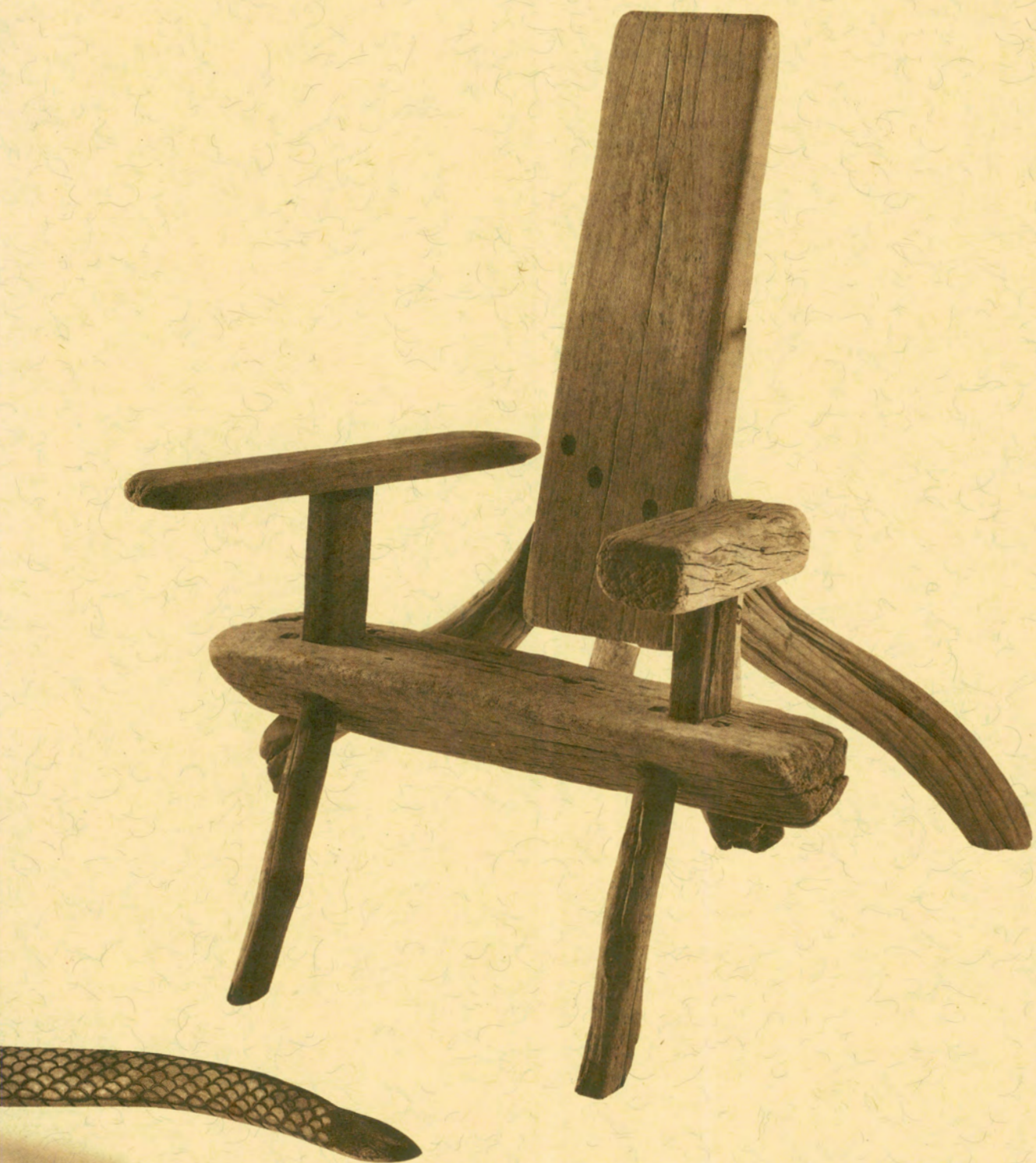


**QUEENSLAND ART GALLERY ANNUAL REPORT 1989-90**



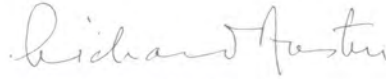


My Dear Premier,

The Queensland Art Gallery  
Board of Trustees has the  
honour to forward its Annual  
Report for the year ended  
30 June 1990

The Honourable the Premier,  
Minister for Economic and  
Trade Development and  
Minister for the Arts

Queensland Art Gallery  
Queensland Cultural Centre  
South Bank  
South Brisbane



**R.W.L. Austin, O.B.E.**  
Chairman of Trustees

**ANNUAL REPORT 1989-90**

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Cover  
Tom Risley  
*White Beech Chair* 1988–89  
Purchased 1989

Billy Cooley  
*Carved Snake* 1989  
Purchased 1990 with funds from ARCO Coal Australia Inc. through the Queensland Art Gallery Foundation



A 20 metre long rainbow, silkscreened on handmade paper by Ay-O, was suspended dramatically over the Gallery's Water Mall as part of the exhibition 'Japanese Ways, Western Means: Art of the 1980s in Japan'.

**Trustees from 23 May  
1990**

**TRUSTEES** Trustees to 22 May  
1990

- Mr R.W.L. Austin, O.B.E.  
(Chairman)
- Mr E. Bigby
- Mr I.D.F. Callinan, Q.C.
- Mr L. Daws (resigned  
13 Sept. 1989)
- Prof. K.L. Goodwin
- Mrs J.J. Manton
- Mr R.J.C. O'Loan, C.B.E.  
(Deputy Chairman)
- Mr W.A. Palmer
- Mr D. Hall



The Queensland Art Gallery Board of Trustees: (seated, from left) Ms H. Neill, Mr E. Bigby, Mr R.W.L. Austin, O.B.E., (Chairman), Mr D. Hall (Director), Mrs C. Fitzgerald; (standing, from left) Mr M. Bryce, Mr T. North, Mr P. Charlton, Prof. K.L. Goodwin.

**PROGRAM MANAGERS**



The Queensland Art Gallery Executive Management Team: (from left) Mr G. Roberts (Manager, Public Programs), Mr A. Wilson (Manager, Administration and Finance), Mr C. Saines (Manager, Curatorial and Support Services Program), Dr C. Turner (Deputy Director and Manager, International Programs), Mr D. Hall (Director).

# PROGRAM STRUCTURE



## International Programs

- Initiate, negotiate and organise exhibitions of international art.
- Develop, research, document and interpret the international art collection.

## Curatorial and Support Services Program

- Develop, research, document and interpret the Collection.
- Maintain the highest art museum standards for the preservation and management of the Collection and temporary exhibitions.
- Provide professional services to support the Gallery's Collection and exhibition based programs.

## Public Programs

- Develop and maintain programs to maximise access to the Collection and temporary exhibitions.
- Communicate the Collection through provision of publication, exhibition, education and other interpretation services.
- Maximise the effectiveness of the Gallery's regional services program.
- Adopt an entrepreneurial approach to Gallery fund raising.

## Administration and Finance Program

- Provide administrative, personnel and financial support services for the Gallery.
- Ensure internal safe-keeping and security of the Collection and loan works.
- Manage the Gallery Shop.

**RESPONSIBILITIES**

# INSTITUTIONAL PROFILE

## MISSION

To develop and maintain the State Collection and programs in the visual arts for the enjoyment and enrichment of the people of Queensland.

A centre-piece of 'Balance 1990: Views, Visions, Influences' was *Cat on Nissan Dreaming* painted by Lin Onus and Jonathan Brown Kumunjarah. 'Unconsciously, it highlights Aboriginal displacement from their land.' (George Petelin, *Australian*, 24 Apr. 1990).



## OBJECTIVES

### Access

To maximise access to the Collection and temporary exhibitions.

### Collection

To develop, manage and preserve the Collection according to the Gallery's charter and established art museum standards.

### Interpretation

To extend enjoyment, knowledge and documentation of the Collection and temporary exhibitions.

## Exhibitions

To stage exhibitions of Queensland based, national and international art, with emphasis given to Gallery initiated exhibitions.

### Regional Services

To provide art services throughout Queensland through touring exhibitions, education programs and related professional activities.

### Art Practice

To acknowledge the practicing artist within the Gallery and to provide a venue for innovative visual arts projects.

### Institutional Profile

To heighten the public profile of the Gallery, its Collection and program activities, within the wider community, corporate and public sectors.

### Technology

To maximise efficiency through the application of new technology.

The Gallery's performance program plays an important role in providing an interface between the visitor and works of art on display. A highlight of this program was the performance season of the play 'Not Still Lives', which explored the lives and work of early Australian modernist artists Margaret Preston and Thea Proctor, supported by an exhibition. Leading Brisbane actors Sue Rider (left) and Jennifer Flowers are pictured during a performance of the play.

'Private Views – Public Spaces', the first Gallery exhibition to be mounted off-site in Brisbane, was an exhibition of contemporary art held in the Central Plaza One offices of Breens, Solicitors and Attorneys (now Gadens Ridgeway) to launch Stage II of the Contemporary Art Acquisition Program.





**Professional Development**

To foster and provide for the ongoing professional development and training of staff.

**Strategic Planning**

To provide efficient and effective management of the Gallery's artistic, human and financial resources according to strategic planning objectives.

The final stage of 'Your Collection Revealed', the rehang of the permanent Collection, was completed during the year. As in Stage One of this major undertaking, integrated display techniques and interpretation were emphasised in the rehang of the Australian collection. Pictured is the Edwardian Salon section of the Australian Collection.



The painting *Waterloo Bridge No. 2* 1987, by Robert J. Morris, and two studies for the work were purchased for the Collection by Stubbies Clothing Company Limited. The Company's Managing Director, John Johnstone, and the artist are pictured at the presentation of the work to the Gallery.



The Gallery's Artist-in-Residence, Visiting Artist and Gallery 14 programs have increased the public visibility of and access to new and innovative contemporary art practice. The first international participant in the Artist-in-Residence program, New Zealand artist Andrew Drummond, is pictured constructing the components for his installation, 'Supports for Falling Limbs and Articles for an Ongoing Nature', in the studio provided by the South Bank Development Corporation.

Below The Gallery's existing collection of Japanese ukiyo-e woodblock prints was substantially enhanced by the generous gift of Emeritus Professor Joyce Ackroyd, O.B.E. The Collection continued to be developed through an acquisitions policy that emphasises

the development of profile collections which build on existing Collection strengths.

*Toyokuni III (Kunisada) Carpenter Seated on Bench Drinking Tea* Gift of Emeritus Professor Joyce Ackroyd O.B.E. 1990



## DIRECTOR'S REPORT

The year under review was one of consolidating and furthering the goals and objectives clearly defined in the Queensland Art Gallery's Strategic Review of 1987. Highlights of the year included the development of strategies to maximise access to the Collection, exhibitions and related programs; an increase in Gallery initiated exhibitions; and the expansion of relationships with the corporate sector.

'Your Collection Revealed', the complete rehang of the permanent Collection, was completed during the year. This achievement was notable for its innovative and integrated display techniques and emphasis on interpretation. Given a new focus, through Collection-based exhibitions and regular rotation of works of art, the Collection can now be seen on a scale previously not possible. Complementing this, the Gallery reaffirmed its preparedness to facilitate new and under-represented art forms and practice. The Collection rehang was highlighted at the Extending Parameters Research Forum, jointly hosted by the Gallery and the Australia Council in February 1990. The issue central to Forum discussions – how museums and public art galleries can best serve their communities – remains a key element of the Gallery's core program activity.

The development and

presentation of exhibitions was also emphasised during the year. Gallery initiated exhibitions ranged from those which focused on aspects of the permanent Collection, particularly the steadily developing print collection, to the nationally and internationally significant 'Balance 1990: Views, Visions, Influences' and 'Japanese Ways, Western Means: Art of the 1980s in Japan'. Both have been acclaimed as landmark exhibitions: 'Balance 1990' for, among several features, its involvement of the wider Aboriginal community through elected representatives who participated in the exhibition's development; and 'Japanese Ways, Western Means' for its



presentation to a Western audience of the most comprehensive view to date of contemporary art practice in Japan.

The Queensland Art Gallery has benefited greatly from Queensland's Sister State relationships with neighbours in the Asia-Pacific region. 'Japanese Ways, Western

Means' was the result of such an agreement with the Prefecture of Saitama, Japan. The Gallery has now successfully negotiated an exhibition of Chinese antiquities, following the signing of a Sister State relationship with Shanghai. 'Treasures from the Shanghai Museum', to be on display in the latter half of 1990, is testimony to the benefits of developing international cultural relations. To further this end, the recently established Exhibitions Development Fund has progressed towards achieving its initial target of \$1 million contributed by Japanese corporations, as a capital investment fund to finance aspects of the Gallery's international exhibitions program. During the year Idemitsu Kosan Co. Ltd became the first donor to the

Fund, contributing at the pre-eminent level of Special Patron.

Relationships with the corporate sector expanded despite current economic constraints. The Gallery has developed a close institutional affiliation with the corporate sector, designing funding strategies to target specific corporate sectors to match the

range and diversity of Gallery program activity. The Queensland Art Gallery Foundation attracted a record level of contributions, remarkable in a climate of fierce competition for the sponsorship dollar. These contributions came from both new and existing Foundation members, and as a result of relationships established through new program initiatives.

*Pictured at the Official Opening of the landmark exhibition 'Balance 1990: Views, Visions, Influences' are (from left) Ms Hope Neill, Aboriginal community representative, educationist, writer and Queensland Corrective Services Commissioner; Mr R.W.L. Austin, O.B.E., Chairman, Board of Trustees; The Hon. W.K. Goss, M.L.A., Premier, Minister for Economic and Trade Development and Minister for the Arts; Mr Jack Anderson, President, ARCO Coal Australia Inc., sponsors of the exhibition; and Mr Doug Hall, Director.*

The total financial contribution of long-standing Foundation member ARCO Coal Australia Inc. reached a level unequalled in the Gallery's history, following sponsorship of 'Balance 1990'. ARCO Coal has continued to play a key role in providing support for Gallery initiated exhibitions. During the year the

company committed funding to support the Gallery's prestigious biennial exhibition of mid to late career artists, previously presented through the generous patronage of the Jack Manton family. A further illustration of the mutual benefits which have evolved from this partnership was the Extension Services exhibition 'Beneath the Surface', which comprised works from the ARCO Coal corporate art collection.

Funding of contemporary art purchases for the Collection was enhanced by \$50 000 from the Moët & Chandon Art Acquisition Fund and by significant corporate contributions through the Contemporary Art Acquisition Program. This program made real progress in attracting dynamic Brisbane professional firms to align themselves with contemporary art purchases. The exhibition 'Private Views – Public Spaces', the vehicle promoting Stage II of this Program, was the first off-site exhibition to be mounted in Brisbane by the Gallery.

The Gallery's commitment to providing access to art experiences for the whole of Queensland was exemplified by the State-wide transmission of the Artists Forum held in conjunction with the 'Jack Manton Exhibition 1989'. Most of the exhibiting artists contributed to the discussion, which was transmitted live via satellite links from TSN 11 with an interactive telephone link. The exhibition, generously funded by the Manton family, also provided an opportunity for the Gallery to acquire major works by three of the artists.

A generous donation of Japanese woodblock prints and decorative art objects was received from Emeritus



Professor Joyce Ackroyd, O.B.E. This gift made an important addition to the international print collection. Moreover, the Collection continues to be enhanced through an acquisitions policy that emphasises the development of profile collections which build on existing Collection strengths, such as Japanese ukiyo-e woodblock prints, while principally acknowledging Australian and international art of this century. Collection management was greatly enhanced through the installation of a computer based collection management system. It is also worthy of note that the three-yearly Gallery inventory revealed that all works in the Collection were accounted for.

The recently established State Government Indemnification Scheme has played a crucial role in the Extension Services regional tour of 'Nolan's Fraser' and the negotiation of 'Treasures from the Shanghai

Museum'. In addition to providing touring exhibitions to regional Queensland, the Gallery also provided an internship program for regional art gallery directors and in-service training for regional gallery workers to develop expertise in specific areas.

This report outlines the diverse range of activities undertaken by the Gallery in the past year to provide visual arts programs accessible to, and enriching for, all Queenslanders. Compelling evidence of the Gallery's success in enlarging its level of public support is provided in a 1990 Australia Council survey, which reasserts that the Queensland Art Gallery enjoys the highest per capita attendance of all Australian State Galleries.

Funding of contemporary art purchases for the Collection was enhanced by the \$50 000 Moët & Chandon Art Acquisition Fund. The Fund is awarded annually to the Gallery that hosts the presentation of the Moët & Chandon Fellowship and the premiere showing of the Touring Exhibition. Works purchased to date from this source include Jay Younger's *The Blue Kingdom* 1987.

The Gallery's holdings of international works on paper have been generously augmented to facilitate the ongoing rotation of works in the permanent Collection. This installation view of Gallery 10 shows the recently acquired prints by Francesco Clemente, *Untitled B* 1986, and Julian Schnabel, *Prison Rodeo* 1985, together with Mimmo Paladino's bronze sculpture *Canto Notturmo (Night Song)* 1984.



## EXHIBITIONS DEVELOPMENT FUND

The strong artistic links which the Queensland Art Gallery has forged with Japan in recent years have now been extended to the Japanese corporate sector with great success.

An Exhibitions Development Fund has been established with funds from leading Japanese corporations with business and investment interests in Queensland. The Fund aims to provide a capital fund of at least \$1 million, whose income will assist in bringing international exhibitions of excellence to the people of Queensland.

A first for Australian State Galleries, the Exhibitions Development Fund enables the Gallery to continue its impressive record of international exhibition presentation and to fulfil its responsibility of bringing the world's art to the people of Queensland. Complemented by the State Government Indemnification Scheme, the Gallery's capacity to negotiate and organise major international art events is now secured.

'Toulouse Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' will be the first exhibition supported by the Fund in 1991. The most comprehensive exhibition of the artist's graphic work ever to be compiled, it will have its world premiere at the Gallery before travelling to the National

Gallery of Victoria, and then will return to Paris for display there.

On Monday 11 December

1989, a reception was held at the Gallery to acknowledge the first contributors to the Fund. This function was attended by The Hon. W.K. Goss, M.L.A., Premier and Minister for the Arts, participating at his first official arts engagement; The Hon. K. Vaughan, M.L.A.,

Minister for Resource Industries; and The Hon. G. Smith, M.L.A., Minister for Manufacturing and Commerce.

To date contributors are: Special Patron of the Fund – Idemitsu Kosan Co. Ltd; Patrons – The Meiji Mutual Life



The distinguished guests at the Exhibitions Development Fund reception which acknowledged the first five contributors are pictured against the backdrop of corporate banners suspended over the Water Mall for the occasion. Left to Right: Mr Y. Ueno, Managing Director & Chief Executive, Nikko Securities, Sydney; Mr T. Nishizawa, General Manager, Japan Travel Bureau, Gold Coast; The Hon. W.K. Goss, M.L.A., Premier, Minister for Economic and Trade Development and Minister for the Arts; Mrs B. Prazak, General Manager, Japan Travel Bureau, Brisbane; Mr K. Tanioka, General Manager, Hitachi Australia Ltd, Brisbane; Mr K. Takasu, Managing Director, Nomura Australia Ltd, Sydney; Mr Y. Kobata, Managing Director, Hitachi Australia Ltd, Sydney; Mr H. Hattori, Chief Representative, Meiji Mutual Life Insurance, Sydney.

Insurance Company, The Nikko Securities Company Ltd and Nomura Australia Ltd; Members – Hitachi Australia Limited and Japan Travel Bureau Australia Pty Ltd.

The Fund originated from the Gallery's recognition of its potential to provide Japanese corporations with a unique avenue of promoting their corporate profiles in Queensland, while providing the Gallery with a valuable source of funds to initiate and stage outstanding international exhibitions. It provides scope for Japanese companies to become involved in a venture with mutual rewards. The range of benefits to contributors will ensure longstanding beneficial relationships with the Gallery. Contributors will automatically be classified as Founder Benefactors of the Queensland Art Gallery Foundation and as Founding Donors of the Exhibitions Development Fund.

The Exhibitions Development Fund has received the full support of the Queensland Government, including the dollar for dollar matching of all contributions through the Queensland Art Gallery Foundation.

**'Toulouse Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' – the most complete exhibition of the artist's graphic works ever compiled – will be the first exhibition to receive support from the Exhibitions Development Fund. Toulouse Lautrec's graphic works, such as *May Belfort* 1895, bring to life the personalities and lifestyles of Parisian society at the *fin de siècle*.**



## JAPANESE WAYS, WESTERN MEANS: ART OF THE 1980s IN JAPAN

The exhibition 'Japanese Ways, Western Means: Art of the 1980s in Japan' gave the public a view of contemporary Japanese art of a scope and diversity not seen before in the Western world. Organised by the Gallery in association with the Museum of Modern Art, Saitama, under the Sister State relationship between Queensland and the Prefecture of Saitama, the exhibition attracted widespread critical and public acclaim. The exhibition was of international importance – a major initiative in presenting and interpreting contemporary Japanese art to Western audiences.

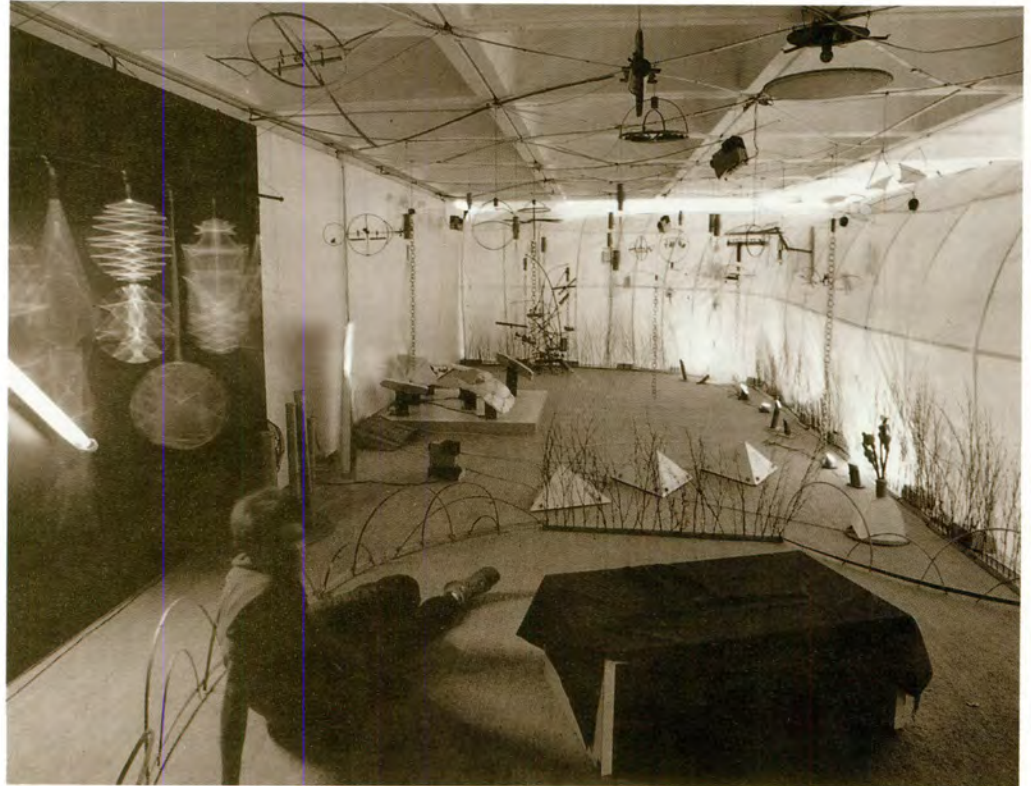
'Japanese Ways, Western Means' was a return exhibition in response to the exhibition 'Painters and Sculptors: Diversity in Contemporary Australian Art', organised by the Queensland Art Gallery and toured to the Museum of Modern Art, Saitama, Japan, in 1987. 'Painters and Sculptors' was the first major survey of contemporary Australian art presented in Japan.

The seventy-two paintings, sculptures, prints, photographs, video and installation works by forty-two artists, which comprised 'Japanese Ways, Western Means', were jointly selected by

the Director of the Museum of Modern Art, Saitama, Mr Masayoshi Homma; Curator, Mr Hidekazu Izui; and

Queensland Art Gallery Curator of Contemporary Australian Art, Mr Michel Sourgnès. In selecting the exhibition, traditional Japanese art was deliberately excluded. Instead, the exhibition looked at the work of artists whose Japanese concerns and cultural

perspectives were explored through Western means. The diversity of work resulting from this fusion represents an exciting and significant contribution to international art. If contemporary art is an international means of communication and



One of the more unusual and fascinating works in the exhibition was the installation *Image Theatre 1989* by Akinori Matsumoto. The artist created the sights, sounds and movement of a forest environment which activated the senses and memory.



'The overall impression one takes away is one of startling vitality and diversity, structured around a number of recurrent styles and concerns.' (John McDonald, *Sydney Morning Herald*, 27 September, 1990)

understanding, 'Japanese Ways, Western Means' undoubtedly promoted a better understanding between present day Japan and Australia.

The Governor of Queensland, His Excellency Sir Walter Campbell, A.C., Q.C., officially opened the exhibition on the evening of 19 September at a gala reception which was attended by senior government representatives of the Prefecture of Saitama and senior Australian corporate, Government and cultural representatives.

During its display at the Queensland Art Gallery, the exhibition was viewed by 53 843 visitors including 4 600 from schools. The exhibition received very favourable reviews both nationally and internationally.

The Gallery acknowledges the generous support of the Queensland Government and the Japan Foundation in bringing this exhibition to Australia.



In his unique colour photographs, Yasumasa Morimura appears in a variety of poses and costumes, borrowing images from Dadaist artist Marcel Duchamp. The work *Doubletonage (Marcel)* 1988 was acquired by the Gallery.



'The Queensland Art Gallery has pulled off something of a coup . . . it has staged the first truly important show of Japanese contemporary art to be seen in Australia.' (Jennifer Towndrow, *Art Monthly*, no. 26, 1989)

**BALANCE 1990: VIEWS, VISIONS, INFLUENCES**

'Balance 1990: Views, Visions, Influences' was originally conceived as a small theme exhibition for Gallery 14. From the outset of the project in early 1988, it attracted the interest and enthusiasm of a great number of Aboriginal and non-Aboriginal Australian practitioners. Subsequently, it evolved into an exhibition of national significance.

To ensure both Aboriginal and non-Aboriginal Australian input, a Balance Advisory Team including local Brisbane Murriss steered the development of the exhibition in conjunction with Gallery staff.

'Balance 1990' was the first major exhibition to explore and consider the mutually exerted influences shaping Aboriginal and non-Aboriginal art in Australia. This notion of a shared aesthetic – a visual collaboration of cultures – has been the subject of national and international interest in recent years.

'Balance 1990' was one of the most challenging exercises ever undertaken by an Australian State Gallery. The exhibition comprised a collection of 120 contemporary works and included traditional, urban Aboriginal and non-Aboriginal works, each contributing to the concept of 'Balance'. Artists from all

capital cities and many regional and remote areas, including north Queensland, Arnhemland, the Western Desert and the Kimberleys, participated in the exhibition.

Following an eighteen-month period of extensive research and consultation, the consultant Exhibition Co-ordinators undertook an all States and Territories tour, meeting first-

hand with a wide range of Aboriginal and non-Aboriginal practitioners, art advisers, academics and curatorial staff. This approach established a valuable network of contacts which gave the project great depth and representative strength. Research was subsequently complemented by a program of multi-arts workshops and forum discussions.

Given the environment in which Aboriginal work was frequently sought (i.e. in

remote communities), the Exhibition Co-ordinators were required to transact the purchase of works in the field on behalf of the Gallery. This was the only accepted and appropriate form of sales transaction in these communities. This 'field acquisition' approach secured a group of works for the Gallery's Collection, of a kind which could not have been assembled through traditional acquisition channels.

It was this direct and, at times,



Charlie Djurritjini  
Hollow Log Bone Coffin 1989  
Purchased 1990 with funds from ARCO  
Coal Australia Inc. through the  
Queensland Art Gallery Foundation



As part of the Balance 1990 Multi-Arts Festival, 'living art' fashion parades were presented in both the Gallery and the Queen Street Mall. Complementing the exhibition theme, the fashions in the Galanyah Parades included those by Aboriginal and White Australian designers.

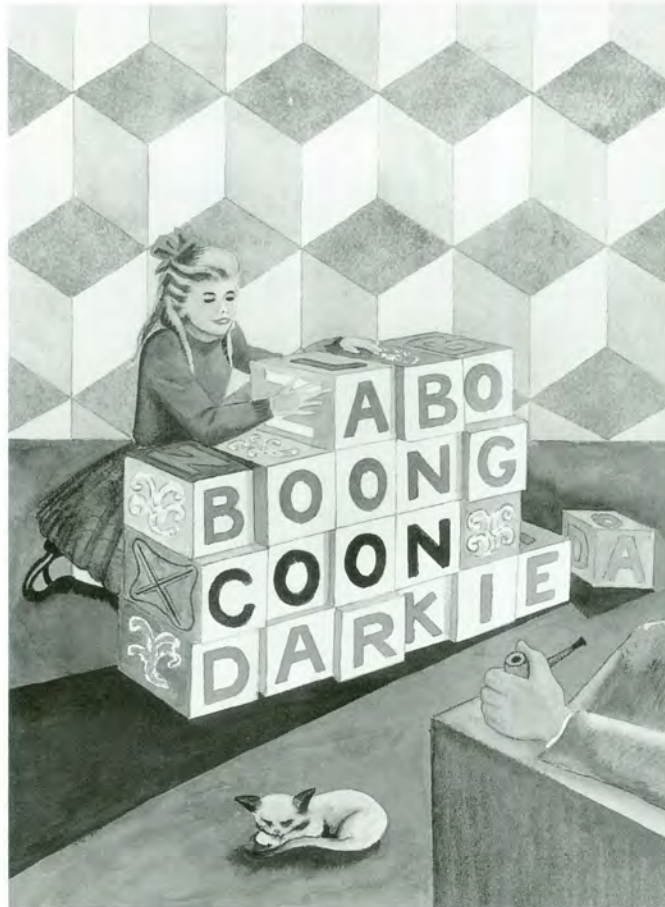




unorthodox grass roots approach which gave the exhibition its diversity and richness and which attracted overwhelming national interest, support and enthusiasm. By going into the field, the team was able to get to the heart of the issues involved, broaden the range of artists and works included, and gain the respect and support of the communities, artists and organisations most affected by the issues inherent in the exhibition.

The implications of the exhibition extended beyond its artistic concerns. It stimulated critical debate on a wide range of current issues, such as the Bicentenary, tensions of identity, copyright and the use of images, the art marketing systems in Australia, inter-racial relationships and deaths in custody.

With funds provided by exhibition sponsor ARCO Coal Australia Inc. and the Sydney Myer Fund, more than eighty percent of works in 'Balance 1990' were purchased to form The Balance Collection – the Gallery's first major profile collection of contemporary Aboriginal art. The works acquired, in a variety of media and reflecting the scope and diversity of the exhibition, are by contemporary Aboriginal and White Australian artists and include the wooden sculpture *Camp Dog* by Ruby Kngwarreye.



Gordon Bennett's 'biting indictment of racist attitudes called *Daddy's Little Girl* finds no contradiction in enlisting the collaboration of White artist Eugene Carchesio'. (George Petelin, *Australian*, 24 Apr. 1990)



In traditional Aboriginal society, painting was inseparable from music, dance and storytelling – all integral components of ceremonial life. To support and complement 'Balance 1990', a four-day Multi-Arts Festival was held at the Gallery. Carrying through the theme of mutually exerted influences between Aboriginal and White Australian artists, traditional and contemporary poetry readings and story telling, musical performances and dance were presented by both Aboriginal and White Australians. 'Performance art' fashion parades were held both in the Gallery and in the Queen Street Mall.

The geographical and cultural diversity of Australia has produced a dynamic range of artistic approaches which met in 'Balance 1990'. There was much to be gained from this sharing of technical, aesthetic and cultural knowledge.

The exhibition was generously sponsored by ARCO Coal Australia Inc., and was assisted by the Visual Arts/Craft Board and the Aboriginal Arts Unit of the Australia Council, the Federal Government's arts funding and advisory body.



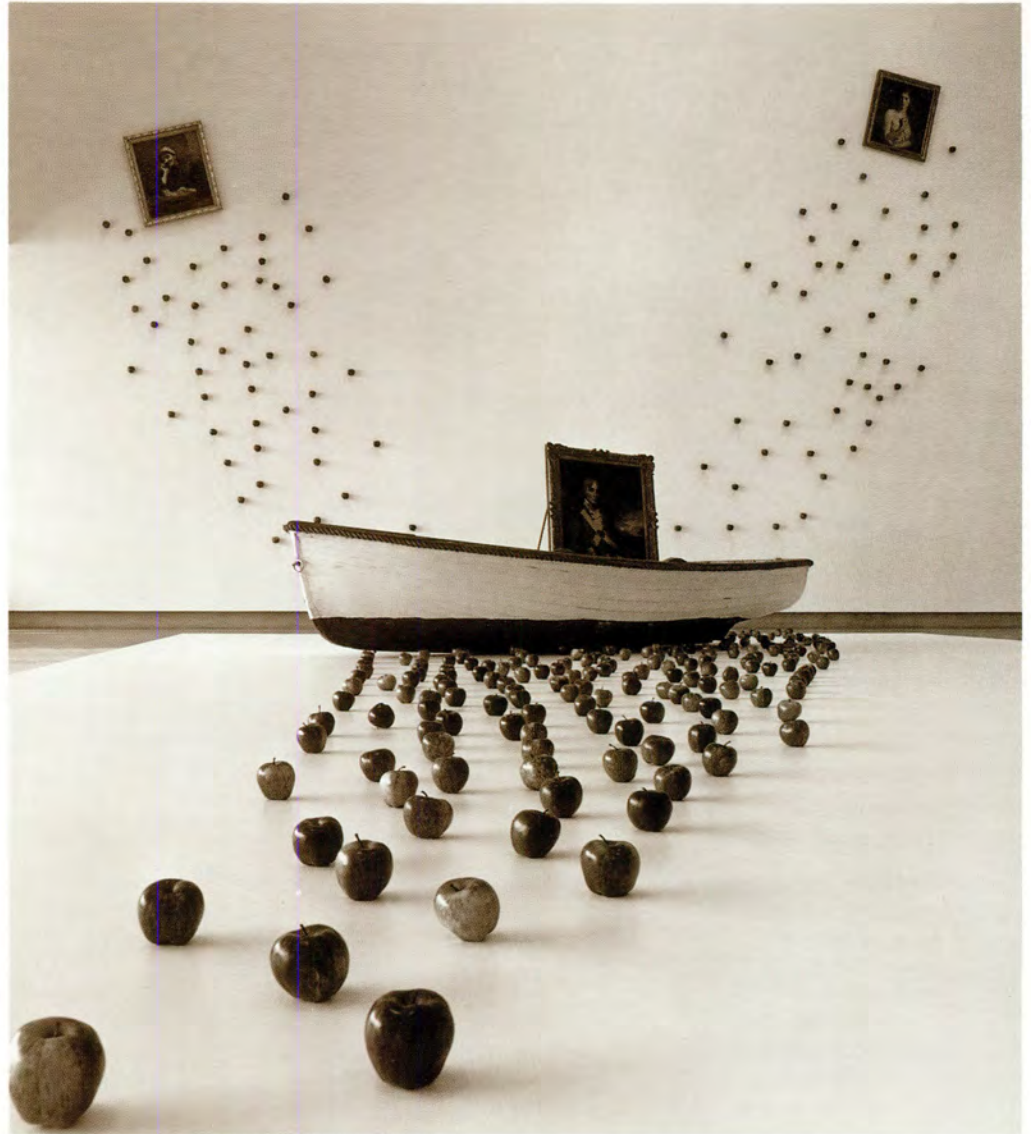
The 'Balance' Advisory Team (from left): Michael Eather, Marlene Hall, Lance O'Chin and Marshall Bell. 'Its organisers are not museum mandarins but an infectiously enthusiastic co-operative of Aboriginal and White Australians who operated with some guidance from curatorial staff'. (Joanna Mendelsohn, *The Bulletin*, 10 Apr. 1990.)

'It is a simple yet fascinating and strangely beautiful installation ...'  
(Michael Richards, *Courier-Mail*,  
11 Jan. 1990)

**GALLERY 14** The year was a vital one for contemporary art within the Gallery. In association with a strong contemporary art acquisitions emphasis, Artist-in-Residence and Visiting Artist programs, the Gallery 14 program has become increasingly responsive to the issues engaged by current art practice.

Gallery 14 was specifically designed as a space for innovative and experimental projects in the visual arts. The pure geometry of the gallery (one half of a cube) has an almost tangible spatial clarity that invites and provokes the exploration of difference. Importantly, Gallery 14 increases public visibility of new and innovative contemporary art practice – something which is conventionally denied.

The Gallery 14 program actively supports non-traditional forms of art. These include installation works; cross-media projects including film, video and new technology; collaborative works; and ephemeral and performance events. The program is not based on specific curatorial approaches, such as those which articulate the Collection display or inform the temporary exhibitions program. It could be characterised as the Gallery's *tabula rasa*, a comparatively pure space in which practicing artists can make their own material and conceptual statement.



Participants in this year's program were Jihad Muhammad John Armstrong and Lyn Plummer. Armstrong's installation, 'It Is What Is In It', comprised a series of fragile elements constructed from paper, wax and oil paint on wood. These small objects and fragments were configured into a large-scale grid arrangement, laid out across the entire gallery floor. In effect, Armstrong created an installation which denied – by lying on the ground plane – the traditional vertical placement of sculpture. It demanded that

the viewer physically walk and circulate through an animated black/red field. Armstrong questioned the central notion of sculpture as a three dimensional object which displaces space and casts a shadow.

Where Armstrong's installation self-consciously denied the spatial volume of Gallery 14, Lyn Plummer's installation, 'Endgame: A Simple Matter of Balance', was specifically scaled to relate to its boundaries. In her own terms, 'The works have combined in installation, to

charge and change the nature of space they inhabit for a short period...The use of fragile, organic materials combined with found objects and images produce forms which are designed to demand, by their very fragility, more space than they occupy'. What resulted was a measured and monumental 'performance' – towering players and banner-like support elements aligned into an abstract ritual formation.

The Gallery 14 program was generously supported by the Blanche Louisa Buttner

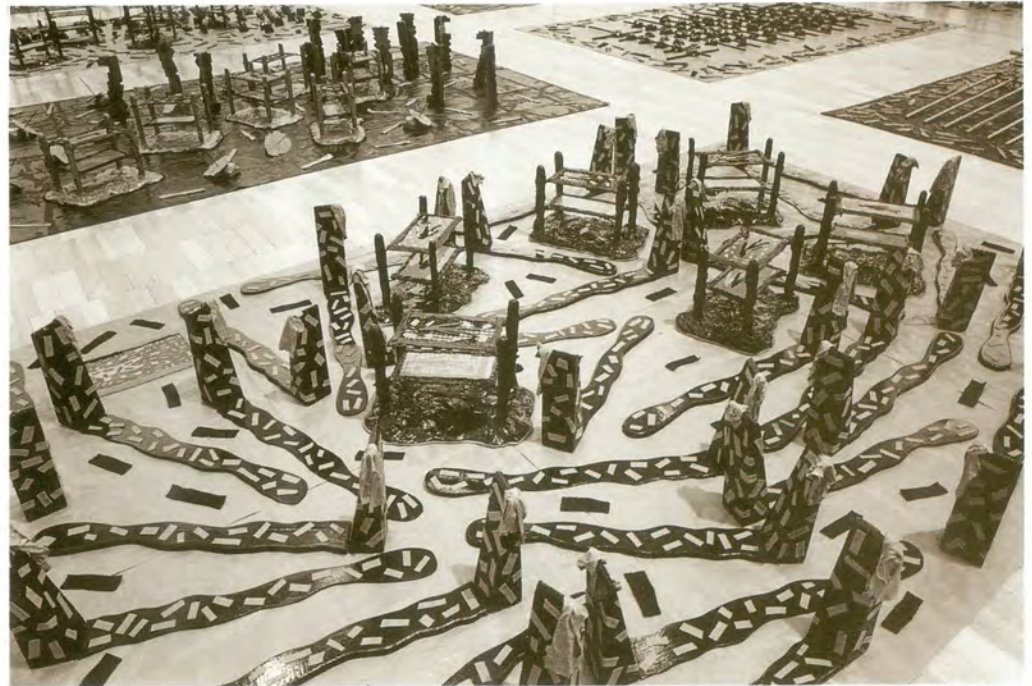


The working relationship between the Queensland Art Gallery and the Institute of Modern Art was enhanced by a joint project which brought the work of Yugoslavian-born artist Braco Dimitrijevic to both venues. The installation 'Polyptychos Post Historicus or The Sky of the Southern Hemisphere; Post Historical Dimension 1989', comprising portraits from the Queensland Art Gallery Collection and coconuts, was presented at the I.M.A., while 'Triptychos, Post Historicus or Far From Harbour, Near the Stars', comprising Queensland Art Gallery portraits, a boat lent by the Maritime Museum and several hundred apples, was on show at the Queensland Art Gallery. The project introduced the Gallery to remote installation-making – choreographed and stage-managed at a distance by the artist through international facsimile.

#### Bequest.

Throughout the year a number of contemporary art projects directly complemented the Gallery 14 program. These included 'Uncommon Knowledge', curated by Diena Georgetti as part of the Institute of Modern Art's Young Curators Program; 'Triptychos Post Historicus or Far from Harbour, Near The Stars', an installation by London/Paris based Yugoslavian artist Braco Dimitrijevic; and 'Complicity', a three part installation by Queensland artist Lyndall Milani.

The first two projects served to create a strong working relationship between the Gallery and the Institute of Modern Art, Brisbane. This developed and encouraged a professional curatorial relationship and introduced the



In his Gallery 14 installation 'It Is What Is In It', Jihad Muhammad John Armstrong questioned the central notion of sculpture as a three dimensional object which displaces space and casts a shadow. The large-scale grid arrangement of paper, wax and oil painted wooden elements, laid out across the entire Gallery 14 floor, demanded that the viewer physically walk and circulate through an animated black and red field.

Gallery to the concept of remote installation-making – choreographed and stage-managed at a distance by the artist through international facsimile. As a further extension of boundaries, Lyndall Milani's three phase project was located in the Sculpture Courtyard, the first occasion that an exterior Gallery space has been made the site for an installation.



An exterior Gallery space was the site for an installation for the first time, when Lyndall Milani presented her three phase project 'Complicity'.

'Endgame: A Simple Matter of Balance', an installation by Lyn Plummer specifically scaled to relate to the spatial boundaries of Gallery 14, was a measured and monumental 'performance' – towering players and banner-like support elements aligned in an abstract ritual formation.



## PRIVATE VIEWS – PUBLIC SPACES

To launch Stage II of the Contemporary Art Acquisition Program, the Queensland Art Gallery mounted an exhibition of contemporary art in the heart of corporate Brisbane – the new offices of Breens, Solicitors & Attorneys, now Gadens Ridgeway.

The exhibition 'Private Views – Public Spaces' was a remarkable and significant event. Located on the 39th floor of Brisbane's tallest building, Central Plaza One, it brought the Gallery together with contemporary artists, the corporate sector and major local private galleries that principally show contemporary art. It was the first Gallery exhibition to be mounted off-site within Brisbane.

Such a joint enterprise was a highly visible and dramatic declaration of the Gallery's commitment to the acquisition and exhibition of contemporary art. It also served to foster a number of mutually beneficial partnerships between the Gallery, the corporate sector and individual donors.

Several hundred guests attended two functions held in association with the exhibition: the first, hosted by Breens to celebrate the relocation of their Brisbane office; and the second, hosted by the Gallery, to launch Stage II of the Contemporary Art Acquisition Program. Following the official

functions, 'Private Views – Public Spaces' remained on public display for five days. Building on Stage I of the Program, professional firms such as solicitors, accountants, architects and engineers were specifically invited to participate in the program.

Distinct from larger corporate organisations, this particular donor group has specific needs and interests which the program addresses, reflecting the dynamic base of their business enterprise.

'Private Views – Public Spaces' comprised more than forty works – paintings, sculpture, installation works, photographs and screenprints. Most of the eighteen artists had only recently established their

exhibiting careers and all but three were based in Queensland. Firms approached so far under the Contemporary Art Acquisition Program have shown a close

**A wider positive offshoot of the Contemporary Art Acquisition Program is the interest in contemporary art being generated within the corporate community. 'Private Views – Public Spaces' was a firm declaration of the impact which contemporary art can make in the workplace and on working life.**



interest in Queensland based art, reflecting the broad national recognition now given to the work of local artists. This is also consistent with the Gallery's commitment to purchasing the work of young and emerging Queensland based artists.

The exhibition highlighted the vitality and diversity of young contemporary Australian art. In particular, it acknowledged that contemporary art can provoke dialogue or communicate collective attitudes. When held and juxtaposed within a public space, private views will always give rise to debate, yet they also serve to increase awareness and understanding of alternative viewpoints. Seen together, the works in the exhibition made a strong statement about the impact which contemporary art can have on the workplace and the quality of our working lives.

'Private Views – Public Spaces' was a joint initiative of the Gallery and Breens, Solicitors & Attorneys, now Gadens Ridgeway. The Gallery gratefully acknowledges the participating artists who made their works available, and the following galleries which supported the exhibition: Bellas Gallery, Grahame Galleries, Milburn + Arte, Ray Hughes Gallery, Roz MacAllan Gallery and Savode at St Johns.

Participating artists were Lisa Anderson, Andrew Arnaoutopoulos, Gordon Bennett, Marian Drew, Peter Dwyer, Malcolm Enright, Bill Henson, Sandy Herbert, Helen Lillecrapp-Fuller, Ron McBurnie, Robert Moore, Shelagh Morgan, Stephen Jon Newton, Graeme Peebles, Colin Reaney, Hiram To, Mark Webb and Normana Wight.



All but three of the eighteen artists represented in 'Private Views – Public Spaces' were based in Queensland. This reflects the Program participants' interest in, and the Gallery's commitment to, purchasing the work of young and emerging Queensland based artists, as well as the broad national recognition now given to local artists.

At the launch of 'Private Views – Public Spaces' and Stage II of the Contemporary Art Acquisition Program, in the inner city offices of Breens Solicitors and Attorneys (now Gadens Ridgeway), are (from left) Greg Roberts (Manager, Public Programs), Chris Saines (Manager, Curatorial and Support Services), Doug Hall (Director), Rob Kelly (Managing Partner, Breens, Solicitors and Attorneys), Elizabeth Bates (Education Officer) and Gordon Stewart (Gadens Ridgeway, Sydney).



**'Your Collection Revealed: The Australian Collection'**

(3 July 1989 - )  
Sponsored with funds provided by ARCO Coal Australia Inc. through the Queensland Art Gallery Foundation

**'Beneath the Surface: Selected Works from the Corporate Collection of ARCO Coal Australia Inc.'**

(4 - 16 July 1989) Blackwater Community and Cultural Centre

(19 - 24 July 1989) Emerald Town Hall

(27 July - 20 August 1989)

Rockhampton Art Gallery (18 February - 11 March 1990)

Warwick Art Gallery  
An Extension Services exhibition presented by the Queensland Art Gallery

**'The Jack Manton Exhibition 1989'**

(12 July - 27 August 1989)  
The second Jack Manton Exhibition was presented by the Queensland Art Gallery through the generosity of its patrons, Mr and Mrs Manton

**'Iris and Five Masterpieces'**

(28 July - 6 August 1989)  
Presented by Bond Corporation

**'Songs of Colour: The Art of Vida Lahey'**

(5 - 28 August 1989) S.H. Ervin Gallery, Sydney  
Presented by the Queensland Art Gallery

**'Nolan's Fraser'**

(14 August - 6 September 1989) Noosa Regional Gallery  
(12 - 30 September 1989) Gladstone Art Gallery and Museum

(5 - 29 October 1989) Rockhampton Art Gallery  
(23 November - 17 December 1989) Perc Tucker Regional



Gallery, Townsville  
An Extension Services exhibition presented by the Queensland Art Gallery

**'Private Views - Public Spaces'**

(30 August - 7 September 1989) Offices of Breens, Solicitors & Attorneys, 39th Floor, Central Plaza One, Brisbane

A joint initiative of the Queensland Art Gallery and Breens, Solicitors & Attorneys

**'Moët & Chandon Touring Art Exhibition 1989'**

(2 September - 26 September 1989)

**'Japanese Ways, Western Means: Art of the 1980s in Japan'**

(20 September - 12 November 1989)

Organised by the Queensland Art Gallery in association with the Museum of Modern Art, Saitama

Assisted by the Queensland Government and the Japan Foundation

**'Rodchenko: as Photographer'**

(22 September - 5 December 1989)

Organised by the National Art Gallery of New Zealand in association with the Museum of Modern Art, Oxford

The entrance view of 'Endgame: A Simple Matter of Balance', an installation in Gallery 14 by Lyn Plummer, which was supported by the Blanche Louisa Buttner Bequest.

**'Not Still Lives'**

(16 October - 19 November 1989)

A play by Suzanne Spinner, supported with an exhibition of works by Margaret Preston and Thea Proctor

Assisted by the Performing Arts Board of the Australia Council, the Federal Government's arts funding and advisory body

**'Uncommon Knowledge'**

(19 October - 5 November 1989)

Curated by Diena Georgetti in association with the Institute of Modern Art's Young Curators Program

**'It Is What Is In It'**

(27 November 1989 - 29 January 1990)

An installation by Jihad Muhammad John Armstrong  
Supported by the Blanche Louisa Buttner Bequest

**'Triptychos Post Historicus or Far From Harbour, Near The Stars'**

(5 December 1989 - 5 February 1990)

An installation by Braco Dimitrijevic  
Initiated by the Institute of Modern Art, Brisbane, as a

joint project with the  
Queensland Art Gallery  
**'Industry and Nature:  
The Etchings of Jessie  
Traill'**

(6 December 1989 –  
25 February 1990)

Presented by the Queensland  
Art Gallery

**'Sequences: Australian  
Print Acquisitions'**

(14 December 1989 – 1 April  
1990)

Presented by the Queensland  
Art Gallery

**'Moët & Chandon  
Touring Art Exhibition  
1990'**

(21 February – 8 April 1990)

**'Balance 1990: Views,  
Visions, Influences'**

(22 February – 29 April 1990)

Presented by the Queensland  
Art Gallery

Sponsored by ARCO Coal  
Australia Inc.

Supported by the Visual Arts/  
Craft Board and the Aboriginal  
Arts Unit of the Australia  
Council, the Federal

Government's arts funding and  
advisory body

**'The Joyce Ackroyd Gift:  
Japanese Woodblock  
Prints and Decorative  
Art Objects'**

(10 April – 8 July 1990)

Presented by the Queensland  
Art Gallery

**'Complicity'**

(19 April – 15 June 1990)

I Pyramid (19 April – 13 May  
1990)

II Wall (16 – 30 May 1990)

III Arch (1 – 15 June 1990)

An installation by Lyndall  
Milani

Sponsored by Deacon & Milani  
Solicitors

**'Endgame: A Simple  
Matter of Balance'**

(29 April – 1 July 1990)

An installation by Lyn Plummer  
Courtesy Roz MacAllan

Gallery

Supported by the Blanche  
Louisa Buttner Bequest

**'Contemporary  
Japanese Calligraphy'**

(18 May – 15 July 1990)

Organised by the Queensland  
Art Gallery in association with  
The Federation of Oriental  
Calligraphers, Japan, and The  
Hara Museum of  
Contemporary Art, Tokyo,  
under the auspices of the  
Consulate-General of Japan in  
Brisbane and the Japan  
Foundation

**'Supports for Falling  
Limbs and Articles for an  
Ongoing Nature'**

(4 – 16 June 1990) Perc Tucker  
Regional Gallery, Townsville

An installation by Andrew  
Drummond

Supported by the Australia  
New Zealand Foundation  
artist-in-residence program  
and the Blanche Louisa Buttner  
Bequest

**'Drawings Objects Prints  
by Joseph Beuys'**

(17 June – 22 July 1990)

From the Institute for Foreign  
Cultural Relations, Stuttgart,  
through the Goethe Institut

**'Crossroads'**

(18 – 30 June 1990) Ipswich  
City Council Regional Gallery

An installation by Andrew  
Drummond

Supported by the Australia  
New Zealand Foundation  
artist-in-residence program

An installation view of 'Japanese  
Ways, Western Means: Art of the  
1980s in Japan'.



### Exhibitions

The year saw a very strong emphasis placed on links with the Asia-Pacific area. The Queensland Art Gallery has undertaken more projects in recent years with Japan than any other State Gallery. These have developed in association with Queensland's Sister State relationship with the Prefecture of Saitama. During 1989-90 the Gallery presented the first major exhibition of contemporary Japanese art to be seen in Australia and one of the largest exhibitions of contemporary Japanese art to be seen anywhere in the world. This exhibition, 'Japanese Ways, Western Means: Art of the 1980s in Japan', was the result of a partnership with the Museum of Modern Art, Saitama. It followed the highly successful presentation by the Gallery of an exhibition of contemporary Australian art in Saitama in 1987. The exhibition was enthusiastically received by the public and attracted very wide critical acclaim, including international review.

During the year the Gallery also presented an exhibition in conjunction with the Hara Museum of Contemporary Art, Tokyo, and the Federation of Oriental Calligraphers, Japan, entitled 'Contemporary Japanese Calligraphy'. A large delegation of members of the Federation attended the Official Opening at the Queensland Art Gallery on 17 May 1990.

Perhaps the Gallery's most important international project was the strategic planning undertaken for the exhibition 'Treasures from the Shanghai Museum', to be presented at the Gallery from 14 September to 25 November

1990. All sections in the Gallery were involved in lead-up to this exhibition, which emerged from the Sister State relationship between Queensland and the Municipality of Shanghai. A delegation from the Gallery visited Shanghai in October/November 1989 to negotiate the exhibition with the Shanghai Museum. The delegation was led by the Gallery's Chairman of Trustees, Mr R.W.L. Austin, and also included the Director, the Deputy Director & Manager, International Programs and Professor Hugh Dunn, former Australian Ambassador to China, who acted as scholarly adviser to the negotiating team. On the return of the delegation, a strategic plan for the exhibition, including all aspects of educational, design, and promotional components was put in place.

'Iris and Five Masterpieces' was presented by Bond Corporation and shown at the Gallery for a ten day period. *Iris* 1889, the centre piece of the exhibition, was painted by Vincent Van Gogh while a voluntary patient in an asylum outside Arles in France. The painting was shown in context with works by Camille Pissarro, Henri de Toulouse-Lautrec, Paul Gauguin, Edouard Manet and Alfred Sisley. Proceeds from the exhibition were shared between the Queensland Art Gallery Foundation and the Montrose Home for Crippled Children.

In the course of the year the Gallery also presented exhibitions of the photography of the Russian Constructivist artist Alexander Rodchenko and of the works of the noted post-Second World War German artist Joseph Beuys. The latter exhibition was supported by the Goethe Institut. In



John Willian Waterhouse  
*The Mystic Wood* c.1910  
 Purchased prior to 1962



January, New Zealand artist Andrew Drummond began a six month period as international Artist-in-Residence in a project funded by the Australia-New Zealand Foundation. He created a major installation for Gallery 14 (for viewing from 18 July to 23 September 1990) and associated installations for the Ipswich City Council Regional

*The Mystic Wood* c.1910, previously listed as artist unknown, was by the late nineteenth century British artist John William Waterhouse.

A focus of the International Program was interpretation of the collection through floor talks, information sheets, and lectures to Volunteer Guides. A major project to bring up to date



Gallery and the Perc Tucker Regional Gallery, Townsville. The Gallery extends its thanks to the South Bank Corporation for providing a studio for Mr Drummond.

### Acquisitions

The display of the international collection underwent several major changes and rotations of works during the course of the year. The major purchase was a painting by the late nineteenth century French artist Puvis de Chavannes, *Doux Pays (Pleasant Land)* c.1880-82. One of two smaller versions of a very large composition exhibited in the Salon of 1882, it was an influence on both Seurat's *Une Baignade, Asnières* 1883-84 (National Gallery, London) and several Picasso paintings of 1905-06. Puvis de Chavannes was much admired by younger, radical artists, who included Toulouse-Lautrec, Vuillard, Gauguin, Van Gogh and Matisse, as well as several Australian artists of the late nineteenth and early twentieth centuries. The painting, purchased with funds donated in memory of John Robertson Blane, is an extraordinarily important addition to the Gallery's international collection.

### Research/Lectures

During the course of the year, research undertaken in association with a British scholar, Anthony Hobson, revealed that a work in the Collection,

**Pierre Puvis de Chavannes**  
*Doux Pays (Pleasant Land)* c.1880-82  
Purchased 1990 with funds from the

**Estates of Miss N. S. Blane and Mrs J.R. Lucas in memory of their father, John Robertson Blane**

resources on works in the collection to the end of the nineteenth century was completed in association with the Gallery's Library.

### Professional Development

In May 1990 the Deputy Director & Manager, International Programs took part in the American Association of Museums Conference and a professional seminar on staff evaluation held in Chicago, and also visited the Venice Biennale. These visits were privately funded. While the Deputy Director was overseas, the Gallery supported short visits to New York and Paris for discussions with museums, and with the French Government Cultural Relations Bureau and the Bibliothèque Nationale on the Gallery's Toulouse-Lautrec exhibition planned for 1991.



During the opening celebrations of the exhibition 'Contemporary Japanese Calligraphy', members of the Federation of Oriental Calligraphers demonstrated their art to fascinated members of the public.

**CURATORIAL** During the year particular emphasis was placed on the Collection: its development through acquisition; interpretation through the provision of expanded labels, talks and publications; and access through four-monthly rotations of works on paper and periodic display changes of paintings and sculpture.

**Exhibitions**

The Curatorial Section was responsible for initiating the exhibitions 'Industry and Nature: The Etchings of Jessie Traill', 'Sequences: Australian Print Acquisitions', and 'The Joyce Ackroyd Gift: Japanese Woodblock Prints and Decorative Art Objects', each of which placed focus upon either little known or recent additions to the Collection.

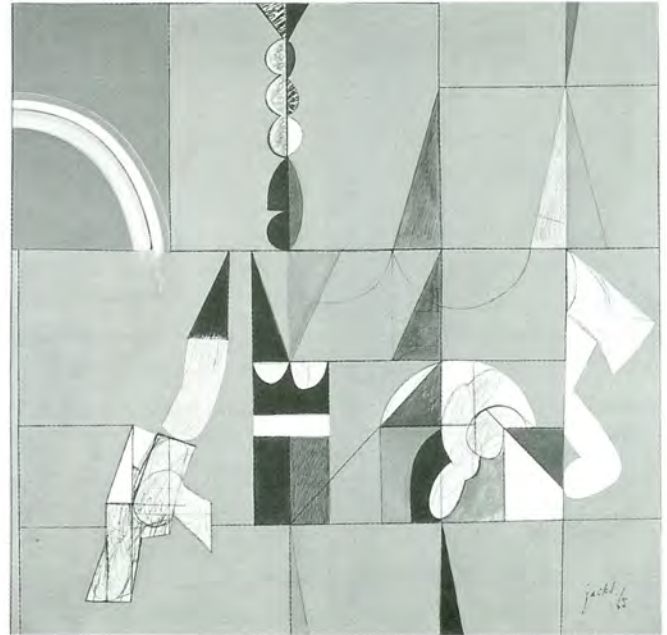
The major exhibitions 'Japanese Ways, Western Means: Art of the 1980s in Japan', 'Balance 1990: Views, Visions, Influences', and 'The Jack Manton Exhibition 1989' disclosed and engaged issues central to both international and Australian contemporary art. They dealt separately with the grafting of contemporary Western perception onto traditional Japanese sensibility, the cross-cultural dialogue informing and shaping the art of Aboriginal and non-Aboriginal Australia, and with the constancy and refinement of visual language which emerges from sustained practice.

'The Jack Manton Exhibition 1989' continued developing sound relations between the Gallery and practicing artists.

Pictured are: (back, from left) Bettina MacAulay (Curator of Australian Art), Andrew Sibley, Lesley Dumbrell, John Coburn, William Robinson; (seated, from left) Bea Maddock, Margaret Wilson, Jeffrey Smart, William Delafield Cook, Paddy Carroll Tjungurrayi.



Gallery 14 and related project installations continued to place contemporary art in the foreground of the Gallery's curatorial activities. Jihad Muhammad John Armstrong, Braco Dimitrijevic, Lyndall Milani and Lyn Plummer contributed to a program in which the process of art making was given enhanced visibility.



Robert Jacks  
*Pensive Aura* 1965  
Purchased 1990

**Collection Management**

The Curatorial Section, the Deputy Director & Manager, International Programs and the Registration Section successfully conducted a triennial Collection inventory.

With the implementation of the Gallery's computerised Collection Management System, acquisition proposals are now entered directly onto a database with pending status then, when approved by the Board of Trustees, are transferred to a permanent catalogue database. This process, commenced in December, has greatly contributed to the efficiency with which works entering the Collection can now be documented.

**AUSTRALIAN ART Acquisitions**

Purchases of works by Sam Atyeo, Adrian Lawlor, Gareth Sansom, Margaret Cilento, Walter Jenner and G. F. Folingsby have made considerable impact on the development of the pre-1970 collection of Australian Art. Folingsby's painting *The First Lesson* 1869 creates a strong bridge between the nineteenth century European Academic tradition and its subsequent impact upon the formative years of Australian art.

A group of 1960s works (a sculpture by George Baldessin and paintings by Robert Jacks, Robert Rooney, Trevor Vickers and John Vickery) was purchased from the Museum of Contemporary Art Collection. The Baldessin work received generous financial support from James Hardie Industries Limited. The 1960s is a collection area which requires considerable development and these works cover critical aspects of Australian art of the period.

Under the Taxation Incentives for the Arts Scheme, Kern Corporation Ltd presented three bronze art deco sculptural panels by William Leslie Bowles, an Australian sculptor who studied and worked in Brisbane. The panels, *Commerce, Industry & Agriculture* 1931, were commissioned for the exterior of the Commonwealth Bank of Australia Building, Queen Street, Brisbane. The presentation of the panels to the Gallery has preserved an important aspect of Brisbane's heritage from the 1930s.



G.F. Folingsby  
*The First Lesson* 1869  
Purchased 1990

### Exhibitions

'The Jack Manton Exhibition 1989' was held in July. Artists who participated were John Coburn, William Delafield Cook, Lesley Dumbrell, Bea Maddock, Paul Partos, William Robinson, Andrew Sibley, Jeffrey Smart, Anatjari Tjampitjinpa, Paddy Carroll Tjungurrayi, Ken Whisson and Margaret

Wilson. This exhibition continued the tradition, established at the first Manton exhibition in 1987, of developing sound relations between the Gallery and practicing artists, of whom nine travelled to Brisbane, including two from overseas. Artists contributed to a Gallery events program giving the public, Volunteer Guides and staff multi-level opportunities of meeting and talking with them about their work.

Professor Virginia Spate, Head of the Fine Arts Department at Sydney University and Director of the Power Institute, opened the Sydney showing in August at the S.H. Ervin Gallery of 'Songs of Colour: The Art of Vida Lahey'. This exhibition was shown earlier at the Queensland Art Gallery.

A special display was mounted to celebrate the 75th Anniversary of Anzac. George Lambert's painting *Walk: An Incident at Romani*, painted between 1919 and 1923, and Charles Web Gilbert's *The Bomber* c.1915-21, together with the photographs taken in the field in 1919 of George Lambert working on the sketches for *Walk*, were combined with a wall text and exhibited in Gallery 13.

### Curatorial Activities/External

The Curator opened the Watercolour Society of Queensland's Annual Exhibition and attended the Bachelor of Visual Arts Course Assessment Committee meeting at the University College of Southern Queensland.

### Research/Travel

The Curator travelled to Sydney, Canberra and Melbourne to view exhibitions and to continue research into Australian art at libraries in each centre. A number of interviews were conducted with collectors and people whose recollections of artists and art events could contribute to collection research and documentation.

### Lectures

The Curator presented an address on the 'Australian Art Collection Policy and Rehang of the Australian Collection' to the 7th Biennial Conference of the Association of Australian Gallery Guiding Organisations, in addition to two lectures to 4th and 5th year Architecture students at the Queensland University of Technology on 'Art and Architecture'.

Lectures were also given to the Gallery's Volunteer Guides, Gallery Society members and special interest groups and an Artwork of the Month talk was presented on the *Cafe Balzac Mural* (triptych) 1962.

### Publications/External

MacAulay, Bettina. 'Brisbane's Vida Lahey'. *Australian Collector's Quarterly*, Nov. 1989 – Jan. 1990.

**CONTEMPORARY AUSTRALIAN ART Acquisitions**

The major purchases made during the year reflect the high level of corporate support now being directed toward development of the contemporary Australian art collection.

'The Jack Manton Exhibition 1989' provided the opportunity of acquiring works by Jeffrey Smart, Bea Maddock and Andrew Sibley, each purchased with funds provided through the Queensland Art Gallery Foundation.

The Contemporary Art Acquisition Program is, similarly, making an increasingly significant contribution to the Gallery's contemporary Australian art holdings, in this year adding works by Queensland based artists Mark Webb and Robert J. Morris.

As recipient of the Moët & Chandon Art Acquisition Fund 1990, the Collection was further enhanced by works by Jon Cattapan, Judy Watson, Michael Barnett, and a collaborative work by Richard Bell and Mark Garlett. The latter work, *Rock Art of Ages 1989-90*, forms one of the key acquisitions for the Balance collection.

Other major purchases included a monumental welded steel sculpture by David Wilson *In Control, Grand Disguise 1989*; two recent works by Gordon Shepherdson, *Man Climbing Over Images 1988* and *Man with 54 Years of Masks 1988*; and *Sunny Days – Bondi Women 1967* by Peter Powditch.

**Exhibitions**

The Curator co-curated the exhibition 'Japanese Ways, Western Means: Art of the 1980s in Japan'

in association with the Director of the Museum of Modern Art, Saitama.

The Curator also coordinated the Gallery 14 projects 'It Is What Is In It', an installation by Jihad Muhammad John Armstrong, and 'Endgame: A Simple Matter of Balance', an installation by Lyn Plummer.

**Curatorial Activities/External**

The Curator acted as judge for four Queensland art awards, including the Gladstone Art Award and the Anglican Church Grammar School's 'Churchie Emerging Art Award'.

**Lectures**

Lectures were presented to the Gallery's Volunteer Guides on the 'Japanese Ways, Western Means' exhibition, as was a floor talk on contemporary Australian sculpture.



Below  
Peter Powditch  
*Sunny Days – Bondi Women 1967*  
Purchased 1990

Right  
Gordon Shepherdson  
*Man Climbing Over Images 1988*  
Purchased 1990



**PRINTS, DRAWINGS AND PHOTOGRAPHS Acquisitions**

In keeping with the Gallery's policy of augmenting the holdings of international works on paper to serve the permanent Collection rehang, a number of important acquisitions were made. These included pre-twentieth century prints such as Adriaen van Ostade's etching *The Family 1647*, plate 13 from G.B. Piranesi's *Carceri* series 1750, two prints from Francisco Goya's series *The Disasters of War 1863* and, arguably, the most significant image from Charles Meryon's 'Etchings of Paris' 1850-54, *La galerie, Notre Dame*.

Works from the early part of the twentieth century included Lyonel Feininger's woodcut *Marine 1918*, an engraving by S.W. Hayter titled *Cruelty of Insects 1942* and a portfolio of nine screenprints by Bauhaus trained artist Anni Albers. To indicate aspects of contemporary thought and culture, the Gallery

also focused on representative images from the 1970s and 1980s by leading international artists. Recognition was given to the diversity of contemporary Western art through the complex issues addressed in prints by Californian John Baldessari such as *Heaven and Hell* (diptych) 1988, Francesco Clemente's *Untitled B* 1986 and a collaborative suite of images by Gunter Brus and Arnulf Rainer.

International photography in the 1980s was well represented by Boyd Webb with *Untitled (Waiter)* 1981. The Gallery also acquired contemporary Australian photographs by Bill Henson, Robyn Stacey, Jacky Redgate, Jay Younger and Geoff Kleem. These were complemented by earlier photographs by Max Dupain, David Moore and John Williams.

In the field of Australian art, the Gallery vigorously pursued recent work by Queensland and interstate artists under the Contemporary Art Acquisition Program. Through this scheme the Gallery secured, for instance, drawings by Townsville artists Anneke Silver and Robert Preston. Purchases of major Australian works on paper in the last year included Juan Davila's 6-part collage drawing *The Shearer* 1983, Howard Arkley's painting *Zappo* 1983-88 with attendant studies and the etching *The N.M. Remnant* 1973 by George Baldessin.

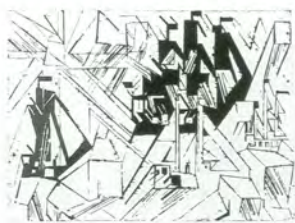


The national billboard project 'ADD MAGIC', which took art beyond the traditional boundaries of a gallery to the public arena, was jointly hosted in Brisbane by the Institute of Modern Art and the Queensland Art Gallery. Initiated by the Australian Centre for

Photography in Sydney in conjunction with the Eighth Biennale of Sydney, the project presented the work of six contemporary Australian artists on major billboard sites in six major cities, including the exterior wall of the Queensland Art Gallery.



**David Moore**  
*European Migrants Arriving in Sydney*  
1966, printed 1988  
Purchased 1990



**Lyonel Feininger**  
*Marine* 1918  
Purchased 1990

A handsome gift of approximately two hundred items of Japanese art (mostly ukiyo-e woodblock prints) was received from Emeritus Professor Joyce Ackroyd, O.B.E. A drawing by Noel Counihan *Image of Violence* 1967 and a group of sepia-toned etchings with mezzotint by Richard Earlom after Claude Lorrain were received from Mr H.C. Cape under the Taxation Incentives for the Arts Scheme.

To further extend the parameters of the print collection, groups of political posters by Redback Graphix and other collectives were accepted into the collection.

## Exhibitions

An on-going program of rotating works on paper every four months in the international and Australian permanent Collection displays was maintained. Each rotation involved an average of a hundred works, and expanded labels were prepared to accompany groups of these works. Including the series of Collection based profile exhibitions, the Gallery now exhibits approximately 250 works on paper at any given time where, formerly, approximately thirty were on display.

Special exhibitions were curated drawing primarily on the Gallery's Collection: 'Sequences: Australian Print Acquisitions' and 'The Joyce Ackroyd Gift: Japanese Woodblock Prints and Decorative Art Objects'. 'Industry and Nature: The Etchings of Jessie Traill', curated by the Associate Curator, was presented in Gallery 6. Other exhibitions co-ordinated included 'Rodchenko: as Photographer'. The Section, in association with the Institute of Modern Art, Brisbane, also co-ordinated the local component of 'ADD MAGIC', a national billboard project.

## Curatorial Activities/External

The Curator was guest speaker at the opening of the 'Robert Preston Survey Exhibition', Perc Tucker Regional Gallery, Townsville, and at Andrew

Drummond's 'Crossroads' installation and Charles Page's photographic exhibition held at the Ipswich City Council Regional Gallery.

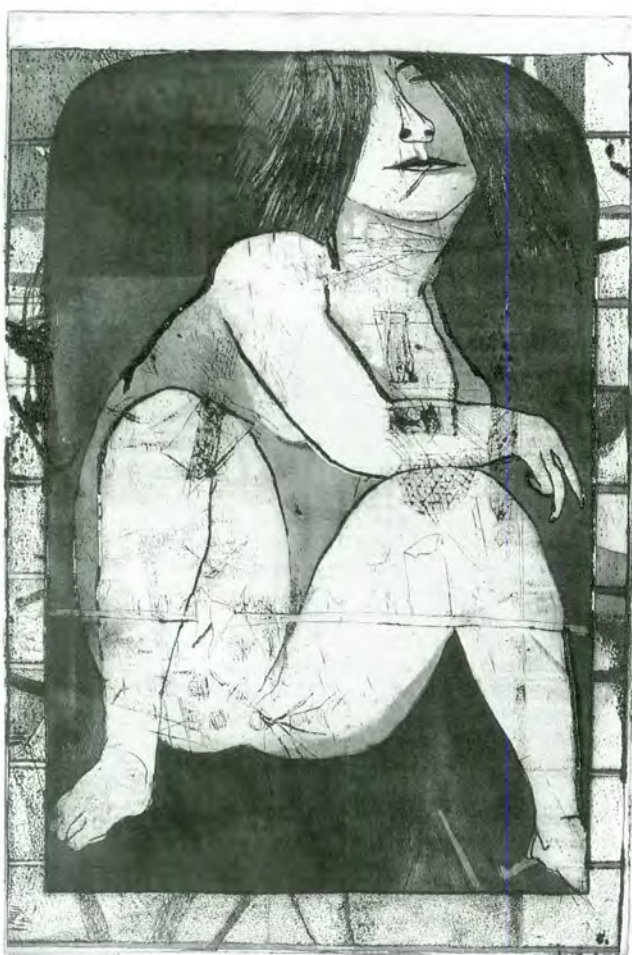
The Curator visited Artists Week at the 1990 Adelaide Festival and the 8th Biennale of Sydney. She was one of five national judges for the Moët & Chandon Touring Art Exhibition 1990 and Fellowship, and judged the 1990 The Southport School Art Festival at St Albans, Southport.

The Associate Curator presented a week long program to celebrate photography's 150th anniversary, as part of National Arts Week. This included chairing a forum of five speakers and co-ordinating a workshop, performance and film program.

The Associate Curator lectured on the history of photography for one semester at the Queensland College of Art (second year, Bachelor of Arts program) and was interviewed by TSN-11 as part of their series of television programs on photography.

The Associate Curator opened Marian Drew's exhibition of recent photographs at the Queensland College of Art, was the external

**George Baldessin**  
*The N.M. Remnant* 1973  
Purchased 1990



**Juan Davila**  
*The Shearer* 1983  
Purchased 1989

assessor for the final year portfolios by photography students at the College, judged entries in a photography competition sponsored by F-Stop and served on a selection panel for the Brisbane City Council's 'Special Places' community photography project.

#### **Lectures**

As well as floortalks given in association with special exhibitions, illustrated lectures were presented on the history and processes of printmaking at the Gallery, the 7th Biennial Conference of the Association of Australian Gallery Guiding Organisations and the Brisbane Lyceum Club.

The Curator also spoke on 'Contemporary New Zealand Art' to students at Mount Gravatt Campus, B.C.A.E., and chaired a forum at the Institute of Modern Art on 'Faking the Real, Imaging the Subject - Can Photography Document?'.

#### **Professional Development**

The Associate Curator was awarded a Professional Development grant from the Visual Arts/Craft Board of the Australia Council to gain curatorial experience and examine contemporary photography in Britain and New York.

#### **Membership**

The Curator was elected a council member of the Art Museums Association of Australia and the Associate Curator served as a committee member for the Print Council of Australia and the Institute of Modern Art.

#### **Publications/External**

Kirker, Anne. *Christine Webster* (exhibition

catalogue). Cologne, Hong Kong, Sydney, 1989.  
 'Gordon Bennett interviewed by Anne Kirker'.  
*Artlink*, vol. 10, nos 1 and 2, Autumn/Winter 1990.  
 Kirker, Anne. 'Visual poetics: concrete poetry and  
 its contexts'. Reviewed in *Eyeline*, no.24, Autumn  
 1990.  
 Williamson, Clare. 'Australian art nouveau and  
 symbolism'. *Australian Antique Collector*, vol. 38,  
 July-Dec. 1989, pp.77-80.  
 Williamson, Clare & Younger, Jay. 'Interview with  
 Marian Drew'. In *Marian Drew: New York series*.  
 Queensland College of Art, Brisbane, 1990.  
 Williamson, Clare. 'Lehan Ramsay: Malice'.  
*Photofile*, vol. 19, Winter 1989, p.18.  
 Williamson, Clare. 'Painting illusion or  
 photographic reality'. In *Marian Drew:  
 New York series*. Queensland College of Art,  
 Brisbane, 1990.

**DECORATIVE ARTS Acquisitions**

The major acquisition for the year was a  
 Picasso ceramic *Large Pitcher with Two Faces*  
 1951. Picasso was involved at the Madoura  
 Pottery, Vallauris, for a period of almost  
 twenty-five years. Plates and jugs formed  
 the bulk of his production there, but it is the  
 sculptural pieces, showing his inventive  
 transformation of standard vessel forms,  
 which are now the most appreciated.

International art glass is a specific focus of the  
 decorative arts collection. Works acquired  
 included Ginny Ruffner's colourful lamp-worked



**Ginny Ruffner**  
*The History of Juggling in Egyptian  
 Gardens* 1988  
 Purchased 1989



**Pablo Picasso**  
 Madoura Pottery, Vallauris  
 (manufacturer)  
*Large Pitcher with Two Faces* 1951  
 Purchased 1990 through the  
 Queensland Art Gallery Foundation

**Ancienne Manufacture Royale  
 (Limoges)**  
 Cindy Sherman (photographer)  
*Tureen and Stand* 1989  
 Purchased 1990



piece *The History of Juggling in Egyptian Gardens*  
 1988. Exhibited in 'World Glass Now '88' in  
 Japan, it has only recently been delivered to the  
 Gallery after its inclusion in an exhibition in the  
 American Craft Museum, New York. The first  
 example of the major manufacturer of art deco  
 glass, Lalique, was also acquired.

The Asian collection benefited greatly through  
 the gift of Emeritus Professor Joyce Ackroyd. The  
*Tansu (Senior Samurai's Clothes Chest)* c.1750 was  
 particularly notable, as was the group of lacquer  
 items, especially an elegant pair of Negoro square  
 trays. Fine examples of pottery were also  
 included: a pre-Meiji period cake plate, a set of

five Meiji period cake plates and a 'neriage' deep pot by Mizuro Sokaku.

The Gallery also received a significant group of works from Dr H. Levien under the Taxation Incentives for the Arts Scheme. This included fourteen items of Wedgwood ceramics designed in an industrial style by Keith Murray, four items of Scandinavian glass, a 1920s silver tea-set by the Goldsmiths and Silversmiths Company, and a striking vase by the Belgian manufacturer Keramis.

### **Curatorial Activities/External**

The Curator judged the Ceramic Section of the Stanthorpe Apple and Grape Festival and attended the Museums Association of Australia Conference in Melbourne.

### **Professional Development**

The Curator was on study leave during the year undertaking research toward a PhD on the 'Arts and Crafts Movement in Queensland 1890-1950'.

**CONSERVATION** The conservation requirements of the Gallery's temporary exhibitions schedule have now been balanced with the ongoing needs of the permanent Collection. The Section continued to devote considerable time and resources to developing facilities and technical skills for the examination and treatment of artworks.

### **Conservation and the Collection**

Given the Gallery's strong holdings by the artist, the Section commenced a project researching the materials and techniques used in oil paintings by John Peter Russell, relying strongly on microscope facilities, including an ultraviolet fluorescence attachment acquired during the year. It is hoped research will gradually extend to other Australian artists represented in the Collection.

W. Van der Haeghen's *Erasmus Expounding the Scriptures to the Counts Egmont and Horn* underwent extensive technical examination. Microscopy, ultraviolet fluorescence, transmitted and reflected infra-red and X-radiation were used to glean information about the painting, and several major compositional changes were revealed. Computer imagery is being investigated as a possible technique for enhancing details detected during the examination.

Arthur Streeton's *St Mark's, Venice* 1908 was one of several paintings cleaned during the year. Conservation is continuing to investigate the applications of new cleaning technology developed in the U.S.A.

'Balance 1990: Views, Visions, Influences' required a major contribution from Conservation. The preparation of works for exhibition involved examining items recently acquired by the Gallery. Trevor Nickolls's *From Dreamtime 2 Machinetime* 1979 underwent major conservation treatment,

which involved designing an auxiliary support to enable the painting to be displayed horizontally.

The paper conservation area was primarily involved with preparing works selected for the rotations of the international and Australian collections. This program enabled newly acquired works and contemporary works never before shown in the Gallery to be provided with permanent protective mounts and supports.

The Joyce Ackroyd Gift of Japanese prints underwent a complete assessment by the Paper Conservator. Approximately half required conservation treatment and all were provided with permanent museum mounts. The Paper Conservator was involved with all exhibitions featuring works on paper.

The international collection of watercolours was assessed for conservation requirements and a treatment schedule was developed.

Notable works which underwent treatment included two by Conrad Martens, *Rushcutters Bay, Sydney, from Darlinghurst* 1837 and *Middle Harbour* 1859; two works by George Lacy, *Death of the explorer* c.1850-57 and *Native Corroboree* c.1850-57; a *Carceri* series 1750 etching by Piranesi and an engraving by Baron (after Watteau), *Perfect Match (L'accord parfait)* 1730; two etchings by Goya; two engravings by Hogarth, *A Midnight Modern Conversation* 1732-33 and *Enthusiasm Delineated* c.1761; and a watercolour by Lionel Lindsay, *The Riva, Venice* c.1928. The large sixteen piece colour laser print by Pat Hoffie, *Pleasures of the Periphery* 1989, was mounted and framed, after exhaustive tests and research to determine a suitable mounting system.



Paper fragments are closely examined using magnification and a fibre-optic light source in the conservation laboratory.

### **Conservation and the Practicing Artists Community**

Conservation has commenced involvement with a third year Professional Practices course at the Queensland College of Art. Art students are developing an interest in how their choice of materials and techniques will influence the longevity of a work of art.

### **Conference Papers**

Osmond, Gillian. Overview of Conference and Workshop Proceedings: Recent Developments in



the Cleaning of Paintings (Courtauld Institute of Art, London, June 1989). Paper presented to the 1989 AICCM Paintings Group Symposium, Albury, NSW, Nov. 1989.

Osmond, Gillian. Application of digital image processing to the enhancement of infrared photographs and X-rays of paintings. Paper presented to the 1989 AICCM Paintings Group Symposium, Albury, NSW, Nov. 1989.

**FRAMING** The Supervising Artisan has, since his return from an internship in the frame conservation department of the Victoria and Albert Museum, London, undertaken a review of framing priorities in association with the Curatorial and Conservation Sections.



A Louis XIV style frame has been made for the John Peter Russell painting *Roc Toul* 1911, emphasising the importance the Gallery places

upon historically and stylistically appropriate framing of works in the Collection.

With the finalisation of the Gallery rehang, a program of frame refurbishment and replacement has been in place. This program emphasises the importance which the Gallery places upon historically and stylistically appropriate framing for works in the Collection.

The re-designation of duties for the position of Supervising Artisan came into effect in August 1989. Plans were made for relocation of the Workshop office and for the fitting out of the gilding room as a frame and furniture conservation area and building works were completed in May 1990.

#### **Furniture Conservation**

Major work undertaken was on the *Louis XV Style Commode* and the *Louis XVI Style Settee* c.1860-1900

#### **Frame Conservation**

Frame conservation work included major frame refurbishments of D.Y. Cameron's *Everlasting Hills*,

H.L. Van Den Houter's *Sunset Scene in the Vicinity of Mt Cathedral...*, and G.F. Folingsby's *The First Lesson* 1869.

In addition, thirteen minor frame conservation treatments have been undertaken.

#### **Reproduction Period Frames**

A Pre-Raphaelite style frame was made for the John William Waterhouse painting *The Mystic Wood* c.1910, and a Louis XIV style frame has been made for the John Peter Russell painting *Roc Toul* 1911.

#### **REGISTRATION Exhibitions**

During the year the Registration Section co-ordinated and supervised the delivery, unpacking, handling, repacking and despatch of all exhibitions shown at the Gallery.

Transportation, documentation and insurance aspects were handled for all loans to Gallery-organised exhibitions, including insurance of the 'Nolan's Fraser' exhibition tour of regional Queensland and the 'Techniques of Drawing' exhibition to the Gold Coast City Art Gallery.

The exhibition 'Songs of Colour: The Art of Vida Lahey' was crated for loan to the S.H. Ervin Gallery, Sydney.

Registration liaised with Australian and Japanese shipping agents regarding the transportation between Japan and Australia of 'Japanese Ways, Western Means: Art of the 1980s in Japan' and 'Contemporary Japanese Calligraphy'. Customs clearance, ground transportation and handling were arranged for the arrival and subsequent departure of both exhibitions. The Assistant Registrar was present for the unpacking and condition examination of 'Japanese Ways, Western Means' upon its return to Japan in December 1989.

Work was also undertaken on the documentation, transportation (international and domestic), insurance and security aspects of four exhibitions scheduled for the 1990-91 year.

#### **Acquisitions**

Registration attended to the transport, insurance and documentation of objects under consideration for acquisition by the Gallery. This included international transport and Customs formalities for forty-two works on paper, paintings, ceramics and glassware from London, Paris, New York and San Francisco.

#### **Computerisation**

The section continued the project started the previous year to handle the data required in the various stages of processing exhibitions, objects under consideration for acquisition, and loans. The design of the database underwent several refinements, manual records were transferred

to the new format, and the system became operational in January 1990. A user manual was also completed.

Registration created a database to list all objects on display in the Gallery to answer staff and public enquiries. This database will be maintained until such time as the whole Collection is entered on the catalogue database and location fields therein are employed for this purpose.

In conjunction with the creation of these databases, a standard of codes has been established to identify display areas, service departments, offices and Collection Storage on computer-generated documents.

### Inventory of Collection

An inventory of the Collection was completed by the Registration Section in collaboration with Curatorial staff and the Deputy Director & Manager, International Programs.

### Loans from the Collection

Registration attended to the preparation, transportation and documentation of the loans made to Australian and international borrowers during the year. This included *Tête d'Homme* 1908 and *Femme au Parasol Couchée sur la Plage* 1933, both by Pablo Picasso, to the Auckland City Art Gallery, New Zealand; *Triptych* 1989 by Gordon Bennett, to Artists Space, New York; and *The History of Juggling in Egyptian Gardens* 1988 by Ginny Ruffner, to the American Craft Museum, New York.

### Transaction Statistics/Incoming

The following numbers of objects were in the care of the Gallery for the purposes specified:

No. of objects	Purpose
624	Consideration for acquisition
482	Loans for Queensland Art Gallery exhibitions
241	Loans for general display at Queensland Art Gallery
44	Study/Conservation

### Transaction Statistics/Outgoing

The following numbers of objects from the Collection were released for the purposes specified:

No. of objects	Purpose
42	Loans to other institutions for exhibition
209	Loans to government offices and agencies (as at 30 June 1990)
2	Conservation

### LIBRARY Information Services

The Library continued to play a central role in providing for the research and information needs of Gallery staff and Volunteer Guides.

Newspaper and presscutting subscriptions were rationalised and the range of subjects extended to provide a more effective current awareness service. To meet growing demands by students, for information about the Gallery's Collection and exhibitions, particularly 'Balance 1990: Views, Visions, Influences', the Library organised displays on current exhibitions and compiled booklets on major artworks in the Collection including Picasso, Soutine and Hepworth. Staff also provided information for lecturers and teachers preparing assignments based on the Collection.

### Technical Services

To streamline cataloguing, card sets are now ordered from the Australian Bibliographic Network (ABN) to which the Library has added its new book holdings since 1988. The Library also takes advantage of the New Title Service to produce regular accessions lists.

An investigation of automation options was initiated with the aim of recommending and implementing a suitable system in the next financial year.

### Library Volunteers

Library staff were saddened by the death in November 1989 of Mrs Elizabeth Barclay, a dedicated volunteer worker since 1987.

The Library is grateful for the valuable assistance provided by volunteers in the maintenance of the ephemera, slide and photographic collections.

### Professional Development

Library staff participated in various professional

The Gallery's recently implemented computerised Collection Management System has greatly improved efficiency of Collection documentation. The system enables Keeper Rona Van Erp to document all display locations.



activities and attended short courses and seminars.

The Documentation Librarian presented a paper at the Third Asian Pacific Special and Law Librarians Conference and attended the Arts Libraries Society, Australia and New Zealand (ARLIS/ANZ) Conference, both held in Adelaide in August 1989.

An Advanced Management Institute 200 organised by the Australian Information Management Association in Brisbane in June 1990 was attended by the Librarian in Charge.

#### **Publications/External**

Kassay, Matthew Z. 'Writable laser disk archiving systems and their potential in art libraries'. *ARLIS/ANZ news*, no. 29, Dec. 1989, pp. 6-10.

Kassay, Matthew Z. & Breinl, J.D. 'An evaluation of a self-service farmer's information centre as an information investment'. In *The Information Investment: Proceedings of the 3rd Asian Pacific Special and Law Librarians' Conference, Adelaide, 6-10 August 1989*. Australian Library and Information Association, Adelaide, 1989, pp. 274-80.

**EXHIBITIONS** An art museum should provide coherent multiple contexts for its Collection and its temporary exhibitions. These can only emerge from a closely considered analysis of the interpretive possibilities which individual and collected works offer. This approach ensures that exhibition display serves to stimulate inquisitive 'looking,' sharpen perception and widen perspectives, bringing out new connections and contrasts.

Towards this end, the Exhibitions Section has worked closely with Curators and Education staff to engage fully the curatorial rationale of both Collection display and temporary exhibitions. The year has been one of intense activity, given the range of exhibitions presented.

The exhibition 'Iris and Five Masterpieces' served to illustrate the flexibility of the modular wall units which are now being utilised for the Collection display. The internal spaces of Gallery 10, featuring twentieth century works from the international collection, were realigned to present this exhibition and to provide it with real Collection context.

in the exhibition.

The latter part of the year was committed to development and design of the highly complex setting for 'Treasures from the Shanghai Museum'. The design of this exhibition establishes something of a plateau for the Section. With its scene-setting garden and monumental gate entrance, the exhibition design is directed toward the creation of an integrated cultural ambience for the objects displayed.

### Travel/Research

In March 1990 the Senior Exhibitions Officer undertook work in Shanghai to assist development of the exhibition 'Treasures from the Shanghai Museum'.



Left  
'Drawings Objects Prints by Joseph Beuys'.

Below  
The natural light which floods the Water Mall area interplayed with the faceted surfaces of Lesley Dumbrell's works in 'The Jack Manton Exhibition 1989'.



The Domestic Arena section of the exhibition 'Balance 1990: Views, Visions, Influences'.



To mark the 75th anniversary of Anzac (Gallipoli) a special display was mounted featuring George Lambert's painting *Walk: An Incident at Romani* (1919-23), Charles Web Gilbert's sculpture *The Bombers* c.1915-21, and a wall text including photographs taken in the field of Lambert working on sketches for the painting.

'Japanese Ways, Western Means' created a considerably greater challenge. One of the display highlights of this exhibition was the screenprinted paper rainbow by Ay-O which was dramatically suspended over the Watermall.

'Not Still Lives' required the construction of a fully operational theatre set within the Gallery 14 space, while the Braco Dimitrijevic installation, in Gallery 3, required that Exhibitions staff 'create' the installation work from drawings sent by facsimile from New York by the artist.

'Balance 1990: Views, Visions, Influences' offered a number of unique challenges, not the least of which was the construction of an implied domestic setting for the domestic objects included



**EDUCATION** During the year officers of the Education Section evaluated, refined and restructured aspects of the Education program. The interpretive role of Education as interface between the visitor and the work of art was a continuing focus.

### Volunteer Guides

Forty volunteers undertook a training program to equip them for duty as Volunteer Guides. The majority of trainees successfully completed the twelve-month course and doubled the complement of Volunteer Guides.

From 22 to 25 August, Gallery Volunteer Guides hosted the 7th Biennial Conference of Australian Art Gallery Guiding Organisations.

A restructured policy with greater organisational involvement of Volunteer Guides has been implemented.

### **Exhibition Support**

Education Officers contributed essays to catalogues; mounted didactic displays; presented lectures and floor talks; and produced video presentations in support of featured exhibitions. An Artists Forum featuring most artists exhibiting in the 'Jack Manton Exhibition 1989' was transmitted live throughout Queensland via satellite links from TSN 11 with an interactive telephone link. 'Japanese Ways, Western Means: Art of the 1980s in Japan' was the subject of a thirty minute documentary video funded by a grant from the Queensland Film Development Office. Similar coverage of the exhibition 'Contemporary Japanese Calligraphy', presented by the Federation of Oriental Calligraphers, can also be presented to an extensive Queensland audience.

### **Programs for Schools**

Teacher seminars were conducted relating to temporary visiting exhibitions and aspects of the permanent Collection. The Gallery responded to several enquiries regarding career options in an art gallery, and students participated in work experience programs. Art students from Corinda State High School assisted Japanese installation artist Akinori Matsumoto in the assembly of his work *Image Theatre* 1989. Unprecedented collaboration between the Department of Education, Queensland, and the Gallery's Education Section saw a jointly-prepared resource kit providing background information for the exhibition 'Treasures from the Shanghai Museum' placed in every Queensland school before the end of June 1990. Guided tours were conducted for numerous school group visits.

### **Public Programs**

The presentation of floor talks by Education staff and curators was broadened in concept to address groups of artworks, comparisons and interpretive approaches. Volunteer Guides, the Gallery's Supervising Artisan, and regional gallery directors were added to the ranks of presenters.

Lectures were presented by artists including installation artists Akinori Matsumoto and Lyn Plummer; visiting curators including Mary-Jane Jacobs of the Museum of Contemporary Art, Los Angeles, and Rene Block, Director of the Biennale of Sydney 1990; and Queensland Art Gallery professional staff.

Audience attendance at regular Friday film



The ongoing training of Volunteer Guides by the Education Section involves much input from curatorial staff. Curator of Contemporary Australian Art, Michel Sourgnès (foreground) discusses a recent

acquisition, Tom Risley's *White Beech Chair* 1988-89, with (from left) Education Officer Elizabeth Bates, and Volunteer Guides Joan Sutton and John Michelmore.

screenings is progressively increasing.

A program of performance appropriate to the exhibitions presented has provided diverse offerings. Innovative directions have included performances by the group 'Voice Art' within the installation by Lyn Plummer entitled 'Endgame: A Simple Matter of Balance'; a season of the dramatic performance 'Not Still Lives' in conjunction with an exhibition of artworks by the early Australian modernists Margaret Preston and Thea Proctor; and the performance of the jazz suite 'Azimuth' composed by Clare Hansson in response to the work *Revelation* painted by Irene Amos while a Visiting Artist at the Gallery.

Members of the Federation of Oriental Calligraphers attended the opening celebrations associated with their 1990 international exhibition 'Contemporary Japanese Calligraphy'. Demonstrations were presented by masters and principals from the group. The concept of calligraphy was extended by demonstrations of Western calligraphy by Mrs Barbara Nichol.

Printmaker Ron McBurnie expanded his role as Visiting Artist in the Education Studio by conducting a workshop in innovative approaches to intaglio printmaking.

### **Special Focus Activities**

Programs of floor talks, performances, tours and tour sheets, and studio workshops were presented around themes 'Focus on France'

Leading Brisbane actors Sue Rider (left) and Jennifer Flowers explored the lives and relationships of early Australian modernist artists Theo Proctor and Margaret Preston in the play 'Not Still Lives', which was supported by a small exhibition. This highly successful collaboration of the visual and performing arts introduced the Gallery to new audiences and was an accessible and entertaining format for the interpretation of the artists' work.



Art students from Corinda State High School assisted Japanese artist Akinori Matsumoto in the assembly of his work *Image Theatre* 1989, which was a highlight of the exhibition 'Japanese Ways, Western Means: Art of the 1980s in Japan'.

The Visiting Artist Program has been extremely successful in extending the public's understanding of the practice of art making. While Visiting Artist in the Education Studio, printmaker Ron McBurnie expanded his role by conducting a workshop on innovative approaches to intaglio printmaking.



(to commemorate the bicentenary of the French Revolution) and 'Focus on Dance' (in association with the visit to Brisbane of the Lyon Opera Ballet Company).

### Studio Program

A program of regular classes for children was expanded by offering short-term workshops for children and adults. The need to repeat some classes for capacity intakes was evidence of the popularity of the program.

### Scholarships

The Trustees' Children's Creative Art Scholarship, which grants twenty-four awards for children aged eight to twelve years, continued to provide free tuition and working materials for Saturday morning classes for one year.

Joseph O'Connor, joint-winner of the Melville Haysom Memorial Art Scholarship, took up his residency in the Visiting Artist's Studio late in 1989.

### Interpretive Material

Tour Guide Sheets for the casual visitor included parallels drawn between works in the Gallery's Collection and those from the collection of Alan Bond, exhibited in 'Iris and Five Masterpieces'; addressing the plurality of the arts for 'Arts Week'; highlights of the acquisitions from the estate of Lady Trout; and theme groupings of works from

Public program activities are designed to encourage interpretation of works on display through other forms, such as performance. One such initiative was the performance of the jazz composition 'Azimuth' by Clare Hansson, which was inspired by the

abstract painting 'Revelation' by Irene Amos. This unique collaboration between two of Queensland's well known visual and performing artists premiered at the Gallery at a supper club evening followed by a public performance.

the Collection. Handbooks were prepared for teacher seminars.

### Extended Contacts

A 'buddy system' developed with tertiary institutions saw weekly visits by first year Fine Arts students from the Queensland College of Art providing time for them to look, think, debate and reflect. Selected teachers-in-training from the Carseldine Campus of the Brisbane College of Advanced Education undertook teaching practice sessions for assessment.

Education Officer David Burnett was guest tutor in painting with tours of the Australian Flying Art School. Education Section staff worked with the exhibitions 'Techniques of Drawing' at the Gold Coast City Art Gallery and 'Beneath the Surface', the ARCO Coal Australia Inc. corporate collection, at Warwick.

Education staff presented sample tours and training sessions for Volunteers at the Tweed River Regional Gallery. Radio and television interviews, corporate function talks, art show judging and

speaking at awards presentations enabled Education staff to extend their roles in art education.

The Gallery hosted activities by groups co-ordinated by the Education Section. These included ancient poetry readings by members of the Classics Department at the University of Queensland; performances in Gallery spaces by Contact Youth Theatre, on Youth Expression Sundays; and a Wordfest presented in conjunction with 1990 as International Year of Literacy.

### Professional Development

Education Officer Julie Lloyd won the Mobil Fellowship enabling her to undertake internship programs in the United States of America for a six-month period, with a concentration on visual arts programs for the handicapped.

**EXTENSION SERVICES** The Gallery's Extension Services program, reaching regional and remote Queensland, expanded in terms of the quality of the exhibitions and the number of venues visited. In addition, the program provided in-service training for regional art gallery workers to develop expertise in specific areas and an internship program for regional gallery directors to increase experience and skills in collection management, storage of works of art, sponsorship and education programs.

### Exhibitions

August 1989 saw the opening of 'Nolan's Fraser'



Extension Services Officer Robyn Bondfield (left) with the Director of the Rockhampton Art Gallery, Dianne Heenan, who participated in a month-long internship at the Gallery.

Below  
Taking a Gallery 14 project outside the Gallery's walls for the first time, Artist-in-Residence Andrew Drummond constructed the installation 'Crossroads' at the Ipswich City Council Regional Gallery.



at the Noosa Regional Gallery and the breaking of all previous records for attendance at an Extension Services touring exhibition.

Based on the painting *Mrs Fraser and Convict* 1962, purchased through the Queensland Art Gallery Foundation with the assistance of David Jones Australia (Queensland Division) and Sir Sidney Nolan to mark the Company's 150th anniversary, the exhibition of six Nolan works received an enthusiastic response from the public at each of its four coastal venues – Noosa, Gladstone, Rockhampton and Townsville.

'Beneath the Surface', an exhibition of seventeen works from the collection of ARCO Coal Australia Inc., was organised and curated through the Extension Services Program for touring to Blackwater, Emerald, Rockhampton and Warwick. It was also presented as the inaugural exhibition to mark the opening of the Warwick Regional Art Gallery in February. Staff from the Gallery gave advice to local authorities and architects on the establishment of the Gallery. An Education Officer conducted workshops for gallery volunteers and tours for a record 610 school children. This response emphasises the value of an Education Officer touring with an exhibition to provide on-site interpretation.

'Into Space: The Language of Sculpture', the most challenging Extension Services exhibition to be developed, underwent preparation for its fifteen-month tour. This included the extensive construction of crates by Workshop staff and writing of a sixteen page catalogue by Education staff, giving emphasis to the interpretation of sculpture.

### In-service Training

Professional staff and volunteers from five centres spent time observing procedures at the Gallery. The Volunteer Co-ordinator, Gladstone Art Gallery and Museum, and volunteers from Warwick Regional Art Gallery worked with Volunteer Guides from the Queensland Art Gallery observing guiding strategies and training.

Professional staff from regional galleries at Ipswich, Warwick and the Gold Coast observed practices in the areas of education, exhibition handling, lighting, cataloguing and storage of works.

### Internships

Dianne Heenan, Director, Rockhampton Art Gallery, participated in a one month internship at the Gallery observing procedures and gaining experience in such areas as collection management, storage of works, sponsorship and fundraising, exhibition management, cataloguing and education programs.

## Regional Roundabout

An initiative was begun where regional gallery directors are invited to participate in the Gallery's floor talk program. The objective is to highlight regional galleries and their collections to a broader audience.

## Artist-in-Residence

New Zealand artist Andrew Drummond, visiting the Gallery as Artist-in-Residence, constructed installation works in the Perc Tucker Regional Gallery, Townsville, and the Ipswich City Council Regional Gallery. These projects took a Gallery 14 initiative beyond the Gallery's walls for the first time. 'Supports for Falling Limbs and Articles for an Ongoing Nature' and 'Crossroads' were the exhibitions that resulted in these respective galleries. 'Supports for Falling Limbs...', presented in Townsville, related to a work being produced for Gallery 14. 'Crossroads' was made from coal bound together with saplings and suspended in the Ipswich City Council Regional Gallery. It had direct relevance to the coal mining industry central to the area. The making of 'Crossroads' was documented in a five minute video commissioned to accompany the touring exhibition 'Into Space: The Language of Sculpture'. The video of the installation will provide insight into an aspect of sculpture-making not explored in works included in the touring exhibition.

Gallery 14, *Not Still Lives, It Is What Is In It, Endgame: A Simple Matter of Balance*, and *Supports for Falling Limbs and Articles for an Ongoing Nature* were produced. Funds from the Blanche Louisa Buttner Bequest and William Buttner Scholarship supported *It Is What Is In It, Endgame: A Simple Matter of Balance*, and *Supports for Falling Limbs and Articles for an Ongoing Nature*, with the latter being further supported by the Australia New Zealand Foundation and the Perc Tucker Regional Gallery. *Not Still Lives* was assisted by the Australia Council, the Federal Government Arts Funding and Advisory Body, and was a new venture for the Gallery, accompanying both the exhibition and the play presented in Gallery 14.

*Industry and Nature: The Art of Jessie Traill* accompanied an exhibition of works by the artist from the Gallery's and other collections, both private and public. *The Joyce Ackroyd Gift* accompanied an exhibition of a selection of works from a significant donation of Japanese woodblock prints and decorative arts from the collection of Emeritus Professor Joyce Ackroyd, O.B.E. *Partners in Art: William Grant, Gwendolyn Grant* was produced to accompany a forthcoming exhibition of works from both the Gallery's and private collections. The very popular pamphlet *Techniques of Drawing*, first produced in 1985 to accompany a series of Gallery exhibitions, both in-house and travelling, was reprinted during the year and accompanied a further travelling exhibition by the Gallery.

*Nolan's Fraser* accompanied a travelling exhibition by the Gallery's Extension Services section, which featured the Gallery's recent acquisition *Mrs Fraser and Convict 1964*, as well as works lent by the artist himself and other institutions.

## Catalogues

*The Jack Manton Exhibition 1989* was produced to accompany the exhibition of works by twelve selected artists, which was sponsored by the Manton family. A limited number of catalogues signed by the artists was made available for sale at a special price. *Japanese Ways, Western Means* accompanied the exhibition from the Museum of Modern Art, Saitama, and *Balance 1990: Views, Visions, Influences* was produced to accompany the exhibition of the same name presented early in 1990.

Preparation of the catalogue *Treasures from the Shanghai Museum* began during 1990 for presentation of the exhibition at the Gallery from September to November 1990. Preparation of the pamphlet *Into Space: The Language of Sculpture* was undertaken during mid 1990 for release with

Pictured at the Blackwater Art Gallery opening of 'Beneath the Surface', a touring exhibition of works from the collection of ARCO Coal Australia Inc., which was organised and curated by the Queensland Art Gallery, are Robyn Bondfield, Extension Services Officer; David Regan, Vice-President, Marketing, ARCO Coal Australia Inc.; Greg Roberts, Manager Public Programs, Queensland Art Gallery; and Maree Gardner, Public Relations Officer, ARCO Coal Australia Inc.



## Regional Galleries Association of Queensland

Apart from touring exhibition activity, the Gallery maintained contact with regional areas through active involvement with the Regional Galleries Association of Queensland.

**PUBLICATIONS** Major catalogues and interpretive pamphlets, incorporating new research, were produced to enhance the Gallery visitors' enjoyment and understanding of exhibitions and to extend knowledge and documentation of the Collection.

### Interpretive Pamphlets

These continued to prove a successful educative medium. To accompany a variety of projects in



the Extension Services exhibition, sponsored by Boral Ltd, which will travel throughout Queensland during 1990 and 1991.

### **Postcards**

Production of a new series of thirty-six postcards was under way at 30 June, as was a series to accompany the visiting exhibition from the Shanghai Museum.

### **What's On**

The Gallery's *What's On* again proved to be a successful medium for providing up to date news and information on exhibitions, new acquisitions, public programs, and other Gallery, Gallery Society and Foundation activities.

### **Queensland Art Gallery Publications 1989-90**

*Balance 1990: Views, Visions, Influences.*

Queensland Art Gallery, Brisbane, 1990. (96pp., illus: col., b/w)

Bondfield, Robyn. *Nolan's Fraser.* Queensland Art Gallery, Brisbane, 1989. (4pp., illus: col.)

*Endgame: A Simple Matter of Balance.*

Queensland Art Gallery, Brisbane, 1990. (4pp., illus.)

*It Is What Is In It.* Queensland Art Gallery, Brisbane, 1989. (4pp., illus.)

*Japanese Ways, Western Means.* Queensland Art Gallery, Brisbane, 1989. (96pp., illus: col., b/w)

Kirker, Anne. *The Joyce Ackroyd Gift: Japanese Woodblock Prints and Decorative Art Objects.*

Queensland Art Gallery, Brisbane 1990. (16pp., illus.)

MacAulay, Bettina. *Partners in Art: William Grant, Gwendolyn Grant.* Queensland Art Gallery, Brisbane, 1990. (4pp., illus.)

*Not Still Lives.* Queensland Art Gallery, Brisbane, 1989. (6pp., illus.)

*Queensland Art Gallery Annual Report 1988-89.* Queensland Art Gallery, Brisbane, 1990.

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

*Queensland Art Gallery Foundation Tenth Annual Report 1989.* Queensland Art Gallery, Brisbane, 1989. (24pp., illus.)

*Supports for Falling Limbs and Articles for an Ongoing Nature.* Queensland Art Gallery, Brisbane, 1990. (6pp., illus.)

*Techniques of Drawing.* Queensland Art Gallery, Brisbane, 1990. (16pp., illus.) Reprint; first printed 1985.

*The Jack Manton Exhibition 1989.* Queensland Art Gallery, Brisbane, 1989. (48pp., illus: col., b/w)

*What's On*, vol. 8, no. 4 – vol.9 no.3.

Williamson, Clare. *Industry and Nature: The Art of Jessie Traill.* Queensland Art Gallery, Brisbane, 1989. (16pp., illus.)

### **Professional Activities/External**

The Publications Officer continued to represent the



Publications Officer Janet Hogan and Designer Elliott Murray work in close collaboration to produce a wide range of Gallery publications.

Gallery on the Council of the National Trust of Queensland and was also a member of the Trust's Buildings and Sites Listings Committee, the Journal Committee and the Publications Committee.

In February 1990 the Publications Officer was elected one of the two inaugural Trustees of the Queensland Historians Institute, established as the professional association in Queensland for practicing historians.

### **Professional Development**

The Publications Officer attended seminars organised by the Australian Institute of Management throughout the year.

**WORKSHOP** During the year the Workshop continued to undertake construction and assembly of a variety of exhibition support elements, including the modular walls, plinths and support brackets used to facilitate display of works. The construction and finish of these off-wall elements must accord with exact design specifications, ensuring the seamless unity of Gallery display.

### **Standard Framing**

The Gallery has substantially increased the number of works on paper exhibited at any given time. Consequently, the Workshop dedicated much time to the construction of standard frames. Over 300 frames were produced, adding to those already in stock. There are now six styles in twelve different sizes available. In addition to standard frames, six intricate reproduction mouldings were



Workshop Co-ordinator Mervyn Brehmer and Artisan Warren Watson constructing one of the specially designed and custom built crates

required for the sculptures in the Extension Services Exhibition 'Into Space: The Language of Sculpture'.

machined and passed to the Supervising Artisan for hand carving and finishing.

#### **Crate Construction**

The construction of crates for the Extension Services touring exhibition 'Into Space: The Language of Sculpture' was a major project for the Workshop Artisans. To travel twenty-two sculptures to eighteen venues over fifteen months, covering 12 000 kilometres, demands high quality design and manufacture. A total of twenty-nine crates will be travelling with the exhibition as well as twelve plinths and two show cases.

#### **Facility and Equipment**

A new office facility was completed and the Workshop repainted. In addition, major alterations to the air conditioning system in the Workshop were undertaken. New storage racks for timber were installed, allowing for a great range of stock to be on hand. The up-grading of equipment continued with the purchase of a new sanding machine and spindle mould maker.

**PROMOTIONS** In the past year the public profile of the Gallery, its Collection and program activities were enhanced through widespread local, regional, national and international media publicity, promotions and innovative advertising campaigns. Several exhibitions and program activities enabled the direct targeting of a variety of specific new audience groups.

#### **Publicity and Promotions**

'Balance 1990: Views, Visions, Influences' was a unique and innovative project that provided enormous potential for introducing the Gallery to specific audiences of non-regular visitors, through the promotion of activities which were accessible to them, particularly the Aboriginal community. A widespread promotional strategy was implemented which maximised publicity coverage in both the arts and general television, radio and print media. The local media of many Queensland based artists represented in the exhibition, in particular, were targeted as part of the campaign to widen exposure of the exhibition to regional audiences. An integral part of the promotion was the focus upon the local and regional Aboriginal community, resulting in excellent attendance. On occasion, the daily attendance equalled that usually reserved for visiting blockbuster exhibitions.

'Japanese Ways, Western Means: Art of the 1980s in Japan' represented the challenge of introducing Western-influenced contemporary Japanese art to Australian audiences for the first time. This major event attracted local, regional, national and international electronic and print media.

#### **Advertising**

The Gallery continued the recently introduced shift from advertising which adopts a more traditional art historical approach to more widely popular,

The current direction of promotional activities is to place greater emphasis on 'street level' advertising, which enhances the Gallery's profile to a

wider public in highly visible and accessible ways. The campaign of inner city illuminated bus shelter sites was an innovation towards this end.



innovative and accessible advertising of its Collection and program activities in both art and general media. In addition, in keeping with its emphasis on contemporary art, the Gallery's advertising presence has expanded to include more contemporary art magazines.

While still maintaining this important profile, greater emphasis was placed on 'street level' advertising – enhancing the Gallery's profile in highly visible and accessible ways. An innovation towards this end was the promotional campaign featuring inner city illuminated bus shelter sites.

### **Regional Promotion**

Promoting the Gallery, its Collection and programs to regional audiences was again a priority for Promotions. The Gallery enjoyed a high media profile for Extension Services programs which toured regional centres, as well as for all regular Gallery activities.

**COMMUNITY LIAISON** The Community Liaison program has sought to provide greater equity of opportunity and participation by introducing the Gallery to new audiences drawn from both cultural and special interest groups.

### **What's On**

To maximise public access to information about its Collection and programs, the circulation of *What's On*, the Gallery's principal information vehicle, has been rationalised. In addition, there has been a deliberate expansion in the content of *What's On* from the promotion of public program events to a greater emphasis on the permanent Collection. The publication now plays a greater role as a vehicle for information which will enhance understanding and interpretation of the Collection and its development.

### **Volunteer Information Officer Program**

The Community Liaison Officer attended the Third Biennial National Volunteer Conference 1990, in Melbourne, which addressed the subject of Volunteering in Australia and its potential to help meet future challenges, as well as practical issues relevant to the effective running of the Gallery Volunteer program. This program plays a vital role in ensuring that the Gallery is accessible – physically, emotionally and intellectually. Efficient and friendly front-counter communication influences the public's initial perception of the Gallery, ensuring that the visiting experience is an enjoyable one.

### **Tourism**

Liaison with the Queensland Tourist and Travel Corporation and the Brisbane Visitors and Convention Bureau has been a focus of recent activity to place the Gallery firmly on the tourist destination map.

**CORPORATE LIAISON** The Gallery enhanced its institutional affiliation with the corporate sector during the year through its increasing utilisation as a function venue and targeting of the corporate sector for official openings and major fund-raising programs.

### **Functions**

New audiences were introduced to the Gallery and funds raised through an increased number of corporate functions, including a cocktail party associated with an international conference of ophthalmic surgeons, a major product presentation by Gordon and Gotch, a cocktail party for Jennings Industries and a silver anniversary function by Clarke and Kann, Solicitors.



Mr Barry Paul, Chairman and Managing Director of Kern Corporation Limited, (left) and Gallery Director Doug Hall pictured with the Commonwealth Bank building bronze

panels *Commerce, Industry and Agriculture 1931* by William Leslie Bowles (1885–1954), presented to the Gallery by Kern Corporation Limited.

### **Contemporary Art Acquisition Program**

Stage I of the Contemporary Art Acquisition Program was successfully concluded at a function in the Gallery in November attended by participants and their guests and prospective donors. Stage II of the Program was launched in a joint promotion with Breens, Solicitors & Attorneys, now Gadens Ridgeway, through the exhibition 'Private Views – Public Spaces' held in their Central Plaza One offices. The exhibition confirmed the existence of a sympathetic corporate environment which recognised that contemporary art can significantly improve the quality of working life and reflect the dynamic nature of the corporate world. A long term benefit of the program, in addition to acquisitions for the Gallery, is that contemporary art is increasingly becoming an everyday part of life in corporate Brisbane.

### Exhibitions Development Fund

A function was hosted by the Gallery to acknowledge the first contributors to the Exhibitions Development Fund – Nikko Securities, Japan Travel Bureau, Nomura, Hitachi and Meiji. Recognising the importance of this corporate initiative, the Hon. W.K. Goss, M.L.A., Premier and Minister for the Arts, attended and addressed the function. An Exhibitions Development Fund Bulletin was published and widely distributed.

### Gallery Openings

As part of a deliberate strategy to broaden its audience base, the Gallery has implemented a charge for certain major exhibition openings. This enables the Gallery to target specific special interest and other groups as invitees for relevant openings. While the charge for several openings was designed to offset Gallery function costs, the gala opening of 'Iris and Five Masterpieces' was a revenue generating exercise and as such was very successful.

**QUEENSLAND ART GALLERY FOUNDATION** The past year was an exciting time of progress and achievement for the Gallery's fundraising arm, the Queensland Art Gallery Foundation. The search for funding for the arts is a fiercely competitive task. However, the high profile of the Foundation allows it to satisfy a vast area of sponsorship activities throughout all business and community sectors.

During the year the Foundation generated in excess of \$1.3 million. In order to achieve its goal of substantial funding for the Gallery, the Foundation has recognised the critical importance of responding to the enhanced expectations of sponsors and has ensured that their needs are met as effectively as possible.

The generosity shown to the Foundation during these difficult economic times has been extremely gratifying. Balanced with a steady flow of private donations, along with the State Government's generous match in subsidy, a substantial capital base to support future

acquisitions and exhibitions is being formed.

### Sponsorships through the Queensland Art Gallery Foundation

#### Exhibitions Development Fund

The Meiji Mutual Life Insurance Company  
Nikko Securities Company Ltd  
Nomura Australia Limited  
Hitachi Australia Limited  
Japan Travel Bureau (Australia) Pty Ltd

#### Acquisitions

James Hardie Industries Limited  
George Baldessin  
Australia 1939-78  
*Aged Dancer* 1964  
Fibreglass and polyester resin



Francisco Goya  
*'Que Locura!' (What Folly!)*  
*Desastres de la Guerra (The Disasters of War)* series, plate 68 1863  
Purchased 1989 through the Queensland Art Gallery Foundation



Left  
Jeffrey Smart  
*The Reservoir, Centennial Park* 1988  
Purchased 1989 with funds from Coles Myer Limited through the Queensland Art Gallery Foundation

Above  
Lucas Vorsterman and Peter Paul Rubens  
*Charles de Longueval*  
Purchased 1989 through the Queensland Art Gallery Foundation



Dallhold Investments  
 Travel/research to further development of the prints, drawings and photographs collection  
 ARCO Coal Australia Inc.  
 Fifty-nine works acquired for the Balance collection  
 The Sidney Myer Fund  
 Formal commitment to the acquisition of seven works for the Balance collection  
 Coles Myer Limited  
 Jeffrey Smart  
 Australia born 1921  
*The Reservoir, Centennial Park* 1988  
 Oil on canvas  
 QCT Resources Limited  
 5 Ukiyo-e prints by Kitagawa Utamaro, Katsushinka Hokusai, Shuntei, Masami Teraoka and Ichiryusai Hiroshige  
 National Australia Bank Limited  
 Bea Maddock



The Queensland Art Gallery Foundation's success in generating outstanding corporate support in a fiercely competitive climate lies in the efforts to meet the expectations and needs of potential sponsors. Five major Australian companies were among the many generous Foundation sponsors in the past year. Pictured at a reception to mark their contribution to the Gallery's Australian painting and Japanese print collections were (from

left): Mr Bob Auld (Pancontinental Mining Limited); Mr John Johnston (Stubbies Clothing Company Limited); Mr Kim Chouding (Kmart representing Coles Myer Limited); The Hon. Wayne Goss, M.L.A., (Premier, Minister for Economic and Trade Development and Minister for the Arts), Mr Bob Kidman (National Australia Bank Limited) and Mr Clive Hildebrand (Q C T Resources Limited).

**Kitagawa Utamaro**  
*Contemporary Manners (Shaving the Neck)* c.1804  
 Purchased 1989 with funds from QCT Resources Limited through the Queensland Art Gallery Foundation



Australia born 1934  
*Tromemann – Forgive Us Our Trespass I-IV*  
 Pigment wash and encaustic on canvas with wrapped and tied artifact (4 framed panels shown together as a panorama)  
 The Stubbies Clothing Company Limited  
 Robert J. Morris  
 Australia born 1949  
*Waterloo Bridge no.2* 1987  
 Synthetic polymer paint on canvas  
 Mitsui & Co (Aust) Ltd  
 2 colour lithographs by Shusaku Arakawa  
 acquired for the international print collection  
 Maclean Wargon Chapman  
 Mark Webb  
 Australia born 1957  
*Abstract Painting (Before and after Science)* 1989  
 Oil on canvas  
 Armaguard  
 Two drawings by William Yaxley, acquired for the contemporary Australian collection

### Exhibitions

Boral Limited  
 'Into Space: the Language of Sculpture'  
 An Extension Services exhibition travelling to regional centres throughout Queensland  
 Manton Family  
 'Jack Manton Exhibition' 1989  
 An exhibition of twelve mid to late career Australian artists

Deacon & Milani

'Complicity'

An installation by Lyndall Milani

### Events

Coopers & Lybrand

Queensland Art Gallery Foundation

Eleventh Annual Dinner

Coca-Cola Bottlers (Brisbane) Ltd

'Azimuth'

The premiere performance of a jazz composition by Clare Hansson composed in response to the painting *Revelation* 1989 by Irene Amos

Jasco Pty Ltd

'Azimuth'

The premiere performance of a jazz composition composed by Clare Hansson in response to the painting *Revelation* 1989 by Irene Amos

**QUEENSLAND ART GALLERY SOCIETY** The range of social and educational activities conducted by the Queensland Art Gallery Society in the past year represented an additional vehicle for interpretation of the Collection and exhibitions. It further enhanced the links between the Gallery and its public and resulted in the acquisition of several works for the permanent Collection.

### Gertrude Langer Lecture

The seventh annual Gertrude Langer Lecture, presented by Professor Jack Spector, Professor of Art History at Rutgers University, New Brunswick, New Jersey, U.S.A., was titled 'Surrealism: The Surrealists' appropriation of psychoanalysis and Freud's Response'. The Gertrude Langer Lecture is held annually in recognition of the contribution made by the late Gertrude Langer, O.B.E., to art criticism and the arts in Queensland and to the Queensland Art Gallery Society.

### Gifts

In the past year the following works were gifted to the Gallery by the Queensland Art Gallery Society:

BALL, Sydney

Australia born 1933

*A Voyage through Dreams and Visions* 1989

Woodcut ed. 10/10

98.5 x 166.5cm (comp)

Acc. 1990.241

EATHER, Michael

Australia born 1963

*Liverpool Kiss* 1989

Oil on canvas

198 x 120.6cm

Acc. 1990.065

ELLIOTT, Judi

Australia born 1934

*... of How Things Are* 1988

Fused and slumped glass

10 x 53 x 53cm

Acc. 1989.188

HANSSEN PIGOTT, Gwyn

Australia born 1935

*Bowl* 1989

Porcelain, thrown and wood fired with lavender glaze

14 x 22.7cm (diam)

Acc. 1990.298



KIYONAGA, Torri

Japan 1782-1815

*A Hashira of Two Joros* c.1770

Colour woodcut (pillar print)

63 x 12cm

Acc. 1989.176

MARSHALL, Jennifer

Australia born 1944

*Sleepwalker III (Darkness)* 1989

Woodcut, printed in 5 colours on Japanese

Sagami paper ed. 8/10

86.5 x 59.5cm (comp)

Acc. 1990.252

Above

Gwyn Hanssen Pigott

*Bowl* 1989

Gift of the Queensland Art Gallery Society 1990

Right

Warren Palmer

*Topless, Old Woman Island* 1989

Gift of the Queensland Art Gallery Society 1989

PALMER, Warren  
Australia born 1941  
*Topless, Old Woman Island* 1989  
Earthenware, handbuilt and incised with glazes,  
lustres and paint  
15 x 57 x 39.5cm  
Acc. 1989.151  
YOSHITSUYA  
Japan 1822-66  
*Two Brigands Compete with Their Magic Powers*  
1850  
Colour woodblock print  
Triptych: 37 x 24cm (each comp)  
Acc. 1990.299a-c

**QUEENSLAND ART GALLERY BOARD OF TRUSTEES FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 1990**

**Purpose and Scope of Financial Statements**

The Queensland Art Gallery Board of Trustees operates pursuant to the Queensland Art Gallery Act 1987. The Board of Trustees' functions include the display of works of art and the promotion of artistic taste and achievement.

In accordance with the prescribed requirements under the Financial Administration and Audit Act 1977-1988, these financial statements have been prepared -

- to provide full disclosure of the Board's financial operations for the period
- to provide accountability for the management and custody of money and resources available to the Board
- to ascertain the results of the financial operations of the Board for the period and to indicate the financial position of the Board as at 30 June 1990.

During 1989-90, in addition to the General Fund expenditure, direct funding was provided by the Queensland Government to the extent of \$3126 868 (\$2 907413, 1988/89) representing salaries and associated expenses of staff. The Queensland Art Gallery forms part of the Queensland Cultural Centre complex which is administered by the Queensland Cultural Centre Trust. The Trust does not charge rent on the premises occupied by the Gallery and meets associated property expenses. The value of this service is estimated at \$1800 000.

Separate financial statements for the business undertaking of the Queensland Art Gallery Bookshop have been prepared on an accrual basis and are submitted herewith. This business operation is accounted for within the Queensland Art Gallery Board of Trustees approved Trust Fund. Read in conjunction with statements of the Queensland Art Gallery Board of Trustees - Gallery Bookshop, the statements give a full presentation of the whole of the activities of the Queensland Art Gallery Board of Trustees.

**QUEENSLAND ART GALLERY FUND† STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE 1990**

1988-89		1989-90	
\$		\$	\$
	<b>The balance at 1 July comprised -</b>		
152 819	Cash at Bank and on Hand	155 894	
100 000	Short Term Investments	<u>2 000 000</u>	2 155 894
	<b>Receipts for the year were -</b>		
3 098 000	State Government Endowment (Note 1)	1 125 000	
18 608	Interest	70 159	
..	Grants (Note 2)	<u>153 000</u>	1 348 159
	<b>Against which the following payments were made -</b>		
241 813	Acquisitions - Art Works (Note 3)	2 265 904	
	Exhibitions, Competitions and Maintenance		
442 168	(Note 4)	432 868	
38 357	Travelling Expenses	53 867	
309 188	Gallery Expenses (Note 5)	437 609	
126 216	Purchase of Plant and Equipment	72 545	
55 791	Maintenance of Plant & Equipment	<u>53 937</u>	3 316 730
	<b>Resulting in an excess of payments</b>		
*1903 075	<b>over receipts</b>		<u>1 968 571</u>
	<b>Leaving a balance at 30 June comprising -</b>		
155 894	Cash at Bank and on Hand	187 323	
2 000 000	Short Term Investments	<u>..</u>	
<u>2 155 894</u>			<u>187 323</u>

† Formerly titled General Fund

\*Excess Receipts



**TRUST FUND****STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE 1990**

1988-89		1989-90	
\$		\$	\$
	<b>The balance at 1 July comprised –</b>		
295 985	Cash at Bank and on Hand	254 143	
1 254 489	Short Term Investments	<u>400 000</u>	654 143
	<b>Receipts for the year were –</b>		
..	Government Grant (Note 6)	16 634	
182 138	Donations	421 491	
109 339	Interest	150 802	
63 000	Australia Council Grant	52 448	
384 496	Bookshop Sales	429 148	
54 359	Operating Income	46 197	
820 377	Exhibition Income and Scholarships	<u>496 715</u>	1 613 435
	<b>From which the following payments were made –</b>		
387 568	Bookshop Expenses	378 418	
1 309 597	Acquisitions Art Works Exhibitions, Competitions and Support	460 180	
747 019	Materials	186 174	
65 856	Operating Expenses	<u>2 280</u>	<u>1 027 052</u>
	<b>Resulting in an excess of receipts over payments of –</b>		
*896 331			<u>586 383</u>
	<b>Leaving a balance at 30 June comprising –</b>		
254 143	Cash at Bank and on Hand	220 526	
<u>400 000</u>	Short Term Investments	<u>1 020 000</u>	<u>1 240 526</u>
<u>654 143</u>			

\*Excess payments

**STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 1990**

	1989	1990
	\$	\$
<b>(a) Current Assets/Liabilities</b>		
Current Assets –		
Cash at bank and on Hand	410 037	407 849
Short-Term Investments	2 400 000	1 020 000
Sundry Debtors	<u>57 363</u>	<u>3 763</u>
	<u>2 867 400</u>	<u>1 431 612</u>
Current Liabilities –		
Sundry Creditors	<u>36 148</u>	<u>36 955</u>
Non-current Assets –		
Works of Art	58 396 164	72 012 700
Plant and Equipment	<u>676 652</u>	<u>712 595</u>
	<u>59 072 816</u>	<u>72 725 295</u>

**(b) Non-Current Liabilities**

The Board has no non-current liabilities.

**(c) Contingent Assets/Liabilities**

There were no known contingent assets or liabilities of a significant nature at 30 June 1990.

## NOTES TO AND FORMING PART OF THE ACCOUNTS

### A) SUMMARY OF ACCOUNTING POLICIES

#### (a) Basis of Accounts

The accounts of the Queensland Art Gallery Board of Trustees have been prepared on a cash basis consistent with the basis applied in the previous financial year.

#### (b) Non-current Assets

The works of art are shown at assessed insurance value. Long-term loans to the Gallery have been excluded from this valuation. Depreciation has not been charged against Plant and Equipment.

#### (c) Investments

Investments are included at cost.

### B) EXPLANATORY NOTES

Note 1 – State Government Endowment received during 1988-89 includes a special grant of \$2 000 000 for the purchase of artworks from the Trout Collection.

Note 2 – A special grant received to assist with the Saitama exchange exhibition 'Japanese Ways, Western Means' from the Museum of Modern Art, Saitama, Japan, under the Sister State relationship between Queensland and the Prefecture of Saitama.

Note 3 – Payments in 1989-90 include \$1 983 700 for the acquisition of works of art from the Trout Collection.

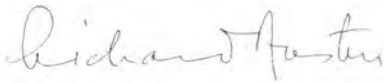
	1988-89	1989-90
	\$	\$
Note 4 – Exhibitions, Competitions and Maintenance		
Conservation and Restoration	27 074	30 628
Exhibitions	303 229	278 881
Insurance	43 543	41 096
Photography	17 905	24 372
Reference Books	46 954	53 128
Security	3 463	4 763
	<u>442 168</u>	<u>432 868</u>
Note 5 – Gallery Expenses		
Catering and Functions	36 903	31 828
Education and Extension Services	12 837	41 895
Freight and Cartage	24 696	45 903
Institutional Membership	2 512	4 707
Office Expenses	148 392	210 746
Promotion	49 137	84 054
Staff Recruitment	9 425	7 160
Trustees' Fees	2 757	3 532
Uniforms	22 529	7 784
	<u>309 188</u>	<u>437 609</u>

Note 6 – This grant is from the Department of Education, Employment and Training and was for the establishment of the New Zealand Exchange Program. These funds were provided by the Commonwealth.

**CERTIFICATE OF QUEENSLAND ART GALLERY BOARD OF TRUSTEES**

We have prepared the foregoing annual financial statements pursuant to the provisions of the Financial Administration and Audit Act 1977-1988 and the Queensland Art Gallery Act 1987 and certify that -

- (a) the foregoing financial statements with other information and notes to and forming part thereof are in agreement with the accounts and records of the Queensland Art Gallery Board of Trustees;
- (b) in our opinion -
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the foregoing annual financial statements have been drawn up so as to present a true and fair view, on a basis consistent with that applied in the financial year last preceding, of the transactions of the Queensland Art Gallery Board of Trustees for the period 1 July 1989 to 30 June 1990 and of the financial position as at the close of that year.



**R.W.L. Austin O.B.E.**

Chairman, for and on behalf  
of the Board of Trustees



**D.G. Hall**

Director  
Queensland Art Gallery

**CERTIFICATE OF THE AUDITOR GENERAL**

I have examined the accounts of the Queensland Art Gallery Board of Trustees as required by the Financial Administration and Audit Act 1977-1988 and certify as follows -

- (a) I have received all the information and explanations which I have required;
- (b) the foregoing Statements of Receipts and Payments and Statement of Financial Position have been prepared in accordance with the prescribed requirements in operation until 30 June 1990 and in terms of the transitional arrangements of Public Finance Standard 501(3) and are in agreement with those accounts; and
- (c) in my opinion -
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the foregoing statements have been drawn up so as to present a true and fair view, on a basis consistent with that applied in the financial year last preceding, of the transactions of the Queensland Art Gallery Board of Trustees for the period 1 July 1989 to 30 June 1990, and of the financial position as at 30 June 1990.



**P.B. Nolan**

Auditor-General

**GALLERY BOOKSHOP**  
**GALLERY BOOKSHOP**  
**FINANCIAL STATEMENTS FOR THE**  
**YEAR ENDED 30 JUNE 1990**

**Purpose and Scope of Financial Statements**

The Queensland Art Gallery Bookshop has been operated by the Queensland Art Gallery Board of Trustees (the Board) since 6 September 1988.

Prior to this, with the approval of the Board of Trustees, floor space was leased for a privately operated bookshop. On expiry of this lease, the Queensland Art Gallery Board of Trustees replaced the private company as the operator of the Gallery Bookshop.

The Queensland Art Gallery Bookshop was conducted as essentially a commercial operation to raise funds for the Board through the sale of books and other products associated with art.

The Queensland Art Gallery Bookshop's operations are subject to the control of the Board. The cash transactions of the Bookshop are

recorded in the Trust Fund in terms of Section 38 of the Queensland Art Gallery Act 1987.

The land and building within which the bookshop is located is owned by the Queensland Cultural Centre Trust (the Trust). As the Trust does not charge the Board of Trustees rent on the premises occupied by it and meets property expenses in relation thereto, no such costs can be apportioned to the Bookshop operation. Plant and equipment owned by the Board prior to commencement of the bookshop operations have not been included in the accounts.

In addition to the above, miscellaneous expenses of the Board have not been apportioned to the accounts of the bookshop operation. The value of this service has not been estimated.

Subject to the above, the following accounts have been prepared to provide full disclosure of the Queensland Art Gallery Bookshop's operation during the year and the general state of affairs at the end of the year.

**GALLERY BOOKSHOP**  
**TRADING ACCOUNT FOR THE YEAR ENDED 30 JUNE 1990**

1988-89*		1989-90
\$		\$
397641	Sales	432751
246785	Less cost of Sales (Note 1)	253642
<u>150856</u>	Gross Profit transferred to Profit and Loss account	<u>179109</u>

**PROFIT AND LOSS ACCOUNT FOR THE YEAR ENDED 30 JUNE 1990**

1988-89*		1989-90	
\$		\$	\$
	<b>Income for the year was:</b>		191428
	This was earned from -		
150856	Gross Profit from Trading Account	179109	
1968	Interest	12319	
		<u>191428</u>	
	<b>Expenditure for the year was:</b>		
	This consisted of -		90411
**52093	Wages	71061	
2680	Bank Charges	3542	
1971	Miscellaneous Supplies	3265	
938	Freight	1180	
31	Depreciation	40	
160	Membership Fees	1092	
3454	Discount Allowed	2953	
..	Sundry Equipment and Maintenance	1591	
..	Telephones and Postage	1502	
..	Workers' Compensation	702	
..	Travel Expenses	692	
**3467	Accrued Annual Leave	2791	
		<u>90411</u>	
<u>88030</u>	<b>Resulting in a net profit which was transferred to Accumulated Funds</b>	<u>101017</u>	

\*6/9/88 to 30/6/89

\*\*These figures have been altered to afford valid comparison

**GALLERY BOOKSHOP  
BALANCE SHEET AS AT 30 JUNE 1990**

1989		1990	
\$		\$	\$
<b>Current Assets</b>			
98 902	Cash at Bank and on Hand	61 346	
..	Short-term Investments	100 000	
83 377	Stock on Hand	101 831	
9 691	Sundry Debtors	6 768	
..	Shanghai Exhibition Debtors	8 488	278 433
<b>Non-Current Assets</b>			
507	Equipment (Note 2)	467	
..	Office Construction	14 465	14 932
Total Assets			<u>293 365</u>
<b>Current Liabilities</b>			
106	Sundry Creditors		1 244
1 151	Accrued Salaries		..
3 190	Provision for Annual Leave (Note 3)		3 074
Total Liabilities			<u>4 318</u>
<b>Equity (Net Assets)</b>			
<u>188 030</u>	Accumulated Funds (Note 4)		<u>289 047</u>

**GALLERY BOOKSHOP  
STATEMENT OF SOURCES AND APPLICATIONS OF FUNDS  
FOR THE PERIOD 1 JULY 1989 TO 30 JUNE 1990**

	1989	1990
	\$	\$
<b>Sources of Funds</b>		
Funds from operations (Note A)		
Inflows of Funds from Operations		
Sales Revenue	397 641	432 751
Other Revenue	1 968	12 319
	<u>399 609</u>	<u>445 070</u>
Outflows of funds from Operations	<u>308 081</u>	<u>341 222</u>
	91 528	103 848
Transfer from Business Account	100 000	..
Reduction in Current Assets		
Cash at Bank	(98 902)	37 556
Sundry Debtors	(9 691)	2 923
Increase in Current Liabilities		
Sundry Creditors	106	1 138
	<u>83 041</u>	<u>145 465</u>
<b>Applications of Funds</b>		
Increase in Current Assets		
Short-term Investments	..	100 000
Stock on Hand	83 377	18 454
Shanghai Exhibition Debtors	..	8 488
Increase in Non-current Assets		
Office Construction	..	14 465
Equipment	538	..
Reduction in Current Liabilities		
Accrued Salaries	(1 151)	1 151
Annual Leave Paid	277	2 907
	<u>83 041</u>	<u>145 465</u>
<b>Carried Forward</b>		

## Brought Forward

NOTE A Reconciliation of Operating Result with Funds from Operations.

Operating Result	88 030	101 017
Add Depreciation Charge	31	40
Transfer to Provision for Annual Leave	<u>3 467</u>	<u>2 791</u>
Funds from Operations	<u>91 528</u>	<u>103 848</u>

## GALLERY BOOKSHOP NOTES TO AND FORMING PART OF THE ACCOUNTS

### A) STATEMENT OF ACCOUNTING POLICIES

#### (a) Basis of Accounts

The accounts have been prepared on a historical cost basis. Income and expenditure are brought to account on an accrual basis consistent with that applied in the previous year.

#### (b) Stock

Stock is valued at the lower of cost or net realizable value.

#### (c) Non-current Assets

Equipment is included in the accounts at cost less accumulated depreciation.

#### (d) Depreciation

Depreciation is provided on Equipment using the diminishing value method at rates based on the estimated useful life of the class of equipment. No depreciation has been allowed on Office Construction.

#### (e) Employee Entitlements

Provision has been made for accrued annual leave. Sick pay is brought to account as incurred. Provision for Long Service Leave has not been made as no employees will become eligible in the near future.

#### (f) Contingent Assets/Liabilities

There were no known contingent assets or liabilities of a significant nature at 30 June 1990.

#### (g) Capital Account

An amount of \$100 000 was advanced by the Board of Trustees from the Art Gallery Business Account to enable the Art Gallery Bookshop to commence operations on a sound footing. This amount may be required to be repaid at a future date.

#### (h) Investments

Investments are all short term and are valued at cost.

### B) EXPLANATORY NOTES

	1989	1990
	\$	\$
<b>Note 1 – Cost of Goods Sold</b>		
Opening Stock on hand	54 368	83 377
Plus Purchases	<u>275 794</u>	<u>272 096</u>
	330 162	355 473
Less Stock on hand at 30 June	<u>83 377</u>	<u>101 831</u>
	<u>246 785</u>	<u>253 642</u>
<b>Note 2 – Equipment</b>		
At Cost	538	538
Less Provision for Depreciation	<u>31</u>	<u>71</u>
	<u>507</u>	<u>467</u>
<b>Note 3 – Provision for Annual Leave</b>		
<b>MOVEMENT IN PROVISION</b>		
Balance	..	3190
Add Charge against Profit and Loss Account	<u>3 467</u>	<u>2 791</u>
	3 467	5 981
Less Amount Paid	<u>277</u>	<u>2 907</u>
Balance at 30 June	<u>3190</u>	<u>3 074</u>
<b>Note 4 – Accumulated Funds</b>		
Opening Balance	..	188 030
Capital Account	100 000	..
Transfer from Profit and Loss Account	<u>88 030</u>	<u>101 017</u>
Balance at 30 June	<u>188 030</u>	<u>289 047</u>

## **GALLERY BOOKSHOP CERTIFICATION TO ACCOUNTS**

We have prepared the foregoing annual financial statements pursuant to the provisions of the Financial Administration and Audit Act 1977-1988 and other prescribed requirements and certify that:-

- (a) the foregoing financial statements with other information and notes to and forming part thereof are in agreement with the accounts and records of the Queensland Art Gallery Bookshop;
- (b) in our opinion:-
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the foregoing annual financial statements have been drawn up so as to present a true and fair view, on a basis consistent with that applied in the financial year last preceding, of the transactions of the Queensland Art Gallery Bookshop for the period 1 July 1989 to 30 June 1990 and of the financial position as at 30 June 1990.



**R.W.L. Austin O.B.E.**

Chairman, for and on behalf of  
the Board of Trustees



**D.G. Hall**

Director  
Queensland Art Gallery

## **CERTIFICATE OF THE AUDITOR- GENERAL**

I have examined the accounts of the Queensland Art Gallery Bookshop as required by the Financial Administration and Audit Act 1977-1988 and certify as follows:-

- (a) I have received all the information and explanations which I have required;
- (b) the foregoing Trading Account, Profit and Loss Account, Statement of Sources and Applications of Funds and Balance Sheet have been prepared in accordance with the prescribed requirements in operation until 30 June 1990 and in terms of the transitional arrangements of Public Finance Standard 501(3) and are in agreement with those accounts; and
- (c) in my opinion:-
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the foregoing statements have been drawn up so as to present a true and fair view, on a basis consistent with that applied in the financial year last preceding, of the transactions of the Queensland Art Gallery Bookshop for the period 1 July 1989 to 30 June 1990, and of the financial position as at 30 June 1990.



**P.B. Nolan**

Auditor-General

## **STAFF Directorate**

Director:  
Doug Hall  
Deputy Director:  
Caroline Turner  
Executive Assistant:  
Suzanne Rimland (to 28 May)  
Administrative Assistants:  
Heather Kelly  
Kim Joblin (to 1 Dec.)  
Anne Moran (from 15 Jan.)

## **International Programs**

Deputy Director and Manager,  
International Programs:  
Caroline Turner

## **Curatorial and Support Services Program**

Manager, Curatorial and  
Support Services:  
Christopher Saines  
Computer Systems  
Administrator:  
Julie Bond  
Administrative Assistants:  
Wendy Brook  
Debra Edwards (from 3 July,  
accouchement leave from  
20 Nov.)  
Temporary Administrative  
Assistant:  
Desley Bischoff (from 2 Jan.)

## **Conservation**

Senior Conservator:  
John Hook (on special leave  
from 20 Jan.)  
Conservators:  
Lynda Black (returned from  
accouchement leave 15 Jan.)  
Gillian Osmond  
Temporary Conservators:  
Tamara Lavrencic (to 29 Dec.)  
Paula Dredge (from 29 Jan.)

## **Curatorial**

Curator (Australian Art):  
Bettina MacAulay  
Curator (Decorative Arts):  
Glenn Cooke (study leave from  
3 July)  
Curator (Prints, Drawings and  
Photographs):  
Anne Kirker  
Curator (Contemporary  
Australian Art):  
Michel Sourgnès  
Associate Curator:

Clare Williamson  
Curatorial Assistant:  
Christine Clark (returned from  
special leave 25 June)  
Temporary Curatorial Assistant:  
Sheryl McDonald (to 22 June)

## **Framing**

Senior Artisan:  
Paul Curson

## **Design**

Designer:  
Elliott Murray (from 19 Apr.)

## **Library**

Librarian-in-Charge:  
Judy Gunning  
Documentation Librarians:  
Dell Schramm (to 7 July)  
Matthew Kassay (from 11 July)  
Cadet (Library Technician):  
Cathy Pemble-Smith (from  
19 Apr.)

## **Photography**

Photographer:  
Ray Fulton

## **Registration**

Registrar:  
Andrew Dudley  
Assistant Registrar:  
Simon Elliott  
Keeper:  
Rona Van Erp (to 9 Mar.)

## **Public Programs**

Manager, Public Programs:  
Greg Roberts  
Administrative Assistants:  
Judy Armstrong  
Susan Bevan  
Sharon Luchterhand (special  
leave from 15 Feb.)  
Temporary Administrative  
Assistants:  
Pat McDonald (from 14 Aug.)  
Sandra McDonald (from  
19 Jan.)

## **Education**

Senior Education Officer:  
John Massy  
Education Officers:  
Elizabeth Bates  
David Burnett  
Julie Lloyd  
Rhana Devenport (from  
7 Oct.)

## **Extension Services**

Extension Services Officer:  
Robyn Bondfield

## **Exhibitions**

Senior Exhibitions Officer:  
Joe Devilee  
Exhibitions Officer:  
Andrew Clark (from 7 Sept.)

## **Promotions**

Promotions Officer:  
Celestine Doyle  
Corporate Liaison Officer:  
June Baker  
Community Liaison Officer:  
Miriam Prystupa

## **Publications**

Publications Officer:  
Janet Hogan

## **Workshop**

Workshop Co-ordinator:  
Mervyn Brehmer  
Artisans:  
Warren Watson  
Len Parry

## **Queensland Art Gallery Foundation**

Executive Assistant:  
Anna Roberts

## **Administration and Finance Program**

Manager, Administration and  
Finance:  
Alan Wilson

## **Administration**

Secretary:  
Colin Diachkoff  
Senior Clerk Accounts:  
Colin Robertson  
Administration Officer:  
Allan Brand  
Clerk (Salaries):  
Donna Urquhart  
Clerks:  
Lynette West  
Michelle Shaw (to 21 Sept.)  
Chris Anderson (from 27 Sept.)  
Administrative Assistants:  
Elizabeth Doyle  
Elaine Hannan  
Joan Alberts  
Debbie Riis  
Kerri Frizzell (to 16 Feb.)  
Alexandra Black (from 2 Apr.)

## **Attendants**

Security Supervisor:  
Fred Scott  
Deputy Security Supervisors:  
Paul Arundell  
Len Clarke

Attendants:  
Jack Adams (to 21 Apr.)  
Tony Allen  
Julianna Armstrong (to 4 Apr.)  
Lewis Bourke (to 15 Dec.)  
Maurice Bright  
Joe Byrne (temp. from 10 Mar.,  
permt from 22 Apr.)  
Dai Chau  
Christina Dempsey  
Phillip Drysdale (from 9 Jan.  
to 16 Mar.)  
Larry Gilbert (temp. from  
9 Sept., permt from 18 Dec.)  
Paul Graham (from 31 Mar.)  
Sid Graham  
Ron Hookway  
Noel Johnson  
Garth Jones  
Neville Jordan  
Fred Joughin  
Daniel Kime  
Ian Laver  
Raymond Manns  
Jock McIntosh  
Jim McMahon  
Tom McMahon  
Jim Middleton  
Chris Mitchelson  
Tom Morrison (to 16 Jan.)  
Barry Muldowney  
David Munks  
Laurie Myers  
Peter Ogle  
Brian Povey  
Christine Reid (from 9 Apr.)  
John Reynolds  
Barry Roach  
Robyn Rodda (from 7 Apr.)  
Harold Saville  
Fred Sullivan  
Sid Weller  
John Whelan  
Les Wilkinson  
Rod Wilkinson  
Greg Wilson  
Bill Wright  
Lift Attendant:  
Peter Dalley

## **Volunteers**

### **Volunteer Information Officers**

(as at 30 June 1990)  
Jacqueline Armitstead  
Laura Bahnisch  
Eleanor Bardwell



Jean Brandt  
Judy Burns  
Barbara Cull  
Christina Edwards  
Ronald Glenney  
Valerie Hall  
Tina Hannan  
Glenys Howlett  
Margaret Jackson  
Sharon Laycock  
Leah Logan  
Bronwyn Mahoney  
Jackie McDonald  
Jacquelyn Murphy  
Lisa Ogden  
Anna Pagel  
Kerri Seccombe  
Barbara Shennan  
Louise Sullivan  
Juelle Tymms  
Geoff Van Den Brande  
Connie Webb  
Eunice Wendorff  
Sara Whomsley  
Peter Wood

### **Library Volunteers**

(as at 30 June 1990)

Allison Archer  
Elizabeth Barclay (deceased)  
Judith Finlay  
Heather Head  
Paddy Hutton  
Pat Lynch  
Helena Morrison  
Joan O'Hara  
Nanette Ralston  
Veronica Russell  
Glenys Simpson  
Marcia Souris

### **Volunteer Guides**

(as at 30 June 1990)

Anne Agnew  
Betty Ashmore  
Jane Bampton  
Pam Barnett  
Ngairretta Brennan  
Eleanor Brown  
Yvonne Butler  
John Carley  
Margaret Catley  
Paula Chandler  
Lois Cherry  
Alison Coaldrake  
Jeremy Dagg  
Lorraine Douglas  
Elizabeth Drewe  
Ruth Francis

Roz Freudenberg  
Shelagh Gowen  
Maureen Greer  
Glen Henderson  
Paquita Hitchcock  
Betty Howell  
Sue King  
Lesley Krimmer  
Joy Markwell  
Jan McGaw  
Margaret McGregor  
Liz McKenzie  
Jenny Medland  
Rosemary Mercer  
John Michelmores  
Sharon Morgan  
Helena Morrison  
Olga Moses  
Barbara Nielsen  
Christine Nye  
Bernice O'Brien  
Rosalind Parsons  
Sue Powell  
Jan Psaltis  
Louise Quinn  
Anne Russell  
Jim Scott  
Jan Shaw  
Barbara Stening  
Elizabeth Teeland  
Margaret Thew  
Connie Turner  
Beryl Waugh  
Dorothy Webber  
Sachiko Webster  
Margaret White  
Sue Wilson  
Alan Young

# ACQUISITIONS

## PURCHASED THROUGH THE QUEENSLAND ART GALLERY FOUNDATION

### ATYEO, Sam

Australia 1910-1990  
*The dancer* 1937  
 Oil on canvas  
 93 x 63cm  
 Acc. 1990.264

### BARON, Bernard

France 1696-1762  
 after WATTEAU, Antoine  
 France 1684-1721

*Perfect match (L'accord parfait)* 1730  
 Engraving and etching  
 62.5 x 45.5cm  
 Acc. 1989.189

### CLEMENTE, Francesco

Italy born 1952  
*Untitled B* 1986  
 Lithograph  
 66 x 201cm  
 Acc. 1989.190

### CRUIKSHANK, George

England 1792-1878  
*A visit to Cockney Farm* 1819  
 Handcoloured etching  
 24.5 x 33.6cm  
 Acc. 1989.191

### GOYA, Francisco

Spain 1746-1828  
*'Que locura!' (What folly!)*  
*Desastres de la guerra (The disasters of war) series, plate 68* 1863  
 Etching and aquatint  
 25 x 34cm  
 Acc. 1989.192

### GOYA, Francisco

Spain 1746-1828  
*'Nada. Ello dira.' (Nothing. It speaks for itself)*  
*Desastres de la guerra (The disasters of war) series, plate 69* 1863  
 Etching and aquatint  
 25 x 34cm  
 Acc. 1989.193

### HAYTER, Stanley William

England/France 1901-1988  
*Cruelty of insects* 1942  
 Engraving and softground etching with burnishing  
 20.1 x 25cm  
 Acc. 1989.194

### HOGARTH, William

England 1697-1764  
*Beer Street* 1750-51  
 Etching and engraving  
 39 x 33cm  
 Acc. 1989.195

### HOGARTH, William

England 1697-1764  
*Gin Lane* 1750-51  
 Etching and engraving  
 39 x 33cm  
 Acc. 1989.196

### LUCAS, David

England 1802-1881  
 after CONSTABLE, John  
 England 1776-1837  
*Castle Acre Priory* 1831-37, published 1838  
 Mezzotint  
 30.5 x 40cm  
 Acc. 1989.197

### MERYON, Charles

France 1821-1868  
*La galerie, Notre Dame* 1853  
 Etching on thin Japanese paper (4th state of 5)  
 34 x 22.2cm  
 Acc. 1989.198

### OSTADE, Adriaen van

Netherlands 1610-1685  
*The Family* 1647  
 Etching (5th state of 7)  
 17.5 x 15.7cm  
 Acc. 1989.199

### PICASSO, Pablo

Spain/France 1881-1973

### MADOURA POTTERY, Vallauris

(manufacturer)  
 France est.  
*Large pitcher with two faces* 1951  
 Three earthenware bottles supporting a pitcher, assembled, glazed white and decorated in two shades of blue  
 75 x 29 x 27cm  
 Acc. 1990.012

### PIRANESI, Giovanni Battista

Italy 1720-1778  
*Carceri (The Prisons) series, plate 13* 1750  
 Etching  
 40.6 x 54.5cm  
 Acc. 1989.201

### ROBERTS, Percy

England active 1800-1833  
*National Contrasts or Bulky and Boney*  
 Handcoloured etching  
 26.5 x 37.5cm  
 Acc. 1989.202

### SANDBY, Paul

England 1730-1809  
*Scottish landscape with a country house* c.1750  
 Etching  
 29.2 x 45.4cm  
 Acc. 1989.203

### VAILLANT, Wallerant

1623-1677  
*Bust length portrait of a woman wearing a black mantilla*  
 Mezzotint  
 24.5 x 18.4cm  
 Acc. 1989.206

### VIEILLARD, Roger

France born 1907  
*Warrior on a shore* 1935  
 Engraving  
 25.3 x 27.6cm  
 Acc. 1989.207

### VORSTERMAN, Lucas

Flanders 1595-c.1675  
 after RUBENS, Peter Paul  
 Flanders 1577-1640  
*Charles de Longueval*  
 Engraving  
 61.5 x 48cm  
 Acc. 1989.208

### Purchased through the Contemporary Art Acquisition Program 1989 with funds from Armaguard through the Queensland Art Gallery Foundation

### YAXLEY, William

Australia born 1943  
*Untitled* 1988  
 Colour pencil  
 29 x 41.5cm  
 Acc. 1989.130

### YAXLEY, William

Australia born 1943  
*Untitled* 1988  
 Colour pencil  
 29 x 41.5cm  
 Acc. 1989.131

### Purchased through the Contemporary Art Acquisition Program 1989 with funds from MacLean Wargon Chapman through the Queensland Art Gallery Foundation

### WEBB, Mark

Australia born 1957  
*Abstract painting (Before and after Science)* 1989  
 Oil on canvas (three panels)  
 185 x 405cm (overall)  
 Acc. 1989.182

### Purchased through the Contemporary Art Acquisition Program 1989 with funds from the Stubbies Clothing Company Limited through and with support of the Queensland Art Gallery Foundation

### MORRIS, Robert J.

Australia born 1949  
*Waterloo Bridge no.2* 1987  
 Synthetic polymer paint on canvas  
 252 x 410cm  
 Acc. 1989.217

### MORRIS, Robert J.

Australia 1949  
*Study for Waterloo Bridge no.2* 1987  
 Pencil  
 40.8 x 57.5cm  
 Acc. 1989.218

### MORRIS, Robert J.

Australia born 1949  
*Study for Waterloo Bridge no.2* 1987  
 Colour pencil and crayon  
 54.7 x 75.6cm  
 Acc. 1989.219

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

### PRESTON, Robert

Australia born 1942  
*Fragments of a lost place, no.2* 1984  
 Black chalk and charcoal  
 110.4 x 170.4cm  
 Acc. 1990.014

### SILVER, Anneke

Australia born 1937  
*Generic forms I* 1987  
 Charcoal  
 56 x 76cm  
 Acc. 1990.013

### Purchased with funds from Arco Coal Australia Inc. through the Queensland Art Gallery Foundation

### ABDULLA, Ian

Australia born 1947  
*Finding grubs for crosslines* 1989  
 Synthetic polymer paint on canvas board  
 41.2 x 51cm  
 Acc. 1990.315

### AIRD, Michael

Australia born 1963  
*Man sitting on ground with didgeridoo and radio/cassettes (from 'Portraits' series)* 1988-89  
 Colour photograph  
 13.8 x 18.7cm  
 Acc. 1990.316

### AIRD, Michael

Australia born 1963  
*Portrait of a child (from 'Portraits' series)* 1988-89  
 Colour photograph  
 24.3 x 16.2cm  
 Acc. 1990.317

### AIRD, Michael

Australia born 1963  
*Three children playing (from 'Portraits' series)* 1988-89  
 Colour photograph  
 16.8 x 24.4cm  
 Acc. 1990.318

### AIRD, Michael

Australia born 1963  
*Boat with Aboriginal flag sailing on Brisbane River (from 'Portraits' series)* 1988-89  
 Colour photograph  
 19.2 x 24.4cm  
 Acc. 1990.319

### AIRD, Michael

Australia born 1963  
*Aboriginal protest gathering (from 'Portraits' series)* 1988-89  
 Colour photograph  
 19.2 x 24.4cm  
 Acc. 1990.320

### BARSA, Tatipai

Australia born 1967  
*Island fish patterns* 1989  
 Synthetic polymer paint on canvas  
 91.2 x 110cm  
 Acc. 1990.321

### BROWN, Judy

Australia born 1968  
*Desert tracks* 1988  
 Raku clay with oxides and white slip inlay  
 42.5 x 16cm (diam)  
 Acc. 1990.322

### REDBACK GRAPHIX, Sydney

Australia est. 1980  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Grag Story* 1988  
 Screenprinted poster  
 102 x 152cm  
 Acc. 1990.323

### CARLTON, Paddy

Australia  
*Ducks and pythons* 1989  
 Ochres on canvas  
 40.4 x 50cm  
 Acc. 1990.324

### CASEY, Karen

Australia born 1956  
*Yes Sir, I can Boogie* 1989  
 Oil on canvas  
 150 x 135.5cm  
 Acc. 1990.325

### CLOTHIER, Kathryn

Australia  
*Abstract environmental design* 1989  
 Synthetic polymer paint on matt board  
 50 x 81.5cm  
 Acc. 1990.387

### COOLEY, Billy

Australia  
*Carved snake* 1989  
 River red gum root  
 225 x 10.5cm  
 Acc. 1990.326

### DEWAR, Greg

Australia born 1968  
*Dreaming figures* 1989  
 Synthetic polymer paint on paper  
 55 x 37.5cm  
 Acc. 1990.327

**DJURRITJINI, Charlie**

Australia born 1952  
*Hollow log bone coffin* 1989  
 Natural ochres on stringy-bark  
 197 x 20cm  
 Acc. 1990.328

**ELLIOTT, John**

Australia born 1951  
*Group of Aboriginal children* 1988  
 Gelatin silver photograph  
 37.5 x 55cm  
 Acc. 1990.329

**GNOWERN**

Australia  
 Magpies  
 Synthetic polymer paint on paper bark  
 121.5 x 90.5cm  
 Acc. 1990.330

**JENUARRIE**

Australia born 1944  
*Homeless* 1989  
 Linocut  
 75 x 56cm  
 Acc. 1990.331

**KNGWARREYE, Ruby**

Australia  
*Camp dog* 1989  
 Synthetic polymer paint on mulga wood  
 18 x 43cm  
 Acc. 1990.332

**KNGWARREYE, Lucky**

Australia  
*Devil Devil Dog* 1989  
 Synthetic polymer paint on bean tree wood  
 15 x 53cm  
 Acc. 1990.339

**LESLIE, Lawrence**

Australia born 1952  
*Catfish* 1989  
 Ochres on canvas  
 89.5 x 85cm  
 Acc. 1990.333

**McINERNEY, June Kunyi**

Australia born 1951  
*Red sands I* 1989  
 Oil on canvas  
 91.5 x 122cm  
 Acc. 1990.334

**REDBACK GRAPHIX, Sydney**

Australia est. 1980

**McMAHON, Marie**

Australia born 1953  
*Pregnancy* 1988  
 Screenprinted poster  
 72.2 x 47cm  
 Acc. 1990.335

**MARAWILI, Watjinbuy**

Australia born c.1940  
*Carving of heron and burrak with Madarrpa Clan design* 1989  
 Ochres on hardwood  
 60 x 10cm  
 Acc. 1990.337

**MEEKS, Arone Raymond**

Australia born 1957  
*Healing Place* 1988  
 Screenprint  
 76 x 56.2cm  
 Acc. 1990.400

**MORGAN, Sally**

Australia born 1951  
*Earth as Mother* 1989  
 Screenprint  
 96.5 x 75cm  
 Acc. 1990.338

**MOSS, Rod**

Australia born 1948  
*Big House* 1988  
 Synthetic polymer paint and graphite on canson dessin  
 118 x 200cm  
 Acc. 1990.339

**MULLARDY, Mervyn**

Australia  
*Shield with carved lizard* 1989  
 Leichhardt wood  
 71 x 14.5cm  
 Acc. 1990.340

**MUNDUWALAWALA, Ginger Riley**

Australia born c.1937  
*Garimala (The snake)* 1988  
 Synthetic polymer paint on canvas  
 175 x 175cm  
 Acc. 1990.341

**MUNKARA, Ambrose**

Australia  
*Bird* 1989  
 Ochres on ironwood  
 242 x 20cm  
 Acc. 1990.336

**MURPHY, Jack**

Australia  
*Nulla-nulla* 1989  
 Carved mangrove root  
 42 x 7cm  
 Acc. 1990.342

**NAPALTJARRI, Kawayi (Pamela Morgan)**

Australia  
*Snake Dreaming – Pittaninya* 1989  
 Synthetic polymer paint on canvas  
 131 x 51cm  
 Acc. 1990.343

**NAPANGARTI, Barbara Yagun**

Australia  
*Tjukurpa Dreaming* 1989  
 Synthetic polymer paint on canvas  
 119.5 x 84.5cm  
 Acc. 1990.371

**NGANJMIRA, Bobby**

Australia born 1915

**NGANJMIRA, Weslie**

Australia  
*Yingarna triptych* 1989  
 Pastel on paper  
 60 x 40cm (each panel)  
 Acc. 1990.344a-c

**NYALAPANTJA**

Australia  
*Gaonna* 1989  
 River red gum root  
 117 x 13cm  
 Acc. 1990.345

**NYIUI**

Australia  
*Coolamon* 1989  
 River red gum root with hair-ring support  
 67 x 26 x 21cm  
 Acc. 1990.346a-b

**PAPAJUA, Paul Six**

Australia  
*Man figure* 1989  
 Ochres on ironwood  
 161 x 13cm  
 Acc. 1990.347

**PAPAJUA, Paul Six**

Australia  
*Double head* 1989  
 Ochres on ironwood  
 74.5 x 23cm  
 Acc. 1990.348

**PELOT-KITCHENER, Elaine**

Australia  
*Urban corroboree II* 1981  
 Gelatin silver photograph (triptych)  
 30 x 45cm (each)  
 Acc. 1990.349a-c

**PIKE, Jimmy**

Australia born 1940  
*Grandfather and grandson* 1988  
 Silkscreen  
 50.5 x 60.5cm  
 Acc. 1990.350

**POOARAAR (Bevan Hayward)**

Australia born 1939  
*Yongas (Kangaroos) spiritual concerns* 1988  
 Lithograph  
 58.2 x 40 x 1.5cm  
 Acc. 1990.351

**PURUNTATAMERI, Clementine**

Australia  
*Pole* 1987  
 Ochres on ironwood  
 204 x 24cm  
 Acc. 1990.352

**ROBERTS, Bluey**

Australia born 1948  
*Plaster cod* 1989  
 Synthetic polymer paint on cast plaster  
 27 x 62cm  
 Acc. 1990.353

**SAUNDERS, Zane**

Australia born 1971  
*Lovers story* 1989  
 Synthetic polymer paint on canvas  
 91 x 137cm  
 Acc. 1990.354

**SMITH, Donny**

Australia  
*Sunset* 1989  
 Synthetic polymer paint on tobacco tin  
 3 x 10cm (diam)  
 Acc. 1990.355

**SMITH, Donny**

Australia  
*Red country* 1989  
 Synthetic polymer paint on tobacco tin  
 3 x 10cm (diam)  
 Acc. 1990.356

**SMITH, Donny**

Australia  
*Untitled* 1989  
 Synthetic polymer paint on wooden tray  
 19.5 x 35cm  
 Acc. 1990.357

**TEAMAY, Malya**

Australia  
*Broken Law* 1989  
 Synthetic polymer paint on iron  
 100 x 90cm  
 Acc. 1990.358

**THOMAS, Harold**

Australia born 1948  
*Melaleuca trees* 1989  
 Watercolour  
 72 x 102cm  
 Acc. 1990.360

**TIPPO, Mike**

Australia born 1954  
*The making of Queensland Aboriginal Law* 1989  
 Synthetic polymer paint on canvas  
 91.5 x 61.5cm  
 Acc. 1990.361

**TJAKAMARRA, Michael Nelson**

Australia born 1946  
*Kangaroo and Rain Dreaming* 1989  
 Synthetic polymer paint on linen  
 137 x 183cm  
 Acc. 1990.362

**TUNGUTALAM, Bede**

Australia born 1948  
*Kurlama* 1987  
 Ochres on cotton  
 170 x 120cm  
 Acc. 1990.363

**U.S.**

Australia  
*Untitled* 1989  
 Batik on silk  
 313 x 94.5cm  
 Acc. 1990.418

**WANAMBI, Walirra**

Australia  
*Wuyalga Dhulaku with Marrakulu Clan design* 1989  
 Ochres and white clay on stringy-bark  
 112 x 48cm  
 Acc. 1990.471

**WASON, Coralie**

Australia  
*Biri dancers* 1989  
 Batik quilt  
 228 x 148cm  
 Acc. 1990.364

**WASON, Coralie**

Australia  
*Pair of boomerangs* 1989  
 Synthetic polymer paint on wood  
 7 x 69cm (each)  
 Acc. 1990.365 & Acc. 1990.366

**WATT, Lewis**

Australia  
*Fish spear with stingray barb* 1988  
 Ochres on lancewood (gidgee)  
 215 x 7cm (diam)  
 Acc. 1990.367

**WATT, Thuganmu Arnold**

Australia born 1941  
*Four stories from the Dreamtime* 1988  
 Ochres on stringy-bark  
 110 x 64cm  
 Acc. 1990.368

**WILLIAMS, Colleen**

Australia born 1955  
*A foot in both camps* 1989  
 Synthetic polymer paint on canvas board  
 61 x 91.5cm  
 Acc. 1990.369

**WODALPA, Djardie Ashley**

Australia born 1952  
*Ngillipitji – stone spearhead quarry* 1989  
 Natural ochres on stringy-bark  
 156 x 84cm  
 Acc. 1990.370

**Purchased with funds from Coles Myer Limited through the Queensland Art Gallery Foundation**

**SMART, Jeffrey**

Australia born 1921  
*The Reservoir, Centennial Park* 1988  
 Oil on canvas  
 71 x 100cm  
 Acc. 1989.141

**Purchased with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation**

**BALDESSIN, George**

Australia 1939-1978  
*Aged dancer* 1964  
 Fibreglass and polyester resin  
 160 x 99 x 43cm  
 Acc. 1990.265

**Purchased with funds from Mitsui & Co (Aust) Limited through the Queensland Art Gallery Foundation**

**ARAKAWA, Shusaku**

United States born 1936  
*Point Blank* no.2 1979  
Colour lithograph with screenprinting  
79.4 x 149.2cm  
Acc. 1990.006

**ARAKAWA, Shusaku**

United States born 1936  
*That in which no.3* 1979  
Colour lithograph with screenprinting  
79.4 x 149.2cm  
Acc. 1990.007

**Purchased with funds from National Australia Bank Limited through the Queensland Art Gallery Foundation**

**MADDOCK, Bea**

Australia born 1934  
*'Trommanner - forgive us our trespass'*  
I-IV 1988-89

Pigment wash and encaustic on canvas with wrapped and tied artifacts (four framed panels shown together as a panorama)  
100 x 732 x 2.5cm (overall)  
Acc. 1989.135a-d

**Purchased with assistance from Pancontinental Mining Limited through the Queensland Art Gallery Foundation**

**SIBLEY, Andrew**

Australia born 1933  
*The Sydney panel: Incident at Cabramatta* 1989

Oil and enamel on canvas  
198 x 427cm  
Acc. 1989.140

**Purchased with funds from QCT Resources Limited through the Queensland Art Gallery Foundation**

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Fireworks at Ryogoku* 1858  
Colour woodblock print  
34 x 22.3cm  
Acc. 1989.143

**HOKUSAI, Katsushinka**

Japan 1760-1849  
*The Tama River in Musashi Province, Edo* c.1829-33

Colour woodblock print  
24 x 35.5cm  
Acc. 1989.144

**SHUNTEI**

Japan active 1770-1810  
*Sumo wrestler* c.1790-1800  
Colour woodblock print  
38 x 26cm  
Acc. 1989.145

**TERAOKA, Masami**

Japan born 1936  
*Namiyo at Hanauma Bay* 1985  
Colour lithograph  
61.2 x 91.1cm  
Acc. 1989.146

**UTAMARO, Kitagawa**

Japan 1753-1806  
*Contemporary manners (shaving the neck)* c.1804  
Colour woodblock print  
38 x 26.5cm  
Acc. 1989.134

**OTHER PURCHASES**

**ALBERS, Anni**

Germany born 1899  
*Connections* 1925-83  
Portfolio comprising:  
*Smyrna - knupfteppich (Bauhaus period)* 1925 1984  
Screenprint  
51 x 38.5cm  
Acc. 1990.011.001

*Study for unexecuted wall hanging (Bauhaus period)* c.1926 1984  
Screenprint  
54 x 36cm  
Acc. 1990.011.002

*With verticals* 1946 1984  
Screenprint  
49 x 38.6cm  
Acc. 1990.011.003

*Untitled* 1948 1984  
Screenprint  
45 x 35cm  
Acc. 1990.011.004

*Study for nylon rug* 1959 1984  
Screenprint  
52.5 x 39cm  
Acc. 1990.011.005

*Study for hooked rug* 1964 1984  
Screenprint  
58.5 x 45.5cm  
Acc. 1990.011.006

*Triangulated intaglios* 1972 1984  
Screenprint  
36.5 x 36.5cm  
Acc. 1990.011.007

*Orchestra III* 1980 1984  
Screenprint  
68 x 48cm  
Acc. 1990.011.008

*Untitled* 1983 1984  
Screenprint  
58.5 x 39cm  
Acc. 1990.011.009

**ANCIENNE MANUFACTURE ROYALE (LIMOGES)**

France est. 1737 - present

**SHERMAN, Cindy (photographer)**

United States born 1954  
*Tureen and stand* 1989  
Hard paste porcelain modelled after a Sevres original (with Rose Pompadour ground colour, silver details and transferred photograph of Cindy Sherman in the role of Madame Pompadour. Interior of tureen transfer printed with an image of fish, pearls and eyes) ed. 25/72  
Tureen: 17 x 38 x 30cm; lid: 9 x 28.5 x 21cm; stand: 7 x 55.5 x 37cm  
Acc. 1990.430a-c

**ARKLEY, Howard**

Australia born 1951  
*Zappo*  
Synthetic polymer point on card  
172 x 122cm  
Acc. 1989.162

**ARKLEY, Howard**

Australia born 1951  
*Studies for Zappo*  
Pen and ink  
122 x 86cm  
Acc. 1989.163

**BALDESSARI, John**

United States born 1931  
*Heaven and Hell (diptych)* 1988  
Photo-etching with aquatint  
diptych: 120 x 80cm (each)  
Acc. 1990.008a-b

**BALDESSIN, George**

Australia 1939-1978  
*The N.M. remnant* 1973  
Etching and aquatint  
83 x 53.7cm  
Acc. 1990.016

**BINNS, Vivienne**

Australia born 1940  
*A desert is only isn't only the space* 1988  
Oil and synthetic polymer paint on canvas (twelve panels)  
22.5 x 22.5cm (each)  
Acc. 1990.017a-l

**BRUS, Gunter**

Austria born 1938

**RAINER, Arnulf**

Austria born 1929  
*Vertiefung mit Bewolkung* 1985  
Etching with photo-engraving (five sheets)  
44.3 x 30.7cm (each)  
Acc. 1990.009.001-5

**BUCHHOLZ, Erich**

Germany 1891-1972  
*Konstanten - Variablen* 1964-72  
Portfolio of six screenprints  
60 x 60cm (each)  
Acc. 1990.018a-f

**CATTAPAN, Jon**

Australia born 1956  
*Hard Night* 1989  
Pastel  
58 x 76cm  
Acc. 1990.271

**DAVILA, Juan**

Chile/Australia born 1946  
*The shearer* 1983  
Collage drawing (six sheets)  
300 x 300cm (overall)  
Acc. 1989.164a-f

**DUPAIN, Max**

Australia born 1911  
*Impassioned clay* 1936  
Gelatin silver photograph  
49 x 35.3cm  
Acc. 1990.233

**DUPAIN, Max**

Australia born 1911  
*Meat queue* 1946  
Gelatin silver photograph  
34.2 x 49.5cm  
Acc. 1990.234

**DUPAIN, Max**

Australia born 1911  
*At Newport* 1952  
Gelatin silver photograph  
38.5 x 49cm  
Acc. 1990.235

**ENRIGHT, Malcolm**

Australia born 1949  
*Clothing/Tailor (no. 74 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.021

**ENRIGHT, Malcolm**

Australia born 1949  
*Laundry/Clothes (no. 75 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.022

**ENRIGHT, Malcolm**

Australia 1949  
*Soap/Stains (no. 76 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.023

**ENRIGHT, Malcolm**

Australia 1949  
*Dirty/Clean (no. 77 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.024

**ENRIGHT, Malcolm**

Australia 1949  
*Body/Bath (no. 78 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.025

**ENRIGHT, Malcolm**

Australia 1949  
*Body/Size (no. 79 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.026

**ENRIGHT, Malcolm**

Australia born 1949  
*Body/Weight (no. 80 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.027

**ENRIGHT, Malcolm**

Australia born 1949  
*Body/Paint (no. 81 from 'Another inseparable' series)* 1985  
Collage with cibacopy images on card  
21 x 33.2cm  
Acc. 1990.028

**FEININGER, Lyonel**

United States/Germany 1871-1956  
*Marine* 1918  
Woodcut  
28 x 37.7cm  
Acc. 1990.010

**FOLINGSBY, G.F.**

Germany/Australia 1828-1891  
*The first lesson* 1869  
Oil on canvas  
83.5 x 63.8cm  
Acc. 1990.262

**GIBSON, Jeff**

Australia born 1958  
*dis* 1986  
Screenprinted posters  
86 x 58cm (each)  
Acc. 1989.132.1-5

**GOWER, Elizabeth**

Australia born 1952  
*Visual overload* 1987  
Synthetic polymer paint on canvas  
213.4 x 167.4cm  
Acc. 1990.029

**HEANEY, Colin**

Australia born 1947  
*Iridised sphere* 1989  
Hot blown and iridised glass  
72 x 38cm (diam)  
Acc. 1989.133

**HURLEY, Ron**

Australia born 1946  
*Bradman bowled Gilbert* 1989  
 Oil on canvas  
 182.4 x 304.5cm  
 Acc. 1990.236

**JACKS, Robert**

Australia born 1943  
*Pensive aura* 1965  
 Oil on canvas  
 176 x 176cm  
 Acc. 1990.266

**JENNER, Walter**

Australia 1836-1902  
*Queensland natives, the Currigee Oyster Company's Station, Stradbroke Island, Moreton Bay* 1897  
 Oil on canvas  
 25 x 46cm  
 Acc. 1990.263.001

**JENNER, Walter**

Australia 1836-1902  
*Capt. Kiddle's pearl shelling station, Prince of Wales Is., Torres Strait* 1897  
 Oil on canvas  
 25 x 46cm  
 Acc. 1990.263.002

**KEMP, Roger**

Australia 1908-1987  
*Horizontal 12* c.1975  
 Etching  
 50.5 x 99.6cm  
 Acc. 1990.031

**LALIQUE, Rene**

France 1860-1945  
*Vase* c.1923  
 Mould brown grey glass with a design of stylised acanthus leaves  
 22.8cm (approx)  
 Acc. 1989.156

**LAWLOR, Adrian**

Australia 1889-1969  
*Girl with headgear* c.1937-38  
 Oil on paper on cardboard  
 54 x 44cm  
 Acc. 1990.230

**MOASE, Olive**

Australia 1895-1966  
*Pierced jardiniere and stand* 1934  
 Earthenware slab built and elaborately pierced with palmette motifs  
 18.5 x 20.5 x 17.3cm; base 5 x 23.5 x 20.5cm  
 Acc. 1989.136a-b

**MOASE, Olive**

Australia 1895-1966  
*Wine jug* c.1935  
 Earthenware handbuilt circular flask (pierced with a hole) on a stepped stand, carved with grapes and leaves and glazed brown and colours  
 28.3 x 77.8 x 5.5cm  
 Acc. 1989.137

**MOORE, David**

Australia 1927-1978  
*Redfern interior* 1949, printed 1988  
 Gelatin silver photograph  
 299 x 40.2cm  
 Acc. 1990.033

**MOORE, David**

Australia 1927-1978  
*President Johnson and Prime Minister Holt at Canberra Airport* 1966, printed 1990  
 Gelatin silver photograph  
 28.3 x 43cm  
 Acc. 1990.034

**MOORE, David**

Australia 1927-1978  
*Sisters of Charity, Washington D.C.* 1956, printed 1988  
 Gelatin silver photograph  
 35.2 x 24.6cm  
 Acc. 1990.035

**MOORE, David**

Australia 1927-1978  
*Newcastle steelworks* 1963, printed 1988  
 Gelatin silver photograph  
 298 x 43cm  
 Acc. 1990.036

**MOORE, David**

Australia 1927-1978  
*European migrants arriving in Sydney* 1966, printed 1988  
 Gelatin silver photograph  
 272 x 41cm  
 Acc. 1990.037

**POWDITCH, Peter**

Australia born 1942  
*Sunny days - Bondi women* 1967  
 Synthetic polymer paint on paper on hardboard  
 241 x 235cm  
 Acc. 1990.237a-b

**RAY, Man**

United States 1890-1976  
*Untitled* 1966  
 Lithograph  
 42 x 33.7cm  
 Acc. 1990.238

**RISLEY, Tom**

Australia born 1947  
*White beech chair* 1988-89  
 Driftwood assembled and bolted  
 129 x 98 x 130cm  
 Acc. 1989.139

**ROONEY, Robert**

Australia born 1937  
*Kind-hearted kitchen-garden I* 1967  
 Synthetic polymer paint on canvas  
 168.3 x 168.3cm  
 Acc. 1990.267

**RUFFNER, Ginny**

United States born 1952  
*The history of juggling in Egyptian gardens* 1988  
 Lampworked glass, sandblasted and painted with polychrome colours  
 27 x 32 x 47cm  
 Acc. 1989.222

**SANSOM, Gareth**

Australia born 1939  
*One of us must know* 1966  
 Enamel and collage on unprimed composition board  
 243 x 162cm  
 Acc. 1990.039

**SCHNABEL, Julian**

United States born 1951  
*Prison rodeo* 1981-85  
 Aquatint and etching on colour lithograph map (two sheets)  
 216.5 x 90.8cm  
 Acc. 1989.204

**SHEPHERDSON, Gordon**

Australia born 1934  
*Man climbing over images* 1988  
 Oil and enamel on paper  
 136.5 x 150cm  
 Acc. 1990.040

**SHEPHERDSON, Gordon**

Australia born 1934  
*Man with 54 years of masks* 1988  
 Oil and enamel on paper  
 131.3 x 150cm  
 Acc. 1990.041

**TAPIES, Antoni**

Spain born 1923  
*Black and white (Noir et blanc)* 1981  
 Etching and aquatint  
 63 x 90cm  
 Acc. 1989.205

**TJAMPITJINPA, Anatjari**

Australia born c.1925  
*Snake Dreaming at Kumilnga* 1988  
 Synthetic polymer paint on linen  
 152 x 61cm  
 Acc. 1989.142

**TOYOKUNI**

Japan 1769-1825  
*Kabuki actor as a samurai* 1795-96  
 Colour woodblock print  
 37 x 25cm  
 Acc. 1990.277

**UNKNOWN**

Australia  
*Pair of inlaid vases* 1919  
 Handbuilt, earthenware swelling cylindrical form with heart and diamond motifs inlaid in brown and pink glaze  
 15.2 x 5.8cm (diam each)  
 Acc. 1989.138.1-2

**VICKERS, Trevor**

Australia born 1943  
*Untitled* 1969  
 Synthetic polymer paint on canvas  
 215 x 230cm  
 Acc. 1990.268

**VICKERY, John**

Australia 1906-1983  
*Blue shade* 1970  
 Synthetic polymer paint on board  
 183 x 91.5cm  
 Acc. 1990.269

**WALKER, John**

United States born 1939  
*Memory 2* 1989  
 Screenprint with woodcut  
 116.5 x 84.1cm  
 Acc. 1989.209

**WAYNE, June**

United States born 1918  
*At last a thousand III* 1965  
 Lithograph  
 61 x 86.4cm  
 Acc. 1990.239

**WEBB, Boyd**

England born 1947  
*Untitled (Waiter)* 1981  
 Unique colour photograph  
 63.5 x 89.5cm  
 Acc. 1989.210

**WHITE, Robin**

New Zealand born 1946  
*Postcard from Pleasant Island I* 1989  
 Colour linocut  
 30 x 45.5cm  
 Acc. 1990.062.001

**WHITE, Robin**

New Zealand born 1946  
*Postcard from Pleasant Island II* 1989  
 Colour linocut  
 30 x 45.5cm  
 Acc. 1990.062.002

**WHITE, Robin**

New Zealand born 1946  
*Postcard from Pleasant Island III* 1989  
 Colour linocut  
 30 x 45.5cm  
 Acc. 1990.062.003

**WHITE, Robin**

New Zealand born 1946  
*Postcard from Pleasant Island IV* 1989  
 Colour linocut  
 30 x 45.5cm  
 Acc. 1990.062.004

**WILLIAMS, John**

Australia born 1933  
*In the Louvre, Paris* 1976  
 Gelatin silver photograph  
 20.5 x 30.6cm  
 Acc. 1990.240

**WILSON, David**

Australia born 1947  
*In control, Grand Disguise* 1989  
 Steel  
 470 x 275 x 185cm  
 Acc.

**Purchased with funds from the 1990 Moët & Chandon Art Acquisition Fund****BARNETT, Michael**

Australia born 1957  
*Depedestrication* 1989  
 Oil on canvas  
 140 x 295cm  
 Acc. 1990.270

**BELL, Richard**

Australia born 1956  
**GARLETT, Mark**  
 Australia born 1954  
*Rock Art of Ages* 1989-1990  
 Synthetic polymer paint on canvas (triptych)  
 135 x 210cm (each panel)  
 Acc. 1990.231a-c

**BENNETT, Gordon**

Australia born 1955  
**CARCHESIO, Eugene**  
 Australia born 1960  
*Works from the People's Republic of Spiritual Revolution* 1989  
 Watercolour, pencil and collage (13 sheets)  
 Various dimensions, ranging from 35 x 42 to 37.5 x 50cm  
 Acc. 1990.232.001-13

**CATTAPAN, Jon**

Australia born 1956  
*The street* 1987  
 Oil on canvas  
 183 x 289.5cm  
 Acc. 1989.183

**KLEEM, Geoff**

Australia born 1953  
*Untitled (from 'From Common Practices' series)* 1987  
 Direct positive colour photograph  
 75 x 100cm  
 Acc. 1990.275

**MORGAN, Shelagh**

Australia born 1955  
*Mutespace IV* 1989  
 Gouache, graphite, coloured crayon, photocopy and collage  
 102.2 x 76.6cm (irreg)  
 Acc. 1989.221

**MORGAN, Shelagh**

Australia born 1955  
*Mutespace II* 1989  
 Gouache, graphite, coloured crayon, photocopy and collage  
 101.6 x 77cm  
 Acc. 1989.211

**MORGAN, Shelagh**

Australia born 1955  
*Mutespace III* 1989  
 Gouache, graphite, coloured crayon, photocopy and collage  
 101.6 x 78.2cm  
 Acc. 1989.220

**REDGATE, Jacky**

Australia born 1955  
*Work-to-rule VI* 1986-87  
 Direct positive colour photograph  
 127 x 102cm  
 Acc. 1990.276

**WALLER, John**

Australia born 1954  
*Untitled landscape* 1988-89  
 Colour photocopy (110 sheets)  
 210 x 330cm (overall)  
 Acc. 1989.214

**WATSON, Judy**

Australia born 1959  
*Circle* 1989  
 Lithograph  
 173 x 28.6cm  
 Acc. 1990.002

**WATSON, Judy**

Australia born 1959  
*A sacred place for these bones* 1989  
 Lithograph on oriental paper  
 27 x 15cm  
 Acc. 1990.003

**WATSON, Judy**

Australia born 1959  
*Sacred ground beating heart* 1989  
 Powder pigment and pastel on canvas  
 215 x 190cm  
 Acc. 1990.490

**WOLTER, Adam**

Australia born 1958  
*Interior VI.2* 1988  
 Computer generated print  
 80 x 94cm  
 Acc. 1989.224

**YOUNG, John**

Australia born 1956  
*Stoppages #4 (Ornament and Crime 2)*  
 1987  
 Oil on canvas (diptych)  
 121 x 213cm (each panel)  
 Acc. 1990.278a-b

**YOUNGER, Jay**

Australia born 1960  
*The blue kingdom* 1987  
 Direct positive colour photograph (series  
 of four)  
 127 x 102cm (each panel)  
 Acc. 1989.173a-d

**Purchased with funds from the  
 Andrew and Lilian Pedersen  
 Trust**

**ALLEN, Davida**

Australia born 1951  
*Mother feeding baby*  
 Lithograph  
 57 x 76cm  
 Acc. 1989.157

**ALLEN, Davida**

Australia born 1951  
*Car*  
 Lithograph  
 75 x 106.5cm  
 Acc. 1989.158

**ALLEN, Davida**

Australia born 1951  
*Family*  
 Lithograph  
 56.5 x 76cm  
 Acc. 1989.159

**ALLEN, Davida**

Australia born 1951  
*Lovers*  
 Lithograph  
 57 x 76.5cm  
 Acc. 1989.160

**ALLEN, Davida**

Australia born 1951  
*Choir*  
 Lithograph  
 38 x 57cm  
 Acc. 1989.161

**ARNOLD, Ray**

Australia born 1950  
*Black factory/white factory* 1987  
 Etching and screenprint (diptych)  
 54.3 x 69cm (each)  
 Acc. 1990.015a-b

**CATTAPAN, Jon**

Australia born 1956  
*Modern punishment* 1980  
 Screenprint  
 59.8 x 41.7cm  
 Acc. 1990.019

**CILENTO, Margaret**

Australia born 1923  
*Torso landscape* 1949  
 Gouache and pastel  
 65.7 x 52cm  
 Acc. 1990.273

**CLARKSON, Jean**

Australia  
*Talk is cheap* 1984  
 Screenprinted poster  
 74.9 x 49.5cm  
 Acc. 1990.051

**CLUTTERBUCK, Bob**

Australia born 1951  
*Woolloomooloo mural project* 1981  
 Screenprinted poster  
 70.2 x 46.3cm  
 Acc. 1990.043

**COLEING, Tony**

Australia born 1942  
*South Africa – the door closes 1986 –  
 to be continued* 1987  
 Linocut and woodcut  
 37.3 x 41cm  
 Acc. 1990.020

**DEBENHAM, Pam**

Australia born 1955  
*Still life* 1984  
 Screenprinted poster  
 88 x 61.8cm  
 Acc. 1990.052

**DEBENHAM, Pam**

Australia born 1955  
*No nukes in the Pacific* 1984  
 Screenprinted poster  
 87.6 x 62cm  
 Acc. 1990.053

**DEBENHAM, Pam**

Australia born 1955  
*15 more years testing in the Pacific?* 1984  
 Screenprinted poster  
 71.2 x 49cm  
 Acc. 1990.054

**DEBENHAM, Pam**

Australia born 1955  
*Migrant visual culture* 1986  
 Screenprinted poster  
 73.6 x 43.8cm  
 Acc. 1990.057

**FIELDSEND, Jan**

Australia born 1951  
*Wimmins' dance* 1981  
 Screenprinted poster  
 73.5 x 50cm  
 Acc. 1990.044

**FIELDSEND, Jan**

Australia born 1951  
*Every mother is a working mother* 1981  
 Screenprinted poster  
 73.7 x 49.2cm  
 Acc. 1990.047

**FIELDSEND, Jan**

Australia born 1951  
*Freedom from Hunger gives peace a  
 chance* 1988  
 Screenprinted poster  
 72.4 x 47.8cm  
 Acc. 1990.059

**FIELDSEND, Jan**

Australia born 1951  
*One people one soul* 1988  
 Screenprinted poster  
 73.9 x 50cm  
 Acc. 1990.060

**HENG, Euan**

Australia born 1945  
*Prelude to the dance* 1983  
 Linocut  
 60.6 x 44.5cm  
 Acc. 1990.030

**HENSON, Bill**

Australia born 1955  
*Untitled* 1980-82  
 Gelatin silver photograph  
 43.2 x 39cm  
 Acc. 1990.274

**KENYON, Therese**

Australia born  
*Equality in caring* 1988  
 Screenprinted poster  
 74.2 x 53.6cm  
 Acc. 1990.061

**LANE, Leonie**

Australia born 1955  
*March against Frazer – put people first*  
 1980  
 Screenprinted poster on yellow paper  
 62.3 x 43.4cm  
 Acc. 1990.042

**LANE, Leonie**

Australia born 1955  
*Frock rock* 1982  
 Screenprinted poster  
 74 x 48cm  
 Acc. 1990.049

**LANE, Leonie**

Australia born 1955  
*Art-workers Union benefit dance* 1980  
 Screenprinted poster  
 73 x 49.2cm  
 Acc. 1990.046

**LANE, Leonie**

Australia born 1955  
*South Sydney visual history project* 1983  
 Screenprinted poster  
 72.5 x 49.5cm  
 Acc. 1990.050

**LATIMER, Bruce**

Australia born 1951  
*Sleepyhead* 1982  
 Linocut on black Japanese paper ed. 12/70  
 23.8 x 43cm  
 Acc. 1990.032

**MOYNIHAN, Daniel**

Australia born 1948  
*Tiger Man, rue Saint Julien* 1988  
 Etching, aquatint and drypoint  
 59.3 x 39.4cm  
 Acc. 1989.213

**MOYNIHAN, Daniel**

Australia born 1948  
*Tiger Man, Robinier faux Acacia, Saint  
 Julien le Pauvre* 1988  
 Etching, engraving and drypoint  
 59.3 x 39.2cm  
 Acc. 1989.212

**MUNZ, Martin**

Australia born 1946

**DEBENHAM, Pam**

Australia born 1955

**WALLER, Ruth**

Australia born 1955

**DAVIES, Ruby**

Australia  
*Tin Sheds Calendar* 1988  
 Screenprint  
 50.5 x 74.8cm  
 Acc. 1990.058

**PURVIS, Julie**

Australia  
*Bold and beautiful* 1983  
 Photocopy collage  
 298 x 21.5cm  
 Acc. 1990.038

**WHITE, Sheona**

Australia  
*Gay Pride Mardi Gras' 81* 1981  
 Screenprint  
 48.2 x 73cm  
 Acc. 1990.045

**WICKS, Arthur**

Australia born 1937  
*Kit for grasping the world* 1978  
 Photo-screenprint  
 77 x 57cm  
 Acc. 1990.063

**ZOATES, Tony**

Australia  
*No future* 1981  
 Screenprint  
 66.7 x 83cm  
 Acc. 1990.055

**ZOATES, Tony**

Australia  
*The thief of Sydney* 1984  
 Screenprint  
 78 x 55cm

Suite of thirty prints by Australian artists:  
*Right here, right now print portfolio*  
 comprising

**AMBLE, Jayne**

Australia born 1953  
*Some are kept at home, some have lost  
 their homes and some think they own the  
 whole bloody world!* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989.186.1

**ANDERSON, Sue**

Australia born 1962  
*The French test* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989.186.2

**ARNOLD, Ray**

Australia born 1950  
*Clearfell cut: Cotter River* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989.186.3

**BLACK, Wendy**

Australia born 1954  
*Buandik rock shelter* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989.186.4

**BRISBANE POSTER GROUP**

Australia  
*Let's have a drink and celebrate* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989.186.5

**CHURCH, Julia**

Australia born 1959  
*Sacred object* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.6

**CLUTTERBUCK, Bob**

Australia born 1951  
*Land* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.7

**DEBENHAM, Pam**

Australia born 1955  
*History* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.8

**FIELDSEND, Jan**

Australia born 1951  
*I do not celebrate 200 years of war  
 against the land and Aboriginal people*  
 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.9

**FINCH, Lyn**

Australia born 1959  
*Eddie West died here* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.10

**FOX, Stephen**

Australia born 1952  
*There is still only one way* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.11

**GEE, Angela**

Australia born 1953  
*Sand dune – Uluru* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.12

**GARAGE GRAPHIX**

Australia est. 1981

**GUPPY, Marla**

Australia born 1956

**HINTON-BATEUP, Alice**

Australia born 1950  
*We have survived* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.13

**GARAGE GRAPHIX**

Australia est. 1981

**GUPPY, Marla**

Australia born 1956

**HINTON-BATEUP, Alice**

Australia born 1950  
*Now let's crack the system* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.14

**HARRIS, Pam**

Australia born 1946  
*Greetings from Tassie* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.15a-b

**HILL, Andrew**

Australia born 1945  
*Colonialism, Racism, Genocide* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.17

**McMAHON, Marie**

Australia born 1953  
*Wooreddy's vision* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.18

**MACKINOLTY, Chips**

Australia born 1954  
*Ngarra Durra Minjl – We are still strong*  
 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.16

**MORGAN, Sally**

Australia born 1951  
*Citizenship* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.19

**MORROW, David**

Australia born 1955  
*Sam & David* 1980 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.20

**NEWMARCH, Ann**

Australia born 1945  
*200 years on ...* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.21

**PICKETT, Robin**

Australia born 1955  
*Descendants* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.22

**Portland Community Access  
Print Workshop**

Australia est. 1982  
*Untitled* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.23

**REDBACK GRAPHIX**

Australia est. 1980  
*Stop killing time* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.24

**REDBACK GRAPHIX**

Australia est. 1980  
*Undoing history – making a just future*  
 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.25

**ROBERTSON, Toni**

Australia born 1953  
*Anniversary print* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.26

**RUSSELL, Colin**

Australia born 1958  
*Survival of the fittest* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.27

**SHIELS, Julie**

Australia born 1954  
*White on black* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.28

**WORSTEAD, Paul**

Australia born 1950  
*It is wisely written* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.29

**YOUNG, Ray**

Australia born 1951  
*Fort Dundas '88* 1988  
 Screenprint  
 101 x 74cm  
 Acc. 1989/186.30

**Purchased with funds from the  
John Darnell Bequest Fund****BEATTIE, Ray**

Australia born 1949  
*When the lights go out*  
 Screenprint  
 44 x 28cm  
 Acc. 1990.292

**BRADSHAW, Cherie**

Australia  
*Prostitution*  
 Photo-screenprint  
 87 x 71cm  
 Acc. 1990.289

**CALLAGHAN, Michael**

Australia born 1952  
*Chile* 1987  
 Screenprinted poster  
 102 x 76cm  
 Acc. 1990.283

**CALLAGHAN, Michael**

Australia born 1952  
*Greetings from Wollangong*  
 Screenprinted poster  
 42 x 46cm  
 Acc. 1990.294

**CALLAGHAN, Michael**

Australia born 1952  
*If the unemployed are dolebludgers ...*  
 Screenprinted poster  
 76 x 88cm  
 Acc. 1990.295

**CALLAGHAN, Michael**

Australia born 1952  
*Onward Christian Soldiers*  
 Screenprinted poster  
 76 x 50.5cm  
 Acc. 1990.290

**CULLEN, Gregor**

Australia  
*The workplace is no place for racism*  
 1985  
 Screenprinted poster  
 56 x 76cm  
 Acc. 1990.286

**EARTHWORKS POSTER  
COLLECTIVE**

Australia 1971-1980  
*Smash uranium police states*  
 Screenprinted poster  
 50.5 x 76cm  
 Acc. 1990.288

**HARRIS, Pamela**

Australia born 1946  
*Memory trace* 1982  
 Photo-screenprint ed. 4/10  
 57.5 x 44cm  
 Acc. 1990.280

**HARRIS, Pamela**

Australia born 1946  
*Process* 1984  
 Photo-screenprint ed.7/10  
 48.5 x 32cm  
 Acc. 1990.279

**LANE, Leonie**

Australia born 1955  
*Eat good food* 1987  
 Screenprinted poster  
 92 x 61.5cm  
 Acc. 1990.285

**McDONALD, Robyn**

Australia born 1958  
*For profit or for people* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.001

**McDONALD, Robyn**

Australia born 1958  
*It's a city living* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.002

**McDONALD, Robyn**

Australia born 1958  
*West End – no room for re-development*  
 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.003

**McDONALD, Robyn**

Australia born 1958  
*Home is where the heart is* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.011

**McDONALD, Robyn**

Australia born 1958  
*Housing co-ops in unity* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.012

**McDONALD, Robyn**

Australia born 1958  
*Spring cleaning – get rid of your rubbish*  
 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.010

**McMAHON, Marie**

Australia born 1953  
*You are on Aboriginal land* 1984  
 Screenprinted poster  
 65 x 46cm  
 Acc. 1990.282

**McMAHON, Marie**

Australia born 1953  
*May Day* 1986  
 Screenprinted poster  
 104 x 153cm  
 Acc. 1990.284

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Women and work* 1988  
 Screenprinted poster  
 150 x 155cm  
 Acc. 1990.287

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*May Day Labour Day* 1981  
 Screenprinted poster  
 91 x 58cm  
 Acc. 1990.296

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Women and work* 1988  
 Screenprinted poster  
 150 x 155cm  
 Acc. 1990.287

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Women and work* 1988  
 Screenprinted poster  
 150 x 155cm  
 Acc. 1990.287

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Women and work* 1988  
 Screenprinted poster  
 150 x 155cm  
 Acc. 1990.287

**McMAHON, Marie**

Australia born 1953  
**CALLAGHAN, Michael**  
 Australia born 1952  
*Women and work* 1988  
 Screenprinted poster  
 150 x 155cm  
 Acc. 1990.287

**STANNARD, Chris**

Australia  
*Play the homeless game* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.004

**STANNARD, Chris**

Australia  
*Cultural development versus property development* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.007

**STANNARD, Chris**

Australia  
*You can have a say* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.009

**STANNARD, Chris**

Australia  
*Where will the children play* 1989  
 Screenprinted poster  
 75.5 x 50cm  
 Acc. 1990.281.008

**SWAN, James**

Australia born 1959  
*MAL function*  
 Screenprinted poster  
 51 x 38cm  
 Acc. 1990.293

**SWAN, James**

Australia born 1959  
*Never was so much owed...*  
 Screenprinted poster  
 91 x 58cm  
 Acc. 1990.291

**Purchased with funds from the Russell Cuppaidge Bequest****CILENTO, Margaret**

Australia born 1923  
*The rape of Persephone* c.1948  
 Oil on canvas on composition board  
 60 x 73cm  
 Acc. 1990.272

**LARTER, Richard**

Australia born 1929  
*Pat* 1975  
 Pen and ink  
 37 x 27cm  
 Acc. 1989166

**LARTER, Richard**

Australia born 1929  
*Untitled* 1986  
 Screenprint  
 77 x 57cm  
 Acc. 1989167

**LARTER, Richard**

Australia born 1929  
*Untitled* 1968  
 Screenprint  
 51 x 76cm  
 Acc. 1989168

**LARTER, Richard**

Australia born 1929  
*Untitled* 1978  
 Off-set print (suite of six)  
 51 x 38cm (each)  
 Acc. 19891691-6

**Purchased with funds from the Estates of Miss N.S. Blane and Mrs J.R. Lucas in memory of their father, John Robertson Blane****PUVIS DE CHAVANNES, Pierre**

France 1824-1898  
*Doux pays (Pleasant land)* c.1880-82  
 Oil on canvas  
 25 x 47cm  
 Acc. 1990.428

**Purchased with funds from the L.J. Harvey Memorial Prize****COUNIHAN, Noel**

Australia 1913-1986  
*(Drawing from the series 'Scenes of violence')* 1976  
 Brush and ink  
 43 x 21.5cm  
 Acc. 1990.001

**Purchased with interest accrued on gallery generated funds****KAWACHI, Seiko**

Japan born 1948  
*Katsura (B)* 1988  
 Woodcut  
 68 x 98cm  
 Acc. 1989165

**LANGLEY, Warren**

Australia born 1950  
*Druid site #63* 1988  
 Fused glass and patinated bronze  
 80 x 55 x 8cm  
 Acc. 1989184

**MORIMURA, Yasumasa**

Japan born c.1950  
*Doublonage (Marcel)* 1988  
 Direct colour photograph  
 150 x 120cm  
 Acc. 1989170

**NAKABAYASHI, Tadayoshi**

Japan born 1937  
*Transposition '87 - Ground IV* 1987  
 Etching and aquatint  
 62 x 101cm  
 Acc. 1989171

**TAYLOR, Fiona**

Australia born 1962  
*Pink blown and sandcast bowl* 1988  
 Blown lead glass  
 6 x 10 x 20cm  
 Acc. 1989185

**YOSHIZAWA, Mika**

Japan born 1959  
 1-5 1988  
 Ink on vinyl sheet  
 180 x 360cm  
 Acc. 1989172

**GIFTS AND BEQUESTS****From Emeritus Professor Joyce Ackroyd O.B.E.****AKIHIRO**

Japan fl. c.1793-1860  
*Japanese garden with pagoda*  
 Colour woodblock print  
 37.5 x 17cm  
 Acc. 1990.146

**CHIANG YI** (known as the 'Silent

Traveller')  
 China  
*Zen (Calligraphy)* 1980s  
 34 x 90cm  
 Acc. 1990.096

**EDO PERIOD**

Japan c.1600-1868  
*Sake bottle in the shape of a fanciful tortoise*  
 Slip-cast red clay with splashed buff and brown glaze  
 13 x 22 x 15.2cm  
 Acc. 1990.068a-b

**EDO PERIOD style**

Japan  
*Travelling sake bottle* c.1900-50  
 Hand-built grey bodied clay in crescent section decorated with a 'Tomoe' design in blue and splashes of brown and green glazes. Interior glaze brown  
 13 x 22 x 15.2cm  
 Acc. 1990.069

**EDO PERIOD**

Japan c.1600-1868  
*Oblong footed dish* 1603-1868  
 Slab-built grey bodied clay, decorated with blue and olive green leaves and fish within circular reserve against a dull cobalt striped ground  
 6 x 30.4 x 24.5cm  
 Acc. 1990.073

**EDO PERIOD**

Japan c.1600-1868  
*Banqueting dish*  
 White bodied clay square dish with Japanese characters in relief. Gold glaze  
 3 x 15.3 x 15.1cm  
 Acc. 1990.077

**EDO PERIOD**

Japan c.1600-1868  
*Footed banqueting dish*  
 Red lacquerware decorated in gilt with rocks, trees and a bird  
 3.5 x 18.5cm (diam)  
 Acc. 1990.079

**EDO PERIOD**

Japan c.1600-1868  
*Banqueting dish*  
 Red lacquerware decorated with stylised scale pattern in bronze and four tortoises (symbols of longevity) in gilt  
 2.2 x 18.3cm (diam)  
 Acc. 1990.080

**EDO PERIOD**

Japan c.1600-1868  
*Set of four miniature Samurai chests*  
 Lacquerware with floral and stylised foliate gilt motifs and bronze mounts  
 13.2 x 12 x 6.4cm; 7 x 13 x 6.4cm; 4.5 x 6 x 4.5cm (two)  
 Acc. 1990.081.001-4

**EDO PERIOD**

Japan c.1600-1868  
*Obi*  
 Woven silk brocade in bronze, green and brown  
 400 x 31cm (approx)  
 Acc. 1990.215

**EISEN**

Japan 1790-1848  
*Courtesan (Tomioka no botan)*  
 Colour woodblock print  
 37.5 x 24.5cm  
 Acc. 1990.101

**EISEN**

Japan 1790-1848  
*Courtesan (Edo Meisho - Bijin awase fukagawa)*  
 Colour woodblock print  
 36.5 x 24.5cm  
 Acc. 1990.102

**after EISEN**

Japan  
*Three courtesans, one grasping the wrist of another*  
 Colour woodblock print  
 39.5 x 26cm  
 Acc. 1990.160

**after EISEN**

Japan  
*Three courtesans, one with fireworks*  
 Colour woodblock print  
 39.5 x 26cm  
 Acc. 1990.161

**EISHI**

Japan 1756-1829  
*Three courtesans (Kokeno, Kikuchi, Naeki) with attendants*  
 Colour woodblock print  
 39 x 26.5cm  
 Acc. 1990.099

**EISHI**

Japan 1756-1829  
*Three courtesans*  
 Colour woodblock print  
 22.6 x 179cm  
 Acc. 1990.100

**GEKKO, Ogata**

Japan 1859-1920  
*Dancers impersonating sparrows*  
 Colour woodblock print  
 35 x 24cm  
 Acc. 1990.135

**GEKKO, Ogata**

Japan 1859-1920  
*Sign-post writing, one of the Forty-seven Ronin*  
 Colour woodblock print  
 32 x 21.6cm  
 Acc. 1990.136

**GIHACHIRO, Okuyama**

Japan  
*Street in rain*  
 Woodblock print  
 48.5 x 24.5cm  
 Acc. 1990.152

**GIHACHIRO, Okuyama**

Japan  
*Autumn in the paddies*  
 Woodblock print  
 25 x 48.5cm  
 Acc. 1990.153

**GIHACHIRO, Okuyama**

Japan  
*Four figures beating drums*  
 Woodblock print  
 24 x 49cm  
 Acc. 1990.154

**GIHACHIRO, Okuyama**

Japan  
*Walled compound* 1964  
 Woodblock print  
 25 x 49cm  
 Acc. 1990.155

**GINKO, Shunsai**

Japan born fl.c.1874-97  
*Illustrating a celebrated tale of revenge by a daughter for her father's murder*  
 Colour woodblock print  
 35 x 23.5cm  
 Acc. 1990.137

**HARUNOBU**

Japan c.1724-1770  
*Two women, one climbing ladder*  
 Colour woodblock print (reprint)  
 28.5 x 21cm  
 Acc. 1990.171

**HARUNOBU**

Japan c.1724-1770  
*Lovers in the snow*  
 Colour woodblock print (reprint)  
 28 x 22cm  
 Acc. 1990.172

**HASUI, Kawase**

Japan 1883-1957  
*Korean subject: street scene on a rainy night* 1932  
 Colour woodblock print  
 39 x 27cm  
 Acc. 1990.142

**HASUI, Kawase**

Japan 1883-1957  
*Stone lantern in the park at Kanazawa* 1934  
 Colour woodblock print  
 39 x 26.5cm  
 Acc. 1990.143



**HASUI, Kawase**

Japan 1883-1957  
*Moonlit scene with figure by fire* 1940  
 Colour woodblock print  
 39 x 26.5cm  
 Acc. 1990.144

**HASUI, Kawase**

Japan 1883-1957  
*Houses near Korean temple* 1940  
 Colour woodblock print  
 39 x 26.5cm  
 Acc. 1990.145

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Refreshments at Tsurumi waystation on the Tokaido*  
 Colour woodblock print (reprint)  
 35.5 x 24.5cm  
 Acc. 1990.127

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*At Arashiyama (Kyoto) – a flower-viewing party*  
 Colour woodblock print (reprint)  
 36 x 24cm  
 Acc. 1990.128

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Sandspit with pines in Tango Province from the series 'Famous Views of the Sixty Provinces'*  
 Colour woodblock print (reprint)  
 37 x 25.5cm  
 Acc. 1990.129

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Daimyo procession. The feudal lord with entourage en route to the Shogun's capital for his obligatory period of residence*  
 Colour woodblock print (reprint)  
 35.5 x 24.5cm  
 Acc. 1990.130

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Landscape from Kisokaido series*  
 Colour woodblock print (reprint)  
 38.5 x 17.5cm  
 Acc. 1990.167

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*View from the Tokaido*  
 Colour woodblock print (reprint)  
 25 x 38.3cm  
 Acc. 1990.168

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Miyajima*  
 Colour woodblock print (reprint)  
 26 x 19cm  
 Acc. 1990.169

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Buya Kanazawa No Sho Yakei*  
 Colour woodblock print (triptych) (reprint)  
 38 x 75cm  
 Acc. 1990.170

**HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Gion Shrine in Snow (Twenty-four modern colour progressions)*  
 Colour woodblock prints  
 25 x 38cm  
 Acc. 1990.208a-x

**after HIROSHIGE**

Japan  
*Street scene with figures*  
 Colour woodblock print  
 38 x 25cm  
 Acc. 1990.162

**after HIROSHIGE**

Japan  
*Festival with decorated boats*  
 Colour woodblock print  
 36 x 25cm  
 Acc. 1990.163

**after HIROSHIGE**

Japan  
*View from the Tokaido*  
 Colour woodblock print  
 25.5 x 39.5cm  
 Acc. 1990.164

**after HIROSHIGE**

Japan  
*Toto no meisho*  
 Colour woodblock print  
 23.5 x 37cm  
 Acc. 1990.165

**after HIROSHIGE**

Japan  
*From the series 'The Fifty-three stations of the Tokaido'*  
 Colour woodblock print  
 25.5 x 39.2cm  
 Acc. 1990.166

**HIROSHIGE II**

Japan 1829-1869  
*Mistress and servant boy at the Meguro Fudo shrine in Tokyo*  
 Colour woodblock print  
 37 x 25.3cm  
 Acc. 1990.126

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Picnic by the river with courtesans (page from album with text on reverse)*  
 Colour woodblock print  
 17.5 x 48.3cm  
 Acc. 1990.098

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Mt Fuji*  
 Colour woodblock print (reprint)  
 18.5 x 26.5cm  
 Acc. 1990.173

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Page from album with landscape*  
 Colour woodblock print (reprint)  
 21 x 18.2cm  
 Acc. 1990.174

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Mt Fuji from Yamashita (variation 1)*  
 Colour woodblock print (reprint)  
 26.5 x 39cm  
 Acc. 1990.175

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Page from album with two figures*  
 Colour woodblock print (reprint)  
 21 x 18cm  
 Acc. 1990.176

**HOKUSAI, Katsushika**

Japan 1760-1849  
*Mt Fuji from Yamashita (variation 2)*  
 Colour woodblock print (reprint)  
 26.5 x 39cm  
 Acc. 1990.177

**HOKUSAI**

Japan  
*Mt Fuji from Yamashita (variation 3) (reprint)*  
 Colour woodblock print  
 26.5 x 39cm  
 Acc. 1990.178

**JUN'ICHIRO, Sekino**

Japan born 1914  
*Yoshida Bungoro – doyen of manipulators of female dolls in 'Bunraku', or puppet theatre*  
 Colour woodblock print  
 56 x 69.5cm  
 Acc. 1990.158

**KAWANO**

Japan  
*Geisha with fan*  
 Colour woodblock print  
 43 x 28.2cm  
 Acc. 1990.156

**KIOMINE**

Japan  
*Bijin*  
 Colour woodblock print (reprint)  
 39 x 26cm  
 Acc. 1990.180

**KIOMINE**

Japan  
*Bijin*  
 Colour woodblock print (reprint)  
 39 x 26cm  
 Acc. 1990.181

**KIYOMITSU, Koji**

Japan c.1735-1785  
*Kojija (mask of aged male)* 1968  
 Wood carved in an old man's face and human hair for beard and hair with details in red, white and black  
 20.5 x 14.7 x 10.3cm  
 Acc. 1990.209

**KIYONAGA**

Japan 1752-1815  
*Three courtesans (reprint)*  
 Colour woodblock print  
 39 x 26cm  
 Acc. 1990.179

**KORAN**

Japan  
*Calligraphic scroll* 1988  
 Hanging scroll ('kakemono') depicting the year of the dragon  
 159 x 166cm  
 Acc. 1990.218

**KOSUKE**

Japan  
*Out of time – F8* 1975  
 Photo-screenprint  
 52 x 81cm  
 Acc. 1990.159

**KUNICHIKA, Toyohara**

Japan 1835-1905  
*Courtesan and her attendants* 1859  
 Colour woodblock print  
 36.5 x 25.5cm  
 Acc. 1990.131

**KUNIYOSHI, Utagawa**

Japan 1796-1861  
*Actor playing a Buddhist priest with drum in scene from 'The Tale of Suiko-den'*  
 Colour woodblock print  
 37.5 x 26cm  
 Acc. 1990.103

**KUNIYOSHI, Utagawa**

Japan 1796-1861  
*Combat scene with one of the 108 braves from 'The Tale of Suiko-den'*  
 Colour woodblock print  
 37 x 24.5cm  
 Acc. 1990.104

**MEIJI PERIOD**

Japan 1868-1912  
*Set of five cake plates*  
 Slab built stoneware with wavy edges. Decorated with three fire petalled cherry flowers in brown glaze and resist under an Oribe green glaze  
 1 x 12.2 x 11.2cm (each)  
 Acc. 1990.071.001-5

**MEIJI PERIOD style**

Japan  
*Plate* c.1960  
 Square slab, raised corners, incised with text of a medieval wedding 'No' (Takasago) and with mottled blue glaze  
 2 x 19.3 x 18.9cm  
 Acc. 1990.072

**MEIJI PERIOD**

Japan 1868-1912  
*Incense burner*  
 Bronze cast in the shape of a quail and set on a wooden base  
 quail: 178 x 8 x 6.5cm; base: 1 x 27.5 x 15cm  
 Acc. 1990.092a-c

**MEIJI PERIOD**

Japan 1868-1912  
*Listening to the waterfall in a valley of bamboo*  
 Hanging scroll ('kakemono') depicting a Chinese man seated at a table with servants approaching; house buried in mist beyond  
 202.5 x 51cm  
 Acc. 1990.216

**MID-EDO PERIOD**

Japan 1600-1868  
*Tansu (Senior samurai's clothes-chest)* c.1750  
 Unidentified timber with lacquer finish and iron handles and escutcheons (four long and three short drawers)  
 88.5 x 117.5 x 43.7cm  
 Acc. 1990.067a-j

**MODERN PERIOD**

Japan  
*Fumi-bako (box for holding correspondence)* c.1980-83  
 Black lacquerware with silver alloy frame, decorated with design of 'a thousand cranes' in gold and silver leaf  
 11 x 33 x 23.5cm  
 Acc. 1990.087a-b

**MODERN PERIOD**

Japan  
*Bowl and cover* c.1960-63  
 Black lacquerware with design of chrysanthemum leaves, running water with makie (mother of pearl) inlay; red interior  
 14 x 14cm (diam)  
 Acc. 1990.088a-b

**MODERN PERIOD**

Japan  
*Free-form vase* c.1960-69  
 Cast bronze pod shape with striated lines and green patina  
 28.6 x 12.5 x 8.7cm  
 Acc. 1990.091

**MODERN PERIOD**

Japan  
*Cloisonne vase* c.1960-69  
 Metal base with enamel decorated with the 'shochikubai' (pine, bamboo and plum) motif in pink, green, white and brown against a pale green ground  
 18.5 x 12cm (diam)  
 Acc. 1990.210

**MODERN PERIOD**

Japan  
*Lacquer tray* c.1950-70  
 Orange lacquer with bamboo rim  
 2 x 30.3 x 18.5cm  
 Acc. 1990.211

**MODERN PERIOD REPRODUCTION**

Japan  
*Jizai fashioned from bamboo as a writing brush with cross-piece carved in shape of fish*  
 Low vase  
 brush: 93 x 10.5 x 10.5cm; fish: 48 x 23.5 x 6.7cm  
 Acc. 1990.095a-c

**NEGORO STYLE**

Japan  
*Pair of square trays* 18th century  
 Red lacquer rubbed through to the black underlying layers  
 3.4 x 33 x 33.4cm (each)  
 Acc. 1990.085.001-2

**PRE-MEIJI PERIOD**

Japan  
*Tea-ceremony cake plate with handle* c.1800-50  
 Thrown stoneware with semi circular handle with green and brown glazes  
 15 x 23.4 x 22.2cm  
 Acc. 1990.070

**SADANOBU II**

Japan fl.1848-86  
*Illustration from a popular novel; a tale of rivalry in love*  
 Colour woodblock print  
 31 x 22cm  
 Acc. 1990.132

**SAITO**

Japan  
*Japanese village* 1960s  
 Colour woodblock print  
 26 x 38.5cm  
 Acc. 1990.157

**SHARAKU**

Japan fl.1794-95  
*Sumo wrestlers*  
 Colour woodblock print (triptych) (reprint)  
 36 x 69.6cm  
 Acc. 1990.182

**SHARAKU**

Japan fl.1794-95  
*Sumo wrestler*  
 Colour woodblock print (reprint)  
 39 x 26cm  
 Acc. 1990.183

**SHARAKU**

Japan fl.1794-95  
*Head of warrior*  
 Colour woodblock print (reprint)  
 39 x 26.5cm  
 Acc. 1990.184

**SHARAKU**

Japan fl.1794-95  
*Portrait bust of warrior*  
 Colour woodblock print (reprint)  
 36.5 x 24cm  
 Acc. 1990.185

**SHOTEI**

Japan 1871-1944  
*Figure with snow falling* (*Sangaku no bosetsu*)  
 Colour woodblock print  
 38 x 16.5cm  
 Acc. 1990.147

**SHOTEI**

Japan 1871-1944  
*Figure with parasol, protected against snow* (*secchu zakura*)  
 Colour woodblock print  
 37.5 x 16.5cm  
 Acc. 1990.148

**SHOTEI**

Japan 1871-1944  
*Woman visiting Inari Shrine* c.1940  
 Colour woodblock print  
 38 x 17.2cm  
 Acc. 1990.149

**SHOTEI**

Japan 1871-1944  
*Temple in snow at Asakusa* c.1940  
 Colour woodblock print  
 38 x 17.5cm  
 Acc. 1990.150

**SHUNHO**

Japan  
*Shojo* (*Orangutangs with saki bottle*) 1911-26  
 Hanging scroll ('*kakemono*') depicting two figures in red wigs (representing orangutangs) around a deep pot  
 108 x 35.5cm  
 Acc. 1990.217

**SHUNSHO**

Japan 1726-1793  
*Figure announcing a Kabuki play*  
 Colour woodblock print (reprint)  
 30.5 x 17cm  
 Acc. 1990.186

**SHUNSHO**

Japan 1726-1793  
*Illustrated poem with figures winnowing grain*  
 Colour woodblock print (reprint)  
 22.5 x 15cm  
 Acc. 1990.187

**SHUNSHO**

Japan 1726-1793  
*Actors Arashi Sangoro II and Segawa Kikunojo III* 1961  
 Colour woodblock print (no.11 from a set of twenty-five reprints)  
 33 x 30.5cm  
 Acc. 1990.207011

**SHUNZAN**

Japan fl.c.1780-1800  
*Kawabiraki*  
 Colour woodblock print (reprint)  
 38 x 25.3cm  
 Acc. 1990.188

**SHUNZAN**

Japan fl.c.1780-1800  
*Three courtesans*  
 Colour woodblock print (reprint)  
 38 x 25cm  
 Acc. 1990.189

**SOKAKU, Mizuno**

Japan  
*Deep pot* c.1960-62  
 Thrown in the 'neriage' method (combining clays of different colours) with buff, brown and cream coarse clays. Deeply carved with vertical ridges  
 22 x 20cm (approx diam)  
 Acc. 1990.089

**SOKAKU, Mizuno**

Japan  
*Paper-weight in shape of fish* c.1960-62  
 Two colour clays (cream and buff) combined in the 'neriage' technique with green glaze  
 2.8 x 16 x 10cm  
 Acc. 1990.090.001

**SOKAKU, Mizuno**

Japan  
*Untitled* (drawing showing 'neriage' process) c.1960-62  
 Ink  
 27 x 31.5cm  
 Acc. 1990.090.002

**TAISHO PERIOD**

Japan  
*Red lacquer plate* 1911-26  
 Red lacquerware representing the segment of half an orange  
 3.7 x 29.2cm (diam)  
 Acc. 1990.084

**TAISHO PERIOD**

Japan 1912-1926  
*Jabako* (nested boxes for picnic use)  
 Black lacquerware decorated with stylised chrysanthemums in red, gold and blue, with red interior  
 16.2 x 16.2 x 13cm (complete)  
 Acc. 1990.086a-c

**TAISHO PERIOD**

Japan 1912-1926  
*Small ornamental screen with brocaded drape*  
 61 x 75cm (open)  
 Acc. 1990.212a-b

**TEMPO PERIOD**

Japan 1830-1845  
*Footed dish with map of Japan and zodiac*  
 Grey bodied stoneware with indented edge and moulded with a map of Japan.  
 Details in cobalt  
 4.7 x 32.1 x 28cm  
 Acc. 1990.074

**TOYOHIRO**

Japan 1773-1828  
*The God wealth with his bales of rice*  
 Colour woodblock print  
 23.5 x 17cm  
 Acc. 1990.105

**TOYOKUNI**

Japan 1769-1825  
*Dramatic scene with five male figures*  
 Colour woodblock print  
 36 x 23.5cm  
 Acc. 1990.106

**TOYOKUNI**

Japan 1769-1825  
*Three figures (one a small child bearing gift)*  
 Colour woodblock print  
 22 x 16cm  
 Acc. 1990.107

**TOYOKUNI**

Japan 1769-1825  
*Bijin*  
 Colour woodblock print (reprint)  
 37.5 x 25.5cm  
 Acc. 1990.190

**TOYOKUNI II**

Japan 1777-1835  
*A Kabuki female impersonator Onoe Baiko, in the play 'Shirai Gompachi'*  
 Colour woodblock print  
 37.5 x 25cm  
 Acc. 1990.110

**TOYOKUNI II**

Japan 1777-1835  
*'The Forty-seven Ronin' - veneration at the lord's tomb*  
 Colour woodblock print  
 26 x 37.5cm  
 Acc. 1990.111

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Courtesan disrobing*  
 Colour woodblock print (reprint)  
 30.5 x 19cm  
 Acc. 1990.191

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*A New Year print - buskers portraying a monkey dressed as Manjusri, the Bodhisattva of wisdom, and a courtesan*  
 Colour woodblock print  
 37 x 24.6cm  
 Acc. 1990.108

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Scene from a Kabuki play based on the story of the notorious female arsonist O-shichi*  
 Colour woodblock print  
 36 x 24.5cm  
 Acc. 1990.112

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Carpenter seated on bench drinking tea*  
 Colour woodblock print  
 36 x 25cm  
 Acc. 1990.113

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Kabuki actor. From the series 'Eight scenes of Omi province' illustrating the 'Eight Heroic Tales'*  
 Colour woodblock print  
 36 x 24.2cm  
 Acc. 1990.114

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Two courtesans near a river bank*  
 Colour woodblock print (left-hand panel of a triptych)  
 37 x 24.8cm  
 Acc. 1990.115

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*The actor Banto Minosuke as Kumagaya Jiro Naozane enacting a battle tale*  
 Colour woodblock print  
 36 x 25.5cm  
 Acc. 1990.116

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Scene from the Kabuki play 'Sukeroku' showing the wicked and wealthy daimyo villain Ikkyu with his retainers*  
 Colour woodblock print  
 36 x 25cm  
 Acc. 1990.117

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*The samurai Kampei, a Kabuki character*  
 Colour woodblock print  
 35 x 23cm  
 Acc. 1990.118

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Kabuki actor, Banto Hikosaburo, as Teranishi Kanshin*  
 Colour woodblock print  
 36.5 x 25.2cm  
 Acc. 1990.119

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Scene from 'The Forty-seven Ronin' showing the gangster Banzui Chobei burning a document received from a messenger*  
 Colour woodblock print  
 36 x 25.2cm  
 Acc. 1990.120

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Townsmen Hambei (green grocer) in a street in Edo (old Tokyo)*  
 Colour woodblock print  
 34 x 23.5cm  
 Acc. 1990.121

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*The samurai Kampei, a Kabuki character*  
 Colour woodblock print  
 36.5 x 25cm  
 Acc. 1990.122

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Kabuki actor (Nagoya - yama san)*  
 Colour woodblock print  
 34.5 x 24.5cm  
 Acc. 1990.123

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Scene from Kabuki with three figures*  
 Colour woodblock print  
 37 x 25.4cm  
 Acc. 1990.124

**TOYOKUNI III (Kunisada)**

Japan 1786-1865  
*Scene from Kabuki (diptych)*  
 Colour woodblock print  
 34 x 23.5cm  
 Acc. 1990.125

**TOYOHIRO**

Japan 1773-1828

**TOYOKUNI**

Japan 1769-1825  
*Enjoying the cool of the evening 1961*  
 Colour woodblock print (reprint)  
 38.5 x 25.5cm  
 Acc. 1990.207021

**UNKNOWN**

Japan  
*Map of famous places in Tokyo c.1900-33*  
 White bodied clay printed with a map of Tokyo in cobalt  
 2.5 x 24.5cm (diam)  
 Acc. 1990.075

**UNKNOWN**

Japan  
*Oblong dish 20th century*  
 White bodied clay with wavy edge printed in cobalt blue with a design of two flower carts beneath a blossoming tree with a bird  
 3.5 x 22.5 x 19.2cm  
 Acc. 1990.076

**UNKNOWN**

Japan  
*Oblong dish c.1950-60*  
 Red lacquerware  
 1.5 x 18.1 x 12.1cm  
 Acc. 1990.078

**UNKNOWN**

Japan  
*Leaf cake plate c.1960*  
 Dark green and black lacquerware  
 1.5 x 15.2 x 7.7cm  
 Acc. 1990.082

**UNKNOWN**

Japan  
*Gold cake plate c.1960*  
 Gold and black lacquerware  
 1.5 x 12.7 x 10cm  
 Acc. 1990.083

**UNKNOWN**

Japan  
*One large blue suiban (with bamboo style sides)*  
 Low vase  
 6 x 39.5 x 25cm  
 Acc. 1990.093

**UNKNOWN**

Japan  
*Ura-bune (coastal boat) shape*  
 Low vase  
 6.5 x 40 x 14cm  
 Acc. 1990.094

**UNKNOWN**

China  
*(Calligraphy)*  
 132 x 67.5cm  
 Acc. 1990.097

**UNKNOWN**

Japan  
*Pagoda at sunset*  
 Colour woodblock print  
 38 x 17cm  
 Acc. 1990.138

**UNKNOWN**

Japan  
*Corridor of buildings at night*  
 Colour woodblock print  
 22 x 19.6cm  
 Acc. 1990.141

**UNKNOWN**

Japan  
*Snow scene 1946*  
 Colour woodblock print  
 378 x 26.5cm  
 Acc. 1990.151

**UNKNOWN**

Japan  
*Chinese trade junk*  
 Colour woodblock print  
 37 x 24.5cm  
 Acc. 1990.200

**UNKNOWN**

Japan  
*Warriors in compound*  
 Colour woodblock print  
 26 x 38cm  
 Acc. 1990.201

**UNKNOWN**

Japan  
*Venetian scene in ukiyo-e style*  
 Colour woodblock print  
 25.5 x 39cm  
 Acc. 1990.204

**UNKNOWN**

Japan  
*Complimentary sheet of International Exposition of Japan and 1940 Christmas card from Tomio Kawazoe, National Diet Library, Tokyo 1940*  
 Printed ephemera  
 Sheet: 34.5 x 34cm; Card: 15 x 23cm  
 Acc. 1990.205.001-2

**UNKNOWN**

Japan  
*Lacquer-framed screen (decorated with a 'hana-guruma'-flower cart)*  
 82 x 168cm  
 Acc. 1990.213

**UNKNOWN**

Japan  
*Lacquer-framed screen (double-sided, green and shot-purple)*  
 121 x 168cm  
 Acc. 1990.214

**UNKNOWN**

Japan  
*Resting by the water's edge c.1940-50*  
 Hanging scroll ('kakemono') depicting a lakeside scene with house and willow trees in foreground  
 48 x 51.5cm  
 Acc. 1990.219

**UNKNOWN**

Japan  
*Full moon over the river's valley c.1940-50*  
 Hanging scroll ('kakemono') depicting a figure with log raft, mountains behind  
 47 x 51cm

**UNKNOWN**

Japan  
*Scroll for displaying shikishi*  
 128 x 46cm  
 Acc. 1990.221a

**UNKNOWN**

Japan  
*Seven shikishi: by SEIHO, KORAN, TOGYO, TOKA and others*  
 273 x 24.2cm each (approx)  
 Acc. 1990.221b-h

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.222a-b

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.223a-b

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.224a-b

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.225a-b

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.226a-b

**UNKNOWN**

Japan  
*Set of kakemono bunchin (weights for hanging scrolls)*  
 various sizes  
 Acc. 1990.227a-b

**UNKNOWN**

Japan  
*Plain black suiban*  
 Low vase  
 5.7 x 55 x 17.5cm  
 Acc. 1990.228

**UNKNOWN**

Japan  
*Plain black suiban*  
 Low vase  
 6.5 x 33.5 x 18cm  
 Acc. 1990.229

**UNKNOWN (EISHI?)**

Japan (1864-1905?)  
*Reclining woman with musical instrument*  
 Colour woodblock print  
 22.6 x 41cm  
 Acc. 1990.203

**UNKNOWN (MEIJI PERIOD)**

Japan 1868-1912  
*Illustrated broadsheet (The Tokyo Daily News) reporting on an English sailor in Yokohama endeavouring to assist a family of immigrants*  
 Colour woodblock print  
 36 x 25cm  
 Acc. 1990.134

**UNKNOWN (MEIJI PERIOD)**

Japan 1868-1912  
*Illustrated broadsheet (The Tokyo Daily News) reporting on a policeman arresting a criminal at Asakusa*  
 Colour woodblock print  
 36.5 x 24.8cm  
 Acc. 1990.139

**UNKNOWN (MEIJI PERIOD)**

Japan 1868-1912  
*Scene depicting Japanese troops in action during the Boxer Uprising (1890), an attack by Chinese anti-foreign elements on the Foreign Legations in Peking*  
 Colour woodblock print (left-hand panel of a triptych)  
 37.5 x 25.5cm  
 Acc. 1990.140

**UNKNOWN (UTAMARO?)**

Japan (1750-1806?)  
*Fan design with cockerills*  
 Colour woodblock print (reprint)  
 25.5 x 33cm  
 Acc. 1990.202

**UTAMARO**

Japan 1750-1806  
*Head of courtesan*  
 Colour woodblock print (reprint)  
 37.5 x 26.5cm  
 Acc. 1990.192

**UTAMARO**

Japan 1750-1806  
*From the series 'Seven women making up in the mirror'*  
 Colour woodblock print (reprint)  
 39 x 26.5cm  
 Acc. 1990.193

**UTAMARO**

Japan 1750-1806  
*Two women with child, one peeling a vegetable*  
 Colour woodblock print (reprint)  
 39 x 26.5cm  
 Acc. 1990.194

**UTAMARO**

Japan 1750-1806  
*Figure with parasol*  
 Colour woodblock print (reprint)  
 37 x 24.5cm  
 Acc. 1990.195

**UTAMARO**

Japan 1750-1806  
*Bust of courtesan*  
 Colour woodblock print (reprint)  
 38 x 26cm  
 Acc. 1990.196

**UTAMARO**

Japan 1750-1806  
*Two courtesans, one with scissors*  
 Colour woodblock print (reprint)  
 41 x 27cm  
 Acc. 1990.197

**UTAMARO**

Japan 1750-1806  
*Beauty reflected in mirror*  
 Colour woodblock print (reprint)  
 39 x 26.5cm  
 Acc. 1990.198

**UTAMARO**

Japan 1750-1806  
*Courtesan at dressing table*  
 Colour woodblock print (reprint)  
 39.5 x 27.5cm  
 Acc. 1990.199

**VARIOUS ARTISTS**

Japan  
*Selected masterpieces of ukiyo-e prints*  
*Folio of reprints published by The Adachi*  
*Institute of Woodcut Prints, Tokyo 1955*  
 Portfolio of 25 colour woodblock prints  
 54 x 39cm (each)  
 Acc. 1990.206.001-25

**VARIOUS ARTISTS**

Japan  
*Selected masterpieces of ukiyo-e prints*  
*Folio of reprints published by The Adachi*  
*Institute of Woodcut Prints, Tokyo 1961*  
 Portfolio of 25 colour woodblock prints  
 54 x 39cm (each)  
 Acc. 1990.207.001-25

**YOSHITOSHI, Kaisai**

Japan 1839-1892  
*Illustration showing fox incarnated as a*  
*nun, howling at the moon*  
 Colour woodblock print  
 36.5 x 24.5cm  
 Acc. 1990.133

**From Harry Wilson**

**COBURN, John**  
 Australia born 1925  
*Resurrection tree* 1978  
 Screenprint with gold leaf  
 59.5 x 48cm  
 Acc. 1990.064

**From Margaret Catley HIROSHIGE, Ichiryusai**

Japan 1797-1858  
*Fireworks at Ryogoku* 1870  
 Colour woodblock print, crepe process  
 27.7 x 18.2cm  
 Acc. 1990.250

**From Marie Fawcett**

**SMITH, Will**  
 Australia born 1917  
*Boat houses* c.1941  
 Watercolour  
 22.8 x 17.4cm  
 Acc. 1990.254a

**SMITH, Will**

Australia born 1917  
*Sea lyric* c.1941  
 Watercolour  
 30.5 x 38.7cm  
 Acc. 1990.255

**SMITH, Will**

Australia born 1917  
*(Mother and child)* c.1941  
 Watercolour  
 22.8 x 17.4cm  
 Acc. 1990.254b

**From Pat Counihan**

**VARIOUS ARTISTS**  
 Australia  
*The Broadsheet No. 7* 1970  
 Screenprint with printer's type  
 61 x 48cm  
 Acc. 1990.066

**From Christopher Prater, Kelpra**

**Studio, London 1989**  
**WINNER, Gerd**  
 Germany born 1936  
 PRATER, Christopher (printer)  
 England  
*Thameside* 1970  
 Photo-etching with aquatint (portfolio  
 of 10 images)  
 49 x 36 x 1cm (portfolio)  
 Acc. 1989.215

**WINNER, Gerd**

Germany born 1936  
 PRATER, Christopher (printer)  
 England  
*Making a print* 1973-74  
 Screenprint (portfolio of 13 sheets)  
 71 x 71 x 2.5cm (portfolio)  
 Acc. 1989.216

**From the Verlie Just Town Gallery and Japan Room KUNIYOSHI, Utagawa**

Japan 1625-1861  
*The grand battle of the castle Takadate*  
*in the province of Oshu* 1856  
 Colour woodblock print (triptych)  
 35 x 24cm  
 Acc. 1989.148a-c

**MORONOBU, Hishikawa**

Japan 1625-1694  
*Two single page illustrations with text*  
*from an album of poems* 1685  
 Woodblock prints  
 21 x 16cm (each)  
 Acc. 1989.149a-b

**UNKNOWN**

Japan  
*The Battle at Port Arthur, 10 March 1904,*  
*Russo-Japanese War*  
 Colour woodblock print (triptych)  
 37.5 x 25cm  
 Acc. 1989.147a-c

**From Sylvia Dutton**

**WEDGEWOOD, Josiah & Sons**  
 (manufacturer)  
 England 1759-present  
*Teaset* c.1920  
 Black basalt with cast neo-classic scenes  
 Teapot 11.5 x 21 x 13.5cm (complete)  
 Sugar bowl 10 x 11.5 x 9.5cm (complete)  
 Milk jug 7 x 12.1 x 8.5cm  
 Acc. 1989.150.1-3

**From the Queensland Art**

**Gallery Society**  
**BALL, Sydney**  
 Australia born 1933  
*A voyage through dreams and visions*  
 1989  
 Woodcut  
 98.5 x 166.5cm  
 Acc. 1990.241

**EATHER, Michael**

Australia born 1963  
*Liverpool kiss* 1989  
 Oil on canvas  
 198 x 120.6cm  
 Acc. 1990.065

**ELLIOTT, Judi**

Australia born 1934  
*... of how things are* 1988  
 Fused and slumped glass  
 10 x 53 x 53cm  
 Acc. 1989.188

**HANSSEN PIGOTT, Gwyn**

Australia born 1935  
*Bowl* 1989  
 Porcelain, thrown and wood fired with  
 lavender glaze  
 14 x 22.7cm (diam)  
 Acc. 1990.298

**KIYONAGA, Torri**

Japan 1782-1815  
*A Hashira of two joros* c.1770  
 Colour woodblock print (pillar print)  
 63 x 12cm  
 Acc. 1989.176

**MARSHALL, Jennifer**

Australia born 1944  
*Sleepwalker III (Darkness)* 1989  
 Woodcut on Japanese paper  
 86.5 x 59.5cm  
 Acc. 1990.252

**PALMER, Warren**

Australia born 1941  
*Topless, Old Woman Island* 1989  
 Earthenware, handbuilt and incised with  
 glazes, lustres and paint  
 15 x 57 x 39.5cm  
 Acc. 1989.151

**YOSHITSUYA**

Japan 1822-1866  
*Two brigands compete with their magic*  
*powers* 1850  
 Colour woodblock print  
 Triptych: 37 x 24cm (each)  
 Acc. 1990.299a-c

**From Udo Sellbach**

**VARIOUS ARTISTS**  
 Australia  
*The Broadsheet Nos. 1, 3, 4, 5, 6, 8*  
 1967-71  
 Relief prints and screenprinting with  
 printer's type  
 63.5 x 50.5cm (each)  
 Acc. 1989.152.1-6

**From Max Gimblett**

**GIMBLETT, Max**  
 New Zealand/United States born 1935  
 Koan 1986-87  
 Acrylic and metallic pigment on paper  
 76.2 x 106.5cm  
 Acc. 1989.174

**From Jean Waterhouse**

**JOYNER, F.A.**  
 Australia 1863-1945  
*The cloistered wood* c.1907  
 Gelatin silver photograph  
 21.5 x 28cm  
 Acc. 1989.175

**From Ramona Ratas**

**RATAS, Vaclovas**  
 Lithuania/Australia 1910-1973  
*Boat* 1952  
 Woodcut  
 23 x 15.4cm  
 Acc. 1989.178

**RATAS, Vaclovas**

Lithuania/Australia 1910-1973  
*Emu* 1952  
 Woodcut  
 20.8 x 16cm  
 Acc. 1989.179

**RATAS, Vaclovas**

Lithuania/Australia 1910-1973  
*Kangaroo hunt* 1952  
 Woodcut  
 22.8 x 15.3cm  
 Acc. 1989.180

**RATAS, Vaclovas**

Lithuania/Australia 1910-1973  
*Scarborough bus* 1952  
 Woodcut  
 20.5 x 15.8cm  
 Acc. 1989.181

**From the bequest of William**

**Charles Warden**  
**RODWAY, Florence**  
 Australia 1881-1971  
*(Portrait)* c.1930  
 Pastel  
 103.6 x 58.5cm  
 Acc. 1990.253

**From Ian Callinan, Q.C., under the Taxation Incentives for the Arts scheme**

**LAING, Mina**  
 Australia 1898-1987  
*Plaque* 1943 (cast 1989)  
 Bronze  
 28 x 27.5 x 3.5cm  
 Acc. 1989.177

**From Dorothy Braund under the Taxation Incentives for the Arts scheme**

**BRAUND, Dorothy**  
 Australia born 1926  
*Figure composition* 1950  
 Oil on composition board  
 123 x 148cm  
 Acc. 1989.187

**From Kern Corporation Ltd under the Taxation Incentives for the Arts scheme**

**BOWLES, William Leslie**  
 Australia 1885-1954  
*Commerce, Industry & Agriculture* 1931  
 Bronze architectural panels  
 150 x 90 x 15cm (each)  
 Acc. 1990.297a-c

**From Pamela Bell under the Taxation Incentives for the Arts scheme**

**McCAHON, Colin**  
 New Zealand 1919-1987  
*Puketutu, Manukau (three from a set of*  
*four)* 1957  
 Offset lithographs  
 21.5 x 26.3cm  
 Acc. 1990.005a-c

**From Mr H.C. Cape under the Taxation Incentives for the Arts scheme**

**EARLOM, Richard**  
 England 1743-1822  
 after LORRAIN, Claude  
 Italy 1600-1682  
*Sepia-toned print from a drawing in the*  
*collection of George Hibbert* 1810  
 Etching and mezzotint  
 18 x 23.4cm  
 Acc. 1990.247

**EARLOM, Richard**

England 1743-1822  
 after LORRAIN, Claude  
 Italy 1600-1682  
*Sepia-toned print from a drawing in the*  
*collection of R. P. Knight* 1803  
 Etching and mezzotint on paper  
 21.3 x 26.8cm  
 Acc. 1990.242

**EARLOM, Richard**

England 1743-1822  
 after LORRAIN, Claude  
 Italy 1600-1682  
*Sepia-toned print from a drawing in the*  
*collection of R. P. Knight* 1803  
 Etching and mezzotint  
 21.5 x 30.8cm  
 Acc. 1990.243

**EARLOM, Richard**

England 1743-1822  
 after LORRAIN, Claude  
 Italy 1600-1682  
*Sepia-toned print from a drawing in the*  
*collection of Mr A. Hibbert* 1803  
 Etching and mezzotint  
 21 x 29cm  
 Acc. 1990.244

**EARLOM, Richard**

England 1743-1822  
after LORRAIN, Claude  
Italy 1600-1682  
*Sepia-toned print from a drawing in the collection of Earl Spencer 1807*  
Etching and mezzotint  
21 x 26cm  
Acc. 1990.245

**EARLOM, Richard**

England 1743-1822  
after LORRAIN, Claude  
Italy 1600-1682  
*Sepia-toned print from a drawing in the collection of Benjamin West 1810*  
Etching and mezzotint  
21.5 x 28cm  
Acc. 1990.248

**EARLOM, Richard**

England 1743-1822  
after LORRAIN, Claude  
Italy 1600-1682  
*Sepia-toned print from a drawing in the collection of Edmund Turner 1810*  
Etching and mezzotint  
21 x 26cm  
Acc. 1990.246

**EARLOM, Richard**

England 1743-1822  
after LORRAIN, Claude  
Italy 1600-1682  
*Sepia-toned print from a drawing in the collection of Mr Woodburn 1810*  
Etching and mezzotint  
22 x 30.5cm  
Acc. 1990.249

**HOPNER, John**

England 1758-1810  
*Portrait (sitter unknown) c.1785*  
Mezzotint  
39.5 x 28.5cm  
Acc. 1990.251

**MORLAND, George**

England 1763-1804  
after WARD, William  
England c.1800-1840  
*Suspense 1788*  
Mezzotint  
34 x 36cm  
Acc. 1990.257

**MORLAND, George**

England 1763-1804  
after WARD, William  
England c.1800-1840  
*The coquette at her toilet 1787*  
Mezzotint  
38 x 30cm  
Acc. 1990.258

**MORLAND, George**

England 1763-1804  
after WARD, William  
England c.1800-1840  
*The delightful story 1787*  
Mezzotint  
33.5 x 35.5cm  
Acc. 1990.259

**MORLAND, George**

England 1763-1804  
after WARD, William  
England c.1800-1840  
*The discololate and her parrot 1788*  
Mezzotint  
36 x 25.5cm  
Acc. 1990.260

**SKRIMSHIRE, Alfred J.**

England fl. end 19th century  
after WARD, James  
England 1769-1859  
*Regent's Park 1807 (published 1904)*  
Mezzotint  
28.5 x 39.5cm  
Acc. 1990.256

**SMITH, John Raphael**

England 1752-1812  
after WARD, William  
England c.1800-1840  
*Retirement (Mrs Brudenell) 1786*  
Mezzotint  
37.6 x 27.5cm  
Acc. 1990.261

**From Joan Joyce under the Taxation Incentives for the Arts scheme**

**JAMIESON, Gil**

Australia born 1934  
*Monto Show 1981*  
Oil on canvas  
211 x 246.6cm  
Acc. 1989.223

**From Pat Counihan through the Queensland Art Gallery Foundation under the Taxation Incentives for the Arts scheme**

**COUNIHAN, Noel**

Australia 1913-1986  
*Image of violence 1967*  
Charcoal and red conte  
65.5 x 47.6cm  
Acc. 1990.004

**From Violet Bennett under the Taxation Incentives for the Arts scheme**

**BENNETT, Rubery**

Australia born 1893  
*Kangaroo Valley c.1950*  
Oil on canvas  
60 x 75cm  
Acc. 1990.446

**From Hugh Lévien under the Taxation Incentives for the Arts scheme**

**BOCH FRERES**

France 1767 - present  
Vase  
Earthenware, thrown, decorated with overglaze enamels  
33 x 14.5cm (diam)  
Acc. 1990.431

**GOLDSMITHS AND SILVERSMITHS CO.**

England 1890 - present  
*Teaset 1935-36*  
Sterling silver with bakelite  
Teapot: 16.6 x 18 x 8.5cm  
Milk jug: 6.6 x 13 x 8.7cm  
Bowl: 5.8 x 8.7cm (diam)  
Acc. 1990.432.1-3

**KASTRUP & HOLMEGAARDS GLASVAERK**

Denmark c.1825 - present  
*Ashtray c.1950s*  
Hot worked pale blue glass in freeform shape  
9 x 20.5 x 17cm  
Acc. 1990.433

**KASTRUP & HOLMEGAARDS GLASVAERK**

Denmark c.1825 - present  
*Freeform dish 1957*  
Hot worked smoke-grey glass in freeform shape  
5 x 25.5 x 24cm  
Acc. 1990.434

**ORREFORS GLASBRUCK**

Sweden 1726 - present  
*Diamond shaped vase c.1950s*  
Smoked-green glass, clear glass  
17 x 10 x 3.5cm  
Acc. 1990.435

**ORREFORS GLASBRUCK**

Sweden 1726 - present  
*Teardrop shaped glass c.1950s*  
Smoke blue-green glass cased clear  
24 x 12 x 10cm  
Acc. 1990.436

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Spherical vase c.1832-40*  
Earthenware, thrown and engine turned with a series of prominent ribs with moonstone glaze  
18.3 x 16.5cm (diam)  
Acc. 1990.437

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Spherical vase c.1749*  
Earthenware, thrown and engine turned with ridges, with moonstone glaze  
23 x 21.5cm  
Acc. 1990.438

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Fluted bowl c.1932-40*  
Earthenware, slipcast, flaring fluted shape, with deep green glaze  
12.5 x 14cm (diam)  
Acc. 1990.439

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Vase c.1940-50*  
Earthenware, thrown and incised with engine turned lines, with moonstone glaze  
15 x 10.5cm (diam)  
Acc. 1990.440

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Pair of plates c.1940-50*  
Earthenware, thrown, with celadon well and white border, with clear glaze  
1.8 x 23.2cm (diam)  
Acc. 1990.441.1-2

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Beer mugs (set of four) 1935-40*  
Earthenware, thrown, with engine turned foot, with straw coloured glaze  
12.5 x 14 x 11.5cm (each)  
Acc. 1990.442.1-4

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Flaring bowl c.1940-50*  
Earthenware, thrown, flaring shape with engine turned exterior, with deep green glaze  
14 x 19.5cm (diam)  
Acc. 1990.443

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Footed bowl c.1940-50*  
Earthenware white bodied clay thrown and dipped in celadon slip. Incised with two lines of engine turning with clear glazes  
11.7 x 27.5cm (diam)  
Acc. 1990.444

**Josiah WEDGWOOD & CO**

England c.1749 - present  
**MURRAY, Keith**  
New Zealand/England 1892-1981  
*Fluted vase c.1940-50*  
Earthenware, slipcast, with moonstone glaze  
19 x 16.5cm (diam)  
Acc. 1990.445





