or where the Gallery believes that the explanation would assist in understanding of the financial statements.

E2 BUDGET TO ACTUAL COMPARISON – STATEMENT OF COMPREHENSIVE INCOME

OPERATING RESULTS	Variance Notes	Original Budget 2017	Actual Result 2017	Variance	% of original budget
		\$'000	\$'000	\$'000	
Income from Continuing Operations					
Grants and other contributions	1	38,723	45,763	7,040	18%
Services received free of charge	2	-	11,037	11,037	
User charges and fees	3	7,900	10,065	2,165	27%
Interest		600	306	(292)	-49%
Other revenue	4	450	1,043	593	132%
Total Revenue		47,673	68,216	20,543	43%
Gains recognised in income	5	1,500	3,422	1,922	126%
Total Income from Continuing Operations		49,173	71,638	22,465	46%
Expenses from Continuing Operations					
Employee expenses		26,904	27,276	372	1%
Supplies and services		15,625	15,752	127	1%
Grants and subsidies		-	40	40	
Depreciation		580	542	(38)	-7%
Services received free of charge	2	-	11,037	11,037	
Other expenses		575	631	56	10%
Total Expenses from Continuing Operations		43,684	55,278	11,594	27%
Operating Result from Continuing Operations		5,489	16,360	10,871	198%
Other Comprehensive Income					
Increase in asset revaluation surplus	6	5,000	22,448	17,448	349%
Total Other Comprehensive Income		5,000	22,448	17,448	349%
Total Comprehensive Income		10,489	38,808	28,319	270%

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

E3 BUDGET TO ACTUAL COMPARISON – STATEMENT OF FINANCIAL POSITION

	Variance Notes	Original Budget 2017	Actual Result 2017	Variance	
		\$'000	\$'000	\$'000	% of original budget
Current Assets					
Cash and cash equivalents		9,174	10,315	1,141	12%
Receivables		605	1,079	474	78%
Inventories		1,000	706	(294)	-29%
Prepayments		220	171	(49)	-22%
Total Current Assets		10,999	12,271	1,272	12%
Non-Current Assets					
Other financial assets	7	26,026	37,887	11,861	46%
Property, plant and equipment	8	398,566	418,780	20,214	5%
Total Non-Current Assets		424,592	456,667	32,075	8%
Total Assets		435,591	468,938	33,347	8%
Current Liabilities					
Payables		1,403	1,777	374	27%
Accrued employee benefits		2,501	2,845	344	14%
Other current liabilities		2,057	2,549	492	24%
Total Current Liabilities		5,961	7,171	1,210	20%
Total Liabilities		5,961	7,171	1,210	20%
Net Assets		429,630	461,767	32,137	7%
Equity					
Contributed equity		19,314	19,314	-	0%
Accumulated surplus	9	183,771	198,652	14,881	8%
Asset revaluation reserve	6	226,545	243,801	17,256	8%
Total Equity		429,630	461,767	32,137	7%

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

E4 BUDGET TO ACTUAL COMPARISON – STATEMENT OF CASH FLOWS

	Variance Notes	Original Budget 2017	Actual Result 2017	Variance	
		\$'000	\$'000	\$'000	% of original budget
Cash flows from operating activities					
<i>Inflows:</i>					
Grants and other contributions	1	36,223	40,188	3,965	11%
User charges and fees	3	7,900	9,380	1,480	19%
Interest receipts		600	308	(292)	-49%
GST collected from customers		965	965	-	0%
GST remitted to ATO		1,426	1,421	(5)	0%
Other	4	450	1,091	641	142%
<i>Outflows:</i>					
Employee expenses		(26,904)	(27,167)	(263)	1%
Supplies and services		(14,625)	(14,602)	23	0%
Grants and subsidies		-	(40)	(40)	
GST paid to suppliers		(1,456)	(1,456)	-	0%
GST input tax credits from ATO		(935)	(925)	10	-1%
Other		(575)	(447)	128	-22%
Net cash provided by (used in) operating activities		3,069	8,716	5,647	184%
Cash flows from investing activities					
<i>Inflows:</i>					
Investments redeemed	10	1,500	-	(1,500)	-100%
Sales of property, plant and equipment		-	225	225	
<i>Outflows:</i>					
Payments for investments	10	-	(3,555)	(3,555)	
Payments for property, plant and equipment	11	(4,300)	(3,336)	964	-22%
Net cash provided by (used in) investing activities		(2,800)	(6,666)	(3,866)	138%
Net increase (decrease) in cash and cash equivalents		269	2,050	1,781	662%
Cash and cash equivalents at beginning of financial year		8,905	8,265	(640)	-7%
Cash and cash equivalents at end of financial year		9,174	10,315	1,141	12%

E5 EXPLANATION OF MAJOR BUDGET TO ACTUAL VARIANCES

- V1. An increase in grants and other contributions due to the QAGOMA Foundation achieving a record level of donations and bequests in 2016-17. Actual donations and bequests are highly variable from year to year and because of their nature are not able to be precisely estimated.
- V2. Rental services calculated at fair value from Arts Queensland for nil consideration. This is recognised as both an income and an expense, and was included for the first time in 2015-16. The 2016-17 budgets were finalised prior to the confirmation that the fair value was to be recognised.
- V3. An increase in user charges and fees due to higher than expected exhibition ticket sales, retail revenue and food and beverage revenue.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

E5 EXPLANATION OF MAJOR BUDGET TO ACTUAL VARIANCES (continued)

- V4. An increase in other revenue primarily due to the recovery of exhibition touring costs from interstate and international art galleries, and increased recoveries from function and event customers. All recoveries are offset by expenditure and hence have no impact on the Operating Result for Continuing Operations.
- V5. An increase in gains recognised in income due to investment returns from QIC exceeding budget (10% to 6%) and increased investments with QIC (\$36m as at 30 June 2017 compared to \$26m budget, as a result of the transfer of investments from fixed term interest investments held with QTC, and greater than expected donations and bequests to the QAGOMA Foundation).
- V6. An increase in asset revaluation surplus due to greater than expected revaluation increases on the Collection.
- V7. An increase in other financial assets due to greater than expected donations and bequests to the QAGOMA Foundation, and investment returns from QIC exceeding budget (10% to 6%).
- V8. An increase in property, plant and equipment due to greater than expected revaluation increases on the Collection and greater than expected donations of artwork to the QAGOMA Foundation.
- V9. An increase in accumulated surplus due to a greater than expected accumulated surplus carried forward at 1/7/2016 and a greater than expected operating result from continuing operations in 2016-17.
- V10. The QAGOMA Foundation recorded a net positive cash flow from operating activities in 2016-17 as a result of high donations and bequests. As a result, QAGOMA Foundation invested in, rather than redeemed, investments.
- V11. A decrease in payments for property, plant and equipment due to lower than expected art work acquisition payments.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

SECTION 6
OTHER INFORMATION

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES

Details of Key Management Personnel

As from 2016-17, the Gallery's responsible Minister is identified as part of the Gallery's KMP, consistent with additional guidance included in the revised version of AASB 124 *Related Party Disclosures*. That Minister is Anastacia Palaszczuk, Premier and Minister of the Arts.

The following non-ministerial KMP include those positions that had authority and responsibility for planning, directing and controlling the activities of the Gallery during 2016-17 and 2015-16. Further information on these positions can be found in the body of the Annual Report.

Position	Position Responsibility
Board of Trustees	The Board is responsible for reporting to the Minister, and ensuring the Gallery achieves its strategic and operational plans and performs its functions in a proper, effective and efficient way.
Director	Provides strategic direction and leadership for the Gallery's service delivery, with responsibility for the efficient, effective and economic management of operational outcomes, the QAGOMA Foundation and key stakeholder relations.
Deputy Director, Collection and Exhibitions	Portfolio responsibilities for Australian Art, Asian and Pacific Art, Contemporary International Art, Cinematheque, Exhibition Management, Conservation and Registration.
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.
Assistant Director, Learning and Public Engagement	Portfolio responsibilities for Public Programs, Children's Art Centre, Memberships, Exhibition Design, Workshop, Installation, Graphic Design, Web and Multimedia, Access and Education and Regional Services.
Assistant Director, Governance & Operations	Portfolio responsibilities for Finance, Information Technology, Protection and Services, Property and Governance and Reporting.

Remuneration Policies

Ministerial remuneration entitlements are outlined in the Legislative Assembly of Queensland's Members' Remuneration Handbook. The Gallery does not bear any cost of remuneration of Ministers. The majority of Ministerial entitlements are paid by the Legislative Assembly, with the remaining entitlements being provided by Ministerial Services Branch within the Department of the Premier and Cabinet. As all Ministers are reported as KMP of the Queensland Government, aggregate remuneration expenses for all Ministers is disclosed in the Queensland General Government and Whole of Government Consolidated Financial Statements as from 2016-17, which are published as part of Queensland Treasury's Report on State Finances.

Remuneration policy for the non-ministerial KMP is set by the Board of Trustees for the position of Director and the Queensland Public Service Commission as provided for under the Public Service Act 2008 for the Deputy and Assistant Director positions. Individual remuneration and other terms of employment (including motor vehicle entitlements) are specified in employment contracts.

Remuneration expenses for KMP comprise the following components:

Short term employee expenses which includes:

- Board fees
- 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 KMP;
- Non-monetary benefits - consisting of provision of vehicle 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 expenses 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 expenses were paid to KMP during the respective reporting periods. The amounts disclosed are recognised in the Statement of Comprehensive Income.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (continued)**2016-17**

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				
Board Member (Chair) – Street S (to 28/02/2017)	6	-	-	-	-	6
Board Member – Bacon, P (to 28/02/2017)	2	-	-	-	-	2
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member (Chair) – O'Connor, I (from 02/03/2017)	3	-	-	-	-	3
Board Member – Mickel, J (from 09/03/2017)	1	-	-	-	-	1
Board Member – Taylor, P (from 02/03/2017)	1	-	-	-	-	1
Board Member – Foley, F (from 02/03/2017)	1	-	-	-	-	1
Board Member – Patane, R (to 28/02/2017)	3	-	-	-	-	3
Board Member – Pidgeon, L	4	-	-	-	-	4
Board Member – Wilkinson, R	4	-	-	-	-	4
Director	321	-	7	38	-	366
Deputy Director, Collection & Exhibitions (from 03/04/2017)	42	-	1	5	-	48
Deputy Director, Collection & Exhibitions – (Acting) 10/12/2016 - 02/04/2017	46	-	1	6	-	53
Deputy Director, Collection & Exhibitions (to 9/12/2016)	83	-	2	9	-	94
Assistant Director, Development & Commercial Services	163	-	4	20	-	187
Assistant Director, Learning & Public Engagement	162	-	4	19	-	185
Assistant Director, Governance & Operations (from 03/04/2017)	41	-	1	7	-	49
Assistant Director, Governance & Operations (to 3/03/2017)	117	-	3	14	-	134
Total	1,003	-	23	118	-	1,144

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				
Board Member (Chair) – Street, S	8	-	-	-	-	8
Board Member - Bacon, P	3	-	-	-	-	3
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member – Patane, R	4	-	-	-	-	4
Board Member – Pidgeon, L	4	-	-	-	-	4
Board Member – Wilkinson, R	4	-	-	-	-	4
Director	296	12	6	35	-	349
Deputy Director, Collection & Exhibitions	164	-	4	18	-	186
Assistant Director, Development & Commercial Services	171	-	4	18	-	193
Assistant Director, Learning & Public Engagement	174	-	4	18	-	196
Assistant Director, Governance & Operations	180	-	4	19	-	203
Total	1,011	12	22	108	-	1,153

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (continued)

Performance Payments

No KMP remunerations packages provide for performance or bonus payments.

F2 RELATED PARTY TRANSACTIONS

Transactions with people/entities related to KMP

KMP and their relatives have gifted \$2,573,075 in cash and \$3,331,150 in artworks to the QAGOMA Foundation during the 2016-17 financial year.

Transactions with other Queensland Government-controlled entities

The Gallery's primary ongoing source of funding is from the Queensland Government grant (Note B1-1).

Rental services are services provided free of charge by Arts Queensland (Note B1-2). The Gallery reimburses Arts Queensland on a full cost recovery basis for certain lease costs such as building maintenance, external security and cleaning.

The Gallery's human resource management, internal audit and some financial services are provided by the Corporate Administration Agency on a full cost recovery basis.

The Gallery has insurance policies with the Queensland Government Insurance Fund (Note B3-3)

The Gallery has funds invested in the Queensland Treasury Corporation (QTC) Cash Account that receives interest revenue (Note C4).

The Gallery has investments with QIC in the Cash Enhanced Fund and Growth Fund (Note B1-4, B2 & C4).

F3 TRANSACTIONS IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART FOUNDATION

Included in the Gallery's Statement of Comprehensive Income and Statement of Financial Position as at 30 June are the following income and expenses of the QAGOMA Foundation. The earnings and net assets of the QAGOMA Foundation are only available for use in accordance with the Foundation'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 QAGOMA FOUNDATION STATEMENT OF FINANCIAL INCOME

	2017 \$'000	2016 \$'000
Income from Continuing Operations		
Revenue		
Government Grants	500	500
Donations - cash	3,404	2,321
Bequest - cash	1,759	10
Donations - artwork	4,690	2,936
Fundraising	25	7
Interest	3	125
Franking credit	47	95
Other revenue	95	65
Gains		
Gains on revaluations of investments	3,257	510
Total Income from Continuing Operations	13,780	6,569
Expenses from Continuing Operations		
Contributions to the QAG Board of Trustees	6,476	4,490
Other expenses	570	460
Total Expenses from Continuing Operations	7,046	4,950
Operating Result from Continuing Operations	6,734	1,619

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

F3 TRANSACTION IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART FOUNDATION COMMITTEE (continued)

F3-2 QAGOMA FOUNDATION STATEMENT OF FINANCIAL POSITION

Amounts included in the Gallery's Statement of Financial Position in respect of QAGOMA Foundation are as follows:

	2017 \$'000	2016 \$'000
Current Assets		
Cash and cash equivalents	203	399
Receivables	70	95
Total Current Assets	273	494
Non-Current Assets		
Other financial assets – QIC Cash & Growth Fund	35,777	29,101
Other financial assets – QTC Capital Guaranteed Fund	2,110	2,020
Total Non-Current Assets	37,887	31,121
Total Assets	38,160	31,615
Current Liabilities		
Payables	50	369
Other current liabilities	2,110	2,020
Total Liabilities	2,160	2,389
Net Assets	36,000	29,226

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.

		2017 \$'000	2016 \$'000
Bequest	For purposes specified in the original bequest, such as a prize or scholarship	401	392

Restricted assets held by the QAGOMA Foundation are shown in Note C4.

F4 TRUST TRANSACTIONS AND BALANCES

The Queensland Art Gallery Board of Trustees acts as trustee for a trust established by benefactors to further the Gallery's collection. The funds are currently held on the balance sheet waiting to be moved to an investment account controlled by the Trust (Note C8). The transactions of Trust are disclosed in these notes for the information of users. There were no other transactions between the Trust and the Gallery.

	\$'000
Investment in QTC	
Opening balance	2,020
Bequest distribution received	40
Interest earned	53
Management fees	(3)
Closing balance	2,110

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2017

F5 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 2016-17.

Accounting Standards Early Adopted

No Australian Accounting Standards have been early adopted for 2016-17.

Accounting Standards Applied for the First Time in 2016-17

The only Australian Accounting Standard that became effective for the first time in 2016-17 is AASB 124 Related Party Disclosures. This standard requires note disclosures about relationships between a parent entity and its controlled entities, key management personnel (KMP) remuneration expenses and other related party transactions, and does not impact on financial statement line items. Material related party transactions for 2016-17 are disclosed in Note F2. No comparative information about related party transactions is required in respect of 2015-16.

F6 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 (FBT) 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.

PART B

**Queensland Art Gallery Board of Trustees
Management Certificate
for the year ended 30 June 2017**

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 2017 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year; and
- (c) These assertions are based on an appropriate system of internal controls and risk management process being effective, in all material respects, with respect to financial reporting throughout the reporting period.



Professor Ian O'Connor AC
Chair
Queensland Art Gallery Board of Trustees

Date 18 1 8 17



Chris Saines CNZM
Director
Queensland Art Gallery | Gallery of Modern Art

Date 18 1 8 17

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Art Gallery Board of Trustees

Report on the audit of the financial report

Opinion

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 2017, 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 summaries of significant accounting policies and other explanatory information, and the certificate given by the Chair and the Director.

In my opinion, the financial report:

- a) gives a true and fair view of the Queensland Art Gallery Board of Trustees 's financial position as at 30 June 2017, and its financial performance for the year then ended; and
- b) complies with the *Financial Accountability Act 2009*, the *Financial and Performance Management Standard 2009* and Australian Accounting Standards.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General of Queensland Auditing Standards*.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

The Board is responsible for the other information. The information comprises the information included in the entity's annual report for the year ended 30 June 2017, but does not include the financial report and my auditor's report thereon.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If based on the work performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

PART B

Responsibilities of the Board 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 the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2009 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless it is intended to abolish the entity or otherwise cease operations.

Auditor's responsibilities for the audit of the financial report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Report on other legal and regulatory requirements

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 30 June 2017:

- a) I received all the information and explanations I required.
- b) In my opinion, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.



P CHRISTENSEN FCPA
as delegate of the Auditor-General



Queensland Audit Office
Brisbane

