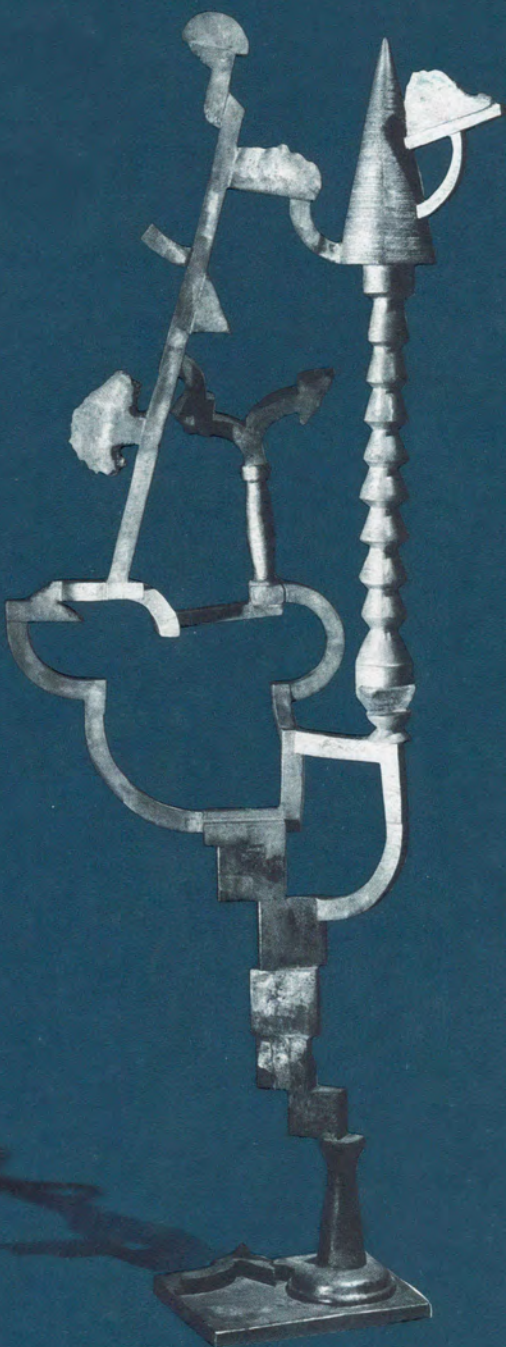


QUEENSLAND ART GALLERY ANNUAL REPORT 1990-91



ANNUAL REPORT 1990-91

Queensland Art Gallery
Queensland Cultural Centre
South Bank
South Brisbane

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

My Dear Premier,

The Queensland Art Gallery
Board of Trustees has the
honour to forward its Annual
Report for the year ended
30 June 1991



R.W.L. Austin, OBE
Chairman of Trustees

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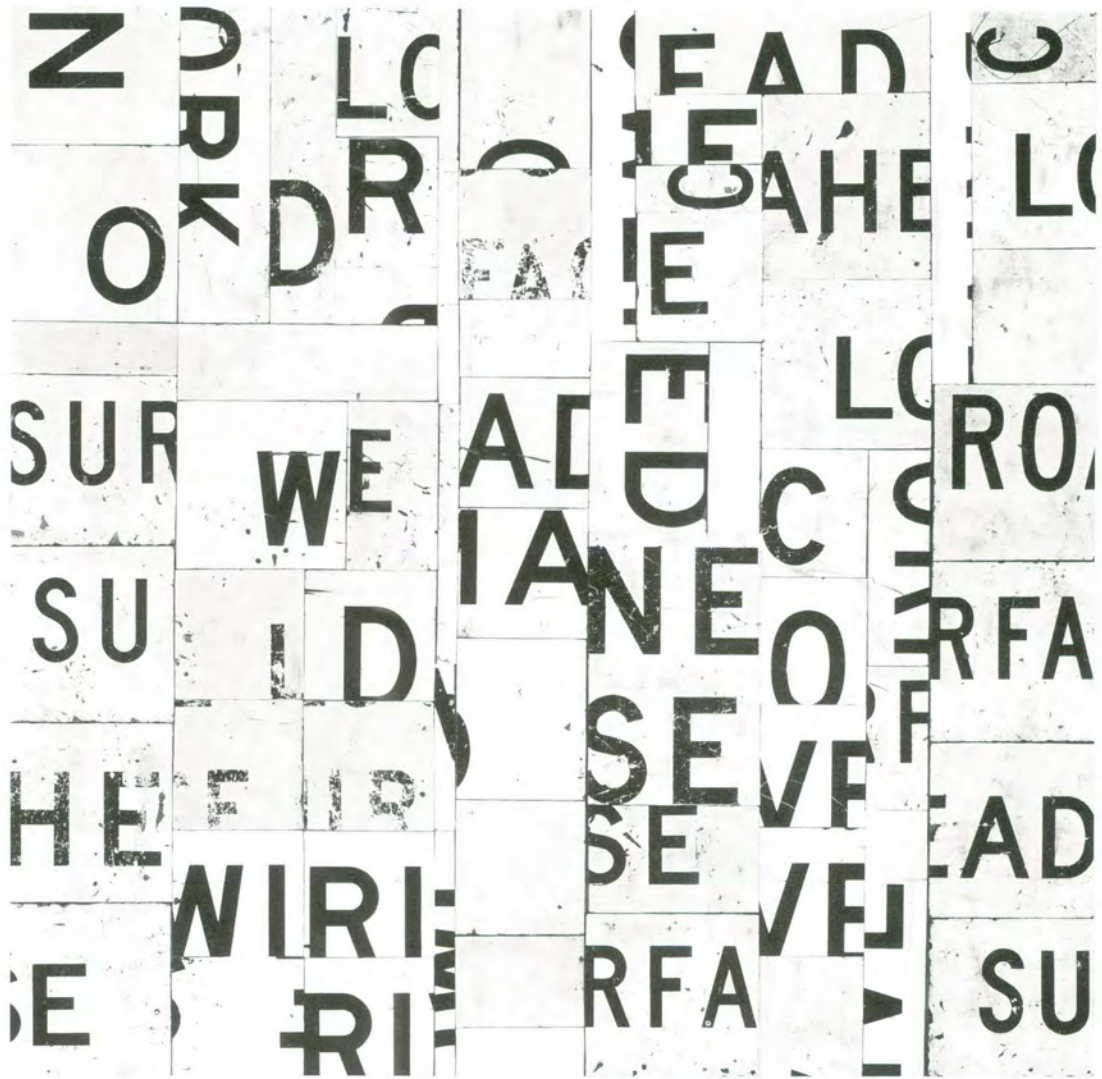
- Administration **55**
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ACQUISITIONS

- Donors **68**
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Cover
POPLE, Rodney
 Australia born 1952
Painting with hat rack 1989
 Oil and sand on canvas
 Diptych: 276 x 425 cm (overall)
 Acc. 1991.037a-b
 Purchased 1991.
 Queensland Art Gallery Foundation

CLUTTERBUCK, Jock
 Australia born 1945
Bobbincandleoster 1989
 Bronze
 175 x 73 x 25 cm
 Acc. 1991.030
 Purchased 1991.
 Queensland Art Gallery Foundation



GASCOIGNE, Rosalie
Australia born 1917
Lampit 1989
Retro-reflective road
signs on hardwood
183 x 183 cm
Acc. 1990.482
Purchased 1990. Mrs J.R.
Lucas Estate in memory
of her father, John
Robertson Blane

BOARD OF TRUSTEES

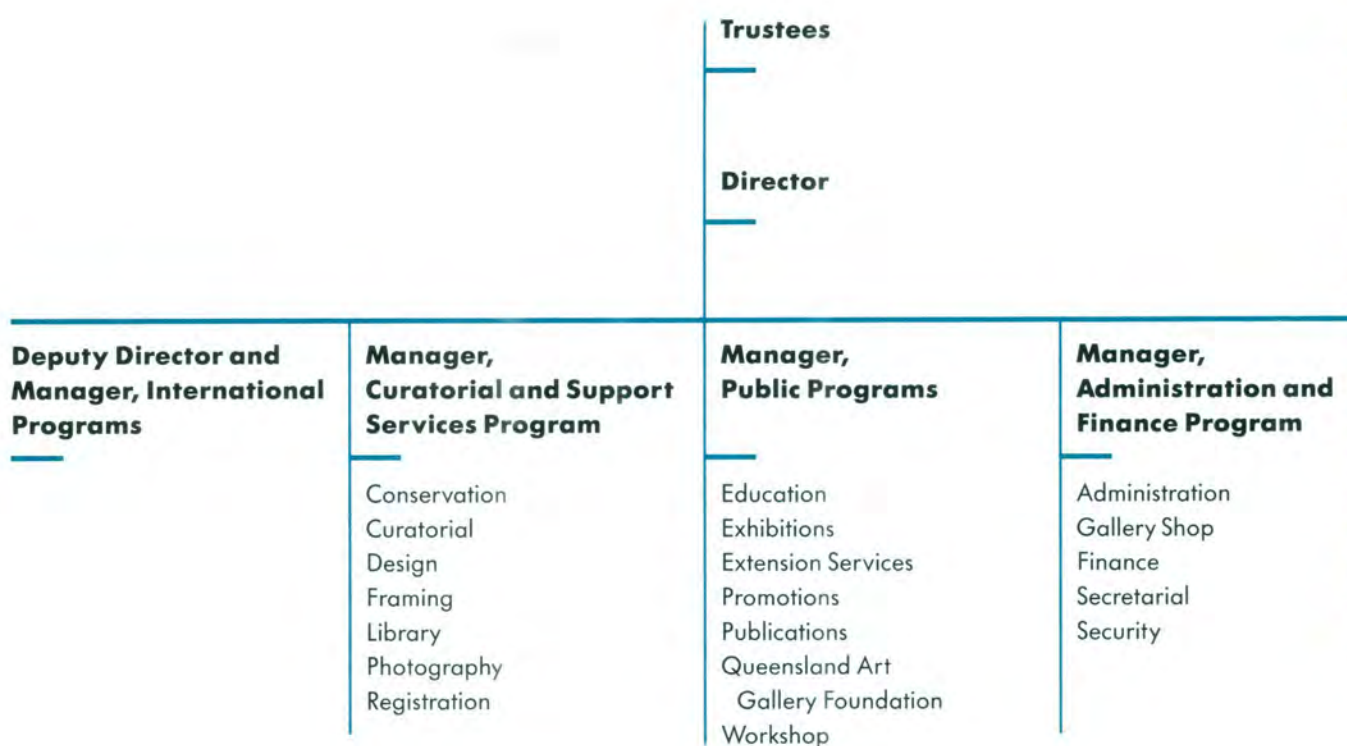


The Queensland Art Gallery Board of Trustees: (seated, from left) Mrs Kate Fitzgerald, Mr Tim North, Mr Peter Charlton, Mr Eric Bigby; (standing, from left) Prof. Ken Goodwin (Deputy Chairman), Mr Richard W.L. Austin, OBE (Chairman), Mr Doug Hall (Director), Mr Michael Bryce. (Absent: Ms Hope Neill)

EXECUTIVE MANAGEMENT TEAM

The Queensland Art Gallery Executive Management Team: (from left) Mr Alan Wilson (Manager, Administration and Finance Program), Dr Caroline Turner (Deputy Director and Manager, International Programs), Mr Christopher Saines (Manager, Curatorial and Support Services Program), Mr Greg Roberts (Manager, Public Programs), Mr Doug Hall (Director).





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 program.

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 innovative approach to Gallery fundraising.

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.

MISSION

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

GOALS

Collection

To develop, manage, research, preserve and display the Collection according to the Gallery's Act, By-laws and policies, and established art museum standards.

Access

To maximise access to the Collection, temporary exhibitions, and professional and educational resources.

Human Resource Management

To foster and provide for the development and training of all staff and volunteers to maximise their full potential.

Exhibitions

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

Interpretation

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

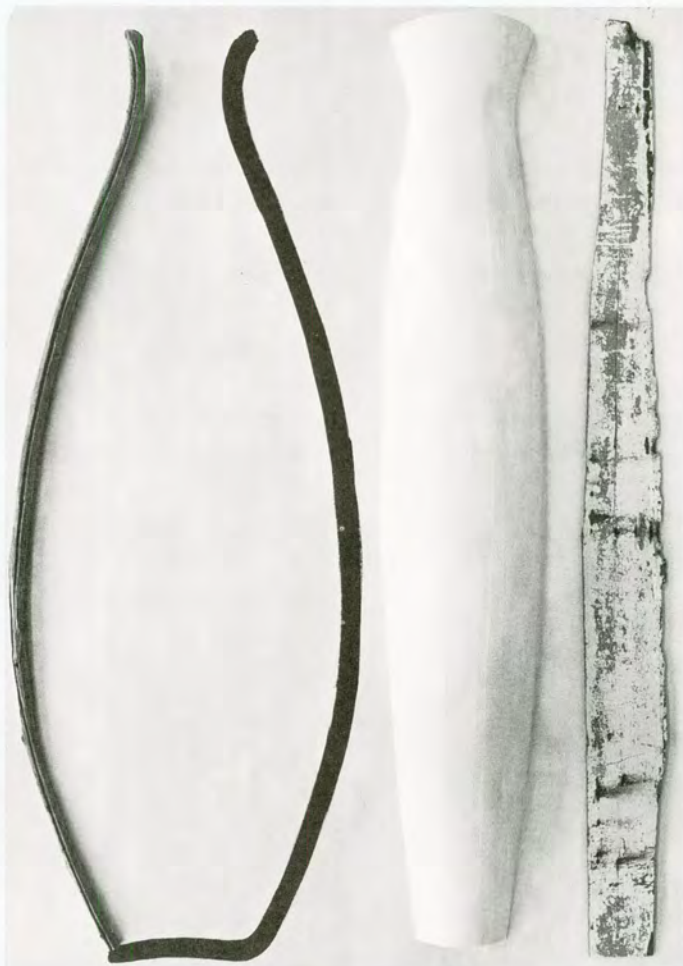
Regional Services

To provide a greater understanding of art practice through Gallery programs and to provide a venue for innovative visual arts projects.



BENWELL, Stephen
Australia born 1953
Vase (SB904) 1989
Stoneware, hand built spindle shape, swelling neck and two handles, with white glaze and polychrome overglaze colours
48.5 x 29 x 25 cm (approx.)
Acc. 1991.155
Purchased 1991.
Queensland Art Gallery Foundation

RISLEY, Tom
Australia born 1947
Still life with cobalt / violet / white 1990
Driftwood and synthetic polymer paint on canvas on composition board
300 x 214 cm
Acc. 1991.148
Purchased 1991



INDIANA, Robert
United States born 1928
Square (from the 'Polygons' series) 1975
Screenprint
61 x 61 cm (comp.)
Acc. 1991.142
Purchased 1991



Institutional Profile

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

Technology

To maximise effective use of technology.

Strategic Planning

To continue to develop strategic planning objectives in accordance with the Gallery's Corporate Plan.

Artist Andrew Arnautopoulos in his studio with the paintings for his installation 'Monoliths: Industrial Surfaces on Large Canvas'.



A view of the student 'living room' which was re-created in 'Signs of the Times: Australian Political Posters 1967-1990', showing how it was incorporated into the exhibition space.



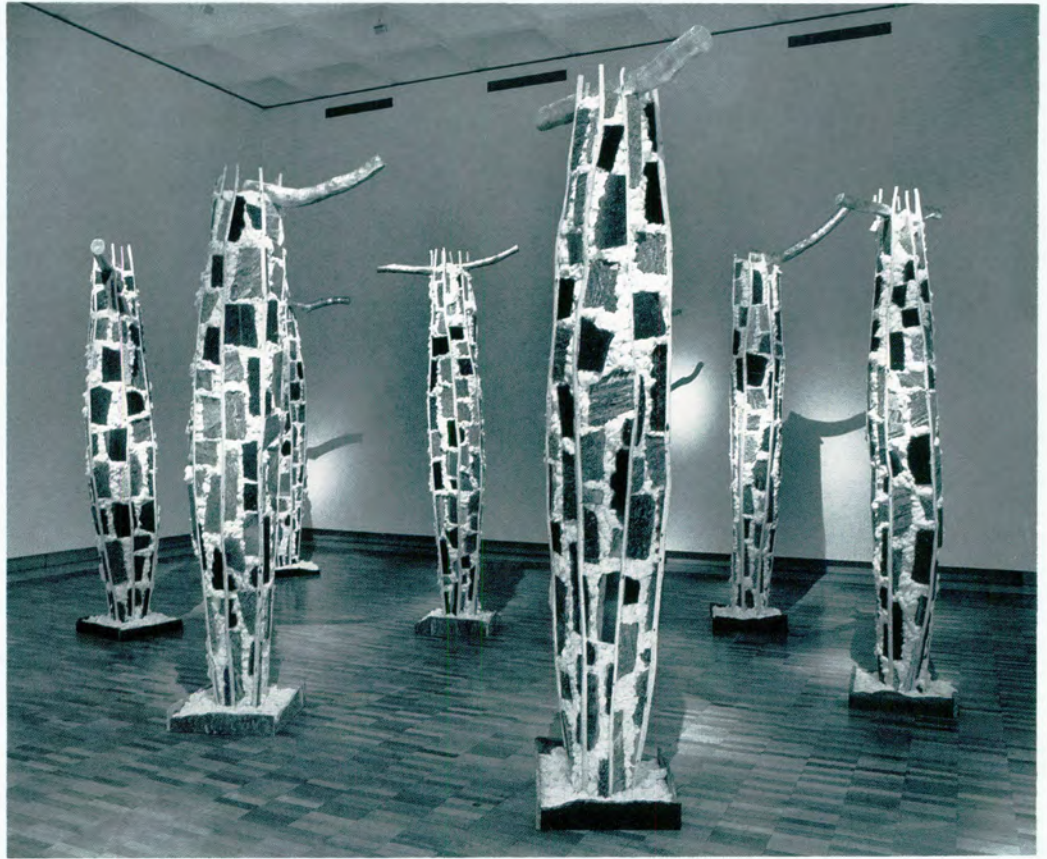
STIEGLITZ, Alfred
United States
1864-1946
The steerage (from
'Camerawork' no. 36)
1907
Photogravure
19.7 x 15.8 cm (comp.)
Acc. 1991.110
Purchased 1991 with
funds from James Hardie
Industries Limited
through the Queensland
Art Gallery Foundation



The 1991 Moët & Chandon Fellow, Brisbane artist Gordon Bennett (centre) at the Opening of the 1991 Moët & Chandon Touring Exhibition with (at left) Mr Keith Williams and Mr John Livingstone (Managing Director, Swift & Moore, Australian distributors of Moët & Chandon).

DIRECTOR'S REPORT

The installation 'Supports for Falling Limbs and Articles for an Ongoing Nature' in Gallery 14 was the culmination of a six-month residency at the Gallery by New Zealand artist Andrew Drummond. The success of the Gallery's first international Artist-in-Residency - a residency supported by a grant from the Australia New Zealand Foundation - augers well for future projects.



This year was highlighted by the experience of seeing a variety of programs and activities consolidated as a result of the implementation of the Gallery's policies.

In particular, the level and nature of acquisitions activity reflect the implementation of the Gallery's focused acquisition policy; fundraising activities and sponsorships operated at a high level; and the Gallery's international programs had considerable success with the exhibition 'Treasures from the Shanghai Museum' and with the planning of exhibitions for the next five years.

Staff training and internships were important, with key papers being delivered by staff in a variety of forums. The Corporate Plan was developed as part of the Gallery's regular



MacPHERSON, Robert
Australia born 1937
Untitled (from 'Secular Red' series) 1977
Collage of printed ephemera with two hair combs
78 x 58 cm (comp.)
Acc. 1990.449
Purchased 1990



MacPHERSON, Robert
Australia born 1937
Untitled (from 'Secular Red' series) 1977
Collage of printed ephemera
78 x 42 cm (comp.)
Acc. 1990.450
Purchased 1990

review process, but was made especially relevant as a result of the Public Sector Management Commission's review of the Gallery. All of this activity has assisted the Gallery to consolidate its present position and to provide innovation and planning for the future. But the changes are by no means complete.

The Corporate Plan is a crucial document which establishes the Gallery's principal professional directions for the next five years. While providing a broad philosophical and intellectual base for future development, it also provides for a range of practical and pragmatic considerations which will direct the future implementation of policies and programs.

The acquisitions that have been made are detailed later in this report. It is pleasing to see a substantial number of new works enjoying exposure

in the collections within a very short time of their acquisition. The rotation of works on display from the Collection, the development of small thematic shows, and the use of didactic material for interpretation have become a model which others are using.

Gallery 14, with its emphasis on installations and the exhibition of works by young and emerging artists, continues to be used extensively, developing a profile and character which places the Gallery at the forefront in its display and articulation of contemporary art practice.

The fundraising activities in support of the Foundation continue, as does the Queensland Government's direct support in matching donations dollar for dollar. Amongst other things, the Foundation supported the forthcoming exhibition 'Decorated Clay', of which



ARCO Coal Australia Inc. continued its longstanding support of the Gallery by sponsoring the major exhibition 'Diverse Visions: Twelve Australian Mid to Late Career Artists'. Pictured at the exhibition Opening are (from left) Mr Doug Hall (Director), the Hon. Keith De Lacy, MLA (Treasurer and Minister for Regional Development) and Mr Jack Anderson (President, ARCO Coal Australia Inc.).

almost the entire display was purchased for the Collection. James Hardie Industries Limited provided a significant donation through the Foundation, enabling an unprecedented number of international photographs to enter the Collection.

The Gallery's long-standing and generous sponsor ARCO Coal Australia Inc. supported 'Diverse Visions', a major biennial exhibition which displays the works of mid to late career Australian artists.

The Gallery maintains a strong commitment to extension services and to developing programs which will travel to regional and remote Queensland. 'Into Space: The Language of Sculpture' is touring to some sixteen venues, and has been generously supported by Boral Limited. Queensland can be assured that the commitment to extension services will continue and that the Gallery's activities in this area will expand.

International program activities saw a number of important acquisitions enter the Collection, considerable scholarly and other work undertaken in association with the forthcoming exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', and the

announcement of the 'Asia-Pacific Triennial' for 1993. The Gallery increasingly plays an important role in negotiating and bringing to Australia major international exhibitions, and the recognition the Gallery enjoys in a number of countries will be seen in the range of important international exhibitions presented in the coming years.

The Gallery is undergoing a period of significant change in terms of internal operational review, policy review and development. Also, in the present climate of public sector review, the Gallery is in a state of change. It has shown a remarkable capacity to adapt to changing circumstances and, with the considerable degree of enthusiasm and commitment from Trustees and staff, looks forward to continuing its role as the focus for the visual arts in Queensland.



MacPHERSON, Robert
Australia born 1937
Untitled (from 'Secular Red' series) 1978
Collage of printed ephemera
78 x 42cm (comp.)
Acc. 1990.451
Purchased 1990



MacPHERSON, Robert
Australia born 1937
Untitled (from 'Secular Red' series) 1978
Collage of printed ephemera
78 x 42cm (comp.)
Acc. 1990.452
Purchased 1990

The inaugural Queensland Art Gallery 'Asia-Pacific Triennial' in 1993 will be supported by the Exhibitions Development Fund. Members of the national Triennial Consultative Committee are (from left) Ms Alison Carroll (Visual Arts Consultant, Asia Link), Dr Caroline Turner (Deputy Director and Manager, International Programs), Mr Doug Hall (Director), Mr David Williams (Director, Canberra School of Art) and Mr Neil Mantou (Director of South-East Asia and the Pacific, Department of Foreign Affairs and Trade Cultural Relations Branch).



Originating from the Gallery's recognition of the potential to provide Japanese corporations with a unique long-term avenue for promoting their corporate profile in Queensland, the Fund provides the Gallery with a valuable capital base to initiate and stage outstanding international exhibitions from the world's finest collections.

The attractive range of benefits to contributors has recently been enhanced to include the added incentive of tax deductibility in Japan. In a coup for the Queensland Art Gallery, the Tokyo Metropolitan Government endorsed a proposal to grant tax deductibility in Japan to Fund donations. This decision followed representation by the Gallery through the Queensland Government Office in Tokyo. Contributions already receive tax deductibility in Australia and are matched dollar for dollar by the Queensland Government.

The first international project to be supported by the \$1.1 million capital-based Fund, with contributions from Japanese companies, will be the world premiere exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', opening on 21 August 1991.

Companies which have established a long-term relationship with the Gallery through the unique Fund are: Special Patron – Idemitsu Kosan Co. Ltd; Patrons – Meiji Mutual Life Insurance Company, The Nikko Securities Company Ltd and Nomura Australia Ltd; Members – Hitachi Australia Limited and Japan Travel Bureau Australia Pty Ltd.

The Queensland Art Gallery's inaugural 'Asia-Pacific Triennial' in 1993 will be supported by the Exhibitions Development Fund. The Triennial is the only currently scheduled ongoing major forum for the exhibition and discussion of contemporary visual art in the Asia-Pacific region.

A major focus of work for the year was the development of a Corporate Plan for the Gallery. The Corporate Plan was undertaken in conjunction with the Public Sector Management Commission's review of the Gallery in 1990. It supersedes the Gallery's strategic review of October 1987 which created a new management model for the Gallery. The *Queensland Art Gallery Corporate Plan 1991-96* redefines and formulates new goals for the Gallery, prioritises its objectives for the next five years and develops strategies for achieving these goals and objectives. The Corporate Plan was approved by the Honourable the Premier in March 1991.

As part of the process for developing the Corporate Plan, a discussion paper to facilitate staff input into the plan was prepared by the Gallery's Executive Management Team. All Gallery staff were allocated to one of five discussion groups to review the Gallery's mission, goals and objectives.

After recommendations were received from these groups, a draft document was drawn up by the Executive Management Team and was presented to Trustees in November 1990. Additional staff groups then met to develop appropriate strategies for achieving the goals and objectives approved by Trustees. Each group comprised a core membership of six, including a chairperson, but any member of the

Gallery's staff could join these groups. Recommendations from the strategy groups were received in December 1990. The last stage in the development of the Corporate Plan was a review by the Executive Management Team. The final Corporate Plan was presented to Trustees on 6 February 1991. In addition to the document on mission, goals and objectives, a substantial strategy document accompanies the Corporate Plan and is publicly available.

Following the adoption of the Corporate Plan by Trustees and approval by the Honourable the Premier, a number of staff committees were developed to expedite progress on the Corporate Plan. These committees are: Access, Exhibitions Philosophy and Policy Development, Human Resource Management, Technology, Art Practice, Collection Management, Handling of Artworks, Disaster/ Emergency Planning, the

Gallery Centenary, and Corporate Identity.

These committees comprise a cross-section of staff. At the same time, all Sections within the Gallery have incorporated the Corporate Plan's goals, objectives and strategies into their work programs. Reports on progress on the Corporate Plan are provided on a regular basis to the Executive Management Team.

Results of the Gallery's first major audience survey will form the basis of future promotions strategy planning.



Channel Ten's support of 'Treasures from the Shanghai Museum' included the live broadcast of the program 'Brisbane with Anna McMahon' from the Gallery installation.

The outstanding exhibition 'Treasures from the Shanghai Museum' presented from 13 September to 25 November was the highlight of the Gallery's exhibition program for 1990-91. It was a popular, scholarly and critical success and served to enhance cultural ties between the Sister States of Queensland and Shanghai.

Spanning over 2 500 years from the sixteenth century BC to AD 907, the eighty bronzes, jades and ceramics provided an insight into the ritual and burial customs, religious and cultural life of the highly developed and complex civilisations of ancient China.

The Gallery delegation that visited Shanghai to negotiate the exhibition and to select works comprised Mr R. W. L. Austin, OBE, Chairman, Board of Trustees; Mr Doug Hall,

Mr Ma Chengyuan, Director of the Shanghai Museum. The Opening was the first State Government function to be held in Queensland to mark the relationship.

Other distinguished guests were the Hon. Tom Burns, MLA, Deputy Premier of Queensland; the Hon. E. G. Whitlam, AC, QC, former Prime Minister of Australia and Chairman of the Australia-China Council; Dr Walter Goode, Director of the



Initiated by the Queensland Art Gallery, the exhibition's negotiation was made possible after the signing of the Sister State relationship in 1989. An exhibition of such scope, diversity and quality from the Shanghai Museum – one of the world's great museums – had been highly sought after by Australian Art Museums for many years. After its Queensland Art Gallery showing, the exhibition travelled to the Art Gallery of New South Wales.

Director; Dr Caroline Turner, Deputy Director and Manager, International Programs; and Professor Hugh Dunn, former Ambassador to China.

The Official Opening of the exhibition by the Premier of Queensland, the Hon. Wayne Goss, MLA, was attended by the Vice-Mayor of Shanghai, Mr Zhuang Xiaotian; members of the first senior Shanghai Government delegation to Queensland under the Sister State relationship; and

Australia-China Council; and Madam Lou Xiaoyan, Cultural Counsellor, representing His Excellency the Ambassador, Embassy of the People's Republic of China.

'Treasures from the Shanghai Museum' was an excellent example of cooperation between the organising institutions. Negotiation, planning, design and presentation of the project was a model of professionalism and team work and established rewarding links

between the two museums.

The exhibition design received widespread acclaim from both the general public and museum professionals. The aim was to express the grandeur of China and its ancient civilisations and to create an ambience that would enrich people's understanding and appreciation of the objects themselves. To tell the complex story of the origins and purpose of the objects and place them in their cultural, artistic and social context, comprehensive educational material, written by Australian scholars, was incorporated into the design.

High praise was also received for the extensive educational program of the exhibition. The involvement of the Queensland Department of Education led to the introduction of the exhibition into all Queensland schools. A jointly compiled educational kit included activities across a range of subject areas, to prepare students for a visit and as a valuable ongoing resource.

School holiday workshops for children, musical performances, Tai-chi demonstrations and films were conducted to enhance the exhibition.

The Scholarly Symposium, featuring Shanghai Museum Director Mr Ma Chengyuan as keynote speaker, was very well attended by representatives of a variety of institutions and organisations, including the Australian National Gallery, Power House Museum, University of Queensland, Griffith University, and the Department of Foreign Affairs and Trade.

The Gallery was greatly assisted by its scholarly advisers Professor Hugh Dunn, Honorary Professor, School of Modern Asian Studies, Griffith



Admiring one of the key works in 'Treasures from the Shanghai Museum', a polychrome glazed pottery camel from the Tang dynasty (AD 618 - 907), are (from left) Mr Richard W.L. Austin, OBE (Chairman, Queensland Art Gallery Board of Trustees), the Hon. Wayne Goss, M.L.A. (Premier and Minister for Economic and Trade Development and Minister for the Arts), Mr Zhuang Xiaotian (Vice-Mayor of Shanghai), Mr Doug Hall (Director, Queensland Art Gallery) and Mr Ma Chengyuan (Director, Shanghai Museum).

University; and Professor Colin Mackerras, Co-Director, Key Centre for Asian Languages and Studies, Griffith University.

Almost 40 000 people attended 'Treasures from the Shanghai Museum', with 7 200 school children in booked groups from local and regional areas such as the Gold Coast, Sunshine Coast, Darling Downs, Isis District and South Burnett District. Other social, arts and community organisations also attended in booked groups. Volunteer Guides presented audiovisual introductions to the exhibition.

'Treasures from the Shanghai Museum' was the first international exhibition to receive indemnification under the Queensland Government Indemnification Scheme.

The Gallery received generous support from sponsor *The Courier-Mail*, international carrier Singapore Airlines, domestic carrier Australian Cargo and from the Sheraton Brisbane Hotel and Towers.

As a result of this highly successful exhibition, the Gallery is exploring the possibility of future exchanges with the Shanghai Museum.



Widespread acclaim was received for the design of 'Treasures from the Shanghai Museum', which featured ceiling-high columns and banners and key works enclosed by stylised Chinese fences.



To tell the complex story of the origins and context of the objects in 'Treasures from the Shanghai Museum', comprehensive information panels, written by Australian scholars, were incorporated into the design.

ABBOTT, Berenice
 United States
 born 1898
City arabesque 1938
 printed 1970s
 Gelatin silver photograph
 34 x 25 cm (comp.)
 Acc. 1991.095
 Purchased 1991 with
 funds from James Hardie
 Industries Limited
 through the Queensland
 Art Gallery Foundation



The Gallery continues to pursue a strong collection development program which maintains and extends its acquisitions policy. Some thirty-four per cent of purchases were made with the support of the Queensland Art Gallery Foundation; thirty per cent through bequests, trusts and other purchase funds; and thirty-six per cent through Gallery-generated funds, reflecting the Gallery's capacity to attract and secure a high level of corporate and private support.

Within pre-1970 Australian art, the year's highlight was the acquisition of Fred Williams's *Australian landscape III* 1969, made with the generous assistance of Mrs Lyn Williams through the Queensland Art Gallery Foundation. It is the third major painting by Williams to enter the Collection and contextualises the important contribution of Williams to Australian art.

A central principle of the Gallery's acquisitions policy is a commitment to contemporary Australian art post-1970, this year representing seventy-three per cent of total acquisitions. These included a major installation work by Peter Tyndall, a large-scale diptych

BLANCHFLOWER, Brian
 Australia born 1939
Canopy XXI: Aspects of the Goddess 1989-90
 Oil on synthetic polymer ground on laminated hessian
 Diptych: 240 x 369 cm (overall)
 Acc. 1990.496a-b
 Purchased 1990. Miss N.S. Blane Estate in memory of her father, John Robertson Blane

by Brian Blanchflower, and works by Gareth Sansom and Rosalie Gascoigne from 'Diverse Visions'.

The works by Robert Hunter, Dale Frank, Jock Clutterbuck and Rodney Pople make important statements within the Collection and attest to the vital benefaction of the Queensland Art Gallery Foundation. Major works by Tom Risley, June Tupicoff, Andrew Arnautopoulos and David Paulson developed the Gallery's collection of Queensland-based art. The role of funding sources such as the Moët & Chandon Art Acquisition Fund, the Queensland Art Gallery Society and the Queensland Art Gallery Functions Fund was critical to securing this substantial body of contemporary work.

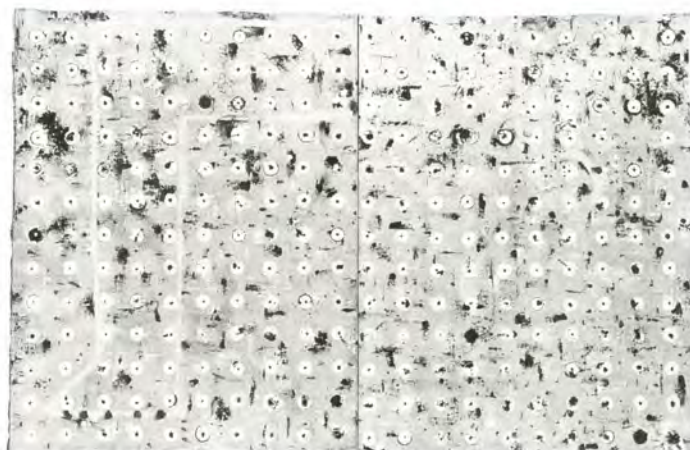
The collection of Aboriginal art was rapidly developed with the addition of numerous significant works. Major works by Emily Kngwarreye and Dave Ross represented traditionally based Aboriginal work. The Sidney Myer Fund added to the Balance collection with seven acquisitions of works from the former exhibition 'Balance 1990: Views, Visions, Influences'. These included works by Isabel Davies, Geoff Parr and Jonathan Brown Kumunjarah.

A vigorous program of collection building with Australian prints, drawings and photography continued, especially in the area of political posters and new technology. Among the highlights of the print collection was the addition of large portfolios by Udo Sellbach and Ron McBurnie.

Several outstanding additions were made to the international print collection, including Toulouse-Lautrec's lithographic poster *Divan Japonais* 1892-93 and Henri Fantin-Latour's *The source* 1903. Both effectively underline an important profile collection of French holdings. The print portfolio 'Hommage à Arthur Köpcke' and a print by David Salle were among several international prints acquired, the former including prints by Fluxus artists Nam June Paik and Alison Knowles.

The collection of international photographs was expanded with a major purchase of twenty-one works funded by James Hardie Industries Limited and the gifting of two works associated with the purchase. A complementary gifting of fifteen associated works was also made. These gifts have given an historical framework to the Collection.

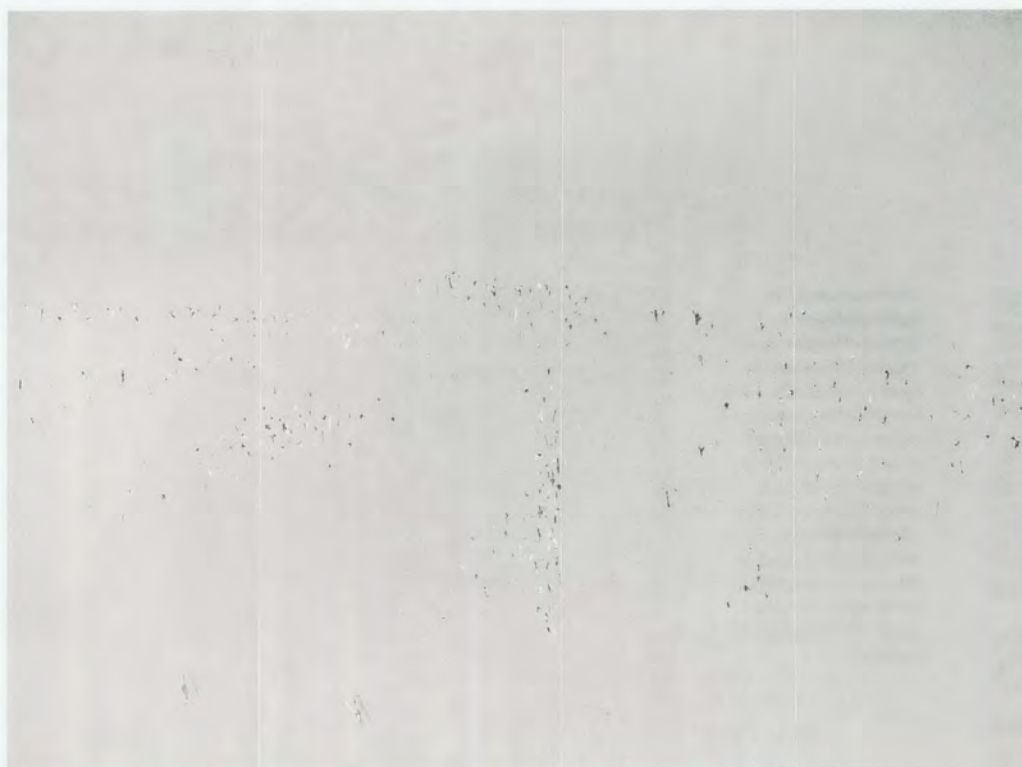
Contemporary Australian



photography received funding support through the corporate sector. Bill Henson's *Untitled* 1983–84 and Julie Brown-Rrap's *Siren* 1984 were acquired under the Contemporary Art Acquisition Program, and a collaborative work by Rose Farrell and George Parkin was acquired through the Mœt & Chandon Art Acquisition Fund. The addition of works by Queensland-based artists Marian Drew, Glenn O'Malley and Charles Page continued the growth of this collection.

Important additions of Australian drawings included works by Russell Drysdale, Bernhard Sachs and Tom Risley. Drysdale's *Sheet of studies for 'Bush fire'* 1944 relates directly to a major Collection work. Sachs's large-scale drawing is an enigmatic image which formed one of the focal points of the Collection-based exhibition 'Reference Points'.

The decorative arts collection also enjoyed a high level of support. The Queensland Art Gallery Foundation funded the acquisition of twenty-seven ceramic works for the forthcoming 'Decorated Clay' exhibition, a chair by Robert Dunlop and a vase designed by René Lalique. Perhaps most remarkable was the very large number of gifts, including a



colonial *Mourning brooch* c.1860, presented by Mrs Alison Forster, and important groups of works donated by Dr Hugh Levien and the friends and family of the late Ian McKay.

In all, the Gallery's Collection was developed through the addition of 273 purchases (of which 100 were supported through discrete funding sources) and 140 gifts. This level of growth says much for the Gallery's commitment to its Collection and the standing of its institutional profile.

WILLIAMS, Fred
Australia 1927–1982
Australian landscape III
1969
Oil on canvas
148.8 x 198 cm
Acc. 1991.129
Purchased 1991 with the assistance of Mrs Lyn Williams. Queensland Art Gallery Foundation



DUNLOP, Robert
Australia born 1925
Chair: Rocking in free form 1979
Queensland silver ash and black bean with Tasmanian blackwood and ash, laminated, glued and carved
150 x 74 x 120 cm
Acc. 1991.005
Purchased 1991. Queensland Art Gallery Foundation

HOGARTH, ERICHSEN & CO. (manufacturer)
Australia
act. 1854–1861
Mourning brooch c.1860
Matt gold with oval section (containing hair), embroidered over silk with attached seed pearls, chain and pin
5.8 x 5.6 x 1.3 cm
Acc. 1990.466
Gift of Mrs Alison Forster 1990



INTO SPACE: THE LANGUAGE OF SCULPTURE

The Queensland Art Gallery Extension Services Program is the only exhibition touring agency in Australia which incorporates educational support as an integral aspect of its exhibition presentation at each venue. Education Officer Elizabeth Bates is pictured with a group of interested young visitors to the exhibition 'Into Space: The Language of Sculpture'.

The landmark Queensland Art Gallery exhibition 'Into Space: The Language of Sculpture'

gave country audiences access to a sculpture exhibition of a size, quality and diversity not seen before in regional Queensland.

'Into Space', the Gallery's first major touring sculpture

exhibition, was sponsored by Boral Limited.

Curated by the Gallery especially for a regional Queensland tour, the exhibition comprises twenty-one works, including those by



Black raven and blue crow by Anne Armstrong is one of twenty-one works in the landmark Extension Services exhibition 'Into Space: The Language of Sculpture'. The exhibition illustrates how the purpose, subject and materials of sculpture have changed since the nineteenth century.

the great nineteenth century sculptors Auguste Rodin and Jacob Epstein and a broad representation of leading contemporary Australian sculptors. Together, the works illustrate how the materials, methods and purpose of sculpture have radically changed in the past century.

The Premier, the Hon. Wayne Goss, MLA, launched the sixteen-venue regional tour of the exhibition during a function at the Queensland Art Gallery on 18 July 1990.

The exhibition has travelled more than 7 000 kilometres for display at Townsville, Rockhampton, Longreach, Blackwater, Springsure, Stanthorpe, Warwick, Ipswich, Bundaberg, Gladstone and Mackay. Fifteen thousand adults and school children have visited the exhibition at these centres, with excellent response. In the central Queensland town of Springsure, one-third of the town's population visited the exhibition during its three-day display. Before returning to the Queensland Art Gallery after fourteen months travelling, 'Into Space' will also be displayed at Mt Isa, Innisfail, Cairns, the Gold Coast and Noosa.

Unlike other exhibition touring agencies, the Queensland Art Gallery incorporates educational support as an integral part of its Extension Services Program. An officer from the Queensland Art Gallery Extension Services or Education Section travelled to each venue to conduct a program of lectures and tours to assist visitors' interpretation of the exhibition. In Bundaberg a group of senior students attended a two-day workshop, which culminated in the creation of three-dimensional



The Gallery's first major touring sculpture exhibition 'Into Space: The Language of Sculpture' received highly favourable response from regional Queensland, where a sculpture exhibition of such size, quality and scope has never been seen before. The Ipswich City Council Regional Art Gallery was one of sixteen venues to receive the exhibition.

works from found objects.

In Rockhampton, 'Into Space' was presented as a case study at the Regional Galleries Association of Queensland Annual Conference 'Interpreting Collections and Travelling Exhibitions'.

The exhibition captured the imagination of young and old and received highly favourable media coverage and public comment. In particular, regional visitors expressed their appreciation for the opportunity of seeing such quality works from the Collection on display in their centre.



Bertram MacKenna's bronze *Daphne* 1897 was one of the components of the touring sculpture exhibition 'Into Space'.

SIGNS OF THE TIMES: AUSTRALIAN POLITICAL POSTERS 1967-1990

CLUTTERBUCK, Bob
 Australia born 1951
Save the Franklin - Damn the Government 1983
 Screenprinted poster
 75 x 51 cm (comp.)
 Acc. 1990.303
 Purchased 1990. John Darnell Bequest



FINCH, Lyn
 Australia born 1959
Sexual harassment 1984
 Offset poster
 49 x 31 cm (comp.)
 Acc. 1991.052
 Gift of the artist 1991

'Signs of the Times: Australian Political Posters 1967-1990' marked a new direction for the Queensland Art Gallery. It was its first exhibition examining the unique place of political posters in both art and society. The exhibition was designed not only to inform the public of this important movement in art, but also to raise questions and generate discussion about the validity of such an exercise. 'Signs of the Times' included seventy-five political posters, all produced in Australia between 1967 and 1990. Two-thirds were drawn from the Queensland Art Gallery's own Collection, the remainder being loans from a number of public and private collections. The posters were produced in

response to a diverse range of political issues. They reflected a growing desire by some artists, particularly since the 1970s, to make art directly relevant and accessible to the community. An important feature of 'Signs of the Times' was the recreation, within the exhibition space itself, of a living room from a typical student share house in Brisbane. Dating from anywhere between the late 1960s and the 1990s, the room recontextualised the posters in the exhibition by showing the way in which they were originally intended to be viewed, that is, 'blu-tacked' directly to the tongue-and-groove walls in an old 'Queenslander' or pasted up in the streets. The space was an





A feature of 'Signs of the Times: Australian Political Posters 1967-1990' was the re-creation of a typical living room of a student share house in Brisbane. Visitors to the exhibition could relax on the well-worn Genoa lounge and watch videos of political protest and Brisbane bands of the period.

interactive one in which visitors could relax on the well-worn Genoa lounge and watch videos of political protest and Brisbane bands of the period, or browse through a variety of alternative and radical journals strewn on the coffee table.

The exhibition was accompanied by a publication, a practical workshop, a public forum and a performance by Aboriginal musician Kevin Carmody, known for the political content of his work.

The Inkahoots Collective was approached to design the publication which accompanied the exhibition. This resulted in a design which employed many of the characteristics of the posters themselves: multiple type styles, underlays, cut-and-paste collage, and tonal dropouts. The opening function also re-created the atmosphere of the movement by bringing together artists, activists, rock musicians and political leaders and by having a live band play in the 'living room'. Former Senator George Georges opened the

exhibition and spoke on the importance of both the social and the artistic roles played by political posters.

'Signs of the Times' proved to be enormously popular. Not only was it well received by the Gallery's regular audience, but also the exhibition was specifically viewed by a great number of people who had never before visited the Queensland Art Gallery. The exhibition received a large amount of media coverage, including footage on television, seven radio interviews with the curator, and numerous reviews and articles in newspapers and journals.



FINCH, Lyn
Australia born 1959
All those in favour of slave labour raise your right hand 1985
Offset poster
76 x 46 cm (comp.)
Acc. 1991.058
Gift of the artist 1991

WORKSHOPS AND INTERPRETATION

The Gallery's performance program responds in imaginative ways to the interpretive requirements of a diverse audience. As part of this program, mime artist Monica Gilfedder presented 'The Painter Mime', a poignant sequence of mimes inspired by works in the permanent Collection.

The children's art classes and holiday workshops continued to attract full participation and enthusiastic support. The adult workshop program, however, was given particular attention this year with offerings of a variety of diverse media in direct association with specific Gallery exhibitions.

The program has been developed with four considerations in mind. Firstly, the workshops have been designed to appeal to the general public, but this year participants included art practitioners, art students and art educators. Secondly, the workshops are directly associated with either a temporary exhibition or a particular aspect of the permanent Collection, often

focusing on contemporary art. Thirdly, wherever possible, artists whose work is included in the Gallery's Collection or temporary exhibitions are invited to become tutors and devise workshops in consultation with the Education Officer. Irene Amos, Mark Davies, Beverley Budgen, Jay Younger, Pat Hoffie and Adam Wolter were all involved as tutors over this period. The final consideration is that of venue; where the Gallery's studio facilities do not meet the needs of the workshops, suitable venues are sought outside the Gallery building.

An ambitious trilogy of workshops was held in conjunction with the exhibition 'Twenty Contemporary Australian Photographers'. The first workshop, led by Ivan Nunn, was held in the Education Studio and

concentrated on Low Technology Photography. The second workshop was designed in collaboration with Imagery Gallery and involved various photographers working with the participants on both a discursive and practical level. The third workshop, conducted at the Queensland College of Art by Jay Younger, explored the potential of fabricating environments incorporating a photographic studio, lighting, models and costumes. These popular workshops responded to the needs of participants whose levels of experience and interests in photography were very diverse.

The highlight of the 1990-91 program was the innovative 'Instant Imaging' workshop, which attracted much interest. Canon Australia Pty Ltd generously supported the workshop with the supply of a Canon laser copier. The





Local artist and teacher Robyn Bauer-Andrews tutors participants of the Trustees' Children's Creative Art Scholarship classes – one of the many programs conducted for children by the Education Section. Each year twenty-four young people aged between eight and twelve years are awarded the scholarship, entitling them to a year's free art tuition.

Queensland College of Art and Somerville House (Brisbane High School for Girls) made available a bank of Commodore Amiga computers. Melbourne-based artist Bashir Baraki generated a high level of creativity and enthusiasm in this intensive two-day workshop. Three Queensland-based artists whose work was included in the exhibition 'Instant Imaging' – Pat Hoffie, Adam Wolter and Edite Vidins – greatly assisted the participants in their exploration of the image-making potential of computer-generated and colour copier imagery. The interest and excitement associated with this workshop have confirmed the Gallery's commitment to offering workshops which address the conceptual and technical demands of contemporary art.

A number of successful events was devised to coincide with 'Signs of the Times: Australian Political Posters 1967–1990'. Chris Stannard conducted a workshop at Inkahoots: Community Access Screenprinting and Arts

Studio. This political posters workshop explored the practical concerns of poster design, printing, distribution and budgeting, and was particularly popular with community and politically based groups for whom posters are an important means of communication.

The performance program devised by the Education Section to complement the Gallery's exhibitions and collections included some significant features. Voice Art, an innovative vocal group under the direction of Stephen Leek, performed within Andrew Drummond's installation 'Supports for Falling Limbs and Articles for an Ongoing Nature'. This performance was recorded and later broadcast by ABC Radio.

Mime artist Monica Gilfedder interpreted the Gallery's collection of Australian works for a captivated audience, with a poignant sequence of brief mimes performed in front of the selected works.

Aboriginal singer/songwriter



Kevin Carmody established a new level of interpretation with his performance of his songs closely related to the exhibition 'Signs of the Times'.

During the forthcoming year, the studio and performance programs will continue to expand and respond in an imaginative way to the specific interests and requirements of a diverse and supportive audience.

The 'Artists Talk' program in conjunction with the exhibition 'Diverse Visions: Twelve Australian Mid to Late Career Artists' was a unique opportunity for interaction between the public and some of Australia's leading artists. Les Kossatz was one of nine artists who travelled to Brisbane for the exhibition and took part in the program.

Supports for Falling Limbs and Articles for an Ongoing Nature

(16 July – 23 Sept. 1990)

An installation by Andrew Drummond
Supported by the Australia New Zealand Foundation Artist-in-Residence program and the Blanche Louisa Buttner Bequest

Partners in Art: William and Gwendolyn Grant

(21 July – 14 Oct. 1990)

Into Space: The Language of Sculpture

Perc Tucker Regional Gallery, Townsville (3 – 26 Aug. 1990)

Rockhampton Art Gallery (9 Sept. – 14 Oct. 1990)

Stockman's Hall of Fame, Longreach (18 – 24 Oct. 1990)

Blackwater Art Gallery (30 Oct. – 9 Nov. 1990)

Springsure Bicentennial Art Gallery (14 – 16 Nov. 1990)

Stanthorpe Art Gallery (3 Dec. 1990 – 10 Jan. 1991)

Warwick Regional Gallery (16 Jan. – 17 Feb. 1991)

Ipswich City Council Regional Art Gallery (12 Mar. – 4 Apr. 1991)

Bundaberg Art Gallery (22 Apr. – 1 May 1991)

Gladstone Art Gallery and Museum (8 May – 3 June 1991)

Mackay Library (7 – 24 June 1991)

(continuing)

Sponsored by Boral Limited

Shifting Parameters: Australian Artists Who Employ Photographic Images and Techniques in Their Prints

(8 Aug. – 4 Nov. 1990)

An installation view of 'Treasures from the Shanghai Museum' – the design aim was to express the grandeur of China and its ancient civilisations.



Treasures from the Shanghai Museum

(14 Sept. – 25 Nov. 1990)

Organised by the Queensland Art Gallery in association with the Shanghai Museum, a project under the Sister State relationship between Shanghai and Queensland

Sponsored in Queensland by *The Courier-Mail*

Indemnified by the Queensland Government
Official international carrier Singapore Airlines

Domestic carrier Australian Cargo

Supported by Sheraton Brisbane Hotel and Towers

20 Australian Artists: Beyond the Dingo Fence

(12 Oct. – 11 Nov. 1990)

Sponsored by Kellys
Supported by Kellys Restaurant Catering

The Readymade Boomerang Print Portfolio

(12 Nov. 1990 – 3 Feb. 1991)

Vincent Brown: An Early Brisbane Modernist

(21 Nov. 1990 – 14 Apr. 1991)

Monoliths: Industrial Surfaces on Large Canvas

(7 Dec. 1990 – 23 Jan. 1991)

An installation by Andrew Arnautopoulos
Supported by a grant from the Visual Arts/Craft Board of the Australia Council

Reference Points: New Australian Acquisitions in Context I

(19 Dec. 1990 – 3 Mar. 1991)

Over the Threshold

(23 Jan. – 10 Mar. 1991)

An installation by Martin Boscott
Organised by the Queensland Art Gallery with assistance from Philip Bacon Galleries and the Blanche Louisa Buttner Bequest



**Resistance:
An Installation by
Julie Brown-Rrap**

(29 June – 11 Aug. 1991)

Supported by the Blanche
Louisa Buttner Bequest

**Instant Imaging:
Seven Queensland
Artists Using Electronic
Media to Create Works
on Paper**

(7 May – 21 July 1991)

Organised by the Queensland
Art Gallery in association with
the Print Council of Australia
Inc. and the Visual Arts/Craft
Board of the Australia Council
Supported by Canon Australia
Pty Ltd

**Signs of the Times:
Australian Political
Posters 1967–1990**

(18 May – 1 Sept. 1991)

The Gallery 14 Project
Space program, through
the support of the
Blanche Louisa Buttner
Bequest, continued to
develop a profile and
character which places
the Gallery at the
forefront in its display
and articulation of new
and innovative
contemporary art
practice. 'Resistance:
An Installation by Julie
Brown-Rrap' was one
such project during the
past year.

**Twenty Contemporary
Australian
Photographers**

(16 Feb. – 6 May 1991)

From the Hallmark Cards
Australian Photographic
Collection

**Reference Points:
New Australian
Acquisitions in Context II**

(18 Mar. – 21 Apr. 1991)

**Diverse Visions:
Twelve Australian Mid to
Late Career Artists**

(19 Mar. – 19 May 1991)

Sponsored by ARCO Coal
Australia Inc.

Supported by Sheraton
Brisbane Hotel and Towers

**Moët & Chandon
Touring Exhibition 1991**

(3 May – 10 June 1991)

National air freight and
international travel sponsored
jointly by Ansett Air Freight
and Qantas



The Gallery continued
its unique biennial
commitment to
presenting the work of
Australia's leading mid to
late career artists, with
the exhibition 'Diverse
Visions'. Dominating this
installation view of the
exhibition are the semi-
figurative works by

sculptor Inge King, which
represent a departure
from her abstract works
of the past forty years.

Exhibitions

The major focus for the year was the exhibition 'Treasures from the Shanghai Museum', highlighted earlier in this report. As a result of the success of this exhibition, future projects under the Sister State relationship with Shanghai are under discussion.

The Gallery's reputation for mounting important exhibitions from Asia was enhanced by the exhibition 'Contemporary Japanese Calligraphy' shown from 18 May to 15 July 1990. This exhibition was presented in conjunction with the Hara Museum of Contemporary Art, Tokyo, and the Federation of Oriental Calligraphers, Japan.

Also during the year an announcement was made by the Honorable the Premier, of a major initiative by the Queensland Art Gallery – the 'Asia-Pacific Triennial'.

The 'Asia-Pacific Triennial' is a project of international significance for Australia. It is the first ongoing series of exhibitions to link the contemporary art of Australia, Asia, and the Pacific. Twelve countries will be represented in the inaugural exhibition in 1993 – China, Japan, Korea, India, Thailand, Malaysia, Singapore, the Philippines, Indonesia, Papua New Guinea, New Zealand and Australia. The Triennial will present the most recent

contemporary art from these countries, including painting, sculpture, works on paper, performance and installation art. Over forty artists, scholars and arts administrators from the Asia-Pacific region will attend a conference and workshops organised to coincide with the exhibition which will consist of approximately 180 works. The Gallery believes that the 'Asia-Pacific Triennial' will develop into a major forum for the exhibition, promotion and discussion of Australian, Asian and Pacific contemporary art.

The 1993 Triennial will be the result of two and a half years of investigation by the Queensland Art Gallery into the art of Asia and the Pacific. In preparation for the exhibition, a national advisory committee has been formed consisting of the Director of the Queensland Art Gallery, Doug Hall; Deputy Director and Manager, International Programs, Caroline Turner; Director of the Canberra School of Art, David Williams; Director of South-East Asia and the Pacific of the Department of Foreign Affairs and Trade Cultural Relations Branch, Neil Manton; and Visual Arts consultant of Asia Link, Melbourne, Alison Carroll.

The Senior Exhibitions Officer, Joe Devilee, represented the Gallery in Singapore and Kuala Lumpur in March 1991 for meetings in relation to the 'Asia-Pacific Triennial'. Jeannie Henderson, an Honours Graduate in International Relations, was employed in International Programs as a temporary research officer on this exhibition.

Preparations for the major exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' to be shown at the Queensland Art Gallery from 21 August to 6 October 1991, occupied a significant part of International Programs during the year. The exhibition was first negotiated in 1989 by the Deputy Director and Manager, International Programs, who also co-selected the works with French curators and the Gallery's Curator of Prints and Drawings, Anne Kirker, in 1990. Preparations coordinated by International Programs have included production of a major catalogue by the Queensland Art Gallery, indemnity and



TOULOUSE-LAUTREC,
Henri de
France 1864–1901
Divan Japonais 1892–93
Lithographic poster
80 x 61.2 cm (comp.)
Acc. 1991.180
Purchased 1991

transport arrangements for the works, the design of the exhibition, and education activities to be presented in association with the exhibition. Christine Clark, Curatorial Assistant, was seconded to International Programs as Project Officer for this exhibition. Extensive sponsorship, promotion and merchandise arrangements have been coordinated by the Manager, Public Programs, Greg Roberts.

The exhibition 'Joseph Beuys' was shown at the Gallery from 17 June to 22 July 1990. The exhibition was sponsored by the Goethe Institut, and the Director of the Biennale of Sydney, Rene Block, accompanied the exhibition to Brisbane.

New Zealander Andrew Drummond, Artist-in-Residence at the Queensland Art Gallery under a grant from the Australia New Zealand Foundation, completed his six-month residency in July 1990. His installation 'Supports for Falling Limbs and Articles for an Ongoing Nature' was shown at the Queensland Art Gallery from 16 July to 23 September 1990. The success of this first international Artist-in-Residency augurs well for future projects. During his time in Queensland, Drummond's work was also shown in the Townsville and Ipswich Regional Art Galleries and he took an active part in the Gallery's public program.

Acquisitions

The Gallery purchased a work from the Andrew Drummond installation 'Supports for Falling Limbs and Articles for an Ongoing Nature'. *For vigour and viability* (made from copper, slate, wood, fabric and graphite) was purchased with funds from the Mrs J. R. Lucas Estate in memory of her father, John Robertson Blane.

The lithographic poster *Divan Japonais* 1892-93, by Henri de Toulouse-Lautrec, was a major purchase for the Collection and serves to complement the forthcoming Toulouse-Lautrec exhibition.

Special Projects

The Deputy Director and Manager, International Programs and Senior Exhibitions Officer oversaw the development and execution of contracts and indemnity arrangements for the major international exhibition presented during the year, 'Treasures from the Shanghai Museum', and for the

forthcoming 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris'.

The Deputy Director and Manager, International Programs coordinated a project on women's art in conjunction with the Women's Policy Branch of the Premier's Department and the Women's Advisor to the Premier, Ms Carolyn Mason. This involved a special tour sheet on women artists prepared by Gallery staff and launched by Mrs Roisin Goss on International Women's Day, 8 March 1991; a women's art competition run by the Branch for which the Deputy Director and Manager, International Programs acted as one of the judges; and a women artists forum held at the Gallery on 8 June 1991. Speakers were Pat Hoffie, Julie Brown-Rrap, Janine Burke and Lyndall Milani. The forum papers were published by the Women's Policy Branch.

In conjunction with an international Victorian Studies Conference held at the University of Queensland in February 1991, the Queensland Art Gallery produced a display and a special tour sheet on Victorian era English works in the Gallery's Collection. The Gallery's painting *The mystic wood* by J. W. Waterhouse (authenticated in late 1990 by English scholar Dr Anthony Hobson) went on display for the first time.

Professional Development

The Deputy Director and Manager, International Programs took part in the conference of the Institute of International Affairs 'The New Europe' in Melbourne, 16-17 March 1991, and a conference on 'Modernism and Post-Modernism in Asian Art' at the Humanities Research Centre, Australian National University, 22-25 March 1991.

Lectures

The Deputy Director and Manager, International Programs presented a paper on current issues in American Museums entitled 'American Museums and American Cultural Identity' at the Australia-New Zealand American Studies Conference, University of Sydney, 2 July 1990, and a paper on 'The role of the International Cultural Corporation of Australia' at the Council of Australian Museums Associations Conference in Canberra on 23 November 1990.



At the launch on International Women's Day of a women's art project, in conjunction with the Women's Policy Branch of the Premier's Department, are (from left) Ms Carolyn Mason (Women's Advisor to the Premier), Mr Doug Hall (Director), Dr Caroline Turner (Deputy Director and Manager, International Programs) and Mrs Roisin Goss. Mrs Goss launched a women's art competition run by the Branch and a special tour sheet on women artists represented in the Collection.



The Gallery's first international Artist-in-Residence Andrew Drummond (right) discusses his installation 'Supports for Falling Limbs and Articles for an Ongoing Nature' with Mr Doug Hall (Director) and Ms Janine Walker of the Australia New Zealand Foundation, which supported his residency.

DOOLIN, James
 United States/Australia
 born 1932
Artificial landscape 1967
 Synthetic polymer paint
 on canvas
 175 x 112 cm
 Acc. 1991.004
 Purchased 1991

Below Right
 BROWN, Vincent
 Australia born 1901
Jolly interment c.1942
 Oil on composition board
 25 x 39.2 cm
 Acc. 1991.139
 Purchased 1991

CURATORIAL

Collection Management

The documentation of current acquisitions is now recorded on the Queensland Art Gallery's computerised Collection Management System. It has proved an invaluable resource.

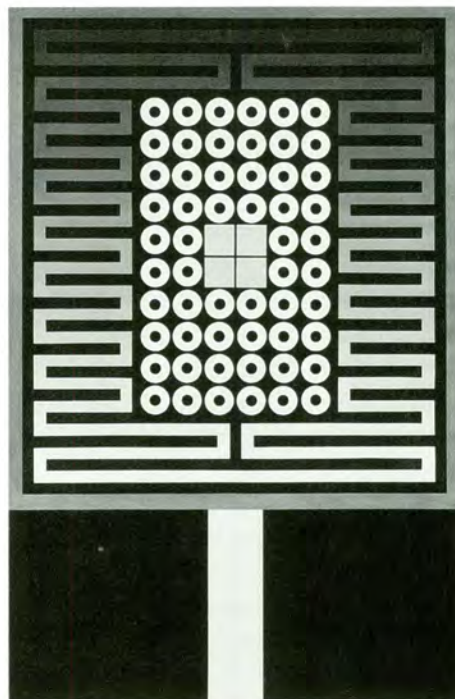
The Curatorial staff in consultation with the Computer Systems Administrator have devised a manual for all cataloguing procedures. A concerted effort is being made to complete the backlog of cataloguing of works in the Collection, and three volunteers have given generously of their time to achieve this aim.

AUSTRALIAN ART

Acquisitions

The 1960s were targeted for collection development in acquisitions. Highlights included the purchase of *Australian landscape III* 1969 by Fred Williams, which was made with the generous assistance of Mrs Lyn Williams through the Queensland Art Gallery Foundation.

The emphasis on landscape continued with purchases of *The bush* 2 1965 by the



Victorian artist Lina Bryans, and *Artificial landscape* 1967 by James Doolin. An American, Doolin spent a few years in Australia in the mid-1960s when he made a considerable impact on younger artists and on perceptions of art. *Artificial landscape* is a key work in understanding many Australian paintings from the late 1960s to early 1970s.

Vincent Brown is a Queensland artist who has spent much of his career working in England. The purchase of his important work *Jolly interment* c.1942 has allowed the Gallery to address issues of modernism, which in Queensland in the 1930s–1940s were considered of little merit by the art public and art institutions.



Gifts to the Australian art collection include Judy Cassab's *Portrait of Treania Smith* 1957, from the estate of Mrs Treania Bennett, nee Smith; *The nest* 1957 by Paul Jones, from the estate of Mrs Joan Joyce; and a group of works from the family of the artists William and Gwendolyn Grant, which were made under the Taxation

BRYANS, Lina
 Australia born 1909
The bush 2 1965
 Oil on canvas on
 cardboard
 131.5 x 106.5 cm
 Acc. 1991.029
 Purchased 1991.
 Queensland Art Gallery
 Foundation

Incentives for the Arts Scheme. Three of W. G. Grant's sketchbooks were given by Miss M. B. Stanley, a niece of Gwendolyn Grant. Gifts from Mr Gregory M. Grant, the son of the artists, include two paintings: W. G. Grant's *Night time* 1906, an interior in the French post-impressionist style; and Gwendolyn Grant's *Standing nude (Self-portrait)* c.1919.

Exhibitions

The Curator co-curated 'Reference Points', an in-house exhibition which articulated the different directions in contemporary Australian art as demonstrated in recent acquisitions.

The emphasis on research into Queensland art and artists continued with the Gallery 15 exhibition 'Partners in Art: William and Gwendolyn Grant', which opened in July. Research and preparation for this exhibition extended the Gallery's resources on Queensland art and artists, and the Collection was enhanced by gifts of both artists' works. Following this, in September, the Curator launched the book *Gwendolyn and W. G. Grant: Their Art and Life*, by Keith Bradbury and Ann Grant, at the Queensland Art Gallery.

Rotations of Australian art in Galleries 13, 12 and 11 were made every three months, which enabled watercolour, painting and sculpture changes to highlight recent gifts and new purchases. It also widened public accessibility to the Collection.

Publications, External

MacAulay, Bettina. 'A private collection and its dispersal'. *The Australian Antique Collector*, no. 41, Jan.–June 1991, pp. 35–9.

MacAulay, Bettina. 'Nature, life and Margaret Olley'. *Art and Australia*, vol. 28, no. 3, Autumn 1991, pp. 352–9.

CONTEMPORARY AUSTRALIAN ART

Acquisitions

The major acquisitions made during the year reflect the high priority and commitment given by the Gallery to contemporary Australian art. The Collection's significance and depth have been enriched through acquisitions such as Rosalie Gascoigne's *Lamplit* 1989,



FRANK, Dale
Australia born 1957
It's my party – to Jonny and Mickiey – He's left home 1990
Oil, varnish and adhesive vinyl on photographic mural canvas
260 x 490 cm
Acc. 1991.034
Purchased 1991.
Queensland Art Gallery Foundation



Rodney Pople's *Painting with hat rack* 1989, Jock Clutterbuck's *Bobbincandleoster* 1989, Dave Ross's *Native possum ceremony* 1990 and Emily Kngwarreye's *Wild Potato Dreaming* 1990. The latter two works enhanced the already impressive Aboriginal collection and demonstrated the Gallery's continuing strong support of Aboriginal art.

The works of younger artists were also added to the Collection. These works exemplify the changing nature of art-making in Australia through a fusion of different art forms, such as Julia Davis's *Crocodile heart* 1989 and Fiona Fell's *This tenuous earth* 1990.

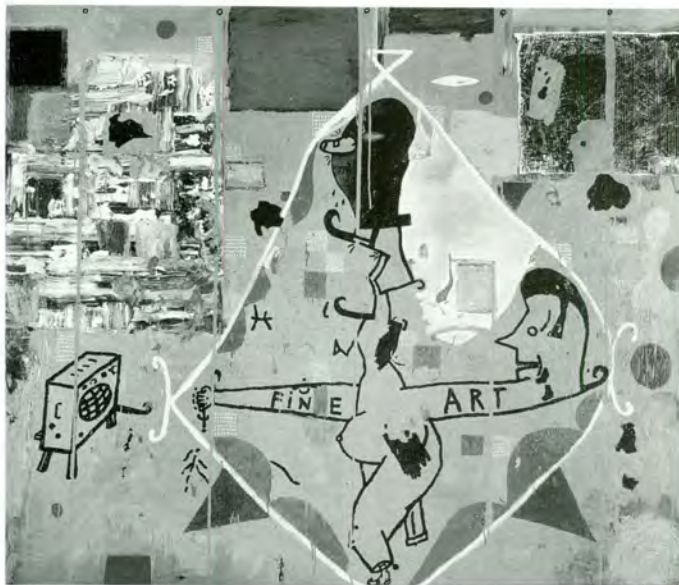
Works by Queensland-based artists acquired to enlarge their representation in the Collection included June Tupicoff's *Puzzle* 1990, Andrew Arnaoutopoulos's *Industrial surface no. 3* 1990 and Tom Risley's *Large head I* 1986. David Paulson's *Red on the edge* 1989–90 is the artist's first representation in the Collection.

Exhibitions

The 'Diverse Visions' exhibition continued the Gallery's biennial commitment to the

DAVIES, Isabel
Australia born 1929
Paaritjji and Gol Gol 1988–89
Feathers, wood, stones, metal and paper
Two boxes:
36 x 43 x 13 cm (each)
Acc. 1990.372a-b
Purchased 1990 with funds from The Sidney Myer Fund through the Queensland Art Gallery Foundation

The Gallery 14 installation 'Over the Threshold' by Martin Boscott.



SANSOM, Gareth
Australia born 1939
More Fine Art 1988
Oil and enamel on canvas
182.5 x 213 cm
Acc. 1991.149
Purchased 1991

Nine of the twelve artists who participated in the 'Diverse Visions' exhibition came to Brisbane for a series of events held in association with the Opening. Pictured in the exhibition installation are (seated, from left) Mike Brown, Rosalie Gascoigne, Inge King, Gareth Sansom; (standing, from left) Ray Crooke, Christopher Saines (Manager, Curatorial and Support Services Program), Doug Hall (Director), John Wolseley, Gordon Shepherdson.

exhibition of contemporary works by major Australian mid to late career artists. On this occasion, the exhibition focused upon the work of twelve artists, each distinguished by the sustained quality, clarity and duration of their contributions to contemporary art practice. It included up to five works by each of the artists represented: Charles Blackman, Mike Brown, Ray Crooke, Rosalie Gascoigne, Inge King, Robert Klippel, Les Kossatz, Alun Leach-Jones, John Perceval, Gareth Sansom, Gordon Shepherdson and John Wolseley.

The exhibition also provided the opportunity for nine of the participating artists to come to Brisbane for a series of events held in association with the Opening. 'Diverse Visions' was a highly successful project in that it served to redress what is frequently the institutional neglect of current work by mid to late

career artists and it brought those artists involved into a more critical alignment with the Gallery's public.

An important initiative was taken with the opening in December of 'Reference Points: New Australian Acquisitions in Context'. This was a project involving three Curators: Contemporary Australian Art; Australian Art; and Prints, Drawings and Photographs.

'Reference Points' sought, through the medium of selected acquisitions made over three years, to raise awareness of important issues in Australian art over the past two and a half decades. Recently acquired works provided important insights into art theory and practice in Australia over this period. Expanded texts, videos and information sheets were used to prompt audience responses and to refer viewers to other works in the Gallery's permanent display.

The Curator coordinated the exhibition by Andrew Arnautopoulos in Gallery 3 and Martin Boscott's exhibition in Gallery 14, and contributed to the accompanying publications.

The Curator acted as a scholarly adviser for the forthcoming exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris'.



Curatorial Activities, External

The Curator was an outside assessor for postgraduate students (sculpture) at the Queensland College of Art, judged the Rockhampton Art Prize, and judged and opened the Brookfield Art Show and the Moreton Shire art exhibition.

Lectures

The Curator presented a lecture at the Academy of the Arts, Queensland University of Technology, entitled 'Is Art a Commodity?'.

PRINTS, DRAWINGS AND PHOTOGRAPHS

Acquisitions

Arguably the most significant development in this year's augmentation of the collection of works on paper was the acquisition of a group of twenty-three international photographs. These were selected by the Associate Curator during her period of study in New York and cover many different periods, styles, countries and artists. The images include those by Eadweard Muybridge, Alfred Stieglitz, Edward Weston, Bill Brandt, Henri Cartier-Bresson, Diane Arbus and Cindy Sherman. Acquisition of the photographs was facilitated by funds received from James Hardie Industries Limited.

Other international works to enter the collection included an impression of the well-known poster by Henri de Toulouse-Lautrec, *Divan Japonais* 1892–93; *Square* 1975, a screenprint from Robert Indiana's 'Polygons' series; and, also of United States origin, David Salle's *Canfield Hatfield no. 3* 1989–90, a colour etching and aquatint. Following the Gallery's close links with Japan, three examples of contemporary calligraphy by Gaboku Ogawa, Isamu Kimura and Juran Iwabuchi were purchased.

In the field of Australian art, the Gallery vigorously pursued images reflecting current trends by Queensland-based and interstate practitioners. Particularly noteworthy are a print cycle of thirty etchings, *Nightwatch* 1990 by Udo Sellbach, and recent prints by Ray Arnold, Anne Lord, Joe Furlonger and Sally L'Estrange. A mural-scale charcoal drawing by Bernhard Sachs, *During philosophy – group portrait with head* 1990, is an outstanding example of this



artist's challenging imagery. Tasmanian artist Bea Maddock generously presented ten working drawings and a sketchbook relating to her painting *Tromemanner – forgive us our trespass I–IV* 1988–89. The Queensland Art Gallery Society gifted a handsome monotype by Ann Thomson, *Richmond* 1988.



MADDOCK, Bea
Australia born 1934
Square 1972
Photo-etching and aquatint
48.8 x 39.5 cm (comp.)
Acc. 1990.309
Purchased 1990. John Darnell Bequest



SALLE, David
United States born 1952
Canfield Hatfield no. 3 1989–90
Etching and aquatint
45.5 x 60.5 cm (comp.)
Acc. 1990.456
Purchased 1990. Miss N.S. Blane Estate in memory of her father, John Robertson Blane

Under the Contemporary Art Acquisition Program, a portfolio of eight etchings by Townsville artist Ron McBurnie, *A Rake's Progress* 1989–90, was presented to the Gallery by The Australian Film Company, Brisbane.

A Type C colour photograph was acquired under the 1990 Moët & Chandon Art Acquisition Fund: *Untitled* 1990 (no. 6 from 'Worthy habits and mantles' series) by Rose Farrell and George Parkin. Contemporary Australian photographs purchased included works by Anne Zahalka, Jeff Gibson, Charles Page and Glen O'Malley. Further photographs were purchased with the

At the Opening of the exhibition 'Twenty Contemporary Australian Photographers', from the Hallmark Cards Australian Photographic Collection, are (from left) Ms Isobel Crombie (Curator of Photography, National Gallery of Victoria), Prof. Ken Goodwin (Deputy Chairman, Queensland Art Gallery Board of Trustees), Mr Dave Liddle (Marketing Administration Manager, Hallmark Cards) and Mr Clive Smith (State Sales Manager, Hallmark Cards).

ZAHALKA, Anne
 Australia born 1957
The cleaner (from
 'Resemblance I' series)
 1987
 Direct positive colour
 photograph
 79.6 x 79.6 cm (comp.)
 Acc. 1991.018
 Purchased 1991. John
 Darnell Bequest



KASAMATSU
 Japan born 1898
*The Great Lantern at
 Asakusa* 1926
 Colour woodblock print
 36 x 24 cm (comp.)
 Acc. 1991.011
 Purchased 1991. John
 Darnell Bequest



generous assistance of the Queensland Art Gallery Society.

A significant group of Australian political posters dating from the late 1960s to the present included important gifts from Lyn Finch, Robyn McDonald and the Activities Workshop at the University of Queensland Student Union.

Exhibitions

Works on paper in the international and Australian permanent collection displays were rotated approximately every four months, as part of an ongoing program. Each rotation involved an average of a hundred works, and expanded labels often accompanied groups of these works.

Special exhibitions curated by the Section included 'Shifting Parameters: Australian Artists Who Employ Photographic Images and Techniques in Their Prints' (drawn primarily from the Collection) and 'Instant Imaging: Seven Queensland Artists Using Electronic Media to Create Works on Paper'. In Gallery 15, 'The Readymade Boomerang Print Portfolio' of twenty-one images by artists connected with the Eighth Biennale of Sydney was displayed. 'Signs of the Times: Australian Political Posters 1967–1990', curated by the Associate Curator, highlighted work produced in Queensland and the unique relationship between art, politics and society which emerged as a result. As with 'Instant Imaging', workshops and a forum were conducted in Brisbane. Other exhibitions coordinated by the Section were Andrew Drummond's 'Supports for Falling Limbs and Articles for an Ongoing Nature' and 'Resistance: An Installation by Julie Brown-Rrap' (touring to three venues) which commenced at the Queensland Art Gallery on 29 June 1991.

A collaborative curatorial project, 'Reference Points', which was based on new Australian acquisitions in context, presented a multi-media event. Assistance was given with preparation for the forthcoming major exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', and preparation is underway for a Bea Maddock survey, co-curated by Anne Kirker and Roger Butler (from the Australian National Gallery) for presentation in 1992.

Publications, External

Kirker, Anne. *Impressions in Print – Australian Printmaking in the '90s* [exhibition catalogue]. Toowoomba Art Gallery, 1990.

Kirker, Anne. 'Art that calls us into relationship: A way of interpreting McCahon and Gascoigne'. In *Sense of Place*, Ivan Dougherty Gallery, Sydney, 1990.

Kirker, Anne. 'Lyndall Milani'. *Art and Australia*, vol. 28, no. 3, Autumn 1990, pp. 373–7.

Kirker, Anne. 'Andrew Drummond in Queensland'. *Art New Zealand*, no. 57, Summer 1990–91, pp. 50–3.

Kirker, Anne. 'In search of a symbolic language' [a commentary on Judith Wright's installation at Artspace, Sydney]. *Art Monthly*, no. 41, June 1991, p. 17.

Kirker, Anne. 'Curating prints, a field of expanding interpretation'. *Imprint*, vol. 26, no. 2, Winter 1991, pp. 6–8, 13.

Lectures

Floor talks, seminars and radio interviews were given in association with special exhibitions. Two public lectures and one seminar for students were presented in Sydney by the Curator, on New Zealand contemporary art, in conjunction with the 'Sense of Place' (Colin McCahon and Rosalie Gascoigne) exhibition.

The Curator conducted a floor talk at the Brisbane City Hall Art Gallery on twenty-five years activities of the Print Council of Australia Inc. (24 February 1991).

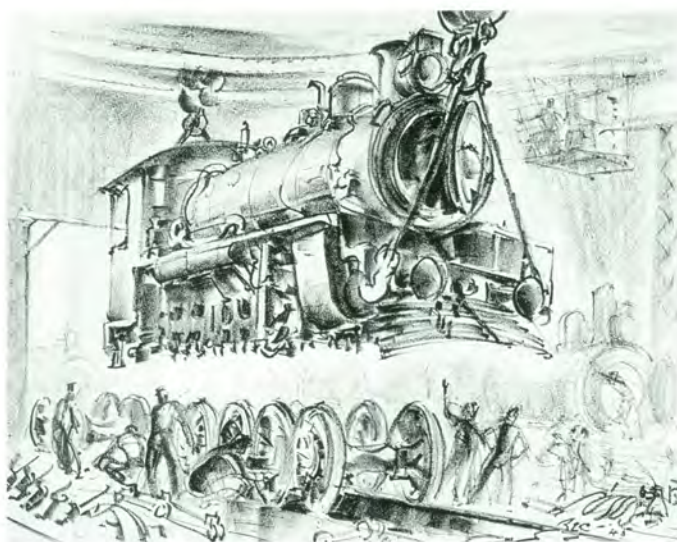
The Associate Curator presented a public lecture at the Gallery on contemporary Australian photography within an international context (14 April 1991).



Professional Development

Under the auspices of the Queensland Art Gallery, and with financial assistance from the Australia-Japan Foundation, the Curator travelled to Hong Kong and Japan 17 – 31 May 1991. This study trip was to pursue acquisitions of contemporary Japanese prints for the Collection and to collate information on current art practice generally, given the Gallery's commitment to the 'Asia-Pacific Triennial' in 1993.

The Curator attended the 1990 Annual Conference of the Art Association of Australia, and the 'Modernism and Post-Modernism in Asian Art' conference at the Australian National University in March 1991.



CURTIS, Robert Emerson
Australia born 1898
Engine 795 – in the Slings. Ipswich, Qld 1945
Charcoal
31.7 x 40.3 cm
Acc. 1991.122
Purchased 1991.
Queensland Art Gallery
Foundation

The Associate Curator was awarded a Professional Development grant from the Visual Arts/Craft Board of the Australia Council which, together with assistance from the British Council, enabled her to gain further curatorial experience and to examine contemporary international photography. A month was spent visiting contemporary photography spaces and museums in England, Scotland and Wales, and was followed by a three-month internship in the Photography Department of the Museum of Modern Art, New York.

Curatorial Activities, External

The Curator opened Andrew Drummond's 'Crossroads' installation at the Ipswich City Council Regional Art Gallery and was co-judge of the Inaugural Canson Student Print Award, Melbourne, in 1990. She also acted as external examiner in 1990 for third year BA students at the Queensland College of Art, in photography and printmaking departments, and as external examiner for two BA (Hons) candidates in the Fine Arts Department of Queensland University of Technology.

A paper on 'The Curated Print' was delivered by the Curator at the Tasmanian School of Art, Hobart, in April 1991.

The Associate Curator was judge at the Murwillumbah Print Collective's annual acquisitive award and spoke at the opening of the exhibition 'A Fall from Grace'.

Memberships

The Curator was appointed to the Faculty Advisory Committee for the Academy

PAGE, Charles
Australia born 1946
Untitled (from 'Boggo Road' series) 1988–89
printed 1990
Gelatin silver photograph
39.5 x 50.5 cm (comp.)
Acc. 1991.014
Purchased 1991. Russell
Cuppajidge Bequest

CARTIER-BRESSON, Henri
 France born 1908
Behind the Gare Saint-Lazare, Paris 1932
 Gelatin silver photograph
 35.8 x 24 cm (comp.)
 Acc. 1991.116
 Purchased 1991 with
 funds from James Hardie
 Industries Limited
 through the Queensland
 Art Gallery Foundation



Henri Cartier-Bresson

of the Arts, Queensland University of Technology.

As a council member of the Art Museums Association of Australia, the Curator attended several meetings throughout the year.

The Associate Curator continued to serve on the committee of the Print Council of Australia Inc.

DECORATIVE ARTS

Acquisitions

The Australian ceramic collection developed significantly with, in particular, a group of twenty-four pieces by Ian McKay (1943–90) donated as a memorial by friends and family. They span the period from his first active involvement in pottery, when he acknowledged his debt to Bernard Leach, to his more recent work which focused more closely on the inspiration of Japan and China.

A major group of twenty-seven works was purchased through the Queensland Art Gallery Foundation for the exhibition 'Decorated Clay' which opens on 3 July. These included Stephen Bowers's gold-lustred *Chintz* vase 1990 and Bern

Emmerichs's *Bergamo* bowl 1990.

Potters from each State and Queensland regional centres are represented. Miss Grace Davies and Miss Nell Davies generously supported the exhibition by donating Marianne Cole's bowl *Minoan splendour* 1990 and by funding the purchase of one of Greg Daly's large lustred platters. Work of Arthur and Carol Rosser, well-known salt glaze potters working outside Mackay, was purchased for the first time. A group of three winged forms by the Queensland potter Lynne McDowell (now resident in Victoria) was gifted by the Queensland Art Gallery Society together with a bowl by Greg Hamilton.

The most important acquisition was the *Mourning brooch* c.1860 by the Sydney firm of Hogarth, Erichsen & Co. presented by Mrs Alison Forster. The quality of the brooch, the use of native flora and a goanna motif (which is associated with the family property Gracemere, outside Rockhampton) make it a major example of Australian colonial gold work.

Historic aspects of Queensland craft were enhanced by several acquisitions. These included a coffee pot (1936) by Nell Marlay and a vase (1938) by Florence Archer (both Harvey School potters); a covered bowl c.1921 by the Warwick teacher, potter and woodcarver Charles Astley; and an important hall-stand *Flanders Field* c.1920 carved by Astley. In the latter, the symbolic reference of the poppies recalls the great losses of life in the Great War. Two embroideries dated 1897 and c.1915, by Mary Dods, wife of the well-known architect Robin Dods, were donated by her grand-daughter.

The international art glass collection saw the purchase of a Lalique Ceylan vase decorated with budgerigar motifs and a vase and a bowl in a hot worked 1950s style by the Dutch firm of Kristalunie Maastricht. A colourful 1950s Murano style Italian glass decanter was presented by Dr Hugh Levien together with three further items of Keith Murray's designs for Wedgwood.

Other notable acquisitions included a major piece of furniture dated 1979 by Queensland's prominent wood craftsman

Robert Dunlop, *Rocking in free form*, purchased through the Queensland Art Gallery Foundation, and a black quilt *Eternity* 1990 by Ruth Stoneley, presented by the Queensland Art Gallery Society.

Exhibitions

The Curator's major commitment was to the forthcoming exhibition 'Decorated Clay', which will coincide with the Sixth National Ceramics Conference at Griffith University in July 1991.

Curatorial Activities, External

The Curator judged the craft section of the North Pine Rivers Show; the Ernest Henry Art Prize, Cloncurry; and the Byron Bay Easter Arts Festival. He also launched the Yvonne Mills Gallery, Mount Glorious, with its joint exhibition



ASTLEY, Charles
Australia 1869-1929
Hall stand: Flanders Field
c.1920
Cedar panels, carved and set in maple frames with oval mirror
205 x 128.5 x 37 cm
Acc. 1990.475
Purchased 1990. Andrew and Lilian Pedersen Trust



HOEDT, Connie
Australia born 1936
Tray with lillipilly (from 'Tropical delft' series)
1991
Stoneware, wheel thrown and altered, hand built additions with brushed slip and cobalt glaze under clear glaze
95 x 48 x 39 cm
Acc. 1991.166
Purchased 1991.
Queensland Art Gallery Foundation

As a memorial to ceramicist Ian McKay (1943-90) twenty-four of his works were donated to the Australian ceramic collection by his family and friends. These works were displayed as a special tribute to the artist.

by Nevil Matthews and Errol Barnes, and acted on the selection panel for the Tenth Anniversary Australian Glass Triennial, Wagga Wagga.

Membership

The Curator was invited onto the council of the Australian Forum for Textile Arts, and the steering committee for the publication of a history of the Queensland College of Art.

Lectures

A talk on the decorative arts collection was delivered to the St John's Visual Arts Committee. Floor talks were presented on Godfrey Rivers's painting *Under the jacaranda* 1903 and on a group of Keith Murray's designs for Wedgwood.

Professional Development

The Curator attended the Ausglass Conference at the University of Sydney.

CRISTALLERIE LALIQUE ET CIE (manufacturer)
France 1902-present
LALIQUE, René (designer)
France 1860-1945
Vase: Ceylan c.1930
Clear glass, mould-blown cylindrical shape with frosted finish and traces of blue staining
24 x 13.1 cm (diam.)
Acc. 1991.126
Purchased 1991.
Queensland Art Gallery Foundation

Publications, External

- Cooke, Glenn R. 'Aboriginal art and a search for identity'. *Art, Architecture & Tourism, the First Asia-Pacific Conference and Exhibition* [Sheraton Mirage, Gold Coast, 4 – 5 Oct. 1990].
- Cooke, Glenn R. 'L. J. Harvey in an ecclesiastical vein'. *National Trust (Queensland) Journal*, Feb. 1991, pp. 8–11.
- Cooke, Glenn R. Review of 'Lynne McDowell, Garry Bish and Greg Hamilton'. *Queensland Potters' Association Newsletter*, 23 Oct. 1990, p. 3.
- Cooke, Glenn R. Review of 'Penne Jefford's *Of Myths and Rituals*'. *Queensland Potters' Association Newsletter*, 24 June 1991, p. 4.
- Cooke, Glenn R. 'Steven Carson: A nice tightrope to tread; Kitsch and Steven Carson'. In Vale-Slattery, T. & Hoare, J. (eds). *Where Are They Now?* University College of Southern Queensland, Toowoomba, 1990, pp. 24–5.

CONSERVATION

Conservation and the Collection

The research and restoration of three seventeenth century panel paintings, among the first acquisitions of the Gallery in the 1890s, was a major project this year. The first panel, signed D. Teniers, was cleaned of two varnish layers, at least one of which was more than 100 years old. It is planned to analyse cross-sections of the painting with an electron microprobe to aid in authentication. The

second panel, titled *The haven of refuge* and by an unknown artist, is now being attributed to the Antwerp painter Pieter van de(r) Velde. The Guild of St Luke stamp, consisting of two hands and the castle of Antwerp, was discovered on the verso of this oak panel. The painting required major inpainting in an area which had been badly overcleaned. The third panel, showing a Flemish fishing village, also has a similar guild stamp on the verso. The attribution to B. Breenburgh is certainly incorrect, and research and restoration are continuing on this painting. It is planned to exhibit these works as a group, together with other Flemish paintings of the sixteenth and seventeenth centuries.

W. C. Piquenit's *Ben Lomond* was cleaned of discoloured varnish, stains and overpaint. Small tears were repaired again, filled and inpainted. Edouard Vuillard's *Le Salon des Hessel* underwent a major treatment involving a new auxiliary support system and was fitted with a new frame.

Notable works which underwent treatment included four Lionel Lindsay watercolours, *Old Malaga, Rue de l'Etrice, Old Marseilles, Andalusia*; a Conrad Martens watercolour, *View from Craigend*; a Neville Cayley watercolour, *Australian wild birds*; three Blamire Young watercolours, *The missing guest, Songs of twilight, Landlocked sea*; four gouache works by Oenpelli artists from the Mountford Expedition 1948, *Nos. 16, 60, 66, 74*; two watercolours by Benjamin Landara, *Ghost gums, McDonnell Range and Western McDonnell Range*; a watercolour by Thomas Rowlandson, *Conversazione*; E. W. Cooke's *St Pietro de Castello*; William Glover's *Castle ruins*; Robert Russel's, *Seascape*; Russell Flint's *Blue day by the Farne Islands*; and seven prints, drawings and watercolours from the Pedersen Bequest. Twenty-one international photographs purchased with funds from James Hardie Industries Limited, and two works gifted in association with the purchase, were prepared for display.

Picasso's *La Belle Hollandaise* was deframed, examined and photographed using ultraviolet and infra-red, as an initial assessment of its proposed treatment.

Senior Conservator John Hook removes varnish from the seventeenth century Flemish work *The archery match*, signed D. Teniers the Younger. After conservation work, the painting, which was one of the first to be acquired by the Gallery in the 1890s, will be hung for the first time in many years.





The Paper Conservator was primarily involved with preparing works selected for the fifth, sixth and seventh rotations of international and Australian works and for exhibitions such as 'Shifting Parameters', 'The Readymade Boomerang', 'Reference Points' and 'Signs of the Times'.

Guidelines relating to Gallery lighting of artworks on display were established in liaison with Curatorial and Exhibitions staff.

Conservators consulted with members of the Stanthorpe Shire Council regarding environmental control and monitoring of the Stanthorpe Art Gallery.

Travel

The Senior Conservator travelled to Shanghai to condition report and courier 'Treasures from the Shanghai Museum' as far as Singapore, en route to Australia.

Professional Development

The Senior Conservator attended the International Institute for Conservation of Historic and Artistic Works (IIC) Congress 'Cleaning, Retouching and Coatings' in Brussels in 1990.

The Paintings Conservator commenced a twelve-month research internship at the Tate Gallery, London. She will concentrate on the effects of the ageing of oil paint on the tagging of the fluorochrome stain, Rhodamine B.

A five-day workshop at the University of Canberra on photographic conservation was attended by the Paper Conservator.

Conference Papers

Hook, John. 'Summary of the IIC

Congress in Brussels'. AICCM Paintings Group Symposium, Blue Mountains, 1991.

Osmond, Gillian. 'Neutral Red, Rhodamine B for paint cross-section examination'; and 'Cleaning case studies: "Wolbers Technology" at the Queensland Art Gallery'. AICCM Paintings Group Symposium, Blue Mountains, 1991.

Dredge, Paula. 'A survey of the techniques and materials of the painter John Peter Russell'. AICCM Paintings Group Symposium, Blue Mountains, 1991.

Lectures

The Paper Conservator gave two lectures during the year to art students at the Queensland College of Art regarding artists' choice of materials and preservation of artworks.

FRAMING

Frame Conservation

During the last quarter of 1990 all works on paper in frames were removed from storage racks, deframed and transferred to Solander boxes. The oil painting frames were sorted, and spare frames stored. A number of works were matched with their original frames, the most interesting of these being the original frame for Godfrey Rivers's *The wool shed*. The frame, finished with gold leaf water gilding on composition, was damaged and dirty, but after restoration is now on display in Gallery 13.

Conservation work was also carried out on the frames for Puvis de Chavannes's

The exciting discovery, by the Conservation Section, of the St Luke guild stamp of Antwerp has authenticated the painting *The haven of refuge* as being produced in Antwerp in the seventeenth century. The Gallery is now seeking authentication that the work is by Flemish artist Pieter van de(r) Velde.



Paul Curson (Senior Artisan) (at right) assists with the hanging of Godfrey Rivers's *The wool shed*, which was recently matched with and restored to its original frame, after considerable gilding restoration.

Doux pays, Isaac W. Jenner's *Serpentine Rocks*, *Scilly Isles*, G. H. M. Addison's *Exhibition Building*, and Frederick McCubbin's *The edge of the forest*.

Major new frames have been made for George Lambert's *The artist and his wife*, W. C. Piguenit's *Ben Lomond*, Edouard Vuillard's *Le Salon des Hessel* and Nicholas Chevalier's *In the Grampians*.

Furniture Conservation

Work has been carried out on Charles Astley's *Hall stand* c.1920 and a Dutch-style cabinet c.1800.

Lectures

Two groups of students from the Queensland College of Art have visited the gallery for talks on framing and gilding. A public floor talk was also given on the subject.

Professional Development

The Senior Artisan attended a weekend workshop on woodcarving at Griffith Artworks.

REGISTRATION

Exhibitions

The delivery, unpacking, repacking and despatch of all exhibitions shown at the Gallery during the year was coordinated and supervised by the Section.

Transportation, documentation and insurance aspects were handled for all loans to Gallery-organised exhibitions, as well as loan documentation and insurance of the tour of 'Into Space: The Language of Sculpture' to regional Queensland.

'Contemporary Japanese Calligraphy' returned to Tokyo, Japan, and 'Drawings Objects Prints by Joseph Beuys', displayed at the Gallery after the Sydney Biennale

1990, was despatched to the next venue in Osaka, Japan. The Section prepared the Customs documentation and coordinated the transportation arrangements for both shipments.

The national and international movement of 'Treasures from the Shanghai Museum', which was also shown at the Art Gallery of New South Wales, was arranged, coordinated and supervised, including Customs formalities, ground and air transportation, couriers and security escorts. The Registrar travelled to Singapore to effect the trans-shipment of the consignment and couriers on their journey to Australia and to be the Gallery's courier from Singapore to Brisbane.

The Section commenced arrangements for the national and international movement of 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', which will also be shown at the National Gallery of Victoria. The Section liaised with national and international airlines and shipping agents, road transport and security representatives, and compiled transportation and security data for the application for Australian Government indemnification of the tour.

Acquisitions

The Section attended to the transportation, insurance and documentation of objects under consideration for acquisition by the Gallery, including international transportation and Customs formalities for twenty-four items (ceramic, photographic and print works) from London, New York and Paris; coordinated transportation and insurance of the David Wilson sculpture *Hope sleeping – grand disguise* from Victoria, and supervised its unloading at the Gallery in preparation for its forthcoming installation in the Gallery's Watermall; and attended to the packing, transportation and insurance of works that were de-accessioned and despatched for sale or auction.

Computerisation

The system introduced in the previous financial year greatly assisted the Section in the performance of its functions. The system has become such an integral part of processing exhibitions, loans and acquisition submissions that a second

The Registration Section coordinated the transportation and unloading of the 4.4-tonne and 4.7-metre high steel sculpture *Hope sleeping – grand disguise* by David Wilson. The sculpture will be installed in the Gallery's Watermall.



terminal was installed in the Registrar's office.

Loans from the Collection

The Section attended to the preparation, transportation and documentation of outgoing loans.

Staff

The position of Curatorial Assistant (Registration) became vacant during the year.

Membership

The Registrar was appointed as a member of the interim committee of the Australian Registrars Committee.

The Assistant Registrar was elected president of the board of management of the Institute of Modern Art, Brisbane, and was appointed a member of the panel of the Brisbane Arts Management Advisory Group.

Corporate Plan

Staff of the Section were nominated for participation in the following committees and working groups: Access, Handling of Artworks, Collection Management, Disaster/Emergency Planning, Exhibitions Philosophy and Policy Development, and Technology.

Collection Storage

In response to the disposal of a large number of items of furniture which were de-accessioned, the area previously occupied was re-allocated to improve the safety of, and access to, the sculpture collection.

Rapid growth during the year in the acquisition of works on paper has necessitated a revision of the storage of those works, and re-arrangement of storage units within that area was commenced.

Transaction Statistics

Incoming

Consideration for acquisition: 361
Loans for exhibitions: 195
Loans for general display: 36
Conservation: 1

Outgoing

Despatched after de-accessioning: 125
Loans to other institutions for exhibition: 46
Loans to government offices (as at 30 June 1991): 243
Conservation: 4

LIBRARY

Information Services

The Library continues to play an active role in the dissemination of information about the Gallery's Collection and exhibitions.

To promote access to Collection information, the Library began a program of indexing references and reproductions of artworks for the Gallery's Collection database, known as Titan. This information, together with a description of the artwork, will ultimately be available to students and researchers through public access terminals available in the Library.

More effective retrieval of online database information on the conservation and restoration of cultural property was made possible by joining the Conservation Information Network, hosted by the Getty Conservation Institute.



Library volunteers provide an invaluable contribution to the maintenance of ephemera and press clipping files; (from left) Judy Gunning (Librarian-in-Charge) works with Marcia (Rikki) Souris, Glenys Simpson and Joan O'Hara.

Collection Development

In 1991 the Library embarked on a project to extend its resources on Asian and Pacific contemporary visual arts. This will support the Gallery's Collection objective of broadening cultural and regional representation, including the development of the 'Asia-Pacific Triennial'. A bibliography of resources in this area is being developed to create an ongoing specialist database.

Library purchases were again augmented by generous gifts from

individuals and by exhibition catalogues received on reciprocal exchange from art museum libraries. A display of Australian limited edition art books presented over the years by the Queensland Art Gallery Society was a feature of the Society's fortieth anniversary celebrations.

In conjunction with the Gallery Shop, the Library held a successful two-day sale of duplicate stock with the proceeds earmarked for one of several Library projects under consideration.

Computerisation

A proposal was made to automate Library functions in 1991–92 using In-magic database management software with a Search-Magic network to provide access through the Gallery's Local Area Network. The role of the Library as the Gallery's information and archival centre, the increasing size and diversity of its collections, and changing information needs of the Gallery, make it imperative that Library functions be computerised to meet these demands.

Corporate Plan

All Library staff were actively involved in the development of the Corporate Plan, with both Librarians chairing strategy groups. With its implementation, the Documentation Librarian became chairperson of the ongoing Technology Committee.

Professional Development

Library staff continued to be active in professional associations and attended seminars on a range of subjects, including copyright, new technology, audiovisual resources, award restructuring and disaster planning. The Documentation Librarian attended the 'Public Access to Information Resources in Museums' seminar held in Canberra on 17 June 1991.

The Librarian-in-Charge was co-editor of *ARLIS/ANZ News*, the newsletter of the Art Libraries Society, and assistant editor of *Quill*, the newsletter of the Queensland Branch of the Australian Library and Information Association. She was a member of the Structural Efficiency Principle Committee of the Government Librarians Group and acted as secretary to the Gallery's Co-ordinating Working Party.

Publications, External

Gunning, Judy. 'Illustration index to

Australian art' [book review]. *AMAA News*, no. 18, Nov./Dec. 1990, p. 12.
Kassay, Matthew. 'Queensland Art Gallery'. *Cataloguers' Newsletter* (ALIA Cataloguers' Section, Qld Group), vol. 1, no. 91, pp. 2–3.

EXHIBITIONS

The ongoing reinterpretation of the Collection, by the regular rotation of works of art and through Collection-based exhibitions, has continued successfully throughout the year. This has included the re-hang and rotation of some 500 works from the Collection, including numerous display and exhibition loans.

Eighteen exhibitions were installed, which included 'Treasures from the Shanghai Museum', two other international exhibitions, twelve locally curated exhibitions and three shows from national sources.

Exhibitions staff worked in close collaboration with staff from other Sections in designing support facilities for exhibition display, in particular for 'Treasures from the Shanghai Museum' (detailed earlier in this report). The design of a simulated Chinese garden which accompanied this exhibition was noteworthy, with rocks from Riverton on the Queensland/New South Wales border included. The Ithaca College of TAFE supplied bonsai plants from the Len Webber collection.

Following on the success of the redesign



An installation view of 'Diverse Visions: Twelve Australian Mid to Late Career Artists'.



Visitors entered 'Treasures from the Shanghai Museum' through a dramatic Chinese rock garden inspired by the Yu Yuen garden in Shanghai, and an imposing slate entrance, a stylisation of entrances to traditional Chinese temples and gardens.

of the permanent international and Australian collections in 1990, Exhibitions staff, working closely with the Curator, Decorative Arts, designed a modular cabinet system which was manufactured by the Gallery Workshop. With the use of seven of these units, a new gallery was created at the eastern end of the Watermill level, Gallery 17. The simple lines harmonise well within the space and have created an exemplary facility for the changing display of the growing Decorative Arts collection.

On a smaller scale, hanging display facilities in the liftwell alcove, adjoining Gallery 5, now allow a more functional use of the space for the intimate display of works from the Collection.

The exhibition 'Signs of the Times' provided an unusual challenge for staff to design an implied period and domestic setting. This proved very popular and represents the important contribution of exhibition design to the interpretation and enjoyment of Gallery visitors.

Rubbings from the works in 'Treasures from the Shanghai Museum' were placed in display cases to enable closer appreciation of their intricate and fascinating inscriptions, motifs and decorations.

This earthenware group designed by Keith Murray for Josiah Wedgwood & Co. and recently gifted by Dr H.E.M. Levien was a component of the display of the international collection during the year and the focus of a Gallery floor talk in February.

Travel

The Senior Exhibitions Officer represented the Gallery at the handover of the exhibition 'Treasures from the Shanghai Museum' in Shanghai in February/March 1991, at the conclusion of its Australian tour.

EDUCATION

The Education Section has continued to maintain its interpretive role in the presentation of a challenging diversity of programs and events developed to extend the enjoyment, understanding and documentation of both the Collection and temporary exhibitions.

Volunteer Guides

The Volunteer Guides continue to be a vital adjunct of the Education Section, their ranks being expanded with the graduation of thirty trainees in July 1990. New policy structures have been adopted, and operations now involve a committee with elected office bearers representing all strands of Volunteer Guides. The Education Section administers and supervises the Volunteer Guides with an Education Officer acting as Staff Liaison Officer.

A gift to the Gallery from the Volunteer Guides, the ceramic work *Oceania* 1990 was presented to Mr Glenn Cooke (Curator, Decorative Arts) (centre) and Mr Doug Hall (Director). The gift commemorated the Seventh Biennial Conference of the Association of Australian Art Gallery Guiding Organisations, hosted by the Queensland Art Gallery Volunteer Guides.



Training sessions continue fortnightly with attention directed to the Gallery's Collection and to visiting temporary exhibitions. Education Officers conduct most of the training with input from other Gallery staff such as Curators, and visiting specialists. This year these included Professor Colin Mackerras from Griffith University, providing an historical and cultural background to the exhibition 'Treasures from the Shanghai Museum'; and Dr David Phillips from University of

Queensland, who spoke on 'Reading a Painting'. The training program included activities as diverse as practical workshops on colour, visits to artists' studios and exhibitions outside the Gallery, lectures on post-modernism and tutorials on the Gallery's decorative arts collection.

The tenth anniversary of the establishment of the Volunteer Guides at the Gallery was celebrated with a cocktail party in March 1991. The success of the Gallery Guides' hosting of the Seventh Biennial Conference of the Association of Australian Art Gallery Guiding Organisations in 1989 was commemorated with the presentation to the Gallery of the ceramic work *Oceania* 1990, collaboratively produced by potter Errol Barnes and decorator Gavin Chilcott.

Informal communication within the Gallery of news and events affecting volunteers is contained in the newly launched bulletin *What's Up*.

Exhibition Support

The major international exhibition 'Treasures from the Shanghai Museum' received considerable support from the Education Section. Resource kits produced by a committee in association with the Department of Education were distributed to all schools in the State. Panels of didactic text and illustrations were displayed within the exhibition. The text was also available to the public in A4 format. Audio tours were scripted by Education staff for both adults and young visitors and presented by Acoustiguide of Australia.

A full-page Education Mail feature in *The Courier-Mail* addressed the content of the exhibition 'Treasures from the Shanghai Museum', and a Scholarly Symposium was presented on the first day of the exhibition. Education Section staff were involved in extensive promotional activities and public speaking engagements related to the exhibition.

A twenty-minute video documentary was made in association with the exhibition 'Diverse Visions: Twelve Australian Mid to Late Career Artists'. Featuring exhibiting artists, writers and the majority of works in the exhibition, the video was screened continuously in the exhibition space. The video is now available for purchase from the Gallery Shop.

Programs for Schools

A large percentage of the 28 000 booked group visitors to the Gallery during the year was from schools. A program of seminars for teachers is designed to provide background information related to particular exhibitions or aspects of the permanent Collection. It includes strategies for working at school prior to and following Gallery visits, as well as expected outcomes of Gallery visit experiences. These programs are conducted twice yearly for both Primary and Secondary teachers.

The Education Section was host to an art teacher from Springwood High School who was involved in a Department of Education 'Release-to-Industry' program in August 1990. Work experience students continue to be accommodated by the Section.

Public Programs

The program of public lectures and floor talks by Gallery staff has been refined to include talks by artists, with sponsorship provided for this initiative by the Queensland Art Gallery Society as part of the Society's fortieth anniversary activities. The Artwork of the Month is now supported by a printed information sheet.

Lectures were presented during the year by German video installation artist Ulrike Rosenbach, Cambridge scholar Dr Laurence Pickin and Malaysian artist Dr Redza Piyadasa.

The performance program devised by the Education Section to complement the Collection and temporary exhibitions offered a wide selection of interpretation including a solo mime presentation, a group vocal improvisation and full chorale performance. The regular free film program offered on Fridays to complement exhibitions and the Collection was rescheduled during the year as a monthly presentation.

Special Focus Activities

'Regional Roundabout' involved Regional Gallery Directors from various Queensland locations presenting lectures which integrated a work from the collection of a Regional Gallery with the Queensland Art Gallery's Collection. A significant event in the 'Artists Talk' program was the presentation of talks by



Visiting Artist in the Education Studio, Beverley Budgen (centre) was one of several artists to take part in the ongoing adult workshop program. She conducted a workshop which concentrated on the imaginative use of paint inspired by patterns in nature.

eight of the twelve artists represented in the exhibition 'Diverse Visions: Twelve Australian Mid to Late Career Artists'. Interaction between artists and the public was lively and informative.

Beverley Budgen was the Visiting Artist in the Studio between January and March 1991. Producing a body of work in mixed media integrating Queensland images with experiences in India, the artist was accessible to the visiting public at advertised times.

Collaboration with the Women's Policy Branch of the Premier's Department resulted in the production of a tour sheet addressing the work of women artists in the Gallery's Collection. A public forum focusing on the role of women artists in society was also conducted. In conjunction with the Victorian Studies Conference staged in Brisbane early in 1991, a tour guide sheet relating to Victorian works in the Collection was produced.

Education Officer Julie Lloyd is developing the Disabilities Assistance Program, offering a range of activities and services for visitors with a variety of disabilities. This follows her study in the United States as winner of the 1989 Mobil Fellowship.

Studio Program

During the school year, regular classes are conducted in the Studio at weekends for children. Experienced tutors are engaged to present sequenced activities which expand awareness of the Gallery's Collection. Classes for each age group are conducted in four terms a year, each term addressing a different aspect of art-making. In September each year,

Young children celebrated and investigated the use of colour in the depiction of the figure during recent school holiday workshops at the Gallery.



applications are invited for the Trustees' Children's Creative Art Scholarship. Twenty-four scholarships entitling winners to free tuition and materials for use in classes are awarded to young people aged between eight and twelve years.

Children's holiday workshops are conducted during some school holidays. Vacation periods also afford opportunities to conduct weekend workshops for adults.

Scholarships

Danny Guinsberg, joint winner with Kate Ryan of the Melville Haysom Memorial Art Scholarship for 1990, took up his three-month residency in the Visiting Artist's Room in August 1990. The scale of Guinsberg's work required a move to a more suitable studio facility made available by the South Bank Authority. Kate Ryan took up her studio residency in January 1991. Roderick Bunter was awarded the Haysom Scholarship for 1991 and took up his studio residency from the end of April 1991. A cash award was also made to each Haysom Scholarship winner.

The Hobday and Hingston Bursary recognised the most meritorious graduating student from a tertiary fine arts training institution in Queensland in 1990. It was shared by Anne Wallace (Queensland University of Technology, Kelvin Grove Campus) and Edite Vidins (Queensland College of Art).

Interpretive Material

Education Section staff continued to generate information sheets and flyers as interpretive material related to the Gallery's Collection and visiting exhibitions. Expansion of this area of operation was made possible by the installation of desktop publishing facilities. Didactic panels, interpretive displays and video presentations were also developed to support specific exhibitions.

A grant received from the JEC Fund (Commemorative Fund for Japan World Exposition 1970) supported the education program associated with the exhibition 'Contemporary Japanese Calligraphy'. This funding was used to produce a fifteen-minute documentary of the exhibition, which included demonstrations by visiting Japanese masters of the art of calligraphy. The production is now being sold by the Gallery Shop.

The Queensland Art Gallery Foundation sponsored the production of a video introducing the Gallery to visitors. This six and a half-minute production is scheduled to run continuously in the Gallery's Orientation Theatre. It will also be available on loan to schools.

The playwright Sue Rider was commissioned by the Queensland Art Gallery to develop a script in conjunction with the forthcoming exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris'. This commission was supported by a grant of \$4 200 from the Literature Board of the Australia Council. Further, the Performing Arts Board of the Australia Council contributed \$12 000 to cover the fees of the Director, Designer and Lighting Designer.

Extended Contacts

The Education Section has worked collaboratively with Extension Services in the presentation of the exhibition 'Into Space: The Language of Sculpture'. Education Officer David Burnett assisted in the selection of works and wrote the accompanying publication. Education or Extension Services Officers work with the exhibition as it travels to regional venues. Tours are conducted for visiting groups and public lectures are presented. David Burnett also addressed the Regional

The Gallery continued its practical support of young artists by awarding the Melville Haysom Memorial Art Scholarship to three recipients. Each completed a three-month residency at the Gallery and received a financial contribution towards materials and expenses. Joint 1990 winners were Danny Guinsberg (right) and Kate Ryan (far right, top). The 1991 recipient was Roderick Bunter (far right).



Galleries Association of Queensland Annual Conference in Rockhampton in August 1990, on the concept and development of the exhibition.

Assistance is given to regional galleries in Queensland and northern New South Wales. Advice on setting up an exhibition was provided to the Lismore Regional Gallery; assistance with training of volunteers was offered at the Gold Coast City Art Gallery; and interpretive approaches were suggested in a paper presented at the Orange Regional Gallery conference 'Alchemy and Artifact' by Education Officer Elizabeth Bates.

Arrangements were made for the Queensland Art Gallery Society's Gertrude Langer Lecture for 1990 which was presented by Edmund Capon, Director of the Art Gallery of New South Wales. His lecture provided background to the exhibition 'Treasures from the Shanghai Museum'.

Education staff were extensively involved with judging art competitions in metropolitan and regional areas. The invitations to speak at award presentations afford educational and promotional opportunities to the Gallery.

The Senior Education Officer conducted a collage workshop in Charleville in September.

Statewide transmission of videos developed by the Gallery has been undertaken through facilities available at TSN-11, a Government media production service.

Professional Development

Education Officer Julie Lloyd attended the Artability Conference in October 1990 which addressed the servicing of disabled people by arts organisations.

The Senior Education Officer presented a case study 'Progressive focus in evaluation at the Queensland Art Gallery' at the Conference 'Where Are We Going? Evaluation in Scientific and Cultural Institutions' at the Australian Museum, Sydney, in November 1990.

Education Officers and Administrative Assistant Judy Armstrong attended training sessions in computer operations to facilitate desktop publishing in the Section. The Senior Education Officer attended the McGregor Summer School



on desktop publishing and a team skills building workshop conducted by Rosamund Nutting of the Department of Education Training Unit.

EXTENSION SERVICES

Touring Exhibitions

The highlight of the year was 'Into Space: The Language of Sculpture', specially curated to tour to regional Queensland. In addition to being the first major sculpture exhibition to be toured through Extension Services, it has also been one of the most challenging exhibitions in terms of size, content and visitor appreciation. As at 30 June 1991, approximately fifteen thousand adults and school children have viewed the exhibition, which consists of traditional bronzes by Rodin and Epstein

'Into Space: The Language of Sculpture', the Queensland Art Gallery's first regional touring sculpture exhibition, features works by leading Australian and international sculptors from the nineteenth century to the present, including Robert Klippel's *Untitled (i) 382, (ii) 389, (iii) 407, (iv) 413, (v) 411*.



Les Kossatz's *Down the chute* is one of twenty-one sculptures touring regional Queensland in the landmark Extension Services exhibition 'Into Space: The Language of Sculpture'.



together with works by contemporary sculptors such as Tom Risley and Rosalie Gascoigne.

An officer from either the Education or Extension Services Sections works with visitors to the exhibition at each venue. Students from Bundaberg and surrounding schools created innovative sculptures during a weekend workshop.

During the past eleven months, 'Into Space' travelled over 7 000 kilometres to eleven venues, with six Gallery staff spending approximately 155 days at regional centres working directly with visitors to the exhibition.

Preparation commenced for the regional tours in 1992 of 'Journeys North', 'Collaborative Ventures' and 'Decorated Clay'.

Regional Gallery Liaison

Through the Extension Services Section,

the Queensland Art Gallery acted in a consultancy role providing advice to Dalby Town Council and its architect on the construction and fit-out of the new Dalby Regional Gallery which opened in March.

Professional staff from regional galleries at Ipswich, Gold Coast, Rockhampton and Townsville sought assistance and advice from Extension Services with a view to improving facilities or devising exhibitions. Extension Services represented the Gallery through contact visits to galleries at Blackwater, Bundaberg, Gladstone, Rockhampton, Springsure, Stanthorpe, Townsville and Warwick.

Regional Galleries Association of Queensland

The Gallery worked closely with the Regional Galleries Association of Queensland through Extension Services, and was represented on working parties and sub-committees.

Exhibition Touring Agencies

Information and assistance was provided to the following exhibition touring agencies which were preparing for regional Queensland tours: Australian Exhibition Touring Agency, the Australian National Gallery, the Queensland Arts Council and the Queensland Museum.

PUBLICATIONS

Catalogues and Interpretive Pamphlets

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

The catalogue *Treasures from the Shanghai Museum* included colour illustrations of all exhibits as well as reproductions of rubbings of many of the items. A limited number of unillustrated catalogues in the original Chinese text was also made available to the public. *Diverse Visions: Twelve Australian Mid to Late Career Artists* accompanied the exhibition of works by selected artists, and was sponsored by ARCO Coal Australia Inc. A limited number of books signed by the artists was made available for sale at a special price.

The Inspired Dream: Life as Art in Aboriginal Australia, initially produced in 1988 for the exhibition presented at the Gallery during the Bicentenary and Expo 88, sold out during the year and by popular demand was reprinted.

The interpretive pamphlets continued to prove a successful educative medium. *Instant Imaging: Seven Queensland Artists Using Electronic Media to Create Works on Paper* accompanied an exhibition of works from the Gallery's and the artists' collections, and was a project assisted by the Print Council of Australia Inc., the Visual Arts/Craft Board of the Australia Council and Canon Australia Pty Ltd. One of the contributing artists was commissioned as designer, resulting in a publication which closely reflected the visual dynamics of the exhibition.

Shifting Parameters: Australian Artists Who Employ Photographic Images and Techniques in Their Prints accompanied the exhibition of thirty-seven works from the Collection supplemented by two from other sources. *Decorated Clay*, funded through the Queensland Art Gallery Foundation, will accompany the forthcoming exhibition from the Collection presented to coincide with the Sixth National Ceramics Conference at Griffith University.

Signs of the Times: Political Posters in Queensland was produced as part of a project which also included a practical workshop, a public forum and an exhibition of works from the Gallery's and other collections, both public and private. Its special design was undertaken by a studio which is itself currently Brisbane's primary centre for the production of political posters.

Vincent Brown: An Early Brisbane Modernist continued the Gallery's commitment to presenting the work of Queensland artists both as exhibitions and in publications. The Queensland Art Gallery Foundation generously supported this publication in recognition of Vincent Brown's contribution to the development of art in Queensland and of the Bequest made by the artist's brother, George Brown, in 1977.

Resistance: An Installation by Julie Brown-Rrap was produced as part of the Gallery's continuing Gallery 14 program.

Each of the three participating venues (which included the Canberra Contemporary Art Space and the Wollongong City Gallery) contributed funding to the project – the Queensland Art Gallery through the Blanche Louisa Buttner Bequest.

Into Space: The Language of Sculpture, sponsored by Boral Limited, accompanied the Extension Services exhibition of works from the Gallery's and other collections, which was launched at the Gallery and subsequently travelled through Queensland during 1990 and 1991.

L. J. Harvey and the Bed of Peace: A Daughter's Reflection was compiled from material supplied by the Revs Bruce and David Noble on behalf of their late mother, Harvey's daughter Elsie. The bed, a twenty-first birthday gift carved by Harvey for Elsie and now in the possession of the Nobles in America, was lent to the Gallery for display during the year.

Postcards, Posters etc.

To further extend enjoyment of works on display in the Gallery, posters, postcards, Christmas cards, notelets and other merchandise featuring works from the Collection and in visiting exhibitions were produced during the year for sale through the Gallery Shop and other outlets. The Gallery is currently expanding its merchandising activities in both the corporate and public sectors.

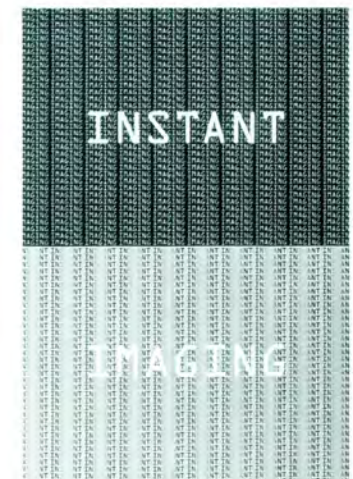
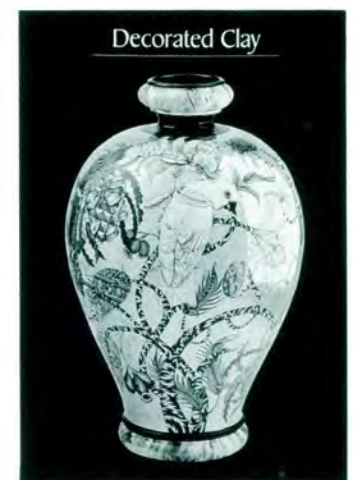
What's On

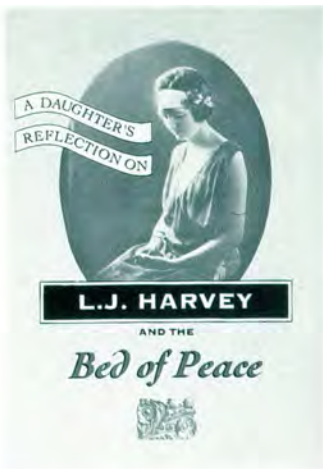
The Gallery's news and information bulletin *What's On* proved a successful medium for providing people with up-to-date news and information on exhibitions, public programs, new acquisitions, and other Gallery, Gallery Society and Foundation activities.

Reproduction, Rights and Permissions

A major review was undertaken of fees and charges for outside requests for reproduction of works in the Collection. As a result, a new scale of fees and charges was established, new forms were introduced and a new set of guidelines prepared.

The Gallery's advice was sought on a wide range of copyright matters relating to artworks, from artists, the general public, other galleries and government departments. This highlights the increasing





awareness in the community of copyright and its practical application.

Queensland Art Gallery Publications 1990–91

Burnett, David. *Into Space: The Language of Sculpture*. Queensland Art Gallery, Brisbane, 1990. (16 pp., illus: col., b/w)

Cooke, Glenn R. *Decorated Clay*. Queensland Art Gallery, Brisbane, 1991. (6 pp., illus: col., b/w)

Diverse Visions: Twelve Australian Mid to Late Career Artists. Queensland Art Gallery, Brisbane, 1991. (32 pp., illus: col., b/w)

Contributors:

- Burnett, David. 'Mike Brown'.
- Clark, Christine. 'Inge King'.
- Cooke, Glenn R. 'Charles Blackman'.
- Devenport, Rhana. 'Alun Leach-Jones'.
- Gunning, Judy. 'Ray Crooke'.
- Hall, Doug. 'Gareth Sansom'.
- Kirker, Anne. 'Robert Klippel'.
- MacAulay, Bettina. 'John Wolseley'.
- Massy, John. 'Rosalie Gascoigne'.
- Pemble-Smith, Catherine. 'John Perceval'.
- Saines, Christopher. 'Introduction'.
- Sourgnès, Michel. 'Gordon Shepherdson'.
- Sourgnès, Michel. 'Les Kossatz'.

Kirker, Anne. *Instant Imaging*. Queensland Art Gallery, Brisbane, 1991. (16 pp., illus: b/w)

Kirker, Anne. *Shifting Parameters*. Queensland Art Gallery, Brisbane, 1990. (16 pp., illus: col., b/w)

L. J. Harvey and the Bed of Peace: A Daughter's Reflection. Queensland Art Gallery, Brisbane, 1990. (6 pp., illus: b/w)

Queensland Art Gallery Annual Report 1989–90. Queensland Art Gallery, Brisbane, 1990. (68 pp., illus: b/w)

Queensland Art Gallery Foundation Eleventh Annual Report 1990. Queensland Art Gallery, Brisbane, 1990. (32 pp., illus: b/w)

Resistance: An Installation by Julie Brown-Rrap. Queensland Art Gallery, Brisbane, 1991. (6 pp., illus: b/w)

Saines, Christopher, and McDonald, Sheryl. *Vincent Brown: An Early Brisbane Modernist*. Queensland Art Gallery, Brisbane, 1990. (16 pp., illus: col., b/w)

Treasures from the Shanghai Museum. Queensland Art Gallery, Brisbane, 1990. (144 pp., illus: col., b/w)

West, Margie K. C. (ed.). *The Inspired Dream: Life as Art in Aboriginal Australia*. Queensland Art Gallery, Brisbane, 1990. (112 pp., illus: col.) Reprint; first printed 1988.

What's On, vol. 9, no. 4, July/Aug. 1990 – vol. 10, no. 1, Jan/June 1991.

Williamson, Clare. *Signs of the Times: Political Posters in Queensland*. Queensland Art Gallery, Brisbane, 1991. (12 pp., illus: b/w)

Corporate Plan

The Publications Officer participated in development of the Corporate Plan as a member of the Collection, Art Practice, Human Resource Management, and Interpretation strategy groups. With the introduction of the Corporate Plan, the Publications Officer has chaired the Gallery Centenary Committee and is a member of the Art Practice Working Group and the Collection Management Committee.

A report is currently being prepared with recommendations regarding a Centenary publication on the Collection. A list of special projects and activities to mark the Centenary has also been compiled.

Professional Activities, External

The Publications Officer continued to represent the Gallery on the Council of the National Trust of Queensland and was elected by the Council to serve on its 1990–91 Executive Committee. She was also a member of the Trust's Journal Committee, Publications Committee, and Buildings and Sites Listings Committee.

In October 1990 the Publications Officer was one of a group of interested persons engaged in the publishing industry who met to form the Society of Editors (Queensland), and she subsequently became a foundation member of the Society.

At its First Annual General Meeting in April 1991, the Queensland Historians Institute, established as the professional association in Queensland for practising historians, re-elected the Publications Officer as one of its two Trustees.

In May 1991 the Publications Officer

was appointed one of the five members of the new State Heritage Register Assessment Panel, to recommend to the Minister for Environment and Heritage citations for and inclusion of items on the Register, in preparation for the introduction into Parliament of a new Queensland Heritage Act.

Lectures

In February 1991 the Publications Officer addressed the Queensland Historians Institute on 'Commissioned Histories: Their Perils, Profits, Pleasures and Preparations', and was one of a discussion panel of four on the topic.

Professional Development

Seminars attended by the Publications Officer during the year included the following: 'Copyright Issues for Artists', organised by the Australian Copyright Council; 'Artwork Law', presented by the Australian Book Publishers Association in conjunction with the Australian Institute of Management, Melbourne; 'Contracts and Copyright: The Law and You', arranged by the Queensland Historians Institute; and seminars/workshops/forums presented by the Australian Institute of Management (Queensland) throughout the year.

Publications, External

Hogan, Janet. 'Brisbane's Historic Windmill'. *Brisbane: Mining, Building, Story Bridge, The Windmill*. Brisbane History Group Papers no. 10., Brisbane History Group, Brisbane, 1991, pp. 151-68.

WORKSHOP

The year has been one of intense activity for the Workshop Section, undertaking construction and assembly of a variety of exhibition and Collection display elements and improvements in other Sections.

Exhibitions

Major installation requirements were completed for the visiting exhibition 'Treasures from the Shanghai Museum'. The three workshop staff were occupied full time on this project for approximately nine weeks. Bases were cast and the mould was designed and made in the workshop for the floor-to-ceiling columns installed in Gallery 4. Over thirty plinths were manufactured, seventeen large frames were machined and assembled,



Workshop staff and members of the Attendant exhibition work pool install the ceiling-high columns for the exhibition 'Treasures from the Shanghai Museum'.

and an entrance wall was designed, built and fitted into the sliding door entrance area of the installation. The modular form was designed for use in future exhibitions and is easily demounted and reassembled.

The construction of a new gallery space, Gallery 17, involved the building of seven new walls specifically designed for the forthcoming exhibition 'Decorated Clay' and the ongoing display of decorative arts. The complex walls allow for upper and lower lighting, single- or double-sided viewing, and adaptation for varied floor plans.

Framing

Six frames with detailed mouldings and stretchers were made for the following Gallery works: John Peter Russell's *Antibes*, Rupert Bunny's *The cosy corner*, Henry Gritten's *Main Road, Newtown*, Edouard Vuillard's *Le Salon des Hessel*, seventeenth century Dutch School's *Miraculous draught of fishes*, and Henry Reilly's *Ghost Gully, evening*.

Over 200 standard frames have been made during the year. Two new frame styles were introduced, which now provides a range of eight Gallery styles.

General

Improvements completed for other Sections included a much-needed microscope table and a table base for the nipping press for Conservation, paint drying racks for the Workshop, and a re-fit of the Mount Cutting Room for storage of small standard frames. Eighteen plinths were made for sculpture on display in the Gallery.

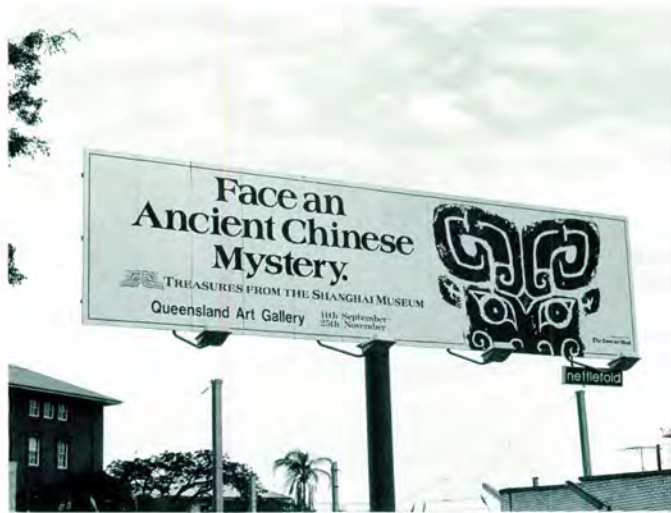
PROMOTIONS

Publicity and Promotions

The Gallery's exhibitions, projects and activities achieved a high public profile in the past year through widespread local, regional, national and international publicity, promotions and advertising.

A far-reaching publicity and promotions strategy was implemented for 'Treasures from the Shanghai Museum' resulting in significant national and international publicity and considerable public awareness of the exhibition. The Chinese community was a particular target audience for this exhibition.

The extensive promotions campaign for 'Treasures from the Shanghai Museum' included a highly visible billboard and banners which featured a mysterious rubbing from one of the ancient bronzes.



The Gallery reached a major landmark during the year - the four millionth visitor since moving into the Southbank premises in 1982. The Premier and Minister for Economic and Trade Development and Minister for the Arts, the Hon. Wayne Goss, MLA, joined Gallery staff and visitors to celebrate the occasion and made a presentation to Mrs Anne and Mr John Haselam.



The promotions strategy for the forthcoming exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' has been compiled and certain elements implemented. This has involved close liaison with exhibition sponsors to ensure the coordination of all involved to attract the maximum audience.

A presentation was held in September to mark a major landmark for the Gallery - since moving into the Southbank premises

in 1982 the Gallery has attracted over four million visitors. The Premier of Queensland and Minister for the Arts, the Hon. Wayne Goss, MLA, made a presentation to the four millionth visitor. Gallery visitors helped celebrate the occasion with champagne and cake.

Regional promotion was again a priority for the Section. The Gallery and its activities achieved a high regional media profile in particular for the touring exhibition 'Into Space: The Language of Sculpture'. A highly successful publicity campaign was implemented, which has attracted excellent media coverage at each venue.

The Gallery's international profile has been enhanced through publicity for 'Treasures from the Shanghai Museum' and the announcement of the 'Asia-Pacific Triennial'.

Audience Survey

The Gallery commissioned the Queensland University of Technology to undertake a major demographic survey - the initial stage of the Gallery's first audience survey. This includes local surveys of visitors and non-visitors, a regional survey, and interviews with relevant arts bodies, organisations, individuals and tourist representatives. The survey results will provide a valuable insight into the Gallery's existing and potential audiences, and will form the basis of future planning of effective promotions strategies which target specific audiences.

Corporate Plan

The Promotions Officer chaired the Institutional Profile strategy group. Since the completion of the Corporate Plan and establishment of the Corporate Plan committees, the Promotions Officer has chaired the Corporate Identity Working Group Committee and is a member of the Access Committee and the Gallery Centenary Committee.

Research has commenced and frames of reference for the committees' activities are currently being devised.

Professional Development

The Promotions Officer attended a two-day WordPerfect computer course at the HiSoft Training Centre and attended the first national Tourism Studies Conference on Visitors Centres, held at James Cook University.

COMMUNITY LIAISON

Greater emphasis has been placed on heightening awareness of the Gallery through community promotions and through an increased membership of tourist organisations.

Treasures from the Shanghai Museum' saw the introduction of a wide-ranging community campaign.

Treasures from the Shanghai Museum

The promotions campaign enabled many new community groups to be contacted both locally and throughout Queensland and northern New South Wales.

The Queensland Tourist and Travel Corporation promoted the exhibition in Queensland as part of a specially designed 'Sunlover Holiday' package.

Extensive brochure and poster distribution was followed up by a regional telephone campaign which proved successful in attracting group bookings.

Promotional displays in inner city and suburban locations, including major banks and the Queen Street Mall, afforded the opportunity of speaking personally with potential visitors.

Another successful community promotion was the exhibition competition, the prize being a return trip for two to Shanghai flying Singapore Airlines, with one week's accommodation at the Sheraton Hua Ting Hotel, plus \$500.00 in gold bullion.

International Lions Convention

The Gallery is proud to have been one of the few arts organisations to support the 74th International Lions Convention in Brisbane in June 1991. To commemorate this event, a wide range of merchandise featuring works from the Gallery's permanent collection was offered to Lions Convention delegates.

What's On

The distribution of *What's On* has been expanded to incorporate more community groups, clubs and businesses. The publication played a significant role as a vehicle for the promotion of international exhibitions such as 'Treasures from the Shanghai Museum' and the forthcoming 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris'.



Visitors' experience of the Gallery is enhanced by the friendly and efficient front-counter service of the Volunteer Information Officers.

Volunteer Information Officers

In addition to Information Desk duties, the Volunteer Information Officers have become increasingly involved in external community promotions. A regional telephone campaign was conducted in conjunction with 'Treasures from the Shanghai Museum'; in-house exhibition surveys were undertaken; and Volunteer Information Officers were also involved in Queen Street Mall promotions and a display at the Brisbane Entertainment Centre for the Lions Convention.

Tourism

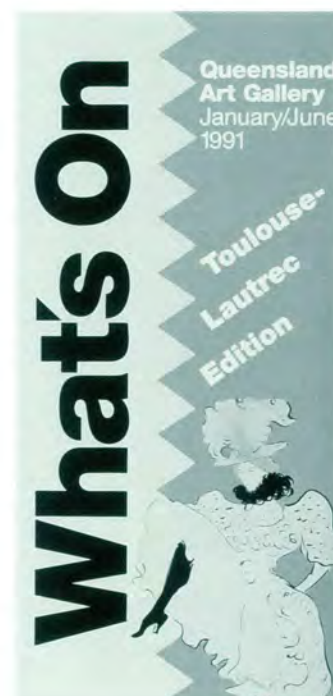
The Gallery has increased its involvement with various tourist organisations, such as the Brisbane Visitors and Convention Bureau and the Queensland Tourist and Travel Corporation. New memberships include the Gold Coast Visitors and Convention Bureau and Outer Brisbane Tourism which promotes Brisbane to regional South East Queensland and northern New South Wales.

Involvement with these organisations enables regional community areas to be targeted more regularly.

Professional Development

Seminars attended by the Community Liaison Officer included 'Professional Presentation and Speech Making' with Media Link; and a proofreading course with the Seminar Centre of the Institute for International Research (IIR) was undertaken.

The Community Liaison Officer also



attended seminars and functions on behalf of the Gallery in conjunction with the Brisbane Visitors and Convention Bureau, the Gold Coast Visitors and Convention Bureau and Outer Brisbane Tourism.

CORPORATE LIAISON

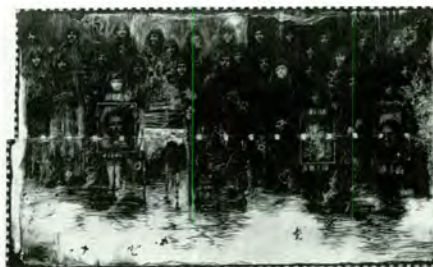
Functions

In addition to generating considerable income for acquisitions and other projects, the use of the Gallery as a function venue serves as a vehicle of access to the Gallery by a wide range of people. Through functions, many new visitors are introduced to the Gallery in a relaxed social setting as part of a familiar group. This serves to break down any preconceived attitudes and barriers to the Gallery.

The TN! Theatre Company chose the Gallery's Watermall as the venue for a dramatic promotion of the play 'Cho Cho San'.



SACHS, Bernhard
Australia born 1954
During philosophy - group portrait with head 1990
Charcoal
Two sheets: 300 x 500 cm (overall comp.)
Acc. 1990.494a-b
Purchased 1990.
Queensland Art Gallery
Functions Fund



Arthur Andersen and Co. held a formal dinner for corporate clients, the success of which encouraged their immediate booking of the Gallery for the next financial year dinner.

A Mercedes-Benz (Australia) Pty Ltd function for customers highlighted the effectiveness of the Gallery's Watermall as a function venue, with the display of two top-of-the-range models and the

winning Le Mans Grand Prix Sauber car. The success of this function for 800 guests prompted the company's enquiry to launch the new 'S' class models in the Gallery in early 1992.

A world premiere showing of the fashions of Japanese designer Masakazu was widely publicised, providing the Queensland Art Gallery with a strong media profile and introducing it to a new audience.

An Australian Airlines function for Flight Deck members in conjunction with 'Treasures from the Shanghai Museum' highlighted the benefits to exhibition sponsors of corporate functions.

The visual arts are playing an increasing role in tourism development. The Gallery, recognising the part it plays, and will play in the future, in the promotion of Queensland as the premiere tourist destination, this year hosted functions by tourist operators Ramada Great Barrier Reef Resort and American Express Travel.

The Gallery was the venue for a retirement dinner for Sir Bruce Watson, Chairman of MIM Holdings Ltd and President of the Queensland Art Gallery Foundation, and for the Queensland Art Gallery Foundation Twelfth Annual Dinner, sponsored by Coopers & Lybrand.

Queensland Art Gallery Functions Fund

The following artworks were purchased by the Fund: one painting by June Tropicoff, two drawings by Peter Cole and one drawing by Bernhard Sachs. It assisted with the purchase of a ceramic by Gavin Chilcott (decorator) and Errol Barnes (potter).

In addition, the first stage of the Gallery Audience Survey (Statewide demographic survey) has been financed by the Functions Fund. Four staging modules and a lectern were also purchased with funds generated through use of the Gallery as a function venue.

Contemporary Art Acquisition Program

The exhibition '20 Australian Artists: Beyond the Dingo Fence', opened by the Governor-General, His Excellency the Hon. Bill Hayden, AO, provided the impetus for the Contemporary Art Acquisition Program for 1990-91. The Governor-General, who has a personal

interest in contemporary art, spoke at length regarding his own experience of contemporary art and artists. Catering for the function was sponsored by Kellys and supported by Kellys Restaurant Catering.

Contributors to this program for 1990–91 included Feez Ruthning, Solicitors & Notaries, who upgraded their membership; and new members The Australian Film Company, Gadens Ridgeway, Solicitors, and Southbank Catering Company.

Exhibitions Development Fund

The Gallery hosted a lunch attended by the Queensland Attorney General, the Hon. Dean Wells, to celebrate a visit by Mr Tsuchida, Chairman of Meiji Mutual Life Insurance Company, and Mrs Tsuchida in August 1990. This was part of an ongoing program to ensure a continued successful relationship between this group of corporate supporters and the Gallery.

Gallery Openings

The Gallery has continued to utilise exhibition Openings as an opportunity of targeting audiences relevant to the content of the exhibition.

Formats for exhibition Openings ranged from artist/community-based Gallery 14 Openings to the more corporate-oriented Openings, such as that for 'Treasures from the Shanghai Museum' attended by approximately 750 guests.

An innovative approach was taken to encourage support from a specific group of Gallery attendees with the Victorian



COLE, Peter
Australia born 1946
The blood red flag 1989
Gouache and ink
57 x 74 cm (comp.)
Acc. 1990.492
Purchased 1990.
Queensland Art Gallery
Functions Fund

Tea Party held to highlight the Gallery's Victorian collection.

Professional Development

The Corporate Liaison Officer attended a Media Link seminar 'Professional Presentation and Speech Making'.

Activities, External

The networking organisations Top State and AM Club are both attended by the Corporate Liaison Officer.

QUEENSLAND ART GALLERY FOUNDATION

As at 30 June 1991 the Queensland Art Gallery Foundation had generated in excess of \$6.6 million in memberships, benefactions and government subsidy since the establishment of the Foundation in 1979.

Corporate targeting for specific acquisition and exhibition sponsorships has significantly assisted the Foundation's efforts in fundraising. The Foundation recognises that, apart from attracting essential funding to enhance the State Collection, its other principal role is to present and effect attractive long-term benefits for sponsors.

The Foundation continues to demonstrate its ability to be innovative, perceptive and competitive, at the same time ensuring that the needs of the various companies and individuals it attracts are met in the most effective way possible.

Under the Presidency of Sir Bruce Watson and Council, the Foundation has continued to ensure that Queenslanders enjoy the many benefits that a major public gallery offers. Sir Bruce, who recently retired as Executive Director of MIM Holdings Ltd, has a well-respected association with corporations both

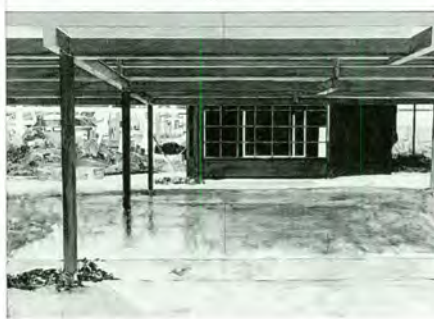


At the Opening of '20 Australian Artists: Beyond the Dingo Fence' are Mrs Dallas Hayden and His Excellency the Hon. Bill Hayden, AC (Governor-General of the Commonwealth of Australia), who officially opened the exhibition.

LARTIGUE, Jacques-Henri
 France born 1894
Bicchonade in flight 1905
 Gelatin silver photograph
 24.2 x 33.6 cm (comp.)
 Acc. 1991.106
 Purchased 1991 with
 funds from James Hardie
 Industries Limited
 through the Queensland
 Art Gallery Foundation



HERBERTE, Sandy
 Australia born 1960
Expo Picture #12 1990
 Oil on plywood
 186.5 x 246.5 cm
 Acc. 1990.470
 Purchased 1990 under
 the Contemporary Art
 Acquisition Program with
 funds from Feez
 Ruthning, Solicitors &
 Notaries through the
 Queensland Art Gallery
 Foundation



nationally and internationally, and it is this association that enables the Foundation to achieve its set objectives.

**Sponsorships
 through the Foundation**

Exhibitions Development Fund

Special Patron

Idemitsu Kosan Co. Ltd

Acquisitions: Corporate donors

James Hardie Industries Limited

Twenty-one works purchased for the international photography collection and two works gifted in association with the purchase

The Sidney Myer Fund

Seven works purchased for the Balance collection

Feez Ruthning, Solicitors & Notaries

Two works purchased under the Contemporary Art Acquisition Program

Gadens Ridgeway, Solicitors

One work purchased under the Contemporary Art Acquisition Program

Southbank Catering Company

Three works purchased under the Contemporary Art Acquisition Program

The Australian Film Company

Three works purchased under the Contemporary Art Acquisition Program

Acquisitions: Private Donors

Lyn Williams

Assistance with the purchase of a major work by Fred Williams

Miss Grace Davies and Miss Nell Davies

One work purchased for the forthcoming 'Decorated Clay' exhibition

Andrew Crocker Memorial Acquisition Fund

One work purchased for the Balance collection

Exhibitions

Boral Limited

'Into Space: The Language of Sculpture'

An Extension Services exhibition travelling to regional centres throughout Queensland

ARCO Coal Australia Inc.

'Diverse Visions: Twelve Australian Mid to Late Career Artists'

Events

Coopers & Lybrand

Queensland Art Gallery Foundation
 Twelfth Annual Dinner



A Sidney Myer Fund gift of \$25 000 enabled the purchase of seven works from the exhibition 'Balance 1990: Views, Visions, Influences' for the Gallery's Balance collection, the first major profile collection of contemporary Aboriginal art. At the presentation function are (from left) Ms Hope Neill (Trustee, Queensland Art Gallery), Mr Richard W.L. Austin, OBE (Chairman, Board of Trustees), former senator Mr Neville Bonner, AO, and Mr Peter Cox (Manager, Myer Queen Street Store).

MANTZARIS, Diane
 Australia born 1962
The Fuji-mart builder
 1988
 Computer-generated image transferred to lithograph
 108 x 92 cm
 Acc. 1991.118
 Purchased 1991 under the Contemporary Art Acquisition Program with funds from The Australian Film Company through the Queensland Art Gallery Foundation



Publications

ARCO Coal Australia Inc.

Diverse Visions: Twelve Australian Mid to Late Career Artists

Projects funded by the Foundation

Acquisitions

Twenty-three works purchased for the Collection

Twenty-seven works purchased for the forthcoming 'Decorated Clay' exhibition

Publications

Vincent Brown: An Early Brisbane Modernist

Interpretive pamphlet

Decorated Clay

Interpretive pamphlet

QUEENSLAND ART GALLERY SOCIETY

The Queensland Art Gallery Society celebrated its fortieth anniversary during the year.

An anniversary celebration attended by several hundred guests, including former Committee members and supporters, was held on Sunday, 3 March. Former Governor-General of Australia Sir Zelman Cowen presented Honorary Life Membership to former Committee members. Recipients of Honorary Life Memberships were former Queensland Art Gallery Director Robert Haines, now living overseas; Mrs Pat Mellick, former President; Mr James McCormick, former President; Mr Russell Kerrison, former President; Mr John Blanshard, Immediate Past President; Mrs Irene Amos, Vice-President; Mrs Margaret Spilsbury, former Secretary; Mr Frank Wiis, former Treasurer; Mrs Dorothy Williams, former Secretary; Miss Moya O'Brien, former Committee member; Mrs Patricia Ryan, former Committee member and newsletter editor, now Honorary Archivist; Miss Veronica Russell, former Secretary; and Mrs Jenny Manton, former Queensland Art Gallery Trustees' representative.

To mark the anniversary, the Society produced an historical brochure, listing all works acquired by the Society for the Gallery's permanent Collection, and a special membership brochure. Banners were hung in the foyer of the Gallery and



PAULSON, David
Australia born 1944
Red on the edge 1989-90
Oil on canvas
180 x 235 cm
Acc. 1990.537
Gift of the Queensland Art Gallery Society
1990



At the Queensland Art Gallery Society's Fortieth Anniversary celebration function are (from left) Sir Zelman Cowen, who presented Honorary Life Membership to a group of former Committee members, Mrs Kath Robertson (Secretary, Queensland Art Gallery Society) and Dr Bruce Gutteridge (President, Queensland Art Gallery Society).

all works acquired by the Society, displayed from the Collection during the year, were highlighted by a distinctive label.

The Queensland Art Gallery Society was established in 1950 at the instigation of then Gallery Director Robert Haines, with the primary aim of raising money and publicly highlighting the need for a permanent Gallery building. In the ensuing years the Society and, in its early years, its Women's Auxiliary, raised money for this purpose and for gifts to the permanent Collection. The Society has also conducted a diverse range of educational and social activities which introduced the Gallery to countless people from all walks of life.

In 1986 the Queensland Art Gallery Foundation named the Society a Founder Benefactor in recognition of donations totalling more than \$50 000. A total of 130 works has been given to the permanent Collection since the Society's establishment.

A range of social and educational activities was conducted by the Society during its anniversary year, including the sponsorship of the Gallery's 'Artists Talk' program.

1991 Gertrude Langer Lecture

The eighth Gertrude Langer Lecture was presented by Mr Edmund Capon, Director

DREW, Marian
Australia born 1960
Late fall 1989
Type C photograph
126 x 151 cm (comp.)
Acc. 1990.465
Gift of the Queensland
Art Gallery Society 1990



of the Art Gallery of New South Wales.
The Gertrude Langer Lecture is held annually by the Society in recognition of the contribution made by the late Dr Gertrude Langer, OBE, to art criticism, art in Queensland and the Queensland Art Gallery Society.

Gifts

Nine works were gifted to the Gallery by the Society, which included two paintings, five decorative arts objects, one print and one photograph.

ADMINISTRATION

Staff of the Administration and Finance Program provided the necessary administrative, financial and personnel services to enable the efficient and effective operation of the Gallery's programs and achievement of its goals.

A major focus of activity was the provision of support for the exhibition 'Treasures from the Shanghai Museum' in the areas of recruitment and management of temporary staff, and the importation and sale of a range of exhibition-related merchandise.

Computer Systems

Computerised systems in the areas of finance, personnel records, leave management, and plant and equipment were successfully developed and implemented. The systems enable an improved level of service to users and greater operational efficiency with no corresponding increase in cost of service delivery.

The new computerised word processing network has been expanded throughout the Gallery to include the Directorate, the Curatorial and Support Services Program and Public Programs areas.

Planning and preliminary work have been completed which will enable the conversion in 1991-92 to the Human Resource Management System. This system will provide increased access and speed of access to payroll and personnel information, resulting in a significant impact on the way in which staff perform their tasks, the further devolution of responsibility to the Gallery and the structure of its Administration Branch.

Structural Efficiency Principle: Co-ordinating Working Party

The Gallery's Co-ordinating Working Party (CWP) was established on 21 June 1990 to provide for the effective implementation of the Structural Efficiency Principle within the Gallery through consultation and joint decision-making between Gallery management and union representatives. The CWP reports to the Joint Co-ordinating Committee of the Department of the Premier, Economic and Trade Development.

Members attended a variety of seminars

and training sessions concerning award restructuring and job redesign.

Major activities of the Co-ordinating Working Party included a submission to the Joint Co-ordinating Committee allocating Gallery staff to appropriate streams in the new Public Service Award and the establishment of a Working Party to investigate and recommend changes for the Attendant work group.

Security

The Gallery's high security standards were maintained throughout the year.

Security Supervisor for almost twenty years, Fred Scott retired during the year with an impeccable record of Gallery security. At the time of his retirement he was the longest serving Gallery staff member.



Occupational Health and Safety

The Gallery's Workplace Health and Safety Committee met regularly to ensure compliance with the Workplace Health and Safety Act. All safety issues which were raised by staff, of which there were few, were resolved satisfactorily. The Gallery is also represented on the Queensland Cultural Centre Trust Workplace Health and Safety Committee.

Personnel Development

During the year, the Gallery exceeded its training requirement under the Training Guarantee Act, with staff from all Sections undertaking training and professional development courses.

Work Experience Program

Strong support was given to this program, with a total of fifteen placements in the areas of Administration, Curatorial, Education, Photography and Promotions.

The achievement of Program goals relies on the administrative, financial and personnel services provided by staff of the Administration and Finance Program.

**QUEENSLAND
ART GALLERY
BOARD OF TRUSTEES**

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 1991**

**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, 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 1991.

The 1990-91 General Fund payments represent outlays classified using a program format. To provide for meaningful comparisons payments for 1989-90 have been reallocated to a program format. 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. The Trust also met associated property expenses which the Trust advised were valued at \$1 787 608 for 1990-91.

Separate financial statements for the business undertaking of the Queensland Art Gallery Shop 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 Shop, the statements give a full presentation of the whole of the activities of the Queensland Art Gallery Board of Trustees.

A major expansion of Collection-related merchandise, which is sold through the Gallery Shop, is now under way and a renovation of the Shop is planned for the future.



1989-90	\$	1990-91	\$	\$
The balance at 1 July comprised:				
155 894		Cash at Bank and on Hand	187 323	
2 000 000		Short-term Investments	<u>..</u>	187 323
Receipts for the year were:				
..		State Government Salaries Grant (Note 1)	3 606 000	
1 125 000		State Government Endowment	1 019 000	
153 000		State Government Grant (Saitama Exhibition)	..	
70 159		Interest	<u>123 153</u>	4 748 153
Against which the following payments were made:				
..		Salaries (Note 1)	3 501 085	
2 265 904		Acquisitions – Art Works (Note 2) Admin. and Finance Program (Note 3)	91 462	
360 639		Curatorial and Support Services Program (Note 4)	402 635	
178 851		Public Programs (Note 5)	122 683	
339 864		International Programs (Note 6)	311 619	
171 472			<u>389 315</u>	<u>4 818 799</u>
1 968 571		Resulting in an excess of payments over receipts		<u>70 646</u>
Leaving a balance at 30 June comprising:				
187 323		Cash at Bank and on Hand	116 677	
..		Short-term Investments	<u>..</u>	
<u>187 323</u>				<u>116 677</u>

**QUEENSLAND
ART GALLERY FUND**

**STATEMENT
OF RECEIPTS
AND PAYMENTS
FOR THE YEAR ENDED
30 JUNE 1991**

TRUST FUND

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE 1991

1989-90		1990-91	
\$		\$	\$
	The balance at 1 July comprised:		
254 143	Cash at Bank and on Hand	220 526	
400 000	Short-term Investments	<u>1 020 000</u>	1 240 526
	Receipts for the year were:		
421 491	Donations and Bequests	318 817	
150 802	Interest	146 324	
69 082	Grants Other	4 885	
429 148	Shop Sales	440 192	
46 197	Operating Income	54 838	
496 715	Exhibition Income and Scholarships	<u>181 739</u>	1 146 795
	Against which the following payments were made:		
378 418	Shop Expenses	378 998	
460 180	Acquisitions – Art Works Exhibitions, Competitions and	317 045	
186 174	Support Materials	32 141	
2 280	Operating Expenses	11 415	
..	Refund to QAG Foundation (Note 7)	<u>410 000</u>	<u>1 149 599</u>
	Resulting in an excess of payments over receipts		<u>2 804</u>
*586 383	Leaving a balance at 30 June comprising:		
220 526	Cash at Bank and on Hand	337 722	
<u>1 020 000</u>	Short-term Investments	<u>900 000</u>	
<u>1 240 526</u>			<u>1 237 722</u>

*Excess receipts

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 1991

	1990	1991
	\$	\$
(a) Current Assets/Liabilities		
Current Assets:		
Cash at Bank and on Hand	407 849	454 399
Short-term Investments	1 020 000	900 000
Sundry Debtors	<u>3 763</u>	<u>28 522</u>
	<u>1 431 612</u>	<u>1 382 921</u>
Current Liabilities:		
Sundry Creditors	<u>36 955</u>	<u>12 209</u>
Non-current Assets:		
Works of Art	72 012 700	72 832 696
Plant and Equipment	<u>712 595</u>	<u>777 741</u>
	<u>72 725 295</u>	<u>73 610 437</u>
(b) Non-current Liabilities		
Accrued Long Service Leave	<u>..*</u>	<u>181 000</u>
(c) Contingent Assets/Liabilities		

There were no known contingent assets or liabilities of a significant nature at 30 June 1991.

*Comparative amount for 1990 not available.

(A) SUMMARY OF ACCOUNTING POLICIES

(a) Basis of Accounts

The accounts of the Queensland Art Gallery Board of Trustees have been prepared on a modified 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 of works of art 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 – Salaries and associated expenses of staff were paid by The Department of the Premier, Economic and Trade Development in 1989–90.

Note 2 – Acquisitions during 1989–90 included a special purchase of artworks from the Trout Collection.

	1989–90	1990–91
	\$	\$
Note 3 – Administration and Finance Program		
Catering and Functions	11 274	13 165
Freight and Cartage	3 577	9 168
Insurance	39 126	38 525
Maintenance of Plant and Equipment	44 969	69 890
Membership Fees	4 707	7 516
Office Expenses	137 486	126 836
Promotions	3 147	3 176
Purchase of Plant and Equipment	42 141	40 719
Security	2 911	2 588
Staff Recruitment	8 792	583
Staff Training and Development (Note 8)	..	27 053
Travel Expenses	51 193	44 106
Trustees' Fees	3 532	4 297
Uniforms	7 784	15 013
	<u>360 639</u>	<u>402 635</u>

Note 4 – Curatorial and Support Services Program

Conservation and Restoration	38 946	20 428
Exhibitions	15 660	4 315
Freight and Cartage	36 481	10 506
Insurance	731	2 235
Maintenance of Plant and Equipment	1 091	1 428
Office Expenses	611	1 647
Photography	23 287	19 240
Purchase of Plant and Equipment	9 752	18 644
Reference Books	52 292	44 240
	<u>178 851</u>	<u>122 683</u>

Note 5 – Public Programs

Catering and Functions	20 554	17 887
Education and Extension Services	41 895	10 874
Exhibitions	82 495	40 621
Freight and Cartage	7 831	226
Insurance	374	464
Maintenance of Plant and Equipment	6 151	12 874

Carried Forward

Brought Forward

Office Expenses	77 043	119 439
Photography	85	340
Promotions	80 907	49 853
Purchase of Plant and Equipment	20 652	49 711
Reference Books	835	829
Travel Expenses	1 042	8 501
	<u>339 864</u>	<u>311 619</u>

Note 6 – International Programs

Collection Research	..	582
Developmental	16 463	13 761
Exhibitions (Note 9)	155 009	374 972
	<u>171 472</u>	<u>389 315</u>

Note 7 – This amount represents the return of donations received from the Queensland Art Gallery Foundation during 1989–90.

Note 8 – This amount represents part of the training expenses referred to in the Training Guarantee Act 1990 (Commonwealth).

Note 9 – Increased amount relates to two major international exhibitions.

CERTIFICATE OF QUEENSLAND ART GALLERY BOARD OF TRUSTEES



R. W. L. Austin, OBE
Chairman, for and on behalf
of the Board of Trustees



D. G. Hall
Director
Queensland Art Gallery

We have prepared the foregoing annual financial statements pursuant to the provisions of the Financial Administration and Audit Act 1977 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 in accordance with the transitional arrangements of Public Finance Standard 501(3) 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 1990 to 30 June 1991 and of the financial position as at 30 June 1991.

AUDIT CERTIFICATE



M. R. Whybrow
Audit Director
(As delegate 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 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 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 in accordance with the transitional arrangements of Public Finance Standard 501(3) so as to present a true and fair view of the transactions of the Queensland Art Gallery Board of Trustees for the period 1 July 1990 to 30 June 1991 and of the financial position as at 30 June 1991.

1989-90		1990-91
\$		\$
432 751	Sales	440 729
253 642	Less cost of Sales (Note 1)	225 912
<u>179 109</u>	Gross Profit transferred to Profit and Loss account	<u>214 817</u>

GALLERY SHOP

TRADING ACCOUNT FOR THE YEAR ENDED 30 JUNE 1991

1989-90		1990-91
\$		\$
	Income for the year was:	232 541
	This was earned from:	
179 109	Gross Profit from Trading Account	214 817
12 319	Interest	17 724

PROFIT AND LOSS ACCOUNT FOR THE YEAR ENDED 30 JUNE 1991

	Expenditure for the year was:	98 604
	This consisted of:	
71 061	Wages	74 349
3 542	Bank Charges	4 118
3 265	Miscellaneous Supplies	1 398
6 759	Other Expenses	7 973
40	Depreciation	87
2 953	Discount Allowed	4 869
2 791	Provision for Annual Leave	5 810

<u>101 017</u>	Resulting in a net profit for the year of	<u>133 937</u>
188 030	Accumulated Funds as at 1 July	289 647*
<u>289 047*</u>	Accumulated Funds as at 30 June	<u>423 584</u>

*This difference of \$600 represents the cash floats which were not included in the Cash at Bank and on Hand figure for the 1989-90 year.

1990		1991	
\$		\$	\$
	Current Assets		
61 346	Cash at Bank and on Hand	40 863	
100 000	Short-term Investments	200 000	
101 831	Stock on Hand	148 494	
6 768	Sundry Debtors	10 925	
8 488	Shanghai Exhibition Debtors	..	400 282
	Non-current Assets		
467	Equipment (Note 2)	380	
14 465	Office Construction	30 941	31 321
	Total Assets		<u>431 603</u>
	Current Liabilities		
1 244	Sundry Creditors	455	
3 074	Provision for Annual Leave (Note 3)	7 564	
	Total Liabilities		<u>8 019</u>
<u>289 047</u>	NET ASSETS		<u>423 584</u>
	Equity		
289 047	Accumulated Funds		423 584
<u>289 047</u>	TOTAL EQUITY		<u>423 584</u>

GALLERY SHOP

BALANCE SHEET AS AT 30 JUNE 1991

GALLERY SHOP

STATEMENT OF SOURCES AND APPLICATIONS OF FUNDS FOR THE PERIOD 1 JULY 1990 TO 30 JUNE 1991

	1990	1991
	\$	\$
Sources of Funds		
Funds from Operations (Note A)		
Inflows of Funds from Operations		
Sales Revenue	432 751	440 729
Other Revenue	12 319	17 724
	<u>445 070</u>	<u>458 453</u>
Outflows of Funds from Operations	<u>341 222</u>	<u>318 619</u>
	103 848	139 834
Reduction in Current Assets		
Cash at Bank	37 556	21 083*
Shanghai Exhibition Debtors	(8 488)	8 488
	<u>132 916</u>	<u>169 405</u>
Applications of Funds		
Increase in Current Assets		
Short-term Investments	100 000	100 000
Stock on Hand	18 454	46 663
Sundry Debtors	(2 923)	4 157
Increase in Non-current Assets		
Office Construction	14 465	16 476
Reduction in Current Liabilities		
Accrued Salaries	1 151	..
Sundry Creditors	(1 138)	789
Annual Leave Paid	2 907	1 320
	<u>132 916</u>	<u>169 405</u>
Note A Reconciliation of Operating Result with Funds from Operations.		
Operating Result	101 017	133 937
Add Depreciation Charge	40	87
Provision for Annual Leave	2 791	5 810
Funds from Operations	<u>103 848</u>	<u>139 834</u>

*This amount includes \$600 which represents the cash floats which were not included in the Cash at Bank and on Hand figure for the 1989–90 year.

GALLERY SHOP

NOTES TO AND FORMING PART OF THE ACCOUNTS

(A) STATEMENT OF ACCOUNTING POLICIES

(a) Basis of Accounts

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

The Queensland Art Gallery Shop's operations are subject to the control of the Board. The cash transactions of the Shop are recorded in the Trust Fund in terms of Section 38 of the Queensland Art Gallery Act 1987.

(b) Stock

Stock is valued at the lower of cost or net realisable 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 1991.

(g) **Advance from Queensland Art Gallery**

During 1988–89 an amount of \$100 000 was advanced by the Queensland Art Gallery Board of Trustees to enable the Queensland Art Gallery Shop 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.

(i) **Resources provided free of charge to the Gallery Shop**

The land and building within which the shop is located are 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 Shop operation. Plant and Equipment owned by the Board prior to commencement of the Shop 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 Shop operation. The value of this service has not been estimated.

(B) EXPLANATORY NOTES

	1990	1991
	\$	\$
Note 1 – Cost of Goods Sold		
Opening Stock on Hand	83 377	101 831
Plus Purchases	<u>272 096</u>	<u>272 575</u>
	355 473	374 406
Less Stock on Hand at 30 June	<u>101 831</u>	<u>148 494</u>
	<u>253 642</u>	<u>225 912</u>
Note 2 – Equipment		
At Cost	538	538
Less Provision for Depreciation	<u>71</u>	<u>158</u>
	<u>467</u>	<u>380</u>
Note 3 – Provision for Annual Leave		
MOVEMENT IN PROVISION		
Balance	3 190	3 074
Add Charge against Profit and Loss Account	<u>2 791</u>	<u>5 810</u>
	5 981	8 884
Less Amount Paid	<u>2 907</u>	<u>1 320</u>
Balance at 30 June	<u>3 074</u>	<u>7 564</u>

GALLERY SHOP

**NOTES TO
AND FORMING PART
OF THE ACCOUNTS**

GALLERY SHOP

CERTIFICATION TO ACCOUNTS



R. W. L. Austin, OBE
Chairman, for and on behalf
of the Board of Trustees



D. G. Hall
Director
Queensland Art Gallery

We have prepared the foregoing annual financial statements pursuant to the provisions of the Financial Administration and Audit Act 1977 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 Shop;
- (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 in accordance with prescribed accounting standards of the transactions of the Queensland Art Gallery Shop for the period 1 July 1990 to 30 June 1991 and of the financial position as at 30 June 1991.

AUDIT CERTIFICATE

I have examined the accounts of the Queensland Art Gallery Shop as required by the Financial Administration and Audit Act 1977 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 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 in accordance with prescribed accounting standards of the transactions of the Queensland Art Gallery Shop for the period 1 July 1990 to 30 June 1991 and of the financial position as at 30 June 1991.



M. R. Whybrow
Audit Director
(As delegate of the
Auditor-General)

STAFF

DIRECTORATE

Director:
Doug Hall

Deputy Director:
Caroline Turner

Executive Assistant:
Heather Kelly (from 2 July)

Assistant Executive Secretary:
Desley Bischoff (from 11 Oct.)

Administrative Assistant:
Anne Moran

INTERNATIONAL PROGRAMS

Deputy Director and
Manager,
International Programs:
Caroline Turner

Curatorial Assistant:
Christine Clark
(on secondment from 11 Mar.)

Temporary Curatorial Assistant:
Jeannie Henderson
(from 11 Mar.)

CURATORIAL AND SUPPORT SERVICES PROGRAM

Manager, Curatorial and
Support Services Program:
Christopher Saines

Computer Systems
Administrator:
Julie Bond

Administrative Assistants:
Wendy Brook
Tracey Peakman (from 12
Nov.)

Temporary Administrative
Assistant:
Desley Bischoff (to 11 Oct.)

Conservation

Senior Conservator:
John Hook (returned from
special leave 2 Jan.)

Conservators:
Lynda Black
Gillian Osmond (study leave
from 10 June)

Temporary Conservator:
Paula Dredge (to 5 Oct.)

Curatorial

Curator (Australian Art):
Bettina MacAulay

Curator (Decorative Arts):

Glenn Cooke (returned from
study leave 3 July)

Curator (Prints, Drawings and
Photographs):
Anne Kirker

Curator (Contemporary
Australian Art):
Michel Sourgnès

Associate Curator (Prints,
Drawings and Photographs):
Clare Williamson

Curatorial Assistant:
Christine Clark
(to 11 Mar.)

Temporary Curatorial
Assistant:
Susan Herbert (from 11 Mar.)
Sarah Tiffin (from 14 May)

Framing

Senior Artisan:
Paul Curson

Design

Designer:
Elliott Murray

Library

Librarian-in-Charge:
Judy Gunning

Documentation Librarian:
Matthew Kassay

Assistant Library Technician:
Catherine Pemble-Smith
(from 9 Aug.)

Photography

Photographer:
Ray Fulton

Registration

Registrar:
Andrew Dudley

Assistant Registrar:
Simon Elliott

Temporary Curatorial
Assistant (Registration):
Nicholas Cosgrove
(from 5 Nov.)

PUBLIC PROGRAMS

Manager, Public Programs:
Greg Roberts

Administrative Assistants:
Judy Armstrong
Susan Bevan
(transferred 10 Dec.)
Sharon Luchterhand
(returned from study leave
4 Dec.)
Trenna Beauchamp
(from 7 Jan.)

Temporary Administrative
Assistants:
Pat McDonald
Mara Tichnell
(from 16 July to 30 Nov.)

Education

Senior Education Officer:
John Massy

Education Officers:
Elizabeth Bates
David Burnett
Julie Lloyd
Rhana Devenport

Extension Services

Extension Services Officer:
Robyn Bondfield

Exhibitions

Senior Exhibitions Officer:
Joe Devilee

Exhibitions Officer:
Andrew Clark

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 Program:
Alan Wilson

Administration
Secretary:
Colin Diachkoff

Senior Clerk Accounts:
Colin Robertson

Administration Officer:
Allan Brand

Clerk (Salaries):
Donna Urquhart

Clerks:
Lynette Graveling
Chris Anderson

Administrative Assistants:
Elizabeth Doyle (to 13 July)
Sandra Mohr (from 16 July)
Elaine Hannan
Debbie Riis
Alexandra Black
Joan Alberts

Gallery Shop

Manager, Gallery Shop:
Bev Uhr

Shop Staff:
Megan Uhr
Coleen St Ledger
Shan Moynihan

Security

Security Supervisor:
Fred Scott (retired 14 June)

Deputy Security Supervisors:
Paul Arundell
Len Clarke

Attendants

Tony Allen
Maurice Bright
Joe Byrne
Dai Chau (early retirement
21 Mar.)
Christina Dempsey
Larry Gilbert
Paul Graham
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
Barry Muldowney
David Munks
Laurie Myers
Peter Ogle
Brian Povey
Christine Reid
John Reynolds
Barry Roach
Robyn Rodda
Harold Saville

Fred Sullivan
Sid Weller
John Whelan
Les Wilkinson
Rod Wilkinson
Greg Wilson
Bill Wright

Lift Attendant:

Peter Dalley

Temporary Attendant:

Richard Choules (from 23 Mar.)

VOLUNTEERS

Volunteer Guides

Anne Agnew
Betty Ashmore
Jane Bampton
Pam Barnett
Ngairretta Brennan
Eleanor Brown
Yvonne Butler
John Carley
Margaret Catley
Paula Chandler
Lois Cherry
Alison Coaldrake
Elizabeth Drewe
Ruth Francis
Roz Freudenberg
Shelagh Gowen
Maureen Greer
Glen Henderson
Paquita Hitchcock
Sue King
Lesley Krimmer
Joy Markwell
Jan McGaw
Margaret McGregor
Liz McKenzie
Jenny Medland
Rosemary Mercer
John Michelmore
Sharon Morgan
Helena Morrison
Olga Moses
Barbara Nielsen
Christine Nye
Bernice O'Brien
Rosalind Parsons
Jan Psaltis
Louise Quinn
Anne Russell
Jim Scott
Jan Shaw
Barbara Stening
Elizabeth Tealand

Margaret Thew
Connie Turner
Beryl Waugh
Dorothy Webber
Sachiko Webster
Sue Wilson
Alan Young

Volunteer Information Officers

Laura Bahnisch
Eleanor Bardwell
Jean Brandt
Judy Burns
Carla Ceravolo
Sally Cowen
Barbara Cull
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Ronald Glenney
Liz Grieve
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Tina Hannan
Leanne Holman
Glenys Howlett
Margaret Jackson
Leah James
Sharon Laycock
Emmeline Leggett
Leah Logan
Jackie McDonald
Bronwyn Mahoney
Renee Meaney
Jillian Moss
Jacquelyn Murphy
Lisa Ogden
Desley Potts
Kerri Seccombe
Barbara Shennan
Elizabeth Skerman
Louise Sullivan
Juelle Tymmes
Geoff van den Brande
Kaye Walsh
Connie Webb
Eunice Wendorff
Peter Wood

Curatorial Volunteers

Estelle Cotsell
Susan Herbert
Karen Jones
Lisa Ogden
Sarah Tiffin

Conservation Volunteers

Amanda Pagliarino

Library Volunteers

Judith Finlay

Heather Head
Paddy Hutton
Pat Lynch
Helena Morrison
Joan O'Hara
Nanette Ralston
Veronica Russell
Glenys Simpson
Marcia Souris

CORPORATE PLAN WORKING GROUPS/ COMMITTEES

Access Committee

Julie Lloyd (Chairperson)
Rhana Devenport
Joe Devilee
Celestine Doyle
Simon Elliott
John Massy
Elliott Murray
Fred Scott (Attendant
Representative)

Art Practice Working Group

Clare Williamson (Chairperson)
Robyn Bondfield
David Burnett
Janet Hogan
Anne Kirker
Michel Sourgnès

Collection Management Committee

John Hook (Chairperson)
Paul Arundell
Elizabeth Bates
Julie Bond
Glenn Cooke
Andrew Dudley
Judy Gunning
Janet Hogan
Bettina MacAulay

Corporate Identity Working Group

Celestine Doyle (Chairperson)
June Baker
Christine Clark
John Massy
Elliott Murray
Anna Roberts
Colin Robertson

Disaster/Emergency Planning Workshop Group

Colin Diachkoff (Chairperson)
Len Clarke

Simon Elliott
John Hook
Michel Sourgnès

Exhibitions Philosophy and Policy Development Committee

Joe Devilee (Chairperson)
Robyn Bondfield
Andrew Clark
Andrew Dudley
John Hook
Anne Kirker
Julie Lloyd

Gallery Centenary Committee

Janet Hogan (Chairperson)
Glenn Cooke
Celestine Doyle
Judy Gunning
John Massy

Handling of Artworks Working Group

Andrew Dudley (Chairperson)
Lynda Black
Mervyn Brehmer
Andrew Clark
Len Clarke
Nicholas Cosgrove
Gillian Osmond
Attendant Representative

Human Resource Management Working Group

HRM Unit representative
(Chairperson)
Judy Gunning
John Massy
Donna Urquhart
Attendant Representative
Staff Union Representative
(QSSU)
Staff Union Representative
(POA)

Technology Committee

Matthew Kassay (Chairperson)
Trenna Beauchamp
Julie Bond
Allan Brand
Andrew Clarke
Glenn Cooke
Simon Elliott
Heather Kelly
John Massy
Elliott Murray

ACQUISITIONS

DONORS

Donors through the Queensland Art Gallery Foundation

Andrew Crocker Memorial Acquisition Fund
Miss Grace Davies and Miss Nell Davies
James Hardie Industries Limited
The Sidney Myer Fund
Mrs Lyn Williams

Donors under the Contemporary Art Acquisition Program through the Queensland Art Gallery Foundation

The Australian Film Company
Feez Ruthning,
Solicitors & Notaries
Gadens Ridgeway, Solicitors
Southbank Catering Company

Gifts to the Queensland Art Gallery

Activities Workshop, University of Queensland Student Union
Anonymous donor
Yoshito Arichi
Arts Division, Department of the Premier, Economic and Trade Development
Mrs V. F. Binzen
Miss Grace Davies and Miss Nell Davies
Maria Fawcett
Lyn Finch
Howard Greenberg
Drs R. A. C. and J. M. Leggett
Roz MacAllan
Robyn McDonald
The friends and family of the potter Ian McKay
Mr J. A. McKay
Bea Maddock
Print Council of Australia Inc.
Queensland Art Gallery Society
Queensland Art Gallery Volunteer Guides
Gary Warner
Clare Williamson
Adam Wolter

Gifts to the Queensland Art Gallery under the Taxation Incentives for the Arts Scheme

Garry Anderson
Pamela Bell
Treania Bennett, BEM
Glenn R. Cooke
Mrs Alison Forster
Gregory R. M. Grant
Dr H. E. M. Levien
Mary Blythe Stanley

Bequests

Mrs Joan W. Joyce

Purchases through Bequests, Trusts and Funds

Miss N. S. Blane Estate in memory of her father, John Robertson Blane
Russell Cuppaidge Bequest
John Darnell Bequest
Mrs J. R. Lucas Estate in memory of her father, John Robertson Blane
The 1990 Moët & Chandon Art Acquisition Fund
Estelle Marguerite Cunningham Nielson Bequest
Andrew and Lilian Pedersen Trust
Queensland Art Gallery Functions Fund

GIFTS, BEQUESTS AND PURCHASES

ABBOTT, Berenice

United States born 1898
City arabesque 1938 printed 1970s
Gelatin silver photograph
34 x 25 cm (comp.)
Acc. 1991.095
Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

AIRDRUNDRAR CO-OPERATIVE

Australia CRAIGIE, P.

Australia
Coffee pot and four mugs 1989
Earthenware, white clay, slip-cast with coloured glazes
coffee pot:
25.5 x 18 x 10 cm (complete);
pot: 22 x 18 x 10 cm;
lid: 6.3 x 7.6 cm (diam.);
mugs (each): 9.5 x 12 x 8.5 cm
Acc. 1990.379.001-5
Purchased 1990

ALVAREZ BRAVO, Manuel

Mexico born 1902
Almidon c.1955
Platinum photograph
23.7 x 18.1 cm (comp.)
Acc. 1991.096
Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

ANDERSEN, Eric

Denmark born 1943
Wastebasket (from 'Homage à Arthur Köpcke' portfolio) 1979
Offset print
40 x 31.1 cm (comp.)
Acc. 1991.153.001
Purchased 1991

ARBUS, Diane

United States 1923-1971
Patriotic young man with a flag, N.Y.C. 1967 (printed later)
Gelatin silver photograph
35 x 35 cm (comp.)
Acc. 1991.097
Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

ARCHER, Florence

Australia 1898-1947
Vase with handles 1938
Earthenware, hand built globular shape, flaring neck and two modelled handles, with applied decoration and coloured glazes
25.5 x 24 x 19 cm
Acc. 1991.001
Purchased 1991

ARICHI, Yoshito

Japan born 1949
Space-time 8 1979
Etching, aquatint and embossing
54 x 80.5 cm (comp.)
Acc. 1990.460
Gift of the artist 1990

ARICHI, Yoshito

Japan born 1949
Space-time 33 1983
Etching, aquatint and embossing
44 x 60 cm (comp.)
Acc. 1990.461
Gift of the artist 1990

ARICHI, Yoshito

Japan born 1949
The illusion of a scene on the wall 1988
Etching, aquatint and embossing
79 x 51 cm (comp.)
Acc. 1990.462
Gift of the artist 1990

ARNAOUTOPOULOS, Andrew

Australia born 1945
Industrial surface no. 3 1990
Synthetic polymer paint on canvas
168 x 168 cm
Acc. 1990.300
Purchased 1990. The 1990 Moët & Chandon Art Acquisition Fund

ARNOLD, Ray

Australia born 1950
History 1990
Screenprint, etching and relief print
Triptych: 150 x 100 cm (each comp.)
Acc. 1990.301a-c
Purchased 1990. Andrew and Lilian Pedersen Trust

ASTLEY, Charles

Australia 1869-1929
Hall stand: Flanders Field c.1920
Cedar panels, carved and set in maple frames with oval mirror
205 x 128.5 x 37 cm
Acc. 1990.475
Purchased 1990. Andrew and Lilian Pedersen Trust

ASTLEY, Charles

Australia 1869-1929
Covered bowl c.1921
Earthenware, press-moulded and carved with coloured glaze
bowl: 6 x 16 cm (diam.);
lid: 4.2 x 13.8 cm (diam.)
Acc. 1991.138a-b
Purchased 1991

ATLEY, Peter

Australia born 1959
Seven Sisters 1989
Oil on canvas
45 x 60 cm
Acc. 1990.380
Purchased 1990

BARKER, Roy

Australia
McDONALD, Delores
Australia
Boomerang 1989
Synthetic polymer paint on mulga wood
20 x 56 cm
Acc. 1990.382
Purchased 1990

BARNES, Robert

Australia born 1947
Bathed in light 1989
Oil on canvas
61 x 51 cm
Acc. 1991.181
Gift of Mr J.A. Mackay 1991

BARNES, Robert

Australia born 1947
Looking skywards c.1989
Oil on canvas
41 x 51 cm
Acc. 1991.182
Gift of an anonymous donor 1991

BARNES, Robert

Australia born 1947
Valley 1989
Oil on canvas
41 x 51 cm
Acc. 1991.183
Gift of an anonymous donor 1991

BARNETT, Michael

Australia born 1957
King Lucky Ducky 1991
Colour lithograph
60 x 44 cm (comp.)
Acc. 1991.119
Purchased 1991 under the Contemporary Art Acquisition Program with funds from The Australian Film Company through the Queensland Art Gallery Foundation

BAXTER, Stephen

Australia born 1962
Teapot: Time peace 1991
Earthenware, white clay, slab built, slip-cast and assembled with polychrome underglaze colours and clear glaze stand: 15 x 16 x 15 cm;
teapot and lid: 17.5 x 26 x 31.5 cm (complete)
Acc. 1991.154a-c
Purchased 1991. Queensland Art Gallery Foundation

BELL, Richard

Australia born 1953
Ochre bracelet and earring set 1989
Synthetic polymer paint on balsa wood earrings: 4.5 x 1.7 cm (each);
bracelet: 2.5 x 9 cm (diam.)
Acc. 1990.383.001-2a-b
Purchased 1990

BELL, Richard

Australia born 1953
Bracelet and earring set 1989
Synthetic polymer paint on balsa wood earrings: 7.5 x 4.8 cm (each);
bracelet: 5 x 8 cm (diam.)
Acc. 1990.473.001-2a-b
Purchased 1990

BENWELL, Stephen

Australia born 1953
Vase (SB904) 1989
Stoneware, hand built spindle shape, swelling neck and two handles, with white glaze and polychrome overglaze colours
48.5 x 29 x 25 cm (approx.)
Acc. 1991.155
Purchased 1991. Queensland Art Gallery Foundation

BEUYS, Joseph

Germany 1921-1986
(Untitled) (from 'Homage à Arthur Köpcke' portfolio) 1979
Offset print
42 x 39.8 cm (comp.)
Acc. 1991.153.002
Purchased 1991

BILLY, Patrick

Australia
Pair of earrings 1989
Mother of pearl, carved boomerang shape with metal fittings
6.5 cm (long, each)
Acc. 1990.410a-b
Purchased 1990

BILLY, Patrick

Australia
Necklace 1989
Mother of pearl with metal chain pendant: 3.5 x 1 cm
Acc. 1990.411
Purchased 1990

BINAWEL, Bobby

Australia
Pair of earrings 1989
Pearl shell, carved kookaburra shape with metal fittings
5 cm (long, each)
Acc. 1990.409a-b
Purchased 1990

BISH, Garry

Australia born 1950
Funnel vessel (from 'Variation' series) 1990
Stoneware, slip-cast with wax resist, stencil and airbrush, fired in a reducing atmosphere to 1280 degrees Celsius
36.5 x 29.5 x 9.2 cm
Acc. 1991.156
Purchased 1991. Queensland Art Gallery Foundation

BLACKWELL, Susi

Australia
Band shake 1989
 Screenprinted poster
 75.6 x 51 cm (comp.)
 Acc. 1991.090
 Gift of Activities Workshop, University of Queensland Student Union 1991

BLANCHFLOWER, Brian

Australia born 1939
Canopy XXI: Aspects of the Goddess 1989–90
 Oil on synthetic polymer ground on laminated hessian
 Diptych: 240 x 369 cm (overall)
 Acc. 1990.496a-b
 Purchased 1990. Miss N.S. Blane Estate in memory of her father, John Robertson Blane

BOWERS, Stephen (decorator)

Australia born 1953

HEIDENREICH, Mark (potter)

Australia born 1958
Vase: Chintz 1990
 Stoneware, wheel thrown baluster shape with polychrome underglaze colours and gold lustre
 85 x 56 cm (diam.)
 Acc. 1991.157
 Purchased 1991. Queensland Art Gallery Foundation

BRANDT, Bill

England 1905–1983
(Nude on beach) 1953 printed 1970s
 Gelatin silver photograph
 33.8 x 28.8 cm (comp.)
 Acc. 1991.098
 Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

BRECHT, George

United States born 1926
Stamp out stamping (from 'Homage à Arthur Köpcke' portfolio) 1979
 Rubber stamped image
 42 x 29.7 cm (comp.)
 Acc. 1991.153.003
 Purchased 1991

BROWN, Vincent

Australia born 1901
Jolly interment c.1942
 Oil on composition board
 25 x 39.2 cm
 Acc. 1991.139
 Purchased 1991

BROWN-RRAP, Julie

Australia born 1950
Siren (from 'Persona and shadow' series) 1984
 Direct positive colour photograph
 193.6 x 104.9 cm (comp.)
 Acc. 1991.255
 Purchased 1991 under the Contemporary Art Acquisition Program with funds from Southbank Catering Company through the Queensland Art Gallery Foundation

BRYANS, Lina

Australia born 1909
Shorty 1939
 Oil on canvas on cardboard
 44.3 x 37 cm
 Acc. 1991.028
 Purchased 1991. Queensland Art Gallery Foundation

BRYANS, Lina

Australia born 1909
The bush 2 1965
 Oil on canvas on cardboard
 131.5 x 106.5 cm
 Acc. 1991.029
 Purchased 1991. Queensland Art Gallery Foundation

BULL, Ken

Australia
Last chance for the Franklin River 1982
 Screenprinted poster
 66.6 x 49.5 cm (comp.)
 Acc. 1991.069
 Gift of Activities Workshop, University of Queensland Student Union 1991

BUTLER, Charlie

Australia
Spear-thrower 1989
 Natural earth pigments with resin on river red gum root
 87 x 10 cm
 Acc. 1990.384
 Purchased 1990

CAPA, Robert

United States 1913–1954
(French mistress of German soldier being marched through a French town) 1944

Gelatin silver photograph
 23 x 33.5 cm (comp.)
 Acc. 1991.099
 Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

CAREY, John

Australia
Writing on the wall no. 1 1987
 Offset poster
 89.5 x 59.8 cm (comp.)
 Acc. 1991.150.001
 Purchased 1991. John Darnell Bequest

CARTIER-BRESSON, Henri

France born 1908
Behind the Gare Saint-Lazare, Paris 1932
 Gelatin silver photograph
 35.8 x 24 cm (comp.)
 Acc. 1991.116
 Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

CASSAB, Judy

Australia born 1920
Portrait of Treania Smith 1957
 Oil on plywood
 83 x 55.5 cm (sight)
 Acc. 1990.488
 Gift of Treania Bennett, BEM (nee Smith) 1990

CHARLES, Ross

Australia
Boomerang 1988
 Natural earth pigments on gidgee wood
 6.5 x 48 cm
 Acc. 1990.385
 Purchased 1990

CHIKANOBU

Japan 1838–1912
Court Lady (advertisement for a silk firm) 1910
 Colour woodblock print
 36 x 25 cm (comp.)
 Acc. 1991.002
 Purchased 1991. John Darnell Bequest

CHILCOTT, Gavin (decorator)

New Zealand born 1950
BARNES, Errol (potter)
 Australia born 1941
Table top: Oceania 1990
 Porcelain, wheel thrown with underglaze colours and clear glaze
 6 x 62 cm (diam.)
 Acc. 1990.491

Gift of the Queensland Art Gallery Volunteer Guides 1990 to mark the occasion of the Association of Australian Art Gallery Guiding Organisations Seventh Biennial Conference, Brisbane, 1989, with the assistance of the Queensland Art Gallery Functions Fund

CHRISTIANSEN, Henning

Denmark
Yes! he is dead on line (from 'Homage à Arthur Köpcke' portfolio) 1979
 Collage and offset print with rubber stamped image
 29.8 x 42 cm (comp.)
 Acc. 1991.153.004
 Purchased 1991

CHRISTIANSEN, Henning

Denmark
Stranger on the shore (from 'Homage à Arthur Köpcke' portfolio) 1979
 Offset print
 29.8 x 42 cm (comp.)
 Acc. 1991.153.005
 Purchased 1991

CLACK, Pauline

Australia born 1957
Geo-centralis 1989
 Screenprinted and hand-painted fabric ink on cotton
 100 x 73 cm
 Acc. 1990.386
 Purchased 1990

CLUTTERBUCK, Bob

Australia born 1951
Radio Venceremos 1983
 Screenprinted poster
 75 x 51 cm (comp.)
 Acc. 1990.302
 Purchased 1990. John Darnell Bequest

CLUTTERBUCK, Bob

Australia born 1951
Save the Franklin – Damn the Government 1983
 Screenprinted poster
 75 x 51 cm (comp.)
 Acc. 1990.303
 Purchased 1990. John Darnell Bequest

CLUTTERBUCK, Bob

Australia born 1951
Often the best man for the job is a woman 1984
 Screenprinted poster
 76 x 57 cm (comp.)
 Acc. 1990.304
 Purchased 1990. John Darnell Bequest

CLUTTERBUCK, Jock

Australia born 1945
Bobbin candle no. 1 1989
 Bronze
 175 x 73 x 25 cm
 Acc. 1991.030
 Purchased 1991. Queensland Art Gallery Foundation

COLE, Marianne

Australia born 1946
Bowl: Minoan splendour 1990
 Porcelain, wheel thrown with black glaze, overglaze colours and gilt detailing
 43.5 cm (diam.)
 Acc. 1990.506
 Gift of Miss Grace Davies and Miss Nell Davies 1990

COLE, Peter

Australia born 1946
The blood red flag 1989
 Gouache and ink
 57 x 74 cm (comp.)
 Acc. 1990.492
 Purchased 1990. Queensland Art Gallery Functions Fund

COLE, Peter

Australia born 1946
The kick 1989
 Gouache and ink
 57 x 74 cm (comp.)
 Acc. 1990.493
 Purchased 1990. Queensland Art Gallery Functions Fund

COLEING, Tony

Australia born 1942
Something old, something new 1983
 Etching and aquatint
 35.7 x 39 cm (comp.)
 Acc. 1990.476
 Purchased 1990. Andrew and Lilian Pedersen Trust

COLEING, Tony

Australia born 1942
'Tahiti' – Perle du Pacifique 1984
 Etching and aquatint
 34 x 50.2 cm (comp.)
 Acc. 1990.477
 Purchased 1990. Andrew and Lilian Pedersen Trust

CONNOR, Kevin

Australia born 1932
Figures, sunset, Victoria Street 1990
 Linocut
 40 x 38.5 cm (comp.)
 Acc. 1991.019
 Gift of the Print Council of Australia Inc. 1991, Patron member's print

COOLALOOPY

Australia born 1951
Vase: Goanna and sugar glider on a tree stump 1991
 Earthenware, terracotta clay, slip-cast and modelled with natural earth-coloured slips and interior clear glazed
 38 x 16 x 15.5 cm
 Acc. 1991.158
 Purchased 1991. Queensland Art Gallery Foundation

COOLWELL, Lucy

Australia
Painted wine flagon 1988–89
 Enamel household paint on glass
 27.5 x 12 cm (diam.)
 Acc. 1990.388.001
 Purchased 1990

COOLWELL, Lucy

Australia
Painted champagne bottle 1988–89
 Enamel household paint on glass
 28.5 x 7.5 cm (diam.)
 Acc. 1990.388.002
 Purchased 1990

COOLWELL, Lucy

Australia
Painted chablis bottle 1988–89
 Enamel household paint on glass
 29 x 8 cm (diam.)
 Acc. 1990.388.003
 Purchased 1990

COOLWELL, Lucy

Australia
Painted claret bottle 1988–89
 Enamel household paint on glass
 28.5 x 7.5 cm (diam.)
 Acc. 1990.388.004
 Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (red) 1988–89
 Enamel household paint on glass
 25 x 8 x 8 cm
 Acc. 1990.388.005
 Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (yellow) 1988–89
 Enamel household paint on glass
 25 x 8 x 8 cm
 Acc. 1990.388.006
 Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (red) 1988–89
 Enamel household paint on glass
 25 x 8 x 8 cm
 Acc. 1990.388.007
 Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (yellow) 1988–89
Enamel household paint on glass
25 x 8 x 8 cm
Acc. 1990.388.008
Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (black) 1988–89
Enamel household paint on glass
25 x 8 x 8 cm
Acc. 1990.388.009
Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (red, yellow, black)
1988–89
Enamel household paint on glass
25 x 8 x 8 cm
Acc. 1990.388.010
Purchased 1990

COOLWELL, Lucy

Australia
Painted rum bottle (black) 1988–89
Enamel household paint on glass
25 x 8 x 8 cm
Acc. 1990.388.011
Purchased 1990

COUNIHAN, Noel

Australia 1913–1986
A worker resting (plate 1 from
'Lithographs by Counihan' portfolio)
1948

Lithograph
34.5 x 25.5 cm (comp.)
Acc. 1991.003.001
Purchased 1991. Queensland Art
Gallery Foundation

COUNIHAN, Noel

Australia 1913–1986
Furnaceman (plate 2 from 'Lithographs
by Counihan' portfolio) 1948

Lithograph
37 x 25.5 cm (comp.)
Acc. 1991.003.002
Purchased 1991. Queensland Art
Gallery Foundation

COUNIHAN, Noel

Australia 1913–1986
In a foundry (plate 3 from 'Lithographs
by Counihan' portfolio) 1948

Lithograph
28 x 39.5 cm (comp.)
Acc. 1991.003.003
Purchased 1991. Queensland Art
Gallery Foundation

COUNIHAN, Noel

Australia 1913–1986
An important conversation (plate 4
from 'Lithographs by Counihan'
portfolio) 1948

Lithograph
42 x 25.5 cm (comp.)
Acc. 1991.003.004
Purchased 1991. Queensland Art
Gallery Foundation

COUNIHAN, Noel

Australia 1913–1986
A child's head (plate 5 from
'Lithographs by Counihan' portfolio)
1948

Lithograph
29.5 x 22.5 cm (comp.)
Acc. 1991.003.005
Purchased 1991. Queensland Art
Gallery Foundation

COUNIHAN, Noel

Australia 1913–1986
The artist's mother (plate 6 from
'Lithographs by Counihan' portfolio)
1948

Lithograph
26 x 21.5 cm (comp.)
Acc. 1991.003.006
Purchased 1991. Queensland Art
Gallery Foundation

CRISTALLERIE LALIQUE ET CIE

(manufacturer)
France 1902–present
LALIQUE, René (designer)
France 1860–1945
Vase: Ceylan c.1930
Clear glass, mould-blown cylindrical
shape with frosted finish and traces of
blue staining
24 x 13.1 cm (diam.)
Acc. 1991.126
Purchased 1991. Queensland Art
Gallery Foundation

CUMMING, Robert

United States born 1943
*Sketch for chair/ easel, Chicago, Illinois,
November 5, 1976* 1976
Gelatin silver photograph
18.1 x 23.1 cm (comp.)
Acc. 1991.100
Purchased 1991 with funds from James
Hardie Industries Limited through the
Queensland Art Gallery Foundation

CURTIS, Robert Emerson

Australia born 1898
Blair Athol Coal, Qld 1946
Charcoal
31.2 x 40.9 cm
Acc. 1991.121
Purchased 1991. Queensland Art
Gallery Foundation

CURTIS, Robert Emerson

Australia born 1898
Engine 795 – in the Slings. Ipswich, Qld
1945
Charcoal
31.7 x 40.3 cm
Acc. 1991.122
Purchased 1991. Queensland Art
Gallery Foundation

CURTIS, Robert Emerson

Australia born 1898
Mount Isa Mines, Nth Q. 1957
Charcoal
33 x 27.9 cm
Acc. 1991.123
Purchased 1991. Queensland Art
Gallery Foundation

DALY, Greg

Australia born 1954
Vase 1991
Porcelain, wheel thrown with coloured
glazes and etched lustre
27 x 29.5 cm (diam.)
Acc. 1991.159
Purchased 1991. Queensland Art
Gallery Foundation

DALY, Greg

Australia born 1954
Platter 1990
Stoneware, wheel thrown with coloured
glazes, lustre and gold leaf
6.5 x 69 cm (diam.)
Acc. 1991.184
Purchased with funds from
Miss Grace Davies and Miss Nell Davies
1991 through the Queensland Art
Gallery Foundation

DAVIDSON, Jo

Australia born 1954
Figures and shadows 1989
Etching and aquatint
16.4 x 12.8 cm (comp.)
Acc. 1991.031
Purchased 1991. The 1990
Moët & Chandon Art Acquisition Fund

DAVIDSON, Jo

Australia born 1954
Man, woman and sphinx 1989
Etching and aquatint
16.8 x 14.2 cm (comp.)
Acc. 1991.032
Purchased 1991. Andrew and Lilian
Pedersen Trust

DAVIES, Isabel

Australia born 1929
Paarintji and Gol Gol 1988–89
Feathers, wood, stones, metal and
paper
Two boxes: 36 x 43 x 13 cm (each)
Acc. 1990.372a-b
Purchased 1990 with funds from
The Sidney Myer Fund through the
Queensland Art Gallery Foundation

DAVIES, Steve

Australia born 1964
Ewer: Beyond the Serengeti (from
'Postcards from Africa' series) 1991
Earthenware, white clay, wheel thrown
with polychrome underglaze colours
and incised under clear glaze
40 x 21.5 x 21 cm
Acc. 1991.160
Purchased 1991. Queensland Art
Gallery Foundation

DAVIS, Julia

Australia born 1957
Crocodile heart 1989
Synthetic polymer paint on wood
190 x 40 x 40 cm
Acc. 1990.497
Purchased 1990. The 1990
Moët & Chandon Art Acquisition Fund

DEMACHY, Robert

France 1859–1936
In Brittany (from 'Camerawork' no. 5)
1904
Photogravure
13.2 x 20.2 cm (comp.)
Acc. 1991.114
Gift of Howard Greenberg 1991 to
recognise acquisitions made with funds
from James Hardie Industries Limited
1991 through the Queensland Art
Gallery Foundation

DODS, Mary

Australia 1867–1951
Doyley c.1915
Embroidery on fine linen
56 cm (diam., including fringe)
Acc. 1990.463
Gift of Mrs V.F. Binzen 1990

DODS, Mary

Australia 1867–1951
Table-cloth 1897
Embroidery on linen
134 x 103 cm
Acc. 1990.464
Gift of Mrs V.F. Binzen 1990

DOOLAN, Bill

Australia
Boomerang 1989
Gouache on wood
6 x 61 cm
Acc. 1990.389
Purchased 1990

DOOLIN, James

United States/Australia born 1932
Artificial landscape 1967
Synthetic polymer paint on canvas
175 x 112 cm
Acc. 1991.004
Purchased 1991

DOYLE, Noel

Australia born 1952
Turrubul 1989
Synthetic polymer paint on canvas
Seven panels: 167 x 240 cm (overall)
Acc. 1990.312a-g
Gift of the Queensland Art Gallery
Society 1990

DREW, Marian

Australia born 1960
Late fall 1989
Type C photograph
126 x 151 cm (comp.)
Acc. 1990.465
Gift of the Queensland Art Gallery
Society 1990

DRUMMOND, Andrew

New Zealand born 1951
For vigour and viability 1990
Copper, slate, wood, fabric and
graphite
200 x 30 x 50 cm
Acc. 1990.498a-b
Purchased 1990. Mrs J.R. Lucas Estate
in memory of her father,
John Robertson Blane

DRYSDALE, Pippin

Australia born 1943
Bowl: Summer bowl (from 'Window'
series) 1989
Porcelain, wheel thrown, sprayed and
dipped with layered earthenware on-
glaze colours
18.5 x 46 cm (diam.)
Acc. 1991.161
Purchased 1991. Queensland Art
Gallery Foundation

DRYSDALE, Russell

Australia 1912–1981
Sheet of studies for 'Bush fire' 1944
Pencil
37 x 27.5 cm (comp.)
Acc. 1990.305
Purchased 1990. Queensland Art
Gallery Foundation

DUCHAMP, Marcel

France 1887–1968
*Obligation Monte Carlo. Monte Carlo
Bond* 1924–38
Colour lithograph
31.8 x 23.2 cm (comp.)
Acc. 1991.124
Purchased 1991. Queensland Art
Gallery Foundation

DUNCAN, Liz

Australia born 1963
Echidna quill earrings 1989
Echidna quills and red, black and yellow
beads
13 cm (long, each)
Acc. 1990.390a-b
Purchased 1990

DUNCAN, Liz

Australia born 1963
Echidna quill earrings 1989
Echidna quills and gold setting
13 cm (long, each)
Acc. 1990.391a-b
Purchased 1990

DUNLOP, Robert

Australia born 1925
Chair: Rocking in free form 1979
Queensland silver ash and black bean
with Tasmanian blackwood and ash,
laminated, glued and carved
150 x 74 x 120 cm
Acc. 1991.005
Purchased 1991. Queensland Art
Gallery Foundation

DURAL

Australia
Shield 1988
Natural earth pigments on wood
50 x 21 cm
Acc. 1990.392
Purchased 1990

DYSON, Chris

Australia born 1952
Fish 1989
Oil on canvas
192 x 213 cm
Acc. 1990.499
Purchased 1990. The 1990
Moët & Chandon Art Acquisition Fund

EMMERICH, Bern (ceramicist)

Australia born 1961

EMMERICH, Gerhard

(iron worker)

Australia born 1956

Bowl and stand: Bergamo bowl 1990

Commercial ceramic tile mosaic, over-

glaze paint and transfer prints set into

fibro cement with wrought iron stand

bowl: 36 x 100cm (diam.);

stand: 94 x 50 x 52cm

Acc. 1991.162a-b

Purchased 1991. Queensland Art

Gallery Foundation

FANTIN-LATOURE, Henri

France 1836–1904

The source (La source) 1903

Lithograph

13.6 x 22cm (comp.)

Acc. 1990.474

Purchased 1990

FARRELL, Rose

Australia born 1949

PARKIN George

Australia born 1949

Untitled (no. 6 from 'Worthy habits and

mantles' series) 1990

Type C photograph

138 x 117cm (comp.)

Acc. 1991.033

Purchased 1991. The 1990

Moët & Chandon Art Acquisition Fund

FAURER, Louis

United States born 1916

The accident 1952 printed 1990

Gelatin silver photograph

21.9 x 32.8cm (comp.)

Acc. 1991.101

Purchased 1991 with funds from James

Hardie Industries Limited through the

Queensland Art Gallery Foundation

FEININGER, Andreas

United States born 1906

(Nude) 1934

Gelatin silver photograph

19.5 x 21.3cm (comp.)

Acc. 1991.102

Purchased 1991 with funds from James

Hardie Industries Limited through the

Queensland Art Gallery Foundation

FELL, Fiona

Australia born 1966

This tenuous earth 1990

Ceramic glaze and oil on terracotta

100 x 30 x 16cm

Acc. 1990.500a-b

Purchased 1990. The 1990

Moët & Chandon Art Acquisition Fund

FERRIER, Virginia

Australia born 1927

Potatoes on a wood box 1989

Oil on composition board

91.3 x 87.7cm

Acc. 1991.185

Gift of Pamela Bell 1991

FILLIOU, Robert

France born 1926

Imitating the song of a bird (from

'Homage à Arthur Köpcke' portfolio)

1979

Offset print

29.8 x 42cm (comp.)

Acc. 1991.153.006

Purchased 1991

FINCH, Lyn

Australia born 1959

If you knew about land rights would you

still enjoy the Games? 1982

Screenprinted poster

69 x 47.5cm (comp.)

Acc. 1990.478

Purchased 1990. Andrew and

Lilian Pedersen Trust

FINCH, Lyn

Australia born 1959

Labor victory 1989 1989

Screenprinted poster

49.5 x 36cm (comp.)

Acc. 1990.479

Purchased 1990. Andrew and Lilian

Pedersen Trust

FINCH, Lyn

Australia born 1959

Sexual harassment in the workplace is a

union issue c.1984

Screenprinted poster

56.5 x 34cm (comp.)

Acc. 1990.480

Purchased 1990. Andrew and Lilian

Pedersen Trust

FINCH, Lyn

Australia born 1959

Authorities warn: Reagan is a health

hazard c.1982

Screenprinted poster

81.3 x 66.5cm (comp.)

Acc. 1990.481

Purchased 1990. Andrew and Lilian

Pedersen Trust

FINCH, Lyn

Australia born 1959

When sexual harassment makes the

office seem more like a battlefield, call

the union 1984

Offset poster

38 x 58cm (comp.)

Acc. 1991.049

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

To some people the A.C.O.A.'s

permanent part time work award

means a great deal 1987

Offset poster

43.4 x 31.5cm (comp.)

Acc. 1991.050

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Equal Employment Opportunity:

Improving the workplace for all of us

1987

Offset poster

31.1 x 43.2cm (comp.)

Acc. 1991.051

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Sexual harassment 1984

Offset poster

49 x 31cm (comp.)

Acc. 1991.052

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Women in unions used to lack role

models 1987

Offset poster

43.2 x 30.8cm (comp.)

Acc. 1991.053

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Yes Virginia, real men do get R.S.I. 1987

Offset poster

43.2 x 31.2cm (comp.)

Acc. 1991.054

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Stress – it's more than a six letter word

1987

Offset poster

40.2 x 25.4cm (comp.)

Acc. 1991.055

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Who says women can't operate cranes?

1984

Offset poster

36.7 x 57.5cm (comp.)

Acc. 1991.056

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

You can tell a lot about Max's job from

the contents of his toolbox 1985

Offset poster

42 x 49.2cm (comp.)

Acc. 1991.057

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

All those in favour of slave labour raise

your right hand 1985

Offset poster

76 x 46cm (comp.)

Acc. 1991.058

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Beam me up, Scotty! There's no future

here 1985

Offset poster

81.5 x 60cm (comp.)

Acc. 1991.059

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'Tailoring jobs to

people' 1987

Fibre-tipped pen and pencil

42 x 30cm (comp.)

Acc. 1991.060

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'Equal

Employment Opportunity: Improving

the workplace for all of us' 1987

Fibre-tipped pen and pencil

29.6 x 42cm (comp.)

Acc. 1991.061

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'Women in unions

used to lack role models' 1987

Fibre-tipped pen and pencil

42.2 x 30.5cm (comp.)

Acc. 1991.062

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'Yes Virginia, real

men do get R.S.I.' 1987

Fibre-tipped pen and pencil

40 x 29.8cm (comp.)

Acc. 1991.063

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'Stress – it's more

than a six letter word' 1987

Fibre-tipped pen and pencil

42.1 x 29.7cm (comp.)

Acc. 1991.064

Gift of the artist 1991

FINCH, Lyn

Australia born 1959

Working drawing for 'It's time to turn

the funds on' 1987

Fibre-tipped pen and pencil

40 x 29.8cm (comp.)

Acc. 1991.065

Gift of the artist 1991

FRANK, Dale

Australia born 1957

It's my party – to Jonny and Mickiey –

He's left home 1990

Oil, varnish and adhesive vinyl on

photographic mural canvas

260 x 490cm

Acc. 1991.034

Purchased 1991. Queensland Art

Gallery Foundation

FURLONGER, Joe (decorator)

Australia born 1952

BARNES, Errol (potter)

Australia born 1941

Vase: Figure 1990

Stoneware, white clay, wheel thrown

with cobalt brushwork under clear glaze

35 x 32cm (diam.)

Acc. 1991.163

Purchased 1991. Queensland Art

Gallery Foundation

FURLONGER, Joe

Australia born 1952

Madonna and Child 1989

Drypoint

29.5 x 24cm (comp.)

Acc. 1991.006

Purchased 1991. Andrew and Lilian

Pedersen Trust

FURLONGER, Joe

Australia born 1952

Beach with lighthouse 1989

Colour lithograph

56.5 x 76.5cm (comp.)

Acc. 1991.007

Purchased 1991. Andrew and Lilian

Pedersen Trust

FURLONGER, Joe

Australia born 1952

Deposition on the beach 1990

Softground etching

56.7 x 76.4cm (comp.)

Acc. 1991.008

Purchased 1991. Andrew and Lilian

Pedersen Trust

GASCOIGNE, Rosalie

Australia born 1917

Lampit 1989

Retro-reflective road signs on

hardwood

GILBERT, Kevin

Australia
My father's studio 1965 printed 1990
 Linocut
 28 x 35.5cm (comp.)
 Acc. 1991.010
 Purchased 1991. Andrew and Lilian Pedersen Trust

GILL, Lucy

Australia
Looking for desert frogs 1989
 Synthetic polymer paint on canvas
 68.7 x 98.7cm
 Acc. 1990.393
 Purchased 1990

GOSEWITZ, Ludwig

Germany born 1936
Addi Köpcke (from 'Homage à Arthur Köpcke' portfolio) 1979
 Offset print
 29.7 x 41.9cm (comp.)
 Acc. 1991.153.007
 Purchased 1991

GRANT, Gwendolyn

Australia 1878–1968
Cup and saucer: Peacock feather motif c.1915–17
 Hard paste porcelain blank with overglaze colours
 cup: 4.8 x 10.4 x 8cm;
 saucer: 1.8 x 14.6cm (diam.)
 Acc. 1991.130a-b
 Gift of Gregory R.M. Grant 1991

GRANT, Gwendolyn

Australia 1878–1968
Standing nude (Self-portrait) c.1919
 Oil on canvas
 49.5 x 39cm (sight)
 Acc. 1991.131
 Gift of Gregory R.M. Grant 1991

GRANT, W.G.

Australia 1876–1951
Sketchbook
 Charcoal, pencil and wash
 Sketchbook of 30 bound leaves containing 60 compositions:
 18.5 x 26.2cm (each)
 Acc. 1991.132
 Gift of Mary Blythe Stanley 1991

GRANT, W.G.

Australia 1876–1951
Sketchbook
 Pencil, chalk and wash
 Sketchbook of 61 bound leaves containing 122 compositions:
 18.6 x 27cm (each)
 Acc. 1991.133
 Gift of Mary Blythe Stanley 1991

GRANT, W.G.

Australia 1876–1951
Sketchbook
 Pencil, chalk and wash
 Sketchbook of 34 bound leaves containing 68 compositions:
 19 x 26.8cm (each)
 Acc. 1991.134
 Gift of Mary Blythe Stanley 1991

GRANT, W.G.

Australia 1876–1951
Night time (The artist's mother Jane and sister Christina in the drawing room at 'Craigellachie') 1906
 Oil on canvas
 54.7 x 71.4cm
 Acc. 1991.135
 Gift of Gregory R.M. Grant 1991

GREEN, Kaye

Australia born 1953
Origins of islands of the sky I 1988
 Lithograph
 19.6 x 33.5cm (comp.)
 Acc. 1990.483
 Purchased 1990. Andrew and Lilian Pedersen Trust

GREEN, Kaye

Australia born 1953
Isolated dreamings I 1987
 Lithograph and chine collé
 12 x 18.5cm (comp.)
 Acc. 1990.484
 Purchased 1990. Estelle Marguerite Cunningham Neilson Bequest

HALPERN, Deborah

Australia born 1957
Sculpture: Person with ears, orange hands and black mane (from 'Person' series) 1991
 Earthenware, hand built and incised with polychrome glazes
 91 x 15cm (diam., irreg.)
 Acc. 1991.164
 Purchased 1991. Queensland Art Gallery Foundation

HAMILTON, Greg

Australia born 1962
Bowl with slash design 1990
 Porcelain, wheel thrown with wax resist brushwork through a metallised black glaze
 8.5 x 37cm (diam.)
 Acc. 1990.507
 Gift of the Queensland Art Gallery Society 1990

HANSEN, AI

United States born 1926
I saw Addi yesterday on West Broadway (from 'Homage à Arthur Köpcke' portfolio) 1979
 Offset print
 39 x 32cm (comp.)
 Acc. 1991.153.008
 Purchased 1991

HART, Sally

Australia
Activities c.1985
 Screenprinted poster
 101.5 x 76cm (comp.)
 Acc. 1991.067
 Gift of Activities Workshop, University of Queensland Student Union 1991

HARTHOORN, Jane

Australia born 1957
Wall plaque: Gabba persecution 1990
 Earthenware, slab built and incised with glaze colours
 37.8 x 34cm (arch)
 Acc. 1991.165
 Purchased 1991. Queensland Art Gallery Foundation

HEINECKEN, Robert

United States born 1931
Untitled (no. 8 from 'Are you rea' series) 1967
 Gelatin silver photograph on paper
 27.5 x 17.5cm (comp.)
 Acc. 1991.104
 Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

HENSON, Bill

Australia born 1955
Untitled 1983–84
 Type C photograph
 Triptych: 75 x 63cm (each comp.)
 Acc. 1990.489a-c
 Purchased 1990 under the Contemporary Art Acquisition Program with funds from Gadens Ridgeway, Solicitors through the Queensland Art Gallery Foundation

HERBERTE, Sandy

Australia born 1960
Expo Picture #12 1990
 Oil on plywood
 186.5 x 246.5cm
 Acc. 1990.470
 Purchased 1990 under the Contemporary Art Acquisition Program with funds from Feez Ruthning, Solicitors & Notaries through the Queensland Art Gallery Foundation

HESTERMAN, Heather

Australia born 1967
Black letter 1990
 Linocut
 56 x 76cm (comp.)
 Acc. 1991.020
 Gift of the Print Council of Australia Inc. 1991, Patron member's print

HINCKLEY, Ross

Australia
Education atrophy dance 1982
 Screenprinted poster
 76 x 51cm (comp.)
 Acc. 1991.075
 Gift of Activities Workshop, University of Queensland Student Union 1991

HINE, Lewis Wickes

United States 1874–1940
(Young girl in cotton mill) c.1908
 printed c.1935
 Gelatin silver photograph
 12.1 x 17.1cm (comp.)
 Acc. 1991.105
 Purchased 1991 with funds from James Hardie Industries through the Queensland Art Gallery Foundation

HINTON, Alfred Horsley

England 1863–1906
Beyond (from 'Camerawork' no. 11) 1905
 Photogravure
 14.3 x 18.8cm (comp.)
 Acc. 1991.115
 Gift of Howard Greenberg 1991 to recognise acquisitions made with funds from James Hardie Industries Limited 1991 through the Queensland Art Gallery Foundation

HODGES, Christopher

Australia born 1954
Black 1988
 Synthetic polymer paint on plywood, cedar and dowel
 Two components:
 200 x 49.2 x 3cm;
 39 x 39 x 4cm (each)
 Acc. 1990.373a-b
 Purchased 1990 with funds from The Sidney Myer Fund through the Queensland Art Gallery Foundation

HOEDT, Connie

Australia born 1936
Tray with lillipilly (from 'Tropical delft' series) 1991
 Stoneware, wheel thrown and altered, hand built additions with brushed slip and cobalt glaze under clear glaze
 95 x 48 x 39cm
 Acc. 1991.166
 Purchased 1991. Queensland Art Gallery Foundation

HOGARTH, ERICHSEN & CO.

(manufacturer)
 Australia act. 1854–1861
Mourning brooch c.1860
 Matt gold with oval section (containing hair), embroidered over silk with attached seed pearls, chain and pin
 5.8 x 5.6 x 1.3cm
 Acc. 1990.466
 Gift of Mrs Alison Forster 1990

HUNTER, Robert

Australia born 1947
Untitled 1983–84
 Synthetic polymer paint on plywood
 122.2 x 244.1cm
 Acc. 1991.125
 Purchased 1991. Queensland Art Gallery Foundation

HURSE, Lachlan

Australia
Rock against Petersen 1983
 Screenprinted poster
 56 x 38cm (comp.)
 Acc. 1991.085
 Gift of Activities Workshop, University of Queensland Student Union 1991

INDIANA, Robert

United States born 1928
Square (from the 'Polygons' series) 1975
 Screenprint
 61 x 61cm (comp.)
 Acc. 1991.142
 Purchased 1991

IWABUCHI, Juran

Japan born 1928
Coming back c.1985
 Screenprinted poster
 Brush and ink
 180 x 96cm (comp.)
 Acc. 1991.025
 Purchased 1990. Miss N.S. Blane Estate in memory of her father, John Robertson Blane

JENUARRIE

Australia born 1944
Pot 1991
 Earthenware, hand built, impressed with bark, incised and filled with ochre and rust glazes
 12 x 24.5 x 25cm
 Acc. 1991.167
 Purchased 1991. Queensland Art Gallery Foundation

JONES, Paul

Australia born 1921
The nest 1957
 Oil on canvas on cardboard
 37.4 x 44.9cm
 Acc. 1991.021
 Bequest of Mrs Joan W. Joyce 1991

JONES, Virginia

Australia born 1950
Decorated platter (from 'Themes of the circuit and flying lady' series) 1990
 Earthenware, white clay, wheel thrown with wax resist and black glaze
 2 x 25.1cm (diam.)
 Acc. 1991.168
 Purchased 1991. Queensland Art Gallery Foundation

JOSIAH WEDGWOOD & CO.

(manufacturer)
 England c.1759–present
MURRAY, Keith (designer)
 New Zealand 1892–1981
Vase c.1940–50
 Earthenware, wheel thrown, turned and ribbed with moonstone glaze
 15 x 13cm (diam.)
 Acc. 1991.022
 Gift of Glenn R. Cooke 1991

JOSIAH WEDGWOOD & CO.

(manufacturer)
 England c.1759–present
MURRAY, Keith (designer)
 New Zealand 1892–1981
Coffee set c.1934–40
 Earthenware, wheel thrown, turned and incised with moonstone glaze
 coffee pot: 17.3 x 15 x 19cm;
 lid: 4.5 x 8.8cm (diam.);
 sugar bowl: 7 x 8.2cm (diam.);
 lid: 3.3 x 8.5cm (diam.);
 cup: 6.7 x 7.5 x 5.5cm;
 saucer: 2 x 11.9cm (diam.);
 jug: 6.8 x 10.2 x 6.8cm
 Acc. 1991.023.001-9
 Gift of Glenn R. Cooke 1991

JOSIAH WEDGWOOD & CO.

(manufacturer)
 England c.1759–present
MURRAY, Keith (designer)
 New Zealand 1892–1981
Cigarette box c.1930s
 Earthenware, slip-cast rectangular shape, fluted curved side with stepped lid and moonstone glaze
 box: 5.7 x 9.1 x 8.3cm;
 lid: 2.7 x 9.4 x 8.4cm
 Acc. 1991.202a-b
 Gift of Dr H. E. M. Levien 1991

JOSIAH WEDGWOOD & CO.

(manufacturer)
 England c.1759–present
MURRAY, Keith (designer)
 New Zealand 1892–1981
 Mug c.1930s
 Earthenware, white clay, slip-cast with
 ridges and cream glaze
 14 x 13 x 8.9cm
 Acc. 1991.203
 Gift of Dr H.E.M. Levien 1991

JOSIAH WEDGWOOD & CO.

(manufacturer)
 England c.1759–present
MURRAY, Keith (designer)
 New Zealand 1892–1981
 Vase c.1930s
 Earthenware, wheel thrown conical
 shape with incised ridges and
 moonstone glaze
 29 x 20cm (diam.)
 Acc. 1991.204
 Gift of Dr H.E.M. Levien 1991

KANTILLA, Donald

Australia
Spear 1989
 Natural earth pigments on ironwood
 206 x 9.5cm
 Acc. 1990.394
 Purchased 1990

KARADEDA, Lacky

Australia
Coolamon 1989
 Synthetic polymer paint on wood
 73 x 20 x 8cm
 Acc. 1990.398
 Purchased 1990

KARADEDA, Lily

Australia
Untitled 1989
 Natural earth pigments on slate
 27 x 19.5cm
 Acc. 1990.395
 Purchased 1990

KARADEDA, Ross

Australia
Shield 1989
 Natural earth pigments on wood
 108 x 17.5cm
 Acc. 1990.396
 Purchased 1990

KASAMATSU

Japan born 1898
The Great Lantern at Asakusa 1926
 Colour woodblock print
 36 x 24cm (comp.)
 Acc. 1991.011
 Purchased 1991. John Darnell Bequest

KERR, David

Australia born 1949
*Kangaroo: Resting place for the
 unknown kangaroo* 1987–88
 Stone, steel, broken glass and synthetic
 polymer paint
 Wall assemblage: 76 x 76.2cm;
 Ground assemblage:
 40 x 200cm (diam.)
 Acc. 1990.374
 Purchased 1990 with funds from
 The Sidney Myer Fund through the
 Queensland Art Gallery Foundation

KIMURA, Isamu

Japan born 1923
A word of Zen c.1985
 Brush and ink
 136 x 70cm (comp.)
 Acc. 1991.026
 Purchased 1990. Miss N.S. Blane Estate
 in memory of her father,
 John Robertson Blane

KING, E.D.

United States
Portrait of a young boy c.1860
 Cabinet card photograph
 13.9 x 9.9cm (comp.)
 Acc. 1991.193
 Gift of Clare Williamson 1991

KIRKEBY, Per

Denmark born 1938
The painter and his model
 (from 'Homage à Arthur Köpcke'
 portfolio) 1979
 Etching and lithograph
 48.1 x 38.1cm (comp.)
 Acc. 1991.153.009
 Purchased 1991

KLINGBERG, Bengt af

Denmark
Boatlifting for Addi (from 'Homage à
 Arthur Köpcke' portfolio) 1979
 Offset print
 29.4 x 41.9cm (comp.)
 Acc. 1991.153.010
 Purchased 1991

KNGWARREYE, Emily

Australia born c.1908
Wild Potato Dreaming 1990
 Synthetic polymer paint on canvas
 185 x 150cm
 Acc. 1990.501
 Purchased 1990. Queensland Art
 Gallery Foundation

KNGWARREYE, Joy

Australia
Enteebra 1990
 Synthetic polymer paint on canvas
 121 x 151cm
 Acc. 1990.447
 Purchased 1990

KNOWLES, Alison

United States born 1933
Bruna bonar (Brown beans)
 (from 'Homage à Arthur Köpcke'
 portfolio) 1979
 Offset print
 41.2 x 31cm (comp.)
 Acc. 1991.153.011
 Purchased 1991

KRISTALUNIE MAASTRICHT

(manufacturer)
 Holland
VERBOEKET, Max (designer)
 Holland born 1922
Vase c.1950–60
 Lead crystal glass, hot worked with
 coloured streaks, formed into
 triangular section with trefoil lip
 55 x 10.5 x 10cm
 Acc. 1991.015
 Purchased 1991

KRISTALUNIE MAASTRICHT

(manufacturer)
 Holland
VERBOEKET, Max (designer)
 Holland born 1922
Bowl c.1950–60
 Lead crystal glass, hot worked with
 coloured streaks, formed into six points
 15 x 58.5 x 20.5cm
 Acc. 1991.016
 Purchased 1991

KUMUNJARAH, Jonathan Brown

Australia
Milky Way Dreaming at Yalata 1989
 Synthetic polymer paint on linen
 135 x 605cm
 Acc. 1990.375
 Purchased 1990 with funds from
 The Sidney Myer Fund through the
 Queensland Art Gallery Foundation

KURWINGIE

Australia born 1959
Unity 1988
 Offset print
 58 x 41cm (comp.)
 Acc. 1990.397
 Purchased 1990

LARTIGUE, Jacques-Henri

France born 1894
Bicchonade in flight 1905
 Gelatin silver photograph
 24.2 x 33.6cm (comp.)
 Acc. 1991.106
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

LAWRENT, Janine

Australia
Writing on the wall no. 3 1987
 Offset poster
 89.5 x 59.8cm (comp.)
 Acc. 1991.150.003
 Purchased 1991. John Darnell Bequest

LAWRENT, Janine

Australia
Writing on the wall no. 5 1987
 Offset poster
 89.5 x 59.8cm (comp.)
 Acc. 1991.150.005
 Purchased 1991. John Darnell Bequest

LEDWICH, Damien

Australia
Festival of gay films 1982
 Screenprinted poster
 51 x 38cm (comp.)
 Acc. 1991.077
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

LEE, Lindy

Australia born 1954
From an undeciphered world 1990
 Photocopy and synthetic
 polymer paint
 Nine sheets: 32 x 231cm (comp. overall)
 Acc. 1990.448a-i
 Purchased 1990

LEE, Russell

United States born 1903
*(Woman and child in interior of migrant
 worker's shack)* 1936
 Gelatin silver photograph
 19 x 24.3cm (comp.)
 Acc. 1991.107
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

L'ESTRANGE, Sally

Australia born 1953
Banana flower 26/1/90 1990
 Linocut, hand-coloured
 44 x 36.8cm (comp., irreg.)
 Acc. 1990.502
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

L'ESTRANGE, Sally

Australia born 1953
Front and behind 1984
 Colour etching and aquatint
 51 x 75.7cm (comp.)
 Acc. 1990.503
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

L'ESTRANGE, Sally

Australia born 1953
Olive tree 1985
 Lithograph
 73.8 x 49cm (comp., irreg.)
 Acc. 1990.504
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

LEWIN, Dwayne

Australia born 1970
Spirit of the Deep 1989
 Earthenware, raku clay
 Ten component parts:
 32 x 31 x 20cm;
 33.5 x 33 x 24cm;
 27.5 x 31 x 10cm;
 21 x 8 x 6cm;
 six tiled panels:
 45.5 x 52 x 2.5cm (each);
 mask: in 8 fragments
 Acc. 1990.472a-n
 Purchased 1990

LORD, Anne

Australia born 1953
Black Doorway I 1989
 Monotype
 50 x 68cm (comp.)
 Acc. 1990.306
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

LORD, Anne

Australia born 1953
Doorway 1988
 Wood engraving
 14.7 x 5.8cm (comp.)
 Acc. 1990.307
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

LORD, Anne

Australia born 1953
Parting 1988
 Wood engraving
 4.8 x 5.5cm (comp.)
 Acc. 1990.308
 Purchased 1990. Andrew and Lilian
 Pedersen Trust

LOVEDAY, Peter

Australia
*Australian uranium makes atomic
 bombs* c.1982
 Screenprinted poster
 68 x 48cm (comp., irreg.)
 Acc. 1991.070
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

LUDWIG MOSER & SÖHNE

(manufacturer)
 Czechoslovakia 1857–present
Vase c.1920s
 Amber glass, wheel cut with faceted
 sides and a wide collar acid etched
 18.5 x 9.5cm (diam.)
 Acc. 1991.024
 Gift of Glenn R. Cooke 1991

McBURNIE, Ron

Australia born 1957
A Rake's Progress (portfolio) 1989–90
 Etching and aquatint
 Eight sheets: 50 x 73.5cm (each comp.)
 Acc. 1991.048.001-8
 Purchased 1991 under the
 Contemporary Art Acquisition Program
 with funds from The Australian Film
 Company through the Queensland
 Art Gallery Foundation

McDONALD, Robyn

Australia born 1958
*The arrest of Bob Weatherall at a land
 rights rally, Brisbane, 1984* 1984
 Screenprinted poster
 79.5 x 53.5cm (comp., irreg.)
 Acc. 1991.041
 Purchased 1991. John Darnell Bequest

McDONALD, Robyn

Australia born 1958
The revolution will not be televised 1986
 Screenprinted poster
 86 x 54.7cm (comp.)
 Acc. 1991.042
 Purchased 1991. John Darnell Bequest

McDONALD, Robyn

Australia born 1958
CISCAC celebrates ten years of liberated Nicaragua 1979–1989 1989
 Offset poster
 60.6 x 90cm (comp.)
 Acc. 1991.043
 Gift of the artist 1991

McDONALD, Robyn

Australia born 1958
Sister! Condoms are a girl's best friend ... 1990
 Screenprinted poster
 49.6 x 60.2cm (comp.)
 Acc. 1991.044
 Gift of the artist 1991

McDONALD, Robyn

Australia born 1958
This is not a civilised society 1991
 Screenprinted poster
 89 x 63cm (comp.)
 Acc. 1991.045
 Purchased 1991. John Darnell Bequest

McDONALD, Robyn

Australia born 1958
Inkahoos 1990
 Screenprinted poster
 97 x 66.5cm (comp.)
 Acc. 1991.046
 Gift of the artist 1991

McDOWELL, Lynne

Australia born 1952
Winged bowl: Sunrise 1990
 Stoneware, red buff clay, wheel thrown spherical shape incised, detailed with silver and gold and interior glazed
 10 x 22.5 x 14.5cm
 Acc. 1990.510
 Gift of the Queensland Art Gallery Society 1990

McDOWELL, Lynne

Australia born 1952
Winged vase: Sunburst 1990
 Stoneware, red buff clay, tall calyx shape incised, detailed with silver and gold and interior glazed
 32.5 x 26.5 x 11.5cm
 Acc. 1990.511
 Gift of the Queensland Art Gallery Society 1990

McDOWELL, Lynne

Australia born 1952
Winged vase: Sunburst 1990
 Stoneware, red buff clay, tall calyx shape incised, detailed with silver and gold and interior glazed
 21 x 21 x 12cm
 Acc. 1990.512
 Gift of the Queensland Art Gallery Society 1990

McGRATH, Vince

Australia born 1946
Wall plaque: Through Rossarden I (from 'Altered states' series) 1990
 Earthenware, slab built with body stains, underglaze pigments and oxides, fired in an oxidising/neutral atmosphere to 1150 degrees Celsius
 8 x 57.1 x 55cm (diam.)
 Acc. 1991.170
 Purchased 1991. Queensland Art Gallery Foundation

McKAY, Ian

Australia 1943–1990
Bowl c.1975–76
 Stoneware, wheel thrown flaring shape with tongue of dark glaze over clear glaze
 6 x 21cm (diam.)
 Acc. 1990.513
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Teapot 1975
 Stoneware, buff clay, wheel thrown with tenmoku glaze, bamboo and twine handle
 13.5 x 18.5 x 13cm (excluding handle)
 Acc. 1990.514a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Spherical vase c.1976–77
 Stoneware, dark brown clay, wheel thrown and woodfired with ash deposits
 13 x 16cm (diam.)
 Acc. 1990.515
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Large platter 1979
 Stoneware, grey clay, wheel thrown with light shino style glaze
 8.5 x 41.5cm (diam.)
 Acc. 1990.516
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Coffee pot c.1980–82
 Stoneware, grey clay, wheel thrown and incised with khaki glaze
 20 x 17.5 x 10cm (complete);
 coffee pot: 18.5 x 17.5 x 10cm;
 lid: 4.2 x 8.2cm (diam.)
 Acc. 1990.517a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Bottle vase 1989
 Porcelain, wheel thrown with wire cut facets and crackled blue celadon glaze
 26 x 14cm (diam.)
 Acc. 1990.518
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Dumbbell shaped vase 1988
 Porcelain, wheel thrown with milky green Kuan style glaze
 23 x 11cm (diam.)
 Acc. 1990.519
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Tea bowl 1990
 Stoneware, coarse white clay, wheel thrown and incised with yellow Seto glaze and green glaze
 9 x 12.5cm (diam.)
 Acc. 1990.522
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Tea bowl 1989
 Stoneware, buff brown clay, wheel thrown with oil spot tenmoku glaze
 7.5 x 13cm (diam.)
 Acc. 1990.530
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Mizusashi (storage jar) 1989
 Porcelain, wheel thrown with oil spot tenmoku glaze
 13 x 17cm (diam.)
 Acc. 1990.531a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Tea caddy 1989
 Stoneware, black brown clay, wheel thrown with tea dust glaze over iron red glaze
 7 x 5cm (diam., complete)
 Acc. 1990.532a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Tea caddy 1989
 Stoneware, white clay, wheel thrown and detailed with gold leaf over tenmoku glaze
 10 x 7cm (diam., complete)
 Acc. 1990.533a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Tea caddy 1986
 Stoneware, red brown clay, wheel thrown with oil spot tenmoku glaze
 8 x 6cm (diam., complete)
 Acc. 1990.534a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Sake server 1989
 Stoneware, yellow buff clay, wheel thrown and detailed with gold leaf over tenmoku glaze
 15 x 14 x 12cm (complete)
 Acc. 1990.535a-b
 Gift of friends and family of the artist 1990

McKAY, Ian

Australia 1943–1990
Mizusashi (storage jar) 1989
 Porcelain, wheel thrown with blue celadon glaze
 18 x 21cm (diam., complete)
 Acc. 1990.536a-b
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
BURNING BUSH POTTERY (studio pottery)
 Australia 1987–1990
Bottle vase 1987
 Stoneware, deep brown clay, wheel thrown with tenmoku glaze
 17 x 10cm (diam.)
 Acc. 1990.520
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
BURNING BUSH POTTERY (studio pottery)
 Australia 1987–1990
Tea bowl 1987
 Stoneware, deep brown clay, wheel thrown with matt khaki tenmoku glaze
 6.5 x 12cm (diam.)
 Acc. 1990.527
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
BURNING BUSH POTTERY (studio pottery)
 Australia 1987–1990
Tea bowl 1987
 Stoneware, deep brown clay, wheel thrown with hare's fur tenmoku glaze
 7 x 12.5cm (diam.)
 Acc. 1990.528
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
BURNING BUSH POTTERY (studio pottery)
 Australia 1987–1990
Tea bowl 1987
 Stoneware, black brown clay, wheel thrown with lizard skin tenmoku glaze
 7 x 13cm (diam.)
 Acc. 1990.529
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
STURT POTTERY (studio pottery)
 Australia 1953
Bamboo vase 1984
 Stoneware, coarse white clay, wheel thrown cylindrical shape, torn edge and incised with yellow Seto glaze
 30 x 10cm (diam.)
 Acc. 1990.521
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
STURT POTTERY (studio pottery)
 Australia 1953
Fluted bowl 1986
 Porcelain, wheel thrown and interior fluted with dark celadon glaze
 7.5 x 18.5cm (diam.)
 Acc. 1990.523
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
STURT POTTERY (studio pottery)
 Australia 1953
Fluted bowl 1984
 Porcelain, wheel thrown and interior fluted with light celadon glaze
 6 x 19cm (diam.)
 Acc. 1990.524
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
STURT POTTERY (studio pottery)
 Australia 1953
Tea bowl 1985
 Stoneware, deep red clay, wheel thrown with oil spot tenmoku glaze
 7.5 x 14cm (diam.)
 Acc. 1990.525
 Gift of friends and family of the artist 1990

McKAY, Ian (potter)

Australia 1943–1990
STURT POTTERY (studio pottery)
 Australia 1953
Tea bowl 1986
 Stoneware, deep red clay, wheel thrown with oil spot tenmoku glaze
 6 x 12cm (diam.)
 Acc. 1990.526
 Gift of friends and family of the artist 1990

McKEW, Laura

Australia
One mob one voice one land 1988
 Screenprinted poster
 47.5 x 62cm (comp.)
 Acc. 1991.068
 Gift of Activities Workshop, University of Queensland Student Union 1991

MacNAMARA, Shirley
 Australia born c.1945
Wandering bralgas at dusk 1989
 Synthetic polymer paint on gesso primed watercolour paper
 51 x 70cm
 Acc. 1990.399
 Purchased 1990

MacPHERSON, Robert

Australia born 1937
Untitled (from 'Secular Red' series) 1977
 Collage of printed ephemera with two hair combs
 78 x 58 cm (comp.)
 Acc. 1990.449
 Purchased 1990

MacPHERSON, Robert

Australia born 1937
Untitled (from 'Secular Red' series) 1978
 Collage of printed ephemera
 78 x 42 cm (comp.)
 Acc. 1990.450
 Purchased 1990

MacPHERSON, Robert

Australia born 1937
Untitled (from 'Secular Red' series) 1978
 Collage of printed ephemera
 78 x 42 cm (comp.)
 Acc. 1990.451
 Purchased 1990

MacPHERSON, Robert

Australia born 1937
Untitled (from 'Secular Red' series) 1977
 Collage of printed ephemera
 78 x 42 cm (comp.)
 Acc. 1990.452
 Purchased 1990

MADDOCK, Bea

Australia born 1934
Square 1972
 Photo-etching and aquatint
 48.8 x 39.5 cm (comp.)
 Acc. 1990.309
 Purchased 1990. John Darnell Bequest

MADDOCK, Bea

Australia born 1934
Working drawings for 'Trommanner - forgive us our trespass I-IV' 1988-89
 Pastel and pencil
 Ten unbound sketchbook leaves containing ten compositions:
 29.5 x 42 cm (each comp.)
 Acc. 1990.508a-j
 Gift of the artist 1990

MADDOCK, Bea

Australia born 1934
Tunbridge sketchbook for 'Trommanner - forgive us our trespass I-IV' 1988
 Pencil
 Sketchbook of 28 leaves, bound as a continuous composition:
 21.5 x 15 x 1.5 cm (overall)
 Acc. 1990.509
 Gift of the artist 1990

MADDOCK, Bea

Australia born 1934
Artifacts from Trommanner 1990
 Hand-coloured etching
 Sketchbook of 28 bound leaves containing 28 compositions:
 23.2 x 20.6 cm (each)
 Acc. 1991.066
 Gift of the artist 1991

MANTZARIS, Diane

Australia born 1962
Bird of passage 1987
 Computer-generated image transferred to lithograph
 108 x 92 cm (comp.)
 Acc. 1990.467
 Purchased 1990 under the Contemporary Art Acquisition Program with funds from Southbank Catering Company through the Queensland Art Gallery Foundation

MANTZARIS, Diane

Australia born 1962
The Fuji-mart builder 1988
 Computer-generated image transferred to lithograph
 108 x 92 cm (comp.)
 Acc. 1991.118
 Purchased 1991 under the Contemporary Art Acquisition Program with funds from The Australian Film Company through the Queensland Art Gallery Foundation

MARIKA, Julie Banunydj

(designer)
 Australia
GALUPA SCREENPRINTS (printer)
 Australia
Spider web design 1989
 Screenprint on cotton fabric
 100 x 400 cm
 Acc. 1990.381
 Purchased 1990

MARLAY, Nell

Australia
Coffee pot 1936
 Earthenware, hand built rectangular shape, modelled and hand built additions with coloured glazes
 26 x 15.2 x 10.6 cm (complete);
 pot: 21 x 15.2 x 10.6 cm;
 lid: 7.3 x 7 x 6.8 cm
 Acc. 1990.453a-b
 Purchased 1990

MAWSON, Matt

Australia
Losing your balance? c. 1982
 Screenprinted poster
 51 x 38 cm (comp.)
 Acc. 1991.078
 Gift of Activities Workshop, University of Queensland Student Union 1991

MERCER, Anne

Australia born 1945
Tie plate 1991
 Porcelain, slab built and inlaid with stained clays
 5.8 x 21.8 x 21.8 cm
 Acc. 1991.171
 Purchased 1991. Queensland Art Gallery Foundation

MOSBY, Carolyn

Australia
Pair of earrings 1989
 Pearl shell and cat's eye with metal fittings
 6 x 3.5 cm (each)
 Acc. 1990.401a-b
 Purchased 1990

MOSBY, Carolyn

Australia
Pair of earrings 1989
 Shell with metal fittings
 5 cm (long, each)
 Acc. 1990.402a-b
 Purchased 1990

MOSBY, Carolyn

Australia
Pair of earrings 1989
 Shell, yellow, red and black glass beads with metal fittings
 8 cm (long, each)
 Acc. 1990.403a-b
 Purchased 1990

MOSBY, Carolyn

Australia
Necklace 1989
 Shell, seeds and red glass beads on metal fittings
 pendant: 7 x 3 cm
 Acc. 1990.404
 Purchased 1990

MOSBY, Donny

Australia
Earrings 1989
 Black shell, carved
 5 cm (long, each)
 Acc. 1990.406a-b
 Purchased 1990

MOSBY, Donny

Australia
Ring 1989
 Black shell, carved
 7 x 2.4 cm (diam.)
 Acc. 1990.407
 Purchased 1990

MOSBY, Donny

Australia
Necklace 1989
 Mother of pearl, carved bird shape with metal chain
 pendant: 6.5 x 6 cm
 Acc. 1990.408
 Purchased 1990

MOSBY, Roland

Australia
Necklace 1989
 Dark mother of pearl, carved eagle shape with metal chain
 pendant: 5.8 x 4.1 cm
 Acc. 1990.405
 Purchased 1990

MR YATES

Australia
Boomerang 1989
 Mulga wood, carved
 7 x 73.5 cm
 Acc. 1990.426
 Purchased 1990

MR YATES

Australia
Boomerang 1989
 Mulga wood, carved
 7 x 65 cm
 Acc. 1990.427
 Purchased 1990

MURANO STYLE

Italy
Bottle c. 1950-60
 Cased glass (orange and yellow green in the mallet-shaped body) with teardrop-shaped stopper cased yellow green over blue
 bottle: 34.2 x 5.6 x 5.5 cm;
 stopper: 19.2 x 6.8 x 3.4 cm
 Acc. 1991.186a-b
 Gift of Dr H. E. M. Levien 1991

MUYBRIDGE, Eadweard

United States 1830-1904
'Dan' galloping, saddled (plate 634 from 'Animal Locomotion') 1887
 Collotype
 47.5 x 60 cm
 Acc. 1991.108
 Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

NEHL, Andrew

Australia
Black Assassins' last stand 1982
 Screenprinted poster
 76 x 51 cm (comp.)
 Acc. 1991.071
 Gift of Activities Workshop, University of Queensland Student Union 1991

NEWMARCH, Ann

Australia born 1945
Tracks and traces 1987
 Screenprint
 76 x 58 cm (comp.)
 Acc. 1990.376
 Purchased 1990 with funds from The Sidney Myer Fund through the Queensland Art Gallery Foundation

NONA, Harry

Australia born 1971
Floor pot (fish & stringray) 1989
 Earthenware, raku clay, hand built
 42 x 37 cm (diam.)
 Acc. 1990.412
 Purchased 1990

NORGAARD, Bjorn

Denmark born 1947
Untitled (from 'Homage à Arthur Köpcke' portfolio) 1979
 Etching, woodcut and offset print
 32 x 37.9 cm (comp.)
 Acc. 1991.153.012
 Purchased 1991

NUNN, Ivan

Australia born 1962
Expo-Spex 1988
 Screenprinted poster
 66 x 46 cm (comp.)
 Acc. 1991.035
 Purchased 1991. John Darnell Bequest

OGAWA, Gaboku

Japan born 1911
Disturbance c. 1985
 Brush and ink
 180 x 360 cm (comp.)
 Acc. 1991.027
 Purchased 1990. Miss N.S. Blane Estate in memory of her father, John Robertson Blane

OLLIS, Bernard

Australia born 1951
The final carriage 1988
 Oil and oil stick on canvas
 171 x 292.5 cm
 Acc. 1991.036
 Purchased 1991. Queensland Art Gallery Foundation

O'MALLEY, Glen

Australia born 1948
Reception 1974
 Gelatin silver photograph
 13.6 x 20.7 cm (comp.)
 Acc. 1991.143
 Purchased 1991. John Darnell Bequest

O'MALLEY, Glen

Australia born 1948
Sideburn scramble 1971
 Gelatin silver photograph
 13.8 x 20.6 cm (comp.)
 Acc. 1991.144
 Purchased 1991. John Darnell Bequest

ORCHARD, Jenny

Australia born 1951
Teapot and two cups and saucers c. 1990-91
 Earthenware, slip-cast with polychrome glazes
 teapot: 26 x 36.5 x 15 cm;
 lid: 2.5 x 9 cm;
 cup: 13 x 15 x 7 cm;
 cup: 12.5 x 14.5 x 8.7 cm;
 saucers: 2 x 20 cm (diam., irreg., each)
 Acc. 1991.169.001-3a-b
 Purchased 1991. Queensland Art Gallery Foundation

PAGE, Charles

Australia born 1946
Bill Llewellyn (from 'A troublesome class of men' series) 1988
 Gelatin silver photograph
 27.1 x 41.6 cm (comp.)
 Acc. 1991.012
 Purchased 1991. John Darnell Bequest

PAGE, Charles

Australia born 1946
Victor Pioch (from 'A troublesome class of men' series) 1988
 Gelatin silver photograph
 32.2 x 41.8 cm (comp.)
 Acc. 1991.013
 Purchased 1991

PAGE, Charles

Australia born 1946
Untitled (from 'Boggo Road' series)
 1988-89 printed 1990
 Gelatin silver photograph
 39.5 x 50.5cm (comp.)
 Acc. 1991.014
 Purchased 1991. Russell Cuppaidge
 Bequest

PAGE, Charles

Australia born 1946
Untitled (from 'Boggo Road' series)
 1988-89 printed 1990
 Gelatin silver photograph
 39.5 x 50.5cm (comp.)
 Acc. 1991.120
 Purchased 1991. John Darnell Bequest

PAIK, Nam June

United States born 1932
I learned from my sister how to open a piano - I learned from Köpcke how to close a piano (from 'Homage a Arthur Köpcke' portfolio) 1979
 Offset print
 31 x 42cm (comp.)
 Acc. 1991.153.013
 Purchased 1991

PARR, Geoff

Australia born 1933
Spaceman 1987
 Synthetic polymer paint and charcoal
 on canvas
 Two panels: 159.5 x 305cm (irreg.);
 130 x 142cm
 Acc. 1990.377a-d
 Purchased 1990 with funds from
 The Sidney Myer Fund through the
 Queensland Art Gallery Foundation

PAULSON, David

Australia born 1944
Red on the edge 1989-90
 Oil on canvas
 180 x 235cm
 Acc. 1990.537
 Gift of the Queensland Art Gallery
 Society 1990

POLKINGHORNE, Tommy

Australia
Carved boob nut 1989
 Boob nut, carved
 16 x 22cm
 Acc. 1990.413
 Purchased 1990

POPLE, Rodney

Australia born 1952
Painting with hat rack 1989
 Oil and sand on canvas
 Diptych: 276 x 425cm (overall)
 Acc. 1991.037a-b
 Purchased 1991. Queensland Art
 Gallery Foundation

POTTER, David

Australia born 1955
Vase: Radio talk 1991
 Stoneware, wheel thrown with
 wreathing marks, brushed slip and
 incising
 35 x 26cm (diam.)
 Acc. 1991.172
 Purchased 1991 through the
 Queensland Art Gallery Foundation

QUINN, Frankie

Ireland born 1966
Boy's graveside sorrow 1984
 Gelatin silver photograph
 58 x 39cm (comp.)
 Acc. 1991.145
 Purchased 1991. John Darnell Bequest

QUINN, Frankie

Ireland born 1966
No Dublin rule 1985
 Gelatin silver photograph
 57.5 x 39cm (comp.)
 Acc. 1991.146
 Purchased 1991. John Darnell Bequest

RANERI, Tiziana (decorator)

Australia born 1962
RANERI, Giuseppe (potter)
 Australia born 1959
Platter: Wild at heart 1991
 Earthenware, cream clay, wheel thrown
 with polychrome underglaze colours
 and clear glaze
 7 x 44.3cm (diam.)
 Acc. 1991.173
 Purchased 1991. Queensland Art
 Gallery Foundation

RAYNOR, Janice

Australia born 1953
Chopper Clint goes eastward
 (from 'Gulf War' series) 1990
 Earthenware, hand built with metal
 attachments and coloured glazes
 61 x 18 x 54cm
 Acc. 1991.038a-b
 Purchased 1991. Queensland Art
 Gallery Foundation

RAYNOR, Janice

Australia born 1953
Gay tank general (from 'Gulf War'
 series) 1990
 Earthenware, hand built with black and
 coloured overglazes
 68.5 x 23 x 34cm
 Acc. 1991.147
 Purchased 1991

REDFORD, Scott

Australia born 1962
Untitled: (Drink me) 1987-88
 Synthetic polymer paint on canvas
 Diptych: 206.4 x 155cm (each panel)
 Acc. 1990.538a-b
 Gift of Drs R. A. C. & J. M. Leggett 1990

REMILLARD

(*Untitled*) c.1850
 Carte-de-visite
 9 x 5.6cm (comp.)
 Acc. 1991.191
 Gift of Clare Williamson 1991

REMILLARD

(*Untitled*) c.1850
 Carte-de-visite
 9 x 5.7cm (comp.)
 Acc. 1991.192
 Gift of Clare Williamson 1991

RINTOUL, Ian

Australia
Why you should be a socialist 1987
 Screenprinted poster
 65.2 x 45.5cm (comp.)
 Acc. 1991.073
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

RINTOUL, Ian

Australia
The real meaning of socialism 1985
 Screenprinted poster
 65 x 45cm (comp.)
 Acc. 1991.074
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

RISLEY, Tom

Australia born 1947
Drawing no. 14 1989
 Pastel and charcoal
 56 x 76.5cm (comp.)
 Acc. 1990.469
 Purchased 1990 under the
 Contemporary Art Acquisition Program
 with funds from Feez Ruthning,
 Solicitors & Notaries through the
 Queensland Art Gallery Foundation

RISLEY, Tom

Australia born 1947
Large head I 1986
 Synthetic polymer paint on wood
 303 x 49 x 108cm
 Acc. 1990.505
 Gift of Garry Anderson 1990

RISLEY, Tom

Australia born 1947
Still life with cobalt/violet/white 1990
 Driftwood and synthetic polymer paint
 on canvas on composition board
 300 x 214cm
 Acc. 1991.148
 Purchased 1991

ROBINSON, William (decorator)

Australia born 1936
BARNES, Errol (potter)
 Australia born 1941
Vase: Forest encounter 1990
 Stoneware, white clay, wheel thrown
 with polychrome underglaze colours
 and clear glaze
 37 x 27cm (diam.)
 Acc. 1991.174
 Purchased 1991. Queensland Art
 Gallery Foundation

ROSS, Amanda

Australia
Stand up for your rights 1987
 Screenprinted poster
 51 x 76cm (comp.)
 Acc. 1991.086
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

ROSS, Dave

Australia born c.1925
Native possum ceremony 1990
 Synthetic polymer paint on canvas
 154 x 128cm
 Acc. 1990.310
 Purchased 1990. John Darnell Bequest

ROSSER, Arthur

Australia born 1938
Teapot 1990
 Stoneware, wheel thrown and salt
 glazed
 pot: 24 x 18.7 x 14cm;
 lid: 5 x 8cm (diam.)
 Acc. 1990.454a-b
 Purchased 1990

ROSSER, Carol

Australia born 1939
Large platter 1990
 Stoneware, wheel thrown, impressed,
 glazed and salt glazed
 56 x 53.5 x 12cm
 Acc. 1990.455
 Purchased 1990

SACHS, Bernhard

Australia born 1954
*During philosophy - group portrait with
 head* 1990
 Charcoal
 Two sheets: 300 x 500cm (overall comp.)
 Acc. 1990.494a-b
 Purchased 1990. Queensland Art
 Gallery Functions Fund

SALLE, David

United States born 1952
Canfield Hatfield no. 3 1989-90
 Etching and aquatint
 60.5 x 45.5cm (comp.)
 Acc. 1990.456
 Purchased 1990. Miss N.S. Blane Estate
 in memory of her father,
 John Robertson Blane

SANDER, August

Germany 1876-1964
The hod carrier 1928 printed c.1985
 Gelatin silver photograph
 25 x 20cm (comp.)
 Acc. 1991.113
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

SANSOM, Gareth

Australia born 1939
More Fine Art 1988
 Oil and enamel on canvas
 182.5 x 213cm
 Acc. 1991.149
 Purchased 1991

SCHAIKIN, B.

United States
Portrait of a young woman c.1850
 Cabinet card photograph
 14.2 x 9cm (comp.)
 Acc. 1991.194
 Gift of Clare Williamson 1991

SCHMIT, Tomas

Germany
Geschichte (from 'Homage à Arthur
 Köpcke' portfolio) 1979
 Offset print
 29.8 x 42cm (comp.)
 Acc. 1991.153.014
 Purchased 1991

SELLBACH, Udo

Australia born 1927
Nightwatch (portfolio) 1990
 Etching and aquatint
 Thirty sheets: 22.5 x 20cm
 (each comp., approx.)
 Acc. 1991.127.001-30
 Purchased 1991. Queensland Art
 Gallery Foundation

SHERMAN, Cindy

United States born 1954
Untitled #129 1983
 Type C photograph
 58.8 x 86.9cm (comp.)
 Acc. 1991.109
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

SIMON, Biddy

Australia
Coolamon 1989
 Natural earth pigments on carved
 corkwood
 58 x 10 x 14cm
 Acc. 1990.414
 Purchased 1990

SMITH, Lisa

Australia
*Protect yourself against rape. Learn to
 fly* 1990
 Screenprinted poster
 72 x 43.5cm (comp.)
 Acc. 1991.040
 Purchased 1991. John Darnell Bequest

SMITH, Lisa

Australia
Sweeping statements c.1986
 Screenprinted poster
 62 x 43cm (comp.)
 Acc. 1991.081
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

SMITH, Lisa

Australia
Rally for the environment 1989
 Screenprinted poster
 100 x 77cm (comp.)
 Acc. 1991.094
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

SMITH, Lisa

Australia
Writing on the wall no. 6 1987
 Offset poster
 89.5 x 59.8cm (comp.)
 Acc. 1991.150.006
 Purchased 1991. John Darnell Bequest

SMITH, Penny

Australia born 1947
Teaset 1991
Stoneware, slip-cast with coloured slips and clear glaze, fired to 1200 degrees Celsius
teapot: 26 x 30 x 13cm;
milk jug: 11 x 19 x 5cm;
sugar bowl: 11 x 12.5 x 7cm;
cups: 6.5 x 13 x 5cm (each)
Acc. 1991.176.001-9
Purchased 1991. Queensland Art Gallery Foundation

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
13.4 x 20.3cm (irreg.)
Acc. 1991.187.001
Gift of Maria Fawcett 1991

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
13.3 x 20.2cm (irreg.)
Acc. 1991.187.002
Gift of Maria Fawcett 1991

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
13.4 x 20.2cm (irreg.)
Acc. 1991.187.003
Gift of Maria Fawcett 1991

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
15.5 x 20.3cm (irreg.)
Acc. 1991.187.004
Gift of Maria Fawcett 1991

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
10.6 x 20.5cm (irreg.)
Acc. 1991.187.005
Gift of Maria Fawcett 1991

SMITH, Will

Australia born 1917
(*Antelope*) c.1940
Pen and ink
16.5 x 25.1cm (irreg.)
Acc. 1991.187.006
Gift of Maria Fawcett 1991

SPOERRI, Daniel

Switzerland born 1930
I do not want to participate
(from 'Hommage à Arthur Köpcke'
portfolio) 1979
Offset print
42 x 29.5cm (comp.)
Acc. 1991.153.015
Purchased 1991

STANNARD, Chris

Australia born 1961
Writing on the wall no. 2 1987
Offset poster
89.5 x 59.8cm (comp.)
Acc. 1991.150.002
Purchased 1991. John Darnell Bequest

STANNARD, Chris

Australia born 1961
Writing on the wall no. 4 1987
Offset poster
89.5 x 59.8cm (comp.)
Acc. 1991.150.004
Purchased 1991. John Darnell Bequest

STIEGLITZ, Alfred

United States 1864-1946
The steerage (from 'Camerawork'
no. 36) 1907
Photogravure
19.7 x 15.8cm (comp.)
Acc. 1991.110
Purchased 1991 with funds from James Hardie Industries Limited through the Queensland Art Gallery Foundation

STONELEY, Ruth

Australia born 1940
Quilt: Eternity 1990
Plain and printed cotton, pieced, stitched and quilted with applied sequins
134.5 x 139cm
Acc. 1991.136
Gift of the Queensland Art Gallery Society 1991

SWARBRICK, Barbara

Australia born 1945
Bowl: Red tailed black cockatoo 1991
Stoneware, hand built flanged bowl on tripod feet with polychrome underglaze colours, low fired
9.5 x 28.5 x 28cm
Acc. 1991.175
Purchased 1991. Queensland Art Gallery Foundation

TAYLOR, Sandra

Australia born 1942
Wall plaque: 12.04 at 206 Casino Street
(from 'A sudden slip into suburbia' series) 1991
Earthenware, white clay, slab built with polychrome underglaze colours and clear glaze
4 x 49 x 47cm
Acc. 1991.177
Purchased 1991. Queensland Art Gallery Foundation

TERRIALLA, Eddie

Australia
Map of Australia 1989
Gouache on plywood
65 x 87cm
Acc. 1990.415
Purchased 1990

THOMSON, Ann

Australia born 1933
Richmond 1988
Monotype
127 x 192cm (comp.)
Acc. 1991.188
Gift of the Queensland Art Gallery Society 1991

TITMARSH, Mark

Australia born 1955
Enemy of irony 1990
Synthetic polymer paint on canvas
Triptych: 190.6 x 228cm (overall)
Acc. 1990.311a-c
Purchased 1990. The 1990 Moët & Chandon Art Acquisition Fund

TIWI DESIGNS (manufacturer)

Australia
Tablecloth 1989
Screenprint on fabric
150 x 198cm
Acc. 1990.416
Purchased 1990

TJAPANGATI, Charlie

Australia born c.1948
Tarrinya 1988
Synthetic polymer paint on canvas
90.5 x 91.2cm
Acc. 1991.151
Purchased 1991 with funds from the Andrew Crocker Memorial Acquisition Fund through the Queensland Art Gallery Foundation

TJUNGURRAYI, Charlie Tjararu

Australia born c.1920
Tjiterurunga 1988
Synthetic polymer paint on canvas
120 x 120cm
Acc. 1991.152
Purchased 1991

TOULOUSE-LAUTREC, Henri de

France 1864-1901
Divan Japonais 1892-93
Lithographic poster
80 x 61.2cm (comp.)
Acc. 1991.180
Purchased 1991

TUPICOFF, June

Australia born 1949
Puzzle 1990
Oil on canvas
201 x 274.5cm
Acc. 1990.495
Purchased 1990. Queensland Art Gallery Functions Fund

TWIGG, Tony

Australia born 1953
Reciting the Stick of This Man and Everyman to Euan Upston, a Stick of the Will to Live 1989
Oil and crayon
125.4 x 88.4cm
Acc. 1991.128
Purchased 1991

TYNDALL, Peter

Australia born 1951
A person looks at a work of Art / Someone looks at something . . . / The right angle giver / (Instruments of the Passion) 1988
Installation, variable
Eleven components: 188 x 1850cm (installed, approx.)
Acc. 1991.039a-k
Purchased 1991

UNKNOWN

Australia
Spear c.1988-89
Pankalpa wood
1.5 x 280cm
Acc. 1990.417
Purchased 1990

UNKNOWN

Australia
Forgotten planet 1990
Screenprinted poster
89 x 47.8cm (comp.)
Acc. 1991.047.001
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Because the Earth is a wonderful gift . . . 1990
Screenprinted poster
90.7 x 64.8cm (comp.)
Acc. 1991.047.002
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Save our seas 1990
Screenprinted poster
68 x 47.8cm (comp.)
Acc. 1991.047.003
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Conserve our community 1990
Screenprinted poster
76 x 51cm (comp.)
Acc. 1991.047.004
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Don't dump the Earth 1990
Screenprinted poster
88.5 x 57.5cm (comp.)
Acc. 1991.047.005
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Sandminers hands off Shoalwater Bay 1990
Screenprinted poster
89 x 58.8cm (comp.)
Acc. 1991.047.006
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Access to destination 1990
Screenprinted poster
71.3 x 48.8cm (comp., irreg.)
Acc. 1991.047.007
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Native banquet 1990
Screenprinted poster
61.8 x 41cm (comp., irreg.)
Acc. 1991.047.008
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Byfield residents sand minding 1990
Screenprinted poster
65.2 x 45.6cm (comp.)
Acc. 1991.047.009
Purchased 1991. John Darnell Bequest

UNKNOWN

Australia
Prison reform a whitewash 1983
Screenprinted poster
51 x 38cm (comp.)
Acc. 1991.072
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
(Political poster exhibition from Scandinavia) 1982
Screenprinted poster
41 x 30cm (comp.)
Acc. 1991.076
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
Campaign against nuclear power benefit 1982
Screenprinted poster
51.2 x 35.3cm (comp.)
Acc. 1991.079
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
The white man's mission 1982
Screenprinted poster
75.8 x 51cm (comp.)
Acc. 1991.080
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
On edge 1985
Screenprinted poster
56.2 x 40.8cm (comp., irreg.)
Acc. 1991.082
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
You need not be the silent majority: Make some noise! c.1982
Screenprinted poster
45 x 36cm (comp.)
Acc. 1991.083
Gift of Activities Workshop, University of Queensland Student Union 1991

UNKNOWN

Australia
Police verbals are police lies 1982
 Screenprinted poster
 51 x 38cm (comp.)
 Acc. 1991.084
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
Stalin's 21st birthday bash 1989
 Screenprinted poster
 74.5 x 48.5cm (comp.)
 Acc. 1991.087
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
Marxist winter school (Socialist Action)
 1988
 Screenprinted poster
 76 x 51cm (comp.)
 Acc. 1991.088
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
Qld 88: The struggle continues 1988
 Screenprinted poster
 73.6 x 51cm (comp.)
 Acc. 1991.089
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
International Women's Day 1990
 Screenprinted poster
 76 x 51cm (comp.)
 Acc. 1991.091
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
Zed-a-stroika (Radio 4ZZZ) 1990
 Screenprinted poster
 65 x 45cm (comp.)
 Acc. 1991.092
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

Australia
*Women's group/playgroup (Migrant
 Women's Group)* c.1989
 Screenprinted poster
 49.8 x 37cm (comp.)
 Acc. 1991.093
 Gift of Activities Workshop, University
 of Queensland Student Union 1991

UNKNOWN

United States
Mr and Mrs Caleb Morgan c.1850
 Daguerreotype
 6.6 x 9cm (comp.)
 Acc. 1991.111
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

UNKNOWN

United States
(Portrait of an elderly couple) c.1850
 Glass plate negative
 17.6 x 12.6cm (comp.)
 Acc. 1991.189
 Gift of Clare Williamson 1991

UNKNOWN

United States
(Portrait of a young boy) c.1850
 Glass plate negative
 17.1 x 11.9cm (comp.)
 Acc. 1991.190
 Gift of Clare Williamson 1991

UNKNOWN

France
(View of a palace) c.1850
 Gelatin silver photograph
 21.1 x 26.4cm (comp.)
 Acc. 1991.195
 Gift of Clare Williamson 1991

UNKNOWN

(Untitled) c.1850
 Gelatin silver photograph
 21 x 16.7cm (comp.)
 Acc. 1991.196
 Gift of Clare Williamson 1991

UNKNOWN

(Untitled) c.1850
 Gelatin silver photograph
 13.9 x 20.8cm (comp.)
 Acc. 1991.197
 Gift of Clare Williamson 1991

UNKNOWN

United States
(Portrait of an old man) c.1850
 Tintype
 9.2 x 7cm (irreg.)
 Acc. 1991.198
 Gift of Clare Williamson 1991

UNKNOWN

United States
(Portrait of a young woman) c.1850
 Tintype
 8.7 x 6.1cm (irreg.)
 Acc. 1991.199
 Gift of Clare Williamson 1991

UNKNOWN

United States
(Group portrait) c.1850
 Cyanotype
 8.3 x 8.3cm (comp., irreg.)
 Acc. 1991.200
 Gift of Clare Williamson 1991

UNKNOWN

(Untitled) c.1850
 Photograph; stereoscopic view
 Two panels: 7.9 x 13.8cm
 (irreg., overall)
 Acc. 1991.201
 Gift of Clare Williamson 1991

VAUTIER, Ben

France born 1935
*Oh Ben you are stupid, you talk too
 much about art, Addie said that once to
 me* (from 'Hommage à Arthur Köpcke'
 portfolio) 1979
 Screenprint
 40 x 39.7cm (comp.)
 Acc. 1991.153.016
 Purchased 1991

VOSTELL, W.

Germany born 1932
*Die Fluxisten sind die Falken der
 Kunstgeschichte* (from 'Hommage à
 Arthur Köpcke' portfolio) 1979
 Offset print
 40.2 x 28.5cm (comp.)
 Acc. 1991.153.017
 Purchased 1991

WARNER, Gary

Australia born 1957
WOLTER, Adam
 Australia born 1958
Order - Chaos Flag 1990
 Computer-generated print
 22.5 x 29.5cm (comp.)
 Acc. 1990.314
 Gift of the artists 1990

WATSON, Dorothy

Australia born 1950
Evening bag c.1982
 Gabardine and satins, padded,
 appliquéd, dyed and embroidered
 19.5 x 25 x 4.5cm (without straps)
 Acc. 1990.487
 Gift of Roz MacAllan 1990

WATT, Thuganmu Arnold

Australia born 1941
Fish spear 1988
 Natural earth pigments on gidjee
 wood
 233 x 7cm
 Acc. 1990.419
 Purchased 1990

WATTS, Robert

United States 1923-1988
Stamps 3 pieces 1984
 Screenprint on fabric
 117 x 286cm (comp.)
 Acc. 1990.459
 Purchased 1990

WATTS, Robert

United States 1923-1988
Cloud music for Addie (from
 'Hommage à Arthur Köpcke' portfolio)
 1979
 Offset print
 29.8 x 42cm (comp.)
 Acc. 1991.153.018
 Purchased 1991

WEEGEE (Arthur Felig)

United States 1899-1968
Public library hatchet attack 1945
 Gelatin silver photograph
 17.5 x 23.1cm (comp.)
 Acc. 1991.103
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

WESTON, Edward

United States 1886-1958
Dunes, Oceano 1936 printed later
 Gelatin silver photograph
 19.1 x 24.2cm (comp.)
 Acc. 1991.117
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

WHITELEY, Richard

Australia born 1963
Vase: Candescant guilt 1988
 Mosaic and pâte de verre glass,
 slumped and assembled
 18 x 123 x 12cm
 Acc. 1991.017
 Purchased 1991

WIGHT, Normana

Australia born 1936
*The Grape Escape - Stanthorpe Vintage
 1989* 1989
 Screenprint
 47 x 62.4cm (comp.)
 Acc. 1991.137
 Gift of the Arts Division, Department of
 the Premier, Economic and Trade
 Development, Brisbane, 1991. One of a
 series of prints commissioned for the
 Granite Belt Spring Wine Festival

WILLIAMS, Fred

Australia 1927-1982
Australian landscape III 1969
 Oil on canvas
 148.8 x 198cm
 Acc. 1991.129
 Purchased 1991 with the assistance of
 Mrs Lyn Williams. Queensland Art
 Gallery Foundation

WILSON, Jimmy

Australia
 Untitled 1989
 Synthetic polymer paint on bark
 41 x 23cm
 Acc. 1990.420
 Purchased 1990

WINOGRAND, Garry

United States 1928-1984
Staten Island Ferry, New York 1971
 printed 1974
 Gelatin silver photograph
 21.3 x 32.5cm (comp.)
 Acc. 1991.112
 Purchased 1991 with funds from James
 Hardie Industries Limited through the
 Queensland Art Gallery Foundation

WIRIGERIE

Australia
Boomerang 1989
 Synthetic polymer paint on wattle wood
 9 x 7cm
 Acc. 1990.421
 Purchased 1990

WIRIGERIE

Australia
Killer boomerang 1989
 Wattle wood, carved
 6 x 47cm
 Acc. 1990.422
 Purchased 1990

WIRIGERIE

Australia
'S' boomerang 1989
 Wattle wood, carved
 5.5 x 22cm
 Acc. 1990.423
 Purchased 1990

WIRIGERIE

Australia
Nulla-nulla 1989
 Wattle wood, carved
 9 x 53cm
 Acc. 1990.424
 Purchased 1990

WIRIGERIE

Australia
 Untitled 1989
 Bean pod, painted
 59 x 9cm
 Acc. 1990.425
 Purchased 1990

WOLTER, Adam

Australia born 1958
Type - Various I 1990
 Computer-generated print
 28.5 x 21.6cm (comp.)
 Acc. 1990.313.001
 Gift of the artist 1990

WOLTER, Adam

Australia born 1958
Type - Various II 1990
 Computer-generated print
 36.3 x 29.8cm (comp.)
 Acc. 1990.313.002
 Gift of the artist 1990

WOLTER, Adam

Australia born 1958
Type - Various III 1990
 Computer-generated print
 36.3 x 29.8cm (comp.)
 Acc. 1990.313.003
 Gift of the artist 1990

WOLTER, Adam

Australia born 1958
Type - Various IV 1990
 Computer-generated print
 29 x 38cm (comp.)
 Acc. 1990.313.004
 Gift of the artist 1990

WOOD, Rick

Australia born 1949
Sphere: The Whitsundays (from
 'Regions torriadae' series) 1991
 Stoneware, wheel thrown spherical
 shape with local polychrome
 underglazes and clear glaze, fired to
 1260 degrees Celsius
 43 x 39cm (diam.)
 Acc. 1991.178
 Purchased 1991. Queensland Art
 Gallery Foundation

WOODLAND, Katrina

Australia born 1962
Vase: A journey . . . A place 1990
 Earthenware, hand built conical shape with irregular rim and applied motifs, black and polychrome underglazes, clear glaze and sandstone base
 63 x 25.5 x 23 cm (diam.)
 Acc. 1991.179
 Purchased 1991. Queensland Art Gallery Foundation

WRIGHT, Helen

Australia born 1956
Revenge is a meal to be eaten cold 1990
 Colour lithograph
 34.2 x 44.3 cm (comp.)
 Acc. 1990.485
 Purchased 1990. Russell Cuppaidge Bequest

WRIGHT, Helen

Australia born 1956
Sense and sensibility 1990
 Colour lithograph
 34.5 x 48.5 cm (comp.)
 Acc. 1990.486
 Purchased 1990. Russell Cuppaidge Bequest

WRIGHT, Judith

Australia born 1945
Untitled 1988
 Paper saturated with bitumen, powdered pigment and charcoal
 Three panels: 210 x 65 cm (each comp.)
 Acc. 1990.468a-c
 Purchased 1990 under the Contemporary Art Acquisition Program 1990 with funds from Southbank Catering Company through the Queensland Art Gallery Foundation

ZAHALKA, Anne

Australia born 1957
The cleaner (from 'Resemblance I' series) 1987
 Direct positive colour photograph
 79.6 x 79.6 cm (comp.)
 Acc. 1991.018
 Purchased 1991. John Darnell Bequest

ZIKA, Paul

Australia born 1949
Black Magic 1987
 Magazine, newspaper and poster cut-outs
 Triptych: 77.5 x 44.5 cm (each comp.)
 Acc. 1990.378a-c
 Purchased 1990 with funds from The Sidney Myer Fund through the Queensland Art Gallery Foundation

ZOFREA, Salvatore

Australia born 1946
Letters from Australia are read to woman (no. 9 from 'An Odyssey' series) 1989
 Hand-coloured woodcut
 43 x 48 cm (comp.)
 Acc. 1990.457
 Purchased 1990

ZOFREA, Salvatore

Australia born 1946
Man in Australia is poor and lonely (no. 10 from 'An Odyssey' series) 1989
 Hand-coloured woodcut
 51.5 x 61 cm (comp.)
 Acc. 1990.458
 Purchased 1990

Note: Acquired but not received at 30.6.91

KNOTTENBELT, Robert

Australia born 1947
Shaman 1990
 Plate glass cut with computer-assisted laser
 46 x 33 x 5 cm
 Purchased 1991

DE-ACCESSIONS**BUNNY, Rupert**

Australia/France 1864–1947
Woman with a rose c.1906
 Oil on canvas
 158.7 x 120.7 cm
 Acc. 1:0489
 Gift of the artist's Estate 1951

CHEVALIER, Nicholas

Australia/England 1828–1902
Le Pont de Tanneverge, Vallée de Haute Savoie 1861
 Oil on canvas
 70.8 x 91.4 cm
 Acc. 1:1254
 Purchased 1973

CONDER, Charles

England/Australia 1868–1909
The fountain c.1895
 Oil on canvas
 72.1 x 92.2 cm
 Acc. 1:0632
 Purchased 1954

ELDERSHAW, John

Australia 1892–1973
Hilltop dairy c.1946
 Watercolour and charcoal on paper
 41.3 x 53 cm
 Acc. 1:0403
 Purchased 1946

ELDERSHAW, John

Australia 1892–1973
Spring landscape c.1959
 Watercolour on paper
 35.5 x 48.6 cm
 Acc. 1:0798
 Purchased 1959

FOX, E. Phillips

Australia/France 1865–1915
Trees c.1910
 Oil on canvas
 65.1 x 81 cm
 Acc. 1:1099
 Purchased 1969. John Darnell Fund

KAHAN, Louis

Australia/Australia born 1905
Playing children 1970
 Oil on canvas on composition board
 50.4 x 65.2 cm
 Acc. 1:1201
 Purchased 1972

LINDSAY, Norman

Australia 1879–1969
The captive
 Watercolour and gouache over pencil on cardboard
 26.7 x 32.8 cm
 Acc. 1:0875
 Purchased 1962

PRESTON, Margaret

Australia 1875–1963
Golden banksia c.1930
 Oil on canvas
 44.7 x 46 cm
 Acc. 1:0901
 Acquired pre–1962

RAWLINGS, Barry

Australia 1950–1978
Madonna c.1965–73
 Oil on cobweb
 10.4 x 6.9 cm
 Acc. 1:1303
 Gift of the artist 1973

ROBERTS, Tom

Australia 1856–1931
Spring in Dorset 1922
 Oil on canvas
 71.4 x 92 cm
 Acc. 1:0349
 Purchased 1945

ROBERTS, Tom

Australia 1856–1931
Quiet stream (Heidelberg) c.1885–88
 Oil on canvas on plywood
 25.5 x 46.1 cm
 Acc. 1:0497
 Purchased 1951. Miss Maria Therese Treweeke Bequest

WEDD, Tony

England/Australia born 1919
Allegro Con Brio 1971
 Oil on composition board
 53.3 x 67 cm
 Acc. 1:1191
 Purchased 1971 with funds from Keith James, Brisbane

WITHERS, Walter

Australia 1854–1914
Eltham landscape
 Oil on cedar panel
 24.7 x 35 cm
 Acc. 1:0502
 Purchased 1951. Miss Maria Therese Treweeke Bequest

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