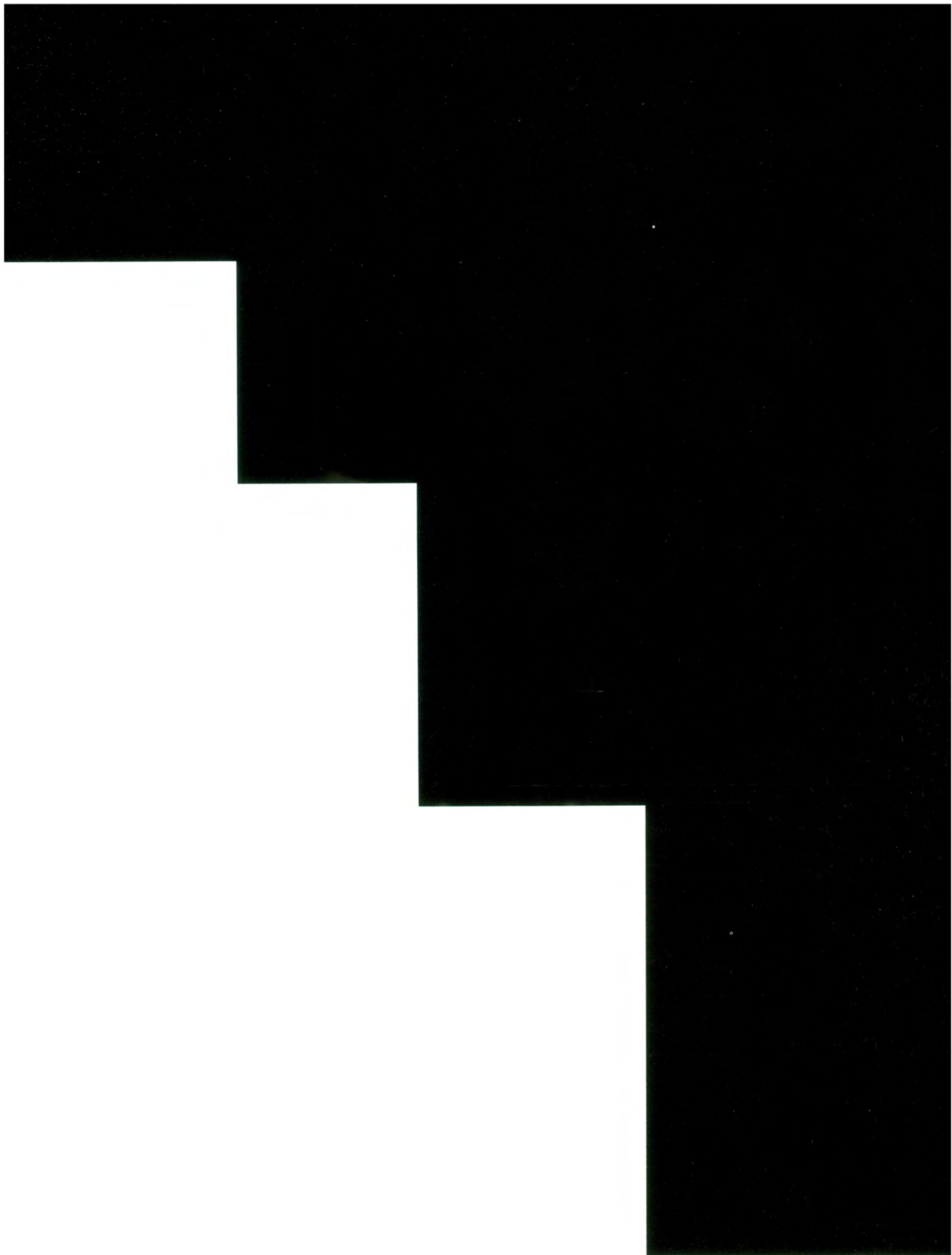


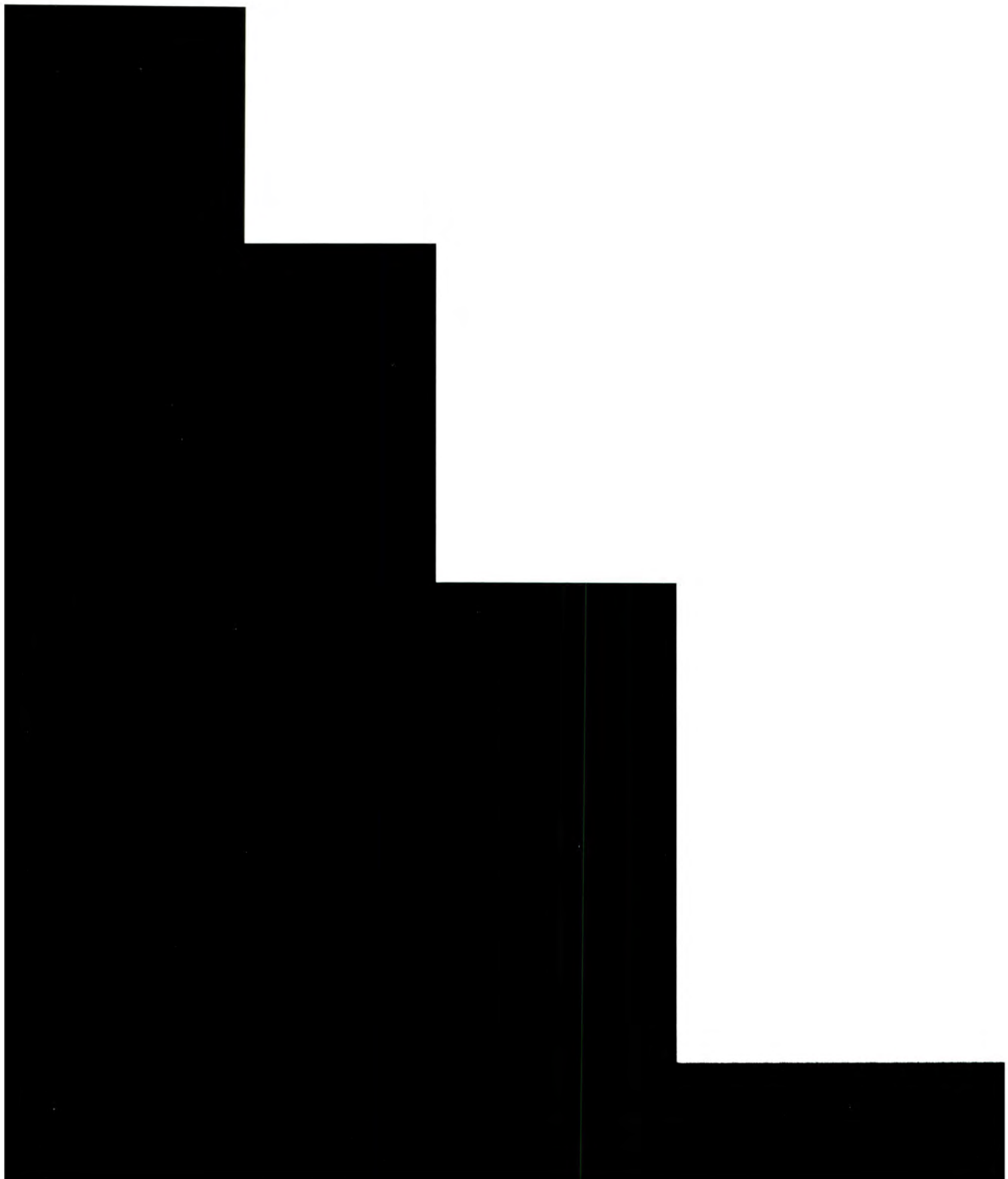


Annual

Report

1991-92





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 1992.



R.W.L. Austin, OBE

Chairman of Trustees

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COVER
DANKO, Aleks
Australia b.1950
Day in day out (second version)
(1991)
Cast aluminium and theatre
light on metal support
11 x 260 x 229cm
Acc. 1992.087a-1111
Purchased 1992

OPPOSITE
BALDESSIN, George
Australia 1939-78
KEMP, Roger
Australia 1908-87
KOSSATZ, Les
Australia b.1943
MORA, Mirka
Australia b.1928
SIBLEY, Andrew
Australia b.1933
Tympan 1977
Oil on canvas
Four panels: 424 x 630cm
(overall, irreg.)
Acc. 1991.261a-d
Purchased 1991, Queensland
Art Gallery Foundation



Annual

Report

1991-92

QUEENSLAND ART GALLERY

BOARD OF TRUSTEES

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

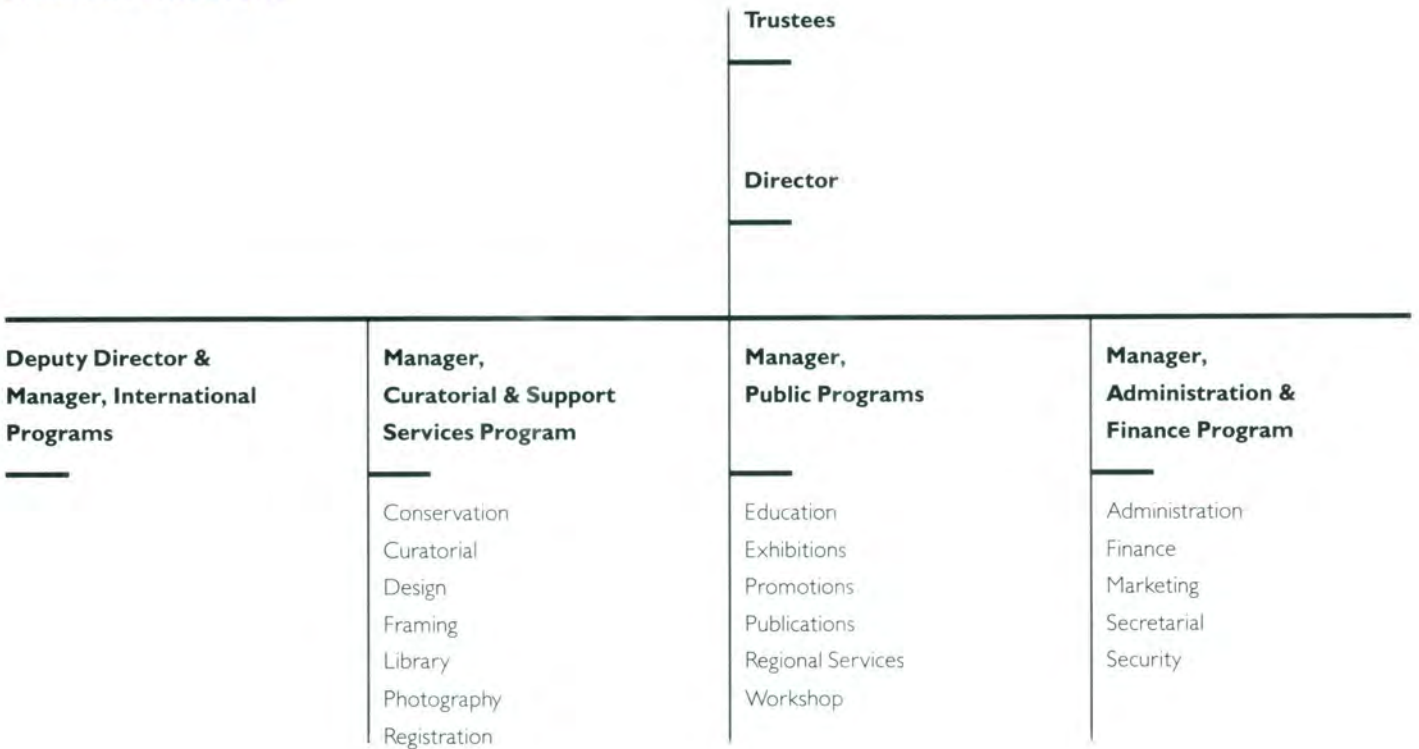


EXECUTIVE MANAGEMENT TEAM

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



PROGRAM STRUCTURE



PROGRAM RESPONSIBILITIES

International Programs

Initiate, negotiate and organise exhibitions of international art.

Develop, research, document and interpret the international art collection.

Curatorial & 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 & 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.

INSTITUTIONAL PROFILE

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, 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 art services for regional Queensland through touring exhibitions, education programs and related professional activities.

Art Practice

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

Institutional Profile

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.

Banners outside the Gallery for the exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', initiated by the Gallery.



Joint winner of the Gallery's Melville Haysom Memorial Art Scholarship, Scott Whitaker, in the visiting artist's studio.



INSTITUTIONAL PROFILE



During her performance 'The Painter Mime', Brisbane-based mime artist Monica Gilfedder responded to the works on display from the Collection selected by the audience.

Imbala Aboriginal Dancers performing in the Gallery.

Jon Cattapan presented an Artists Talk to an attentive audience.



DAVILA, Juan
Australia b.1946
Miss Sigmund 1981
Synthetic polymer paint on photographic mural paper on canvas
200 x 260.5cm
Acc. 1991.265
Purchased 1991 with funds from the 1990 International Exhibitions Program

BASELITZ, Georg
Germany b.1938
Im Wald 1990
Oil on canvas
290 x 260cm
Acc. 1992.136
Purchased 1991 with funds from the 1991 International Exhibitions Program



Installation view of the Versailles inspired Hall of Mirrors which scene-set some of the earlier works in 'Masterpieces from the Louvre: French Bronzes and Paintings from the Renaissance to Rodin' in 1988.



Ten Years on the South Bank and the Decade Ahead

As it enters its second decade on a permanent site – and reflects on its rapidly approaching Centenary – the Gallery is now actively considering and redrawing the frameworks for its future.

The Gallery opened on its present site on 21 June 1982. To that time, the Gallery's role and functions had been consistently limited by sporadic Collection growth, occurring within a succession of temporary buildings since its inception in 1895 and equipped with few professional and institutional resources. These new and permanent premises enabled the creation of a radically expanded and more certain foundation for the Gallery's Collection, its programs and the growth of its audience.

Prior to 1982, the Gallery had been defined through its Brisbane-based role, with a limited capacity for extension into regional Queensland. During the early to mid 1980s, programs largely revolved around the support of temporary touring exhibitions, the Gallery functioning as a 'receiver' institution with an exhibitions program fully engaging the building's award-winning architecture. With its institutional resources dramatically reshaped and enhanced, the Gallery soon achieved a state, national and international reputation for the innovative and professional presentation of exhibitions and for the effective outreach of its regional services.

Within five years of opening, over 3.25m visitors had passed through the Gallery doors, establishing (and subsequently maintaining) the highest per capita attendance of any State Gallery in Australia. The Gallery had also initiated and organised its first major international exhibition, and organised and jointly curated the first major exhibition of contemporary Australian art shown in Japan. In the year of the Australian Bicentenary and World Expo '88, Brisbane, the Gallery hosted and substantially organised eight major exhibitions of which four were international and four Australian in origin.

In undertaking a complete rehang and reinterpretation of the Collection (1989–90), the Gallery reclaimed and reanimated a relatively silent inheritance. It turned the techniques

of the blockbuster, in which it had become so adept, towards the Collection. During the late 1980s, the Gallery fundamentally shifted and refined its thinking in relation to concepts of collection, conservation and communication – roles axiomatic to a modern art museum – with the notion of 'making works work' becoming something of an institutional imperative.

Through a complete reorientation of policy positions, the Gallery has framed and built specific Collection emphases; created enhanced enjoyment of and intellectual access to the Collection, through more focused exhibitions, interpretive resources and documentation; achieved unparalleled levels of sponsorship and donation; and become a more proactive initiator and organiser of major international exhibitions reflecting the needs of the institution and responding to its audience.

One of the Gallery's major works, Picasso's *La Belle Hollandaise* 1905, was re-displayed in 1991 as part of 'Your Collection Revealed'.





Conservator examining degraded paper fibres prior to their treatment.



The recreated, typical, student living room where visitors to the 1991 exhibition 'Signs of the Times: Australian Political Posters 1967-1990' relaxed on a well worn genoa lounge and viewed videos of political events of the time.



Aboriginal artworks on display in the Gallery include bonefish sculpture from Aurukun, far north Queensland, on loan from the National Museum of Australia; barks, rainforest shields, carved mimi figure and drums from the Torres Strait, on loan from the Anthropology Museum, University of Queensland; and *Two crocodiles* (bark) by Yirawala (1903-76), Queensland Art Gallery Collection.



The 1984 remote area, education exhibition 'In Touch' travelled to ten far north Queensland communities, including Doomadgee and Aurukun.

MORIMURA, Yasumasa
Japan b.1943
Dublonage (Marcel) 1988
Direct positive colour
photograph on paper
150 x 120cm
Acc. 1989.170
Purchased 1989

FRAMEWORKS FOR THE FUTURE

As part of the 1988 exhibition 'The Inspired Dream', eight women artists from Papunya created a ceremonial ground painting within the Gallery.



View across the sculpture courtyard to the site of the Gallery's projected building extensions.



A recent survey revealed the audience as being increasingly discriminating in its expectations. Such research has given the Gallery a quantitative and qualitative snapshot of its actual and potential audience, enabling a more closely grained assessment of future space, facility and resource needs, particularly as these touch upon issues such as the Gallery's educational role, its capacity for access by community and specialist groups, its reach into cultural tourism, and its recognition of an ageing and more leisured population.

To retain the viability of this deepening and broadening role requires comparatively higher levels of self-generated funding. To this end, the Gallery has encouraged an even greater diversity of private and corporate support programs, including those generously supported through the Queensland Art Gallery Foundation. It has also recently embarked upon a joint venture which will extend its merchandising and marketing profile into a national network of retail outlets.

In developing and adopting its Corporate Plan 1991-95, containing the mission, goals, objectives and performance indicators, the Gallery has posited a clear and comprehensive statement for a challenging future. A key component of that challenge is consistent provision for the development, management, research and display of the Collection as one of the Gallery's primary goals. The Gallery holds a fundamental commitment to the art of this century, such works dominating all levels of its Australian and international acquisitions activity.

A recent review of the Collection demonstrated the Gallery's successful implementation of profile collections, those medium- or theme-based components of the Collection which effectively form its strengths, including Queensland-based art, works on paper, and emergent collections such as Aboriginal and Torres Strait Islander art and international art glass. Given the exponential rate of the Collection's development, the Gallery must continue to remain adaptable in its provision of technical resources and facilities as well as its spatial organisation.

Aboriginal and Islander art is one area of increasing Collection activity. This relatively small collection is presently integrated into the principal Australian collection display as a fundamental element of our visual culture. With a continuation of initiatives forged through 'The Inspired Dream' and 'Balance 1990', Aboriginal and Islander art must continue to assume a much greater presence and provoke a more distinct sense of place and identity within the Collection.

The Gallery has forged a national reputation for its manifold commitment to contemporary Australian art, which now forms an extensive and dynamic tenet of Collection display. The Gallery 14 project space, with its emphasis on contemporary installation, strives to increase the visibility of and access to new and innovative forms of art practice. Through its visiting artist and residency programs, artists floortalks and lectures, and the provision of studio-based scholarships for young and emerging artists, the Gallery aims to reassert continually

the critical role of the contemporary artist and to articulate more fully the basis and meaning of their work.

The rapid development of an historical and contemporary Asian art collection is further confirmation of a wider endeavour to understand more fully and 'locate' ourselves in the Asia-Pacific region. Through a major exhibition initiative, the 'Asia-Pacific Triennial of Contemporary Art', beginning in 1993, the Gallery has made a formative contribution to this search for meaning among our geographic neighbours, positioning itself to construct an even wider dialogue in the future. The substantial commitment of major Japanese companies to the Gallery's Exhibitions Development Fund is another indicator of the Gallery's close partnership with both Asia and Asian interests in Australia.

The Gallery must continue to make its public program relevant and responsive to its Collection development and exhibition activity. At present it conducts a range of interpretive programs that includes workshops for children and adults; integrates dance, music and performance into our experience of the visual arts; addresses the special experiential needs of disabled visitors; and provides floor talks, lectures, seminars and academic symposia. Beyond the existing applications of the Gallery's Collection Management System, in-gallery computer terminals will shortly make it an even more visible instrument of enquiry and interpretation. As part of its outreach role, the Gallery plans to extend the system to enable remote access to its Collection catalogue and, later, image-based resources.

The Gallery foresees the need for a Resource Centre, where interested members of the public can investigate the Collection and obtain access to information on the visual arts. Other aspects of this informational role are to be found in the Gallery's volunteer, internship and placement programs, which provide a crucial extension of its public and professional services. The Gallery is a major resource and research facility of national significance – analysing, treating, investigating, documenting and publishing, while maintaining the highest museological standards in the conservation, handling, movement and exhibition of works of art.

As part of its on-going planning for the future, the Gallery must make a clear statement of institutional purpose. Its future needs are, in effect, defined by the scope and ambition of its present site and activity, and it aims both to clarify and to speculate further upon that purpose.

During the planning process which guided the siting, development, design and construction of the Gallery's present building, close consideration was given to its projected expansion. A potential to expand, both physically and conceptually, was integrated into the present building. That same potential must involve every facet of its planning today.

The Gallery is now actively engaged in determining its future building needs and, in so doing, is being guided by its original brief. As part of that brief, the Steering Committee of the day noted: 'In determining the space requirements and the resulting size of the proposed building, the Committee was guided by medium range projections of the anticipated growth of the Gallery function to ensure the future horizontal expansion of the building, thus ensuring that the long term needs of the Gallery are safeguarded'. The Gallery intends to maintain a liaison with the State Government concerning the nature and extent of proposed building extensions, with a view to reaching a commitment in its Centennial year of 1995.

The Gallery recognises that the State Government has progressively acquired the land which lies adjacent to its present site. The Gallery's planning for future extension has therefore focused upon its northerly aspect – the only orientation that could conceivably absorb such growth. This position is anticipated in the architect's report proposing the initial design for the Gallery: 'The structural system allows for the expansion of the complex in a northern direction and the major areas which would be liable to expansion, such as the Collection and the Galleries, have been located so that this may be achieved with the minimum of disruption'. The Gallery's architectural framework, however, remains just one vital issue in the decade ahead.

With a recent record of almost unmatched acquisition activity, and a public program whose scope and complexity continue to make demands upon the existing building, the Gallery has already become a more effective, responsive and meaningful provider to its numerous communities of support. To retain the vitality of the decade past, into and beyond the decade ahead, the Gallery must continue to reinvent and redefine its place in the cultural life of Queensland.

TENTH ANNIVERSARY CELEBRATIONS

In June the Queensland Art Gallery celebrated the tenth anniversary of its opening on its present site – its first permanent premises and Stage One of the Queensland Cultural Centre. Celebrations to mark the anniversary were postponed a week due to the opening of the new South Bank development on the weekend of 21 June.

Anniversary activities began with the Fabula Arts Ball on Saturday 27 June, which brought together more than 800 members of Brisbane's lively arts community for a night of celebration, performance and visual spectacle. The water mall was transformed into a spectacular stage for performances by prima ballerina Rosetta Cook and the Rock'n'Roll Circus, Anthony Babicci's performance piece 'Wild at Art', and an uplifting operatic aria by Sharon Moore; and into a dance floor, featuring lighting and slide projections by Tim Gruchy and Geoff Kelly, and contemporary dance music by DJ Johnny Griffin. Other features were a highly innovative work-in-progress, *Mandale: An Interactive Computer Video Installation* by Tim Gruchy, and Andrew Campbell's specially created photographic studio installation in which party-goers were photographed.

This successful arts ball formula originated with the 300MINUTES Ball in 1991, held to celebrate National Arts Week.

Monday 29 June was a day of public festivity. State Cabinet, who met in the Gallery Boardroom, joined Gallery staff, local artists, members of the arts community, sponsors, donors, other supporters and the media for a barbecue lunch on the lower level of the sculpture courtyard.

The Premier of Queensland, the Hon. Wayne Goss, MLA, cut the anniversary cake, which had been placed on a whimsical cake stand created by artist Scott Whitaker, and announced the Ten Favourite Artworks in the Collection, as nominated by the public and local identities who took part in the Celebrities Choice promotion. A tour sheet of the Celebrities Choice was produced for the public.

The ten most popular works were: *Vida Lahey Monday morning* 1912; Blandford Fletcher *Evicted* 1887; E. Phillips Fox *On the beach* c.1909; R. Godfrey Rivers *Under the jacaranda* 1903; Pablo Picasso *La Belle Hollandaise* 1905; Ian Fairweather *Epiphany* 1962; Rupert Bunny *Bothers* 1906; William Dobell *The Cypriot* 1940; Brett Whiteley *Portrait of Arthur Rimbaud* 1970–71; and Alison Clouston *Pterodactyl car* 1985.

Thousands of visitors enjoyed performances by Imbala Aboriginal Dancers, Rock'n'Roll Circus, Country Starlight Stampede and Paul Kelly.

A regional Queensland fax art project invited artists' perspectives on the concept of a cultural Brisbane Line. Throughout the day, forty regional artists from Toowoomba, Cairns, Townsville, Rockhampton, Noosa, the Gold Coast, Ipswich, Childers, Roma and Innisfail faxed to the Gallery their artistic responses to the question 'Does the Brisbane Line Exist?' and all works were displayed as they were received.

Works imitating Australian impressionist and naive colonial paintings, a seventeenth century

The Queensland Cabinet met in the Gallery's boardroom before joining the Queensland arts community for lunch in the sculpture courtyard.



Cutting the Gallery's tenth anniversary cake, on a stand created by Brisbane artist Scott Whitaker, are (from left): Mr Doug Hall, Director; the Hon. Wayne Goss, MLA, Premier and Minister for Economic and Trade Development and Minister for the Arts; and Mr Richard Austin, OBE, Chairman of Trustees.



TENTH ANNIVERSARY CELEBRATIONS

Flemish painting, Renaissance drawings and a primitive Dutch seascape, and created by the Gallery's Conservation staff and framer, were auctioned to an enthusiastic audience by the Manager, Curatorial & Support Services to raise money for the Gerry Hedley Foundation.

Artistic activities included an Artists Talk by John Cattapan; open studio with artists Irene Amos, Maurie Casswell, Glen Henderson, Ken Bull, Ron McBurnie and Beverly Budgen; and guided public tours of the Celebrities Choice works and of the Conservation Department.

The tenth anniversary celebrations were made possible through the generous support of a number of Gallery sponsors. Major sponsors of the day were: Australian Airlines, which provided a prize of airfares for two to Melbourne to visit the exhibition 'Rubens and the Italian Renaissance'; Hilton International Hotels, which provided accommodation in Melbourne for the winners; Radio 6I2 4QR, which broadcast the day's programs live from the Gallery; and Radio station 4 Triple M FM. Seaworld, Moët & Chandon, the Lyrebird Restaurant and the Queensland Performing Arts Trust provided a range of other prizes.



Rock'n'Roll Circus performed to an enraptured audience during the tenth anniversary celebrations.

The sculpture courtyard was the venue for a concert by singer-songwriter Paul Kelly and a barbecue lunch for the local arts community and Gallery supporters, to celebrate the Gallery's tenth anniversary of its opening on the South Bank.

The spectacular operatic performance at the tenth anniversary Fabula Arts Ball featured an aria by Sharon Moore.

Works by forty regional Queensland artists who took part in the Gallery's tenth anniversary celebration fax art project were displayed in gallery 3.

COLLECTION DEVELOPMENT

The Gallery continues to pursue a strong collection development program which maintains and extends its acquisitions policy. The 270 acquisitions during 1991–92 emphasised the post-1970 period, works from this group comprising seventy-two percent of all acquisitions. Twenty-five percent of total acquisitions were received through bequests and trusts while a further twenty-three percent were gifts.

TANNER, Edwin
Australia 1920–80
Old racer of H. Opperman M.H.R. 1960
Oil on composition board
109.5 x 125.5cm
Acc. 1991.346
Purchased 1991. Queensland Art Gallery Foundation

A review of the strategic development of the Collection for the period July 1990 to December 1991 assessed how the current acquisitions matched the Gallery's Collection policy, and guidelines for future acquisitions were determined.

Planning for the 'Asia-Pacific Triennial of Contemporary Art' heralded a change in the Gallery's Collection policy towards the art of Asia. Japanese ukiyo-e prints already formed a significant focus in the print Collection, but there were fewer contemporary works. This was rectified with the acquisition of twenty-two prints (including a set of ten screenprints by Tadanori Yokoo) and a large photograph by Tokihiro Sato.

A small focus collection of examples of the revered Six Old Kilns of medieval Japan was begun with the acquisition of two narrow-necked storage jars from the Echizen (c.1300–1450) and Tokoname (c.1492–1573) kilns, the latter the gift of Mr James O. Fairfax through the Queensland Art Gallery Foundation. Examples of the Bizen, Tamba, Shigaraki and Seto kilns are yet to be acquired.

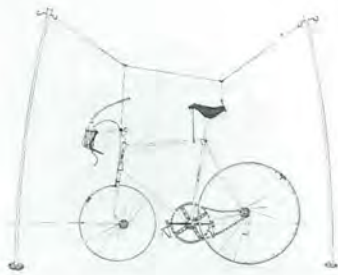
Edwin Tanner's *Old racer of H. Opperman MHR* 1960 and Garry Shead's *Portrait of Richard Neville* 1964–65 were significant additions to pre-1970 Australian art and further diversified the Gallery's holdings from this period. Representation of work of the Queensland sculptor Harold Parker (the focus of a 1993 retrospective exhibition) was enhanced by the gift of a bust of his mother-in-law, Lady Rosa Robinson.

The major Australian acquisition from the post-1970 period was *Tympan*, a collaborative work by George Baldessin, Roger Kemp, Les Kossatz, Mirka Mora and Andrew Sibley, which was supported with funds from the Foundation. The recently acquired works *Pterodactyl car* by Alison Clouston and *Levitating phenomenon* by Tim Jones are already amongst the most popular works in the Collection.

A group of four works by Aboriginal artists (Ena Gimme, Lyndsay Bird Mpetyane, George Mung Mung and Gloria Tamerra Petyarre) and a dance mask from the Torres Strait (by Ken Thaiday) further develop the core group established by 'Balance 1990: Views, Visions, Influences'.

Contemporary Queensland-based artists whose works were acquired include Madonna Staunton and Stephen Newton, the Queensland Art Gallery Society supporting acquisition of the latter's work. Queenslanders who figured prominently in acquisitions from The Andrew & Lillian Pedersen Memorial Prizes for Drawing & Small Sculpture were Sharon Jewell and Robert Kinder. Works by Giuseppe Romeo, Geff Lowe, Bruce Armstrong and James Davis were also acquired from this source. A major work by Jenny

[Art Source: 11]



BECKMANN, Max
Germany 1884–1950
Landschaft mit ballon
(*Landscape with balloon*)
(plate 14 from
'Gesichter' ['Faces']
portfolio) 1918
Drypoint
23.3 x 29.5cm (comp.)
Acc. 1991.336
Purchased 1991 with funds
from the 1991 International
Exhibitions Program



Watson, *Sleeping in New York*, and drawings by Micky Allan and Denise Green were acquired through the Contemporary Art Acquisition Program.

Australian prints and drawings continued to receive strong support, with a portfolio of fourteen aquatints by Brent Harris and major photographic images by Julie Brown-Rrap and Milan Milojevic being acquired. The computer-generated colour photograph by Csaba Szamosy expands the parameters of the Collection, as do the forty political posters acquired through the generous support of Linda Carroli and the John Darnell Bequest. The latter group builds on the 1991 exhibition 'Signs of the Times'.

The major acquisition in international art was the notable German neo-expressionist artist Georg Baselitz's *Im Wald* 1990, which adds a significant dimension to his holdings in Australian public collections. A print by Max Beckmann, *Landschaft mit ballon*, demonstrates an earlier phase of expressionism. A wax bust of Madame Russell by Auguste Rodin, one of four known, establishes the connection between Australia's most significant impressionist artist, John Peter Russell, and the social and cultural milieu in Paris at the end of last century. Picasso's drypoint *Les saltimbanques* performs a similar role with the Gallery's *Doux pays* by Puvis de Chavannes.

In the decorative arts, the international art glass collections were developed with works from Gallé, Tiffany, Orrefors, and Finnish designer Kaj Franck. Four examples of Australian studio glass (by Judy Bohm-Parr, Tony Hanning, Chuck Simpson and Velta Vilmanis) were added. Historical and contemporary Australian ceramics were acquired, while the most significant ceramic acquisition was a Barr, Flight and Barr (Worcester) tea-service c.1810 gifted by Mrs J. Ellis.



BARR FLIGHT & BARR (WORCESTER)

England c.1807-13

Tea-set c.1810

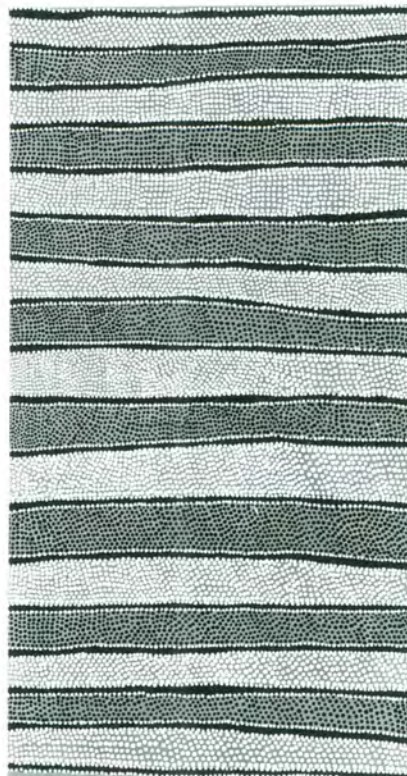
Hard-paste porcelain slip-cast with cobalt underglaze and red and green overglaze colours and gilt
teapot and lid: 16.4 x 26 x 13.5cm (complete)
teapot stand: 2.3 x 20 x 14cm
jug: 11 x 15.3 x 9cm
sugar bowl: 12 x 20 x 11cm
six coffee cups: 6 x 6 x 8.6cm (each)
six tea cups: 6.5 x 8 x 10.9cm (each)
six saucers: 3 x 11cm (diam., each)
three plates: 20cm (diam., each)
three flat plates: 20.5cm (diam., each)
scalloped oval dish: 4 x 28.4 x 20.5cm
Acc. 1992.072.001-22
Gift of Mrs Jessica Ellis in memory of her parents, Charles and Beatrice Cossart, Boonah 1992.

PETYARRE, Gloria Tamerra

Australia b.c.1945

Arnkerrine 1991

Synthetic polymer paint on canvas
140 x 73cm
Acc. 1992.060
Purchased 1992



TOKONAME

Japan (Muromachi Period)
1392-1573

Tea leaf storage jar

Coil built stoneware with 'fly ash' glaze and kiln deposit
43.2 x 53.1cm (diam.)
Acc. 1992.071
Purchased 1992 with funds from James O. Fairfax through the Queensland Art Gallery Foundation

EXHIBITIONS DEVELOPMENT

Asia-Pacific Triennial National Consultative Committee members with Dr Apinan Poshyananda of Thailand (second from left) and Mr Redza Piyadasa of Malaysia (second from right) during a meeting in Kuala Lumpur, Malaysia, in November 1991.



Cover of the first Asia-Pacific Triennial Bulletin, which included a message from the Premier of Queensland.



The Gallery's new role of initiating and organising significant international exhibitions for Australian audiences was exemplified by the presentation of the outstanding exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' (see separate report). Such exhibitions enhance the Gallery's profile nationally and internationally, respond to audience demand, and serve a major revenue-raising function.

Considerable development work was done on two further important exhibitions of French art, which build on the Gallery's extensive professional relations with France, inaugurated by the 1988 blockbuster 'Masterpieces from the Louvre'. These exhibitions are 'Renoir', scheduled for 1994-95, and 'Matisse', scheduled for 1995, both supported by Art Exhibitions Australia Limited.

'Renoir' will be curated by distinguished English scholar John House, with the Queensland Art Gallery as the organising gallery. 'Matisse' is another major initiative of the Gallery. Negotiations conducted in Paris this year by the Director and Deputy Director & Manager, International Programs have resulted in the French Government directly supporting this important project. As the first exhibition of Matisse's work in Australia, it will undoubtedly be one of the major visual arts events in Australia this decade.

The Gallery acknowledges the significant role of Art Exhibitions Australia Limited in bringing to Australia major international exhibitions. An excellent working relationship now exists between the two bodies. The Gallery's distinguished record in organising major international exhibitions has been recognised by Art Exhibitions Australia Limited. The Gallery is acting as organising Gallery, as well as being a venue, for a number of Art Exhibitions Australia Limited exhibitions over the coming decade.

The Queensland Art Gallery is the first Australian State Gallery to give attention to contemporary Asian art, through the 'Asia-Pacific Triennial of Contemporary Art', a series of exhibitions announced by the Hon. the Premier in December 1990. The project will break new ground in Australia's cultural relations with the Asia-Pacific region and will

be a product of two and a half years of investigation by the Gallery. The inaugural exhibition will be held in September 1993.

A team of national advisers is working with the Gallery on the 'Asia-Pacific Triennial...' which will provide a major forum for research and discussion on the art of the region. Distinguished art scholars in countries throughout the region have applauded the concept. The project, which has the strong support of the Queensland and Australian Governments and the Australia Council, is supported by the Gallery's Exhibitions Development Fund.

Australian exhibitions currently being developed for the Gallery include a follow-up to 'Balance 1990: Views, Visions, Influences', and retrospectives of Harold Parker as sculptor and of Ian Fairweather.



Harold Parker's marble *First breath of spring* 1911, purchased by the Gallery in 1912, will be included in the retrospective exhibition in 1993 of Harold Parker as sculptor.

The Gallery's *From Dreamtime 2 Machinetime* 1979, an oil on canvas by Trevor Nickolls, featured in the Gallery's exhibition 'Balance 1990: Views, Visions, Influences'. A follow-up exhibition is currently being developed.

A retrospective exhibition of the work of Ian Fairweather is planned for presentation by the Gallery in late 1994. *Kite flying* 1958 by Ian Fairweather was purchased by the Gallery in 1985.



Prints and Posters from the Bibliothèque Nationale, Paris

This exhibition, which was negotiated, selected and organised by the Queensland Art Gallery in association with the Bibliothèque Nationale, proved to be one of Australia's most significant visual arts events and was a major coup for the Queensland Art Gallery, which initiated the project in 1989. It exceeded all pre-exhibition projections and achieved national and international recognition for the Gallery. Revenue raised enabled the Gallery to make significant additions to the international collection. The exhibition was presented at two venues in Australia and was also shown in Paris.

The Australian presentation enjoyed great scholarly, critical and popular success. A total of 150 000 people visited the exhibition in Australia – 85 000 at the Queensland Art Gallery and 65 000 at the National Gallery of Victoria – representing one of the highest attendances ever achieved at both Galleries for a visiting exhibition.

The Queensland Art Gallery extends its gratitude to Monsieur Emmanuel Le Roy Ladurie, Administrateur Général de la Bibliothèque Nationale, and his staff for enabling this most exceptional collection of works to be exhibited in two

Australian State Galleries before returning to Paris for display at the Bibliothèque Nationale. The exhibition consisted of 252 superb graphic works from Toulouse-Lautrec's own Collection, donated to the Bibliothèque Nationale by the artist's mother, the Countess Adèle de Toulouse-Lautrec, in 1901. These works had never been displayed before in a major exhibition.

The Gallery is also most grateful to the former Ambassador of France, His Excellency Monsieur Roger Duzer, and to his successor, His Excellency Monsieur Philippe Baude, as well as to the French Consul General in Sydney, Monsieur Xavier Driencourt, all of whom provided exceptional and enthusiastic support for the project.

The exhibition was a model for inter-institutional co-operation and collaboration between staff of both organisations, which resulted in the development of the exhibition from its conception, the joint selection of works by staff of the Bibliothèque Nationale and Queensland Art Gallery, and the joint production of the bilingual catalogue. Selection of the 252 works was undertaken by the Gallery's Deputy Director & Manager, International

Programs, Dr Caroline Turner (who also negotiated the exhibition) and Curator of Prints, Drawings & Photographs, Ms Anne Kirker, in collaboration with Bibliothèque Nationale curator, Monsieur Claude Bouret.

The official opening of the world premiere of this exhibition at the Gallery on Tuesday 20 August 1991 was a most prestigious event. The exhibition was opened by the Hon. E.G. Whitlam, AO, QC, former Prime Minister of Australia, with addresses given by His Excellency Monsieur Philippe Baude, Ambassador of France to Australia, and the Hon. Wayne Goss, MLA, Premier of Queensland. The opening was attended by approximately 1000 guests – representatives of both Governments, Australian arts organisations, the French community, sponsors and the local business community, as

The Parisian cafe-style entrance to the exhibition 'Toulouse-Lautrec ...'



The cover of the bilingual (French/English) catalogue which accompanied the exhibition 'Toulouse-Lautrec ...'





More than 14 000 students attended the exhibition 'Toulouse-Lautrec...' in school groups.

well as the delegation from the Bibliothèque Nationale. Madame Laure Beaumont-Maillet, Directeur du Département des Estampes et de la Photographie, represented Monsieur Emmanuel Le Roy Ladurie, Administrateur Général de la Bibliothèque Nationale.

Representatives of sponsors included Mr J. Hayashi, Director, Idemitsu Kosan Co., Ltd., Tokyo; Mr Toshiaki Nagano, Chief Representative, Idemitsu Kosan Co., Ltd., Australia; Mr Tsuchida, President, The Meiji Mutual Life Insurance Co. Japan; Mr Suzuki, Managing Director, Nomura Australia Limited; Mr Nishizawa, General Manager, Gold Coast, Japan Travel Bureau (Aust) Pty Ltd; Mrs Julia King, Chief Executive Officer, Louis Vuitton Australia Pty Ltd; Mr Mike Lattin, General Manager, Network Ten Qld Ltd; Mr Franz Zeller, General Manager, Hilton International Brisbane; Mr Amano, Regional Manager, Queensland, Japan Airlines; Mr Jack Lunn, Managing Editor, The Courier-Mail; Mr Arthur Mosely, Manager, Queensland, Australian Airlines; Sir Edward Williams, Chairman, Queensland Turf Club; Mr Peter Cox, Manager, Myer Queen

Street Store; Mr George Precipè, Domaine Chandon; and Mr John Paton, Sales Manager Brisbane, QTV Limited.

Among the dignitaries who visited the exhibition during its Queensland display were His Excellency, the Hon. Bill Hayden, AC, Governor-General of Australia, and Mrs Hayden; and His Excellency the Governor of Queensland, the Hon. Sir Walter Campbell, AC, QC and Lady Campbell.

Sponsorship and merchandising for 'Toulouse-Lautrec...' were the most extensive ever embarked upon by the Gallery. The merchandise was developed by the Gallery's Manager, Public Programs, who initiated a major joint venture with the Australian National Gallery, which has since been extended into a long-term arrangement.

The Gallery's Exhibitions Section won high praise for the design and display of the exhibition in Queensland and elements of this display were incorporated into the presentation at the Bibliothèque Nationale in Paris. Registration staff had a demanding role in co-ordinating all travel arrangements for the exhibition both internationally and nationally.

The Gallery's extensive educational component of the exhibition included an introductory video, produced by media sponsor Channel 10, and didactics relating the artist's life and times to the works on display. A resource kit for schools was produced and holiday workshops for primary school children were presented.

Volunteer Guides conducted extensive tours for booked groups (nearly 20 000 people). Almost 15 000 school students attended the exhibition. They came not only from the metropolitan area but also from regional areas throughout Queensland. These included Warwick, Yeppoon, Biloela, Rockhampton, Bundaberg, Gympie and Toowoomba.

A performance piece, 'Dancing on the Walls of Paris', written by Sue Rider especially for

The Hon. E. G. Whitlam, AO, QC, officially opened the exhibition 'Toulouse-Lautrec...'



At the opening were (seated, from left): Madame Laure Beaumont-Maillet, Director, Department of Prints and Photography, Bibliothèque Nationale; Mr Richard Austin, Chairman of Trustees; His Excellency Monsieur Phillippe Baude, Ambassador of France; the Hon. Wayne Goss, MLA, Premier and Minister for Economic and Trade Development and Minister for the Arts; Mrs Julia King, Chief Executive Officer, Louis Vuitton Australia Pty Ltd; and Mr Doug Hall, Director.

Mr Richard Austin, Chairman of Trustees (right), with Mr Teremuchi Tsuchida, President of The Meiji Mutual Life Insurance Company, a major contributor to the Gallery's Exhibitions Development Fund, and Mrs Tsuchida, at the opening of 'Toulouse-Lautrec...'



the exhibition and presented in conjunction with the Queensland Performing Arts Trust, received wide critical acclaim.

The Scholarly Symposium organised by the Gallery was an event of national importance, with papers delivered by the Bibliothèque Nationale representatives and Australian scholars. It was attended by an audience of 100 distinguished scholars from throughout Australia. The papers are being published by the Gallery.

The outstanding intellectual and scholarly co-operation between the Gallery and the Bibliothèque Nationale resulted in the production of the prestigious bilingual exhibition catalogue, which also accompanied the exhibition during its Paris showing from February to June 1992. The Gallery was fortunate to have the involvement of eminent Australian scholar, Emeritus Professor J. C. Mahoney, who translated the text. Reviews of the catalogue, both nationally and internationally, have been excellent. The catalogue, designed by the Gallery's Designer, received widespread publicity and exposure in Paris art bookshops. Gallery staff, Curator of Contemporary Australian Art Michel Sourgnès and Curatorial Assistant Ms Christine Clark, assisted the Deputy Director & Manager, International Programs with the scholarly editing of the catalogue.

The exhibition attracted a level of national media coverage unprecedented for an art exhibition in Australia. Such media response reflected the excellence of the exhibition and the acknowledgment of its national and international significance. Promotion of the exhibition was outstanding and sponsors provided major assistance with promoting the exhibition to the public, assuring its success. Numerous functions were held by corporate and community groups to view the exhibition. Promotions, Community Liaison and Corporate Liaison staff all played a vital part in achieving the remarkable attendances.

The level and quality of sponsorship involvement with the exhibition was the most extensive and successful ever achieved by the Gallery for an international exhibition. Such a high level of sponsorship support is a reflection of the national and international significance of the exhibition. The Gallery extends its gratitude to its national sponsors – Network Ten Australia Ltd, Hilton International Hotels, Myer Stores Limited, Louis Vuitton Australia Pty Ltd, Australian Airlines, Australian Airlines Express, Japan Airlines Company Ltd; and Queensland sponsors – QTV Limited, The Courier-Mail, Domaine Chandon, The Queensland Turf Club, Cairns Amateur Races.

The exhibition was the first to be supported by the Queensland Art Gallery's Exhibitions Development Fund endowed by Idemitsu Kosan Co., Ltd; The Nikko Securities (Aust) Ltd; The Meiji Mutual Life Insurance Company; Nomura Australia Limited; Japan Travel Bureau (Aust) Pty Ltd; and Hitachi Australia Ltd. The Australian Government indemnified the exhibition for both venues.

An installation view of the exhibition 'Toulouse-Lautrec ...'



WORKSHOPS AND INTERPRETATION

Mic Gruchy in the performance of 'Passenger of the Dream', a multi-media performance presented collaboratively with Tim Gruchy and Mario Mancini, around the concept of 'Passenger of the Dream'.



The Gallery's Education Studio was transformed by the installation 'Where We Are', a joint project between the Gallery's Disabilities Assistance Program and the Queensland Performing Arts Trust's D'Arts Program, both of which serve people with disabilities.



The inception of the Disabilities Assistance Program was a new initiative for the Gallery and the first of its kind in any Australian art museum. The aim of the program is to ensure that the Gallery and its Collection is made as accessible as possible to visitors with a wide range of disabilities.

'Gallery Explorer', a series of weekend workshops designed to accommodate individuals with any type of developmental disability, was offered several times throughout the year. Workshops were based on a variety of themes and featured a tour of the Gallery followed by related practical art activities. The program was enthusiastically received and will feature as a regular event. Many participants had never visited the Gallery previously.

Several special events were held in collaboration with the Queensland Performing Arts Trust's D'Arts Program (which also serves the needs of patrons with disabilities). The first of these was presented in July/August 1991 for teenage students from Brisbane special schools. Entitled 'As We Are', it focused on the idea of portraits (in particular self portraits) and students worked over four days to create individual 'portrait cloaks' symbolising their own personalities and interests.

The enormous success of this project prompted the presentation of two follow-on programs. 'As We Are' was expanded for a new group of students, while the original group was invited to participate in something more ambitious – to create within the Education studio space the sensation of being in an entirely different place, as if they were the first settlers on a new planet. The completed installation, 'Where We Are', was open to the public for four days over Easter.

'Art Beat' was developed expressly for young people to gain direct access to contemporary art through multi-disciplinary interpretations. The specific needs of children aged five to eight years were addressed, as challenging interpretations of contemporary Australian visual art were presented through the medium of performance.

The first series was presented in March 1992 and included works by Peggy Wallach and a collaboration between well-known Brisbane actor Jennifer Flowers and London-based

dancer Deborah Saxon. The second series coincided with the Queensland Performing Arts Trust's 'Out of the Box' Festival of Early Childhood. Jennifer Flowers collaborated with dancer Nick Hills to create an 'epic' journey of discovery through the Gallery, weaving a sequence of dances and storytelling that explored the chosen contemporary Australian works in fresh and unexpected ways.

Another highlight of the performance program was 'Passenger of the Dream' (Passenger of the Dream). The seventy-minute performance combined a series of vignettes carefully woven around intimate perceptions of the dream and evolved through continued collaboration between multi-media artist brothers Tim and Mic Gruchy and Italian writer and musician Mario Mancini.

'Passenger of the Dream' combined projected

video and slide images, solo performance and original musical compositions played live. This was the only Australian performance of the work which premiered in Rome in 1992. Maximum attendance reinforced the strong interest in and support for innovative performance projects of this kind.



Brisbane-based mime artist Monica Gilfedder interpreting a work in the Gallery Collection during her performance 'The Painter Mime'.

Jennifer Flowers and children weaving an 'epic journey of discovery' through the Gallery (Reproduced courtesy *The Courier-Mail*).



Gallery I4 policy launch

The Gallery I4 Project Space policy was launched during National Arts Week in October 1991. Subsequently, the Gallery presented four very diverse projects by, respectively, Dennis del Favero, Elizabeth Gower, Rosemary Laing and Ian Howard.

Gallery I4 was specifically designed as a space for innovative and experimental projects in the visual arts. The pure geometry of the gallery (one half of a cube, measuring 15 x 15 x 7.5m) has an emphatic spatial clarity that both invites and provokes the exploration of difference. The Queensland Art Gallery is committed to utilising the space principally for this purpose.

The Gallery I4 program aims to increase the visibility of and access to new and innovative contemporary art practice. The program seeks actively to support non-traditional visual art forms, including installation-based works; multi-media projects utilising video, photography and new technology; collaborative works; and ephemeral and performance events.

The program is not limited by the curatorial approaches which articulate the Gallery's Collection display or inform its temporary exhibitions program. Within its particular context, it aspires to be a tabula rasa, a space in which practising artists can make their own material and conceptual statement.

Project proposals

The Gallery, through the support of the Blanche Louisa Buttner Bequest, proposes to fund approximately three to four Gallery I4 projects per year. Of those, it is proposed that one or two will originate in Queensland, reflecting the Gallery's on-going support of Queensland-based contemporary art practice.

In inviting project proposals, the Gallery advertises widely within Queensland and elsewhere in Australia, and will occasionally invite overseas participation. Proposals are initially assessed at a meeting of all Curatorial staff, whose recommendation forms

the basis of their acceptance by the Gallery. Artists are invited to submit a proposal for the use of Gallery I4 at any time.

For each project, the Gallery provides an amount not exceeding \$3 000, to be applied to the following costs: provision for an artist's fee (in accordance with current Visual Arts/Craft Board guidelines); reasonable material and fabrication costs; travel for the artist and a contribution towards accommodation and living costs; transportation costs associated with the project.

Additionally, the Gallery provides a standard format project publication, all costs associated with insurance, an opening function and photographic documentation of the project.

The Gallery I4 installation 'oneWORLD' by Ian Howard.



The external billboard component of Ian Howard's installation 'oneWORLD'.



Elizabeth Gower's installation 'Beyond the Everyday'.





Clare Williamson,
Associate Curator,
Prints, Drawings &
Photographs, and artist
Dennis del Favero view
his installation 'Diario
per una vita nuova' in
Gallery 14.

MARKETING

The Gallery undertook an extremely successful major expansion of its commercial activities with the development of new and innovative marketing strategies. This reflects the Gallery's current Corporate Plan objectives, in particular, the maximisation of commercial potential of the Collection through the expansion of merchandise relating to the Collection.

Merchandising serves the two-fold purpose of generating revenue for Gallery programs and acquisitions and of creating new audiences. Some merchandise items are presented to include interpretive material about the work, e.g. calendars illustrating Vida Lahey's work.

Following the extraordinary profitability of the merchandise produced jointly with the Australian National Gallery for the exhibition 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', the two Galleries have continued the merchandising partnership by creating a joint commercial entity. Together, the Galleries have begun to produce exhibition-based and Collection-based merchandise for sale in their respective Gallery Shops and in a number

of newly established interstate and regional outlets. Designers from both Galleries are producing merchandise for forthcoming exhibitions, such as 'Surrealism', and for other Collection-based ranges.

Recognising the retailing potential of art merchandise, David Jones Australia and the two Galleries have established outlets for The Gallery Shop at David Jones, in Sydney, Brisbane and Melbourne. Each new outlet was launched by Ita Buttrose and each launch was accompanied by an exhibition of artworks. Such close working relationships between major State Galleries and with a major department store breaks new ground in Australian marketing.

Public reaction has been excellent, with healthy turnovers recorded in each outlet, particularly in Brisbane, where the first jointly-produced Collection-based range was launched. This range, produced in conjunction with the launch of The Gallery Shop at David Jones, Queen Street, Brisbane, featured flower studies by well-known Queensland artist Vida Lahey. Seven works were displayed in the store to mark the launch, representing an

unprecedented form of promotion for the Collection. Lectures about the exhibition and the artist, presented to capacity audiences at David Jones by the Gallery's Curator of Australian Art and the Senior Education Officer, reinforced the connection between the merchandise, the Gallery and the artist. Such exposure to artworks within the familiar environment of a department store serves to break down any preconceived barriers to access experienced by Gallery non-visitors. A number of first-time visitors to the Gallery have been recorded as a result of this program.

The Gallery has since embarked on a program of establishing merchandise outlets in regional Queensland, providing access to the widest variety of art and Gallery services for its regional audiences. The first such outlet, the Queensland Art Gallery Shop at the Wide Bay Gallery,

Ms Ita Buttrose launched The Gallery Shop at David Jones in Sydney, Brisbane and Melbourne.



She is pictured at the Brisbane Shop launch with (from left) Mr Greg Roberts, Manager, Public Programs; Mr Doug Hall, Director; Ms Suzie Campbell, Production and Design Co-ordinator, Publications, Australian National Gallery; Mr Kevin Munn, Assistant Director, Marketing, Australian National Gallery; and Mr Harry Le Grand, Group Visual Merchandising Manager, David Jones (Aust.) Pty Ltd.

New sets of boxed cards based on works in the Gallery's Collection were produced as part of the Gallery's expanding merchandise program.



Maryborough, was launched by Mr Bob Dollin, MLA, on Friday 26 June, with further outlets planned for Ipswich Regional Art Gallery and Perc Tucker Regional Gallery, Townsville.

To enhance the profile and image of the Queensland Art Gallery Shop, major renovations and redesign were undertaken and its image developed, including logo and packaging designed by the Gallery Designer. The 'new look' Queensland Art Gallery Shop was launched by Mr Ken Lord, 'Style' Editor of the *Sunday-Mail*.

The marketing of the Gallery as a function venue, another effective form of audience- and revenue-building, expanded greatly during the year.

The success of merchandise produced jointly by the Queensland Art Gallery and the Australian National Gallery for 'Toulouse-Lautrec...' formed the basis for a continuing commercial merchandising partnership. The exhibition shop at the Gallery proved a popular outlet.

The new shopping bag for the 'new look' Gallery Shop.

The 'new look' Gallery Shop.

Vida Lahey's *Noonday shadows* 1946, one of several Lahey works featured in the Gallery's merchandise expansion program.



Promotion for the exhibition 'Toulouse-Lautrec...' included window and other displays in Myer Stores.



During the year five major international exhibitions were presented. These included 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', 'Seven Master Printmakers: Innovations in the Eighties' and 'The Secret Treasures of Russia: One Thousand Years of Gold and Silver from the State History Museum, Moscow'. Major Gallery-initiated exhibitions were developed for future years, including the 'Asia-Pacific Triennial of Contemporary Art' for 1993 and 'Matisse' for 1995. Preparations for all these exhibitions occupied a great deal of staff time in a number of departments, including Exhibitions, Registration and Promotions.

The Gallery's international program seeks to present art exhibitions of excellence and respond to the considerable audience demand which was articulated in the recent survey. The latter made clear that the Gallery's audiences, both metropolitan and regional, would like to see more international exhibitions presented at the Gallery.

The year's international program reflected the Gallery's increasingly important role in negotiating and bringing to Australia international exhibitions of great significance. The Gallery has also begun expanding its international programs into regional areas of Queensland with projects underway to explore exhibitions from South-East Asia. The Gallery's international programs now also include a focus on Asian art, both modern and historical.

Visiting international exhibitions

'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' (see separate report) exemplifies the enhancement of the Gallery's profile nationally and internationally through recognition of programs of excellence, particularly the quality of the catalogue and scholarly symposium which complemented the exhibition. The Gallery's international profile was further enhanced by the support programs provided for international exhibitions by all sections of the Gallery, including Exhibitions,

Education, Design, Promotions, Registration, Administration, Library, Security, Conservation, Publications, Corporate Liaison and Community Liaison. The Gallery's objective of providing an environment in which creative ideas are recognised is reflected in the quality of the staff support of these projects.

Australia's first cultural exchange with the newly independent Russian Federation, the exhibition 'Secret Treasures of Russia: One Thousand Years of Gold and Silver from the State History Museum, Moscow' was officially opened at the Gallery on Tuesday 16 June by the Premier, the Hon. Wayne Goss, MLA. The first major exhibition of Russian decorative arts to visit the southern hemisphere, the project marked a significant step in the development of cultural relations between Russia and Australia. In recognition of the event's importance, the Russian Federation's First Deputy Minister of Culture, Dr Aleksander Shkurko, travelled to Brisbane to represent his Government at the Opening.

'Secret Treasures of Russia...' comprised 295 of the finest examples of Russian gold and silver craftsmanship from the vast collections of Russia's largest and oldest museum. Founded in 1872 by decree of Tsar Alexander III, the Museum now has more than four million objects in its collections, including the definitive collection of Russian gold and silver and the largest collection of Old Russian icons. The exhibition, which spanned more than 1 000 years of artistic production, included tenth century works from the brilliant Kievan Rus period, and outstanding examples from medieval and modern times, both secular and ecclesiastical in nature.

The exhibition was organised by Art Exhibitions Australia Limited, established by the Australian Government in 1980 to organise international touring exhibitions and cultural exchanges. Community response to this exhibition and to the Gallery's strong education program has been excellent.

'Seven Master Printmakers: Innovations in the Eighties' was officially opened by Mr Richard Woolcott, AO, on the evening of Tuesday 14 April. The Gallery was delighted to host the Australian launch of this exhibition in the presence of members of the International Council of the Museum of Modern Art, New York, who were in Australia for their annual meeting. Fifty-five exceptional prints toured Australia under the auspices of the Council and represented the artists Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist and Frank Stella. The monumental scale and intense colour of many of the images in this exhibition were made possible by technological advances in the past decade.

'The Urban Bonsai: Contemporary Japanese Prints' included works by seventy-five contemporary Japanese printmakers and was organised by the College Women's Association of Japan in association with the Art Gallery of New South Wales. The exhibition was officially opened by Mr Shigetaka Ishihara, Consul General of Japan, on 3 March.

'André Kertész: Form and Feeling' was officially opened on 14 February 1992. The photographs exhibited spanned Kertész's work during the years 1914 to 1972 and came from the important collection of Hallmark Cards Inc., Kansas City, Missouri.

Asia-Pacific Triennial of Contemporary Art

A major focus for the year was work associated with the inaugural 'Asia-Pacific Triennial...' in 1993. Since the announcement, considerable interest in this important project has been generated throughout the region.

An internationally significant arts event, it has already focused national and international attention on Queensland as the host State. It will be the first major ongoing series of exhibitions by an Australian State Gallery to explore the contemporary art of the Asia-Pacific region. The

Triennial will focus on the most recent developments in art of the Asia-Pacific region and will include the most exciting and innovative contemporary art.

The National Consultative Committee for the Triennial consists of Mr Doug Hall, Director, Queensland Art Gallery; Dr Caroline Turner, Deputy Director & Manager, International Programs, Queensland Art Gallery; Mr David Williams, Director, Canberra College of Art; Mr Neil Manton, Director, SEAP Program, Department of Foreign Affairs and Trade, Cultural Relations Branch; and Ms Alison Carroll, Visual Arts Consultant, Asialink. During the year the Committee met in Brisbane and Melbourne and also held an off-shore meeting in Kuala Lumpur in November 1991, when it was joined by South-East Asian advisers.

The curatorial philosophy of the Triennial recognises the diversity of the region, the diversity within each nation, and the dynamism of the contemporary art of the region. In collaboration with specialist advisers in each country, Australian selectors are undertaking selection of works for the first exhibition in 1993. During the year the Gallery received a major grant for the project of \$60 000 from the Australia Council.

Gallery staff visited several countries as part of the preliminary stages of the selection process. Visits were: Director to China, Korea and Japan; Deputy Director & Manager, International Programs to Malaysia and Indonesia; Senior Exhibitions Officer to the Philippines and Malaysia; Manager, Public Programs to Papua New Guinea; Curator, Prints, Drawings & Photographs to Thailand; Associate Curator, Prints, Drawings & Photographs to China. These visits were financially supported by the Queensland Art Gallery's Exhibitions Development Fund and a major grant from the Australia Council.

The Gallery is liaising with the Queensland

Pictured at the opening of 'Secret Treasures of Russia...' are (from left): Mr Richard Austin, OBE, Chairman of Trustees; Mr Doug Hall, Director; Professor Boris Christa, former Head, Department of Russian, University of Queensland; Dr Aleksander Shkurko,



Deputy Minister of Culture, Russian Federation; the Hon. Wayne Goss, MLA, Premier and Minister for Economic and Trade Development and Minister for the Arts; and Professor Elvin Kalinin, Chairman of the Board, Russian Charitable Foundation 'Intellect'.

INTERNATIONAL PROGRAMS

'Asia-Pacific Triennial of Contemporary Art' selectors for Papua New Guinea Mr Greg Roberts, Manager, Public Programs, and Mr Ross Searle, Director, Perc Tucker Regional Gallery (seated, left), Ms Anne Kirker, selector for Thailand, New Zealand and Hong Kong (seated,



right), and Ms Christine Clark, Project Officer (standing, centre) met with members of the Triennial National Consultative Committee, following preliminary research visits: (seated, centre) Mr Doug Hall, Director; (standing from left) Mr David Williams, Director, Canberra School of Art; Ms Alison Carroll, Visual Arts Consultant, Asialink; Mr Neil Manton, Director, SEAP Program, Department of Foreign Affairs and Trade Cultural Relations Branch; and Dr Caroline Turner, Deputy Director & Manager, International Programs.

Government, in particular with the Indonesian Secretariat of the Premier's Department and the Department of Education. The Gallery has formed a working group with teachers from the State Education Department to produce material on the 'Asia-Pacific Triennial ...' for the cultures and languages area of the school curriculum in Queensland. Nationally, the Gallery is liaising with the Australia Council, the Department of Foreign Affairs and Trade Cultural Relations Section and its specialist foundations, such as the Australia-Indonesia Institute, the Australia-China Council and the Australia-Japan Foundation.

A *Bulletin* on the Triennial, produced in six languages, was distributed nationally and internationally. The Gallery has received many Asian visitors in connection with the Triennial: Kartika Affandi Koberl on 17 and 18 July 1991, who also presented a lecture on the art of her father, the great Indonesian painter, Dr Affandi; Brother Joseph McNally, arts administrator from Singapore, on 29 and 30 September 1991; Dr Apinan Poshyananda of Thailand, on 15, 16 and 17 April; Indonesian installation artist Harsono, who gave a lecture on 15 April 1992; and Mrs Ahn So-Yeon, Assistant Curator from the National Museum of Korea, on 7, 8 and 9 June 1992.

Ms Jeannie Henderson was Project Officer for the Triennial from 11 March to 7 August 1991. Following Ms Henderson's resignation to take up a position with the Office of National Assessments in Canberra, Ms Christine Clark took up the position of Project Officer.

The Gallery's Senior Exhibitions Officer, at the request of the Metropolitan Museum of Manila and assisted by funds from the Department of Foreign Affairs in Canberra, lectured in November 1991 in Manila on lighting and gallery design to over 100 Philippines colleagues. The lecture utilised his extensive design experience at the Queensland Art Gallery. While in Manila, he also gave lighting advice to a number of art

museums and visited major art institutions and a significant range of artists in order to promote the 'Asia-Pacific Triennial ...'

Loans

Picasso's *La Belle Hollandaise* was lent to the major exhibition of the artist's works 'Picasso 1905-1906', shown in Barcelona and Bern. This exhibition reassessed the significant early years between the artist's blue and rose periods, immediately prior to cubism. Other international loans to the exhibition included works from the Tate Gallery, London, the Metropolitan Museum of Art, New York, and the Musée Picasso in Paris. The Manager, Curatorial & Support Services couriered the work to Barcelona.

The Deputy Director & Manager, International Programs represented the Gallery at the official opening of the exhibition on 5 February 1992 performed by Her Majesty the Queen of Spain, who graciously thanked the people of Queensland for lending such an important work. *La Vanguardia*, the leading Barcelona daily paper, carried a report which included a photograph of Her Majesty in front of *La Belle Hollandaise*. Also present at the opening were Claude Picasso, younger son of Pablo Picasso, and Marina Picasso, grand-daughter of Picasso. The Director of the Museu Picasso, Dr Teresa Ocana, was extremely warm in her thanks to the Gallery for the loan of this important work.

Two major works in the Gallery's Collection, *The Resurrection* by Tintoretto and *Portrait of a young woman in a fur wrap* by Sir Peter Paul Rubens, were lent to the major exhibition 'Rubens and the Italian Renaissance', presented at the Australian National Gallery and the National Gallery of Victoria from March to August 1992. In turn, the Gallery received on loan Andy Warhol's *Electric chair* 1967 from the Australian National Gallery and a selection of ten important prints by Rembrandt from the National Gallery of Victoria.

From 9 July 1991 to 11 May 1992 a work by Edvard Munch, *Seascape*, from the Holmes à

Court Collection, was also on loan to the Gallery.

New acquisitions

The acquisitions policy for the international collection continues to concentrate on the twentieth century, but a new development is a new focus on Asian art. Acquisitions in 1991–92 included a major painting by contemporary German artist Georg Baselitz, *Im Wald* 1990, and a wax sculpture by Auguste Rodin, *Madame Russell* 1888. Both were acquired with funds from the 1991 International Exhibitions Program. Two medieval Japanese ceramic jars, one each from the Echizen and Tokoname kilns, the latter through a generous donation by Mr James O. Fairfax, were acquired as part of a new initiative to establish a profile collection from the historic Six Old Kilns of Japan.

Research

The Deputy Director & Manager, International Programs spent three months on study leave in Britain and France from January to April 1992 completing, among other work, research for the forthcoming exhibition of the works of Henri Matisse to be staged at the Gallery in 1995. This research was financially supported by Art Exhibitions Australia Ltd.

While in Paris, the Deputy Director & Manager, International Programs represented the Gallery at the opening of the Toulouse-Lautrec exhibition at the Bibliothèque Nationale and continued negotiations for other potential exhibitions from France and Germany.

Dr Sasha Grishin from the Australian National University catalogued the Gallery's collection of Russian and Greek icons and presented a detailed report dating and evaluating these works.

RODIN, Auguste

France 1840–1917

Madame Russell 1888

Wax

33.2 x 27 x 24cm

46 x 27 x 24cm (with base)

Acc. 1992.137

Purchased 1992 with funds from the 1991 International Exhibitions Program

ECHIZEN

Japan (Muromachi Period)
c.1300–1450

Narrow-necked jar (tsubo)

Stoneware, dark brown clay
hand built in three sections
with ash deposit.

53 x 47cm (diam.)

Acc. 1991.310

Purchased 1991 with funds from the 1990 International Exhibitions Program



MPETYANE,
Lyndsay Bird
Australia bc.1945
Utnea 1991
Synthetic polymer paint
on canvas
150 x 250cm
Acc. 1992.057
Purchased 1992

STAUNTON, Madonna
Australia b.1938
Assemblage with plank 1988
Wood, folding chair and
record cover
152 x 179 x 13.5cm
Acc. 1992.026
Purchased 1992



CURATORIAL

CONTEMPORARY AUSTRALIAN ART

The highlight of the contemporary Australian acquisitions was *Tympan* 1977, a collaborative work by George Baldessin, Roger Kemp, Les Kossatz, Mirka Mora and Andrew Sibley. Equally important was a group of Aboriginal paintings acquired to enhance the 'Balance' collection and which geographically complements the existing collection. The new places represented are Balgo (Ena Gimme), Utopia (Lyndsay Bird Mpetyane and Gloria Tamerra Petyarre), Turkey Creek (George Mung Mung) and the Torres Strait Islands (Ken Thaiday).

Other significant acquisitions not only reflect current artistic production and reinforce the existing Collection, but also enable a more homogenous view of Queensland's and Australia's artistic creation. They illustrate the diversity of conceptual position and modes of expression encountered in the Australian contemporary art scene.

Several recent acquisitions have emphasised the post-modernist device of 'quotation', such as Marilyn Fairskye's *Liebschaft* 1988. The acquisition of Juan Davila's *Miss Sigmund* 1981 and *Wuthering Heights* 1990 further demonstrates his stature as an international artist.

The sculpture collection was increased through the acquisition of Alison Clouston's *Pterodactyl car* 1985 and Tim Jones's *Levitating phenomenon* 1990, both eye-catching as well as thought-provoking. New installation and assemblage sculpture, in particular Aleks Danko's *Day in day out (second version)* 1991 and Madonna Staunton's *Assemblage with plank* 1988, are both challenging and aesthetically rewarding.

'Correspondences: The Andrew & Lilian Pedersen Memorial Prizes for Drawing & Small Sculpture' explored the artistic endeavours used by contemporary artists to move beyond traditional boundaries assigned to drawing and

sculpture. Several works were acquired from this exhibition, and for three of the four artists it marked the first acquisition of their work by the Gallery. Included were Sharon Jewell's *Cluster* 1990-91, Giuseppe Romeo's *Untitled 8* 1991 and *Untitled 13* 1991 and Bronwyn Oliver's *Curlicue* 1991. Robert Kinder, as a winner of the Prize, is now also represented in the Collection by the significant work *Harbouring thoughts likely to disrupt the public order* 1989-90.

'Reference Points', a collaborative exhibition by Curators, gave the opportunity to articulate thematically acquisitions made during the previous twelve months. Themes chosen included dialogue with Asia and the Pacific, quotation/appropriation, raw culture, new technology and collaboration/ interaction.

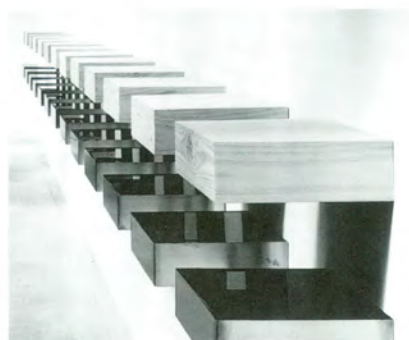
Gallery 14 projects curated were 'from Paradise work: An Installation by Rosemary Laing', constructed from industrially fabricated mixed media.

AUSTRALIAN ART

Important purchases were Edwin Tanner's *Old racer of H. Opperman MHR* 1960 and Garry Shead's *Portrait of Richard Neville* 1964-65. They continue the program begun in 1989-90 of expanding the holdings of 1960s works and make a significant contribution to the consciousness of that decade's debate on forms of art and Australian identity.

Gifts included works by Robert Juniper, Sybil Craig, Roy Parkinson and Harold Parker. The Juniper works, a gift from poet Thomas Shapcott, were a commission in the early 1960s for the *Australian Art and Letters* series on Australian artists and poets, and illustrate Shapcott's *Twelve bagatelles*. Noted Australian artist and patron Lina Bryans was the donor of a watercolour sketch from the 1940s by fellow artist Sybil Craig.

Fourteen important Aboriginal bark paintings and nine gouaches collected during the 1948 American-Australian Scientific Expedition to

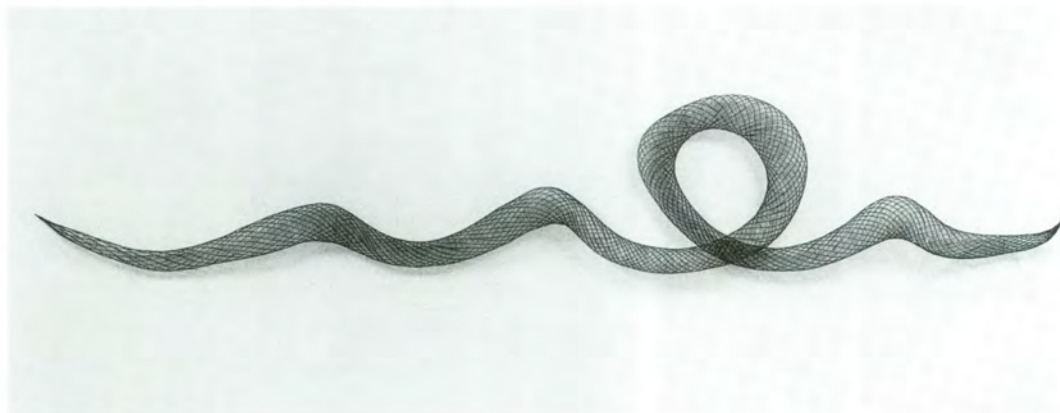


RISLEY, Tom
Australia b.1947
Thong mural 1983
Rubber thongs, polyurethane
and driftwood
500 x 852cm (installed)
Acc. 1991.352
Gift of Ray Hughes Gallery
1991

THAIDAY, Ken
Australia b.1950
*Beizam (Dance mask of shark
jaw motif)* 1991
Plywood, plastic foam,
plastic, cockatoo feathers
and enamel paint
46 x 26 x 60cm
Acc. 1992.067
Purchased 1992

BROWN-RRAP, Julie
Australia b.1950
13 failures 1989
Assemblage of wood,
stainless steel, photographic
images on perspex, ink
and water
26 components:
30 x 30 x 10cm (each comp.)
Acc. 1992.048a-z
Purchased 1992

OLIVER, Bronwyn
Australia b.1959
Curlicue 1991
Copper wire
45 x 250 x 15cm
Acc. 1992.005
Purchased 1992. Andrew and
Lilian Pedersen Memorial
Prize for Small Sculpture 1991
(winning entry)



SHEAD, Garry
Australia b.1942
Portrait of Richard Neville
1964–65
Enamel on canvas on
composition board
156 x 107cm
Acc. 1991.254
Purchased 1991



Arnhem Land were formally accessioned. A position paper was prepared, and research into the tradition and stories represented in the works was consolidated onto the computer data base. Presented to the Gallery in 1956 by the Australian Government on behalf of the Expedition's founder, Charles Mountford, they are the Collection's earliest Aboriginal works and are used extensively for display on a rotational basis. Karel Kupka, a keen European collector and enthusiastic recorder of Aboriginal art, noted in a journal article in the late 1950s that these works were perhaps the only ones in an Australian Gallery to be displayed in an art/culture context, rather than as anthropological or ethnological curiosities.

Exhibitions and displays focused on the permanent Collection, providing opportunities for the public, students and scholars to have access to a wide range of works, supported by interpretive material. Recent pre-1970 Australian acquisitions were included in 'Reference Points ...', whilst 'Art and War' presented thematic display groupings to reflect the many roles played by artists in wartime (including commissioned war artists, serving personnel and recorders of the homefront during war), in the exploration of the issues of war and in the making of monuments and memorials. A tribute to the 100th anniversary of Ian Fairweather's birth was also presented.

A major rehang of Gallery 11 took place which emphasised new acquisitions from the 1960s and 1970s, with special consideration given to abstraction and the use of the figure. Four-monthly rotations of Galleries 12 and 13 included watercolours, pastels and oils, providing an opportunity of broadening the display base of the Collection and introducing unfamiliar works.

In collaboration with the Library, a volunteer program was instituted of classifying and computer indexing a data base on cuttings collected during the Curator's research into

Queensland art 1890–1980, especially exhibition reviews, notes on artworks and artists, and illustrations of paintings, exhibitions, artists and art patrons.

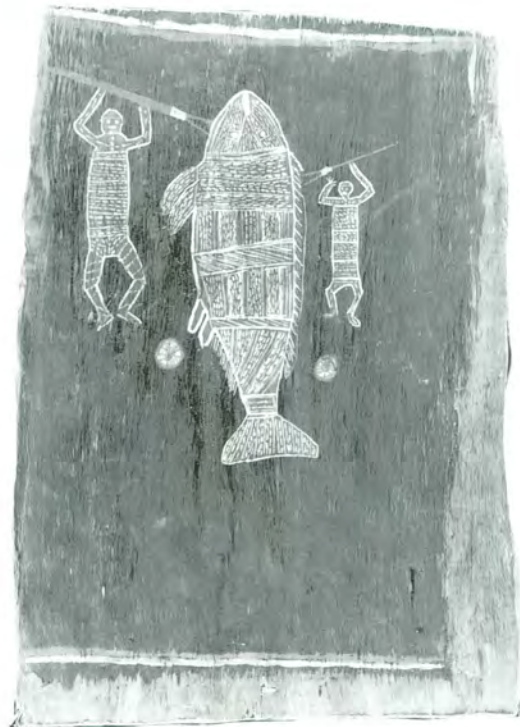
PRINTS, DRAWINGS & PHOTOGRAPHS

The extensive holdings of traditional Japanese woodblock prints (*ukiyo-e*), which have been enhanced over the years through gifts from the late Emeritus Professor Joyce Ackroyd, OBE, the Queensland Art Gallery Society and other sources, were augmented by contemporary images purchased as a result of the Curator's visit to Japan in May 1991. Seventeen separate prints and a portfolio by the artist Tadanori Yokoo (*Shambala* 1974) were acquired. The international collection was also enhanced by the acquisition of *Breath-graph no. 21* 1988, a large black and white photograph by Tokihiro Sato; an impression of Max Beckmann's *Landschaft mit ballon* (plate 14 from the 'Gesichter' portfolio) 1918; and Pablo Picasso's well known drypoint *Les Saltimbanques* 1905.

The Gallery again demonstrated its commitment to pursuing images reflecting current trends both in Queensland and interstate. Drawings by Giuseppe Romeo, Ruark Lewis and James Davis were acquired from 'Correspondences ...', whilst works by Aida Tomescu and Noel McKenna extended the nature of the term 'drawing'. Major photographic images by Julie Brown-Rrap, such as *Puberty* (from the 'Persona and shadow' series) 1984, and Milan Milojevic, *Arrival* 1991, were acquired. The portfolio of fourteen aquatints by Brent Harris, *The Stations* 1989, and a large composite computer-generated print by Csaba Szamosy, *Antecedere* 1991, were highlights among the acquisitions. Dennis del Favero generously donated a group of eleven photographic panels and four lecterns from his major installation *Diario per una vita nuova* 1990.



JUNIPER, Robert
Australia b.1929
Three Kings came c.1962
Oil on composition board
80 x 58cm
Acc. 1992.076
Gift of Thomas Shapcott
1992



YIRRKALA ARTIST
Arnhem Land,
Northern Territory
Australia a.c.1940-50
**The Southern Cross
and the Cool Sack (The
Wanamoumitja brothers
spearing Alakitja)** 1948
Natural pigments on bark
68.5 x 47.5cm (irreg.)
Acc. 1991.355
Gift of the 1948 American-
Australian Scientific
Expedition to Arnhem Land
1956

WATSON, Judy
Australia b.1959
The well 1990
Lithograph
25.5 x 39cm (comp.)
Acc. 1992.064
Purchased 1992. Andrew and
Lilian Pedersen Trust

TAKAHASHI, Shu
Japan b.1930
Cultivare (To cultivate) 1987
Aquatint and chine collé
71 x 109cm (comp.)
Acc. 1991.298
Purchased 1991



Under the Contemporary Art Acquisition Program, drawings by artists Micky Allan and Denise Green were welcome additions to the Collection. Gifts of works relating to the international movement Fluxus were also received, particularly by Hans Richter and Alison Knowles (who currently resides in New York).

A continuing program of rotating prints, drawings and photographs in the international and Australian permanent Collection displays was maintained, each four-monthly rotation involving an average of ninety works.

Special exhibitions curated/co-curated at the Gallery included 'Correspondences...', '3 Print Cycles from the Collection' and 'Reference Points...'. Two exhibitions were curated for wider circulation. 'Being and Nothingness: Bea Maddock, Work from Three Decades', jointly conceived by the Curator with Roger Butler of the Australian National Gallery, commenced an interstate tour in February 1992; and 'Who do you take me for?', curated by the Gallery's Associate Curator on behalf of the Institute of Modern Art, Brisbane, commenced its tour in March.

Gallery 14 installations initiated/curated were 'Diario per una vita nuova' by Dennis del Favero, 'Beyond the Everyday' by Elizabeth Gower and 'oneWORLD' by Ian Howard.

The Curator acted as an adviser for the major 'Toulouse-Lautrec ...' exhibition and the department has specific curatorial briefs for assisting with the forthcoming 'Asia-Pacific Triennial...'. The Associate Curator visited China in May in this regard, and the Curator travelled to Thailand in June.

Interpretive texts were developed to accompany Gallery 14 installations and other exhibitions. A detailed listing appears elsewhere in this Report.

A concerted effort was made to complete the computer catalogue records of works in the Collection.

DECORATIVE ARTS

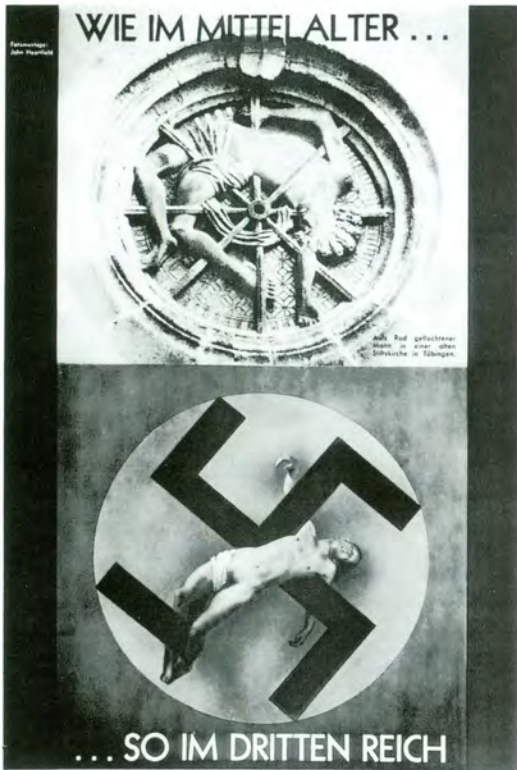
A new direction was established in the collection of decorative art this year with the acquisition of two Japanese ceramic jars from the Echizen (c.1300–1450) and Tokoname (c.1392–1573) kilns. The latter was the generous gift of Mr James O. Fairfax. The works form the basis for a small collection from the Six Old Kilns. This direction towards Asian ceramics was furthered with the acquisition of *Vase* c.1990–91 from the Korean potter Kwang-Chu Yoon. *Platter with painted decoration* 1991 (on stand) by the Queensland-based Singapore-born potter Kiat Sng. *Raku jar: Wind form* 1989 by Jeff Mincham, and Queensland Gwyn Hanssen-Pigott's *Still life* 1990 are inspired by Asian traditions.

Australian ceramics received further impetus with the purchase of a platter from the 'Arkaroola' series and a floor vase by Milton Moon, and the gift of a stylish Chün glazed vase by Christopher Sanders from Grace Davies and Nell Davies. Historic ceramics included a work by Queensland potter Charles Astley of Warwick and a wall pocket and coffee jug by Harvey School potter Lucy Spencer. A group of related contemporary works by Melbourne potter Klytie Pate, reflecting a 1940s stylisation, was also acquired.

The Reverends David and Bruce Noble of Houston, Texas, enhanced the Gallery's representation of the work of their grandfather, L. J. Harvey, with the carved bust of their mother, *Elsie* 1917, a carved panel (*Nymph*) c.1929, two examples of pottery and five of leatherware. They also presented items of embroidery by Harvey's wife, Fanny Ellen.

A chair by artist Stephen Killick was acquired and contributes to a developing focus collection of furniture by artists.

The collection of Australian studio glass was strengthened with the addition of a cylinder by Chuck Simpson, a sandblasted sphere *Tuz* 1989 by Tony Hanning, *Split form light* 4.90 1990 by Velta



HEARTFIELD, John
 Germany 1891–1968
Wie im Mittelalter ... so im Dritten Reich (As in the Middle Ages... so in the Third Reich)
 1934, printed 1957
 Photo-lithograph
 54.7 x 36.8cm (comp.)
 Acc. 1991.216
 Purchased 1991

SATO, Tokihiro
 Japan b.1957
Breath-graph no. 21 1988, printed 1991
 Gelatin silver photograph
 240 x 320cm (comp.)
 Acc. 1991.296
 Purchased 1991



MILOJEVIC, Milan
 Australia b.1954
Arrival 1990
 Photo-screenprint and gelatin silver photograph
 14 panels: 183 x 366cm (overall comp.)
 Acc. 1991.224a-n
 Purchased 1991



HARVEY, L. J.
Australia 1871–1949.
Carved head: Elsie 1917
Beech, carved
30.5 x 15 x 10.5cm
Acc. 1992.030
Gift of the Reverends David
and Bruce Noble 1992

HANNING, Tony
(decorator)
Australia b.1950
MORRELL, Richard (glass
blower)
Australia b.1953
Sphere: Tuz 1989
Hot worked glass sphere,
cased black over amber and
sandblasted
23 x 23cm (diam.)
Acc. 1992.047
Purchased 1992



Vilmanis and a pâte de verre bowl *Printemps* 1991 by the Queensland-based glass artist Judy Bohm-Parr.

The international glass collection was expanded by purchase at auction of a tall (75cm), onion shaped, Gallé 'commercial' vase, and a Tiffany feathered lustre vase. Further contemporary works to enter the collection included Orrefors vases by Olle Alberius and Eva England, and a goblet by the Finnish designer Kaj Franck.

The European ceramic collection received a major boost with a spectacular Barr, Flight and Barr (Worcester) tea service c.1810 in a 'Japan' pattern, the gift of Mrs Jessica Ellis in memory of her parents, Charles and Beatrice Cossart of Boonah. Two significant examples of Victorian design were added to the Gallery's nineteenth century collection: a pair of chairs in a modified Gothic style by John Pollard Seddon c.1860 and an electroplate tea service of strikingly modern appearance designed in 1880 by Dr Christopher Dresser.

A major commitment was the completion of computer catalogue records of the Australian, international and Asian decorative art collections by the end of 1991.

CONSERVATION

Research on the attribution, condition and technique of Tintoretto's *The Resurrection* revealed a sound attribution and a change in the dating of the painting from the 1550s to 1560-65. A conference paper was presented based on research to date, but further work is required when the painting returns from loan to the 'Rubens and the Italian Renaissance' exhibition.

Further conservation and research on a seventeenth century Antwerp panel painting, previously thought to be *The miraculous draught of fishes* by B. Breenburgh, has been reattributed as one of three versions of *Christ calling the Disciple Peter* by Jan Breughel the Younger.

The extensive restoration of the portrait of Charles Stuart, Sixth Duke of Lennox, after Sir Peter Lely, which has been in the Collection since 1937, provided a work in suitable condition for display. Analysis revealed that the ground was a mixture of lead white and chalk mixed with animal glue, a seventeenth century preparation called 'lootwit', suggesting that the painting may be a workshop adaption after the full length portrait now in the North Carolina Museum.

Another lengthy restoration was carried out on H. G. Hewitt's *Season of Mist and Mellow Fruitfulness* of 1893. This Victorian painting after the poem *Ode to Autumn* by Keats was purchased in 1896.

Notable works restored in the paper conservation section included Picasso's *La Belle Hollandaise*, which was infilled and inpainted, and Toulouse-Lautrec's *Divan Japonais* 1892–93, which was cleaned and stabilised. Large portfolios by Udo Sellbach (*Night-watch* 1990) and Ron McBurnie (*A Rake's Progress* 1989–90) were mounted for display. The Paper Conservator was largely involved in preparing works for the rotations of Australian and international works, as well as exhibitions such as 'Reference Points' and 'Journeys North'.

The Gallery embarked on a new initiative by employing a Contract Conservator (Outdoor Sculpture) to work not only on the Collection but also on works outside the Gallery at a scheduled fee. Clients include the Brisbane City Council, Queensland Cultural Centre Trust, Southbank Development Corporation and the Department of Heritage and Environment.

The Contract Conservator (Outdoor Sculpture) completed major restorations of three bronze reliefs by W. L. Bowles entitled *Commerce, Industry & Agriculture* 1931, plus a contemporary aluminium sculpture by Aleks Danko, *Day in day out*.

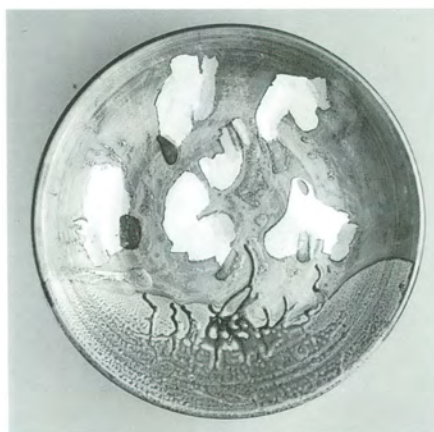
Conservator Gillian Osmond received a Queen Elizabeth II Silver Jubilee Trust for Young



CRISTALLERIE D'EMILE GALLE (manufacturer)
France 1867–1914
GALLE, Emile (designer)
France 1846–1904
Long necked vase c.1900
Yellow glass cased purple acid etched and engraved with a design of wisteria
75 x 23.5cm (diam.)
Acc. 1992.080
Purchased 1992 with funds derived from the bequest of Mrs Blanche Buttner

YOON, Kwang-Cho
South Korea b.1946
Vase c.1990–91
Stoneware, wheel thrown, tall cylindrical shape with celadon glaze overlaid and rubbed white glaze
48.5 x 18.6 x 18.5cm
Acc. 1992.070
Purchased 1992

MOON, Milton
Australia b.1926
Platter: Spirits, Mt Painter (from 'Arkaroola' series) 1991
Thrown South Australian stoneware clay with brushed glaze decoration, once fired
6 x 54.5cm (diam.)
Acc. 1991.272
Purchased 1991



CURATORIAL & SUPPORT SERVICES PROGRAM

Mr Peter Maxwell, Contract Conservator (Outdoor Sculpture), Queensland Art Gallery Contract Conservation Services, cleaning the nineteenth century *Borghese warrior* (after Agasius The Ephesian) in the sculpture courtyard.

Mr Christopher Saines, Manager, Curatorial & Support Services (left) and Mr John Hook, Senior Conservator, discussing an infra-red reflectograph and x-ray (right rear) of Jacopo Tintoretto's *The Resurrection*, as part of a major collaborative research project on the work.



Australians grant, a professional development grant from the Visual Arts/Craft Board of the Australia Council, and a grant-in-aid from the British Council, to undertake internship at the Tate Gallery, London. She is looking at the ageing of artists' oil paint and microscopic methods for determining information about the condition of an oil paint film, and in particular the role of Rhodamine B in the examination of paint cross sections.

Framing

Conservation/restoration work on existing frames and major new frame projects were undertaken during the year using a wide range of skills traditionally practised by gilders/framers, including hand carving, nineteenth century compo pressing methods and water, oil and burnish bronze gilding.

Collection works for which frames made in the Gallery's Workshop were gilded by the Framer included Edouard Vuillard's *Le Salon des Hessel* c.1906; de Briers's *Still life with fruit* 19th century; Henry Rielly's *Ghost Gully, evening* 1894; J. H. Carse's *Wallaga Lake near Bega, New South Wales* 1877; and H. J. Johnstone's *Murray River at Mannum* 1882.

Conservation/restoration was carried out on the frames for *Australian wild birds* 1889 by Neville Cayley and *Charles, Duke of Lennox* c.1660s after Sir Peter Lely.

The Framer completed text for a book on gilding and making period frames and negotiation is currently underway for its production through a specialist publisher.

REGISTRATION

Transportation, insurance, documentation and packing/unpacking were undertaken for 315 objects under consideration for acquisition by the Gallery and fourteen items de-accessioned and despatched for sale or auction. This included international transportation and customs formalities for thirty-one items (ceramics,

furniture, metalwork, painting, photographs and prints from Belgium, England and Japan).

Similar arrangements were made and work undertaken for all loans to Gallery-organised exhibitions, national and international exhibitions shown at the Gallery and loans from the Gallery's Collection. A total of 1078 items was received on loan for exhibition and general display purposes. Items lent to other institutions for exhibition purposes totalled 350, while thirty-three items were lent to government offices. During the year, the Gallery reviewed its policy of lending to government offices.

The Australian and international movements of the 'Toulouse-Lautrec ...' exhibition were co-ordinated and supervised, including customs formalities, ground and air transportation, couriers and security escorts. By the time the exhibition had returned to Paris, twelve international and six domestic flights, involving six French and three Australian couriers, had been utilised.

The many objects lent during the year included Sydney Long's *Spirit of the plains* to the Art Gallery of New South Wales for inclusion in its Australian landscape exhibition travelling to Japan; Tintoretto's *The Resurrection* and Rubens's *Portrait of a young woman in a fur wrap* (after Titian) to the Australian National Gallery for its 'Rubens and the Italian Renaissance' exhibition; Bronwyn Oliver's *Curlicue* to the Australian Exhibitions Touring Agency for inclusion in its exhibition to be shown in Seville, Paris, Berlin and Amsterdam; and, of major importance, Pablo Picasso's *La Belle Hollandaise* to the Museu Picasso, Barcelona and the Kunstmuseum, Bern, for the 'Picasso 1905-1906' exhibition. Extensive liaison was undertaken with airlines, shipping agents, road transport and security agencies, both Australian and international, to ensure the safety of the latter, major, work.

Insurance coverage was also maintained for the tours of the Regional Services exhibitions

'Into Space: The Language of Sculpture' and 'Journeys North'.

The Gallery was granted a General Permit under Section 10A of the *Protection of Movable Cultural Heritage Act 1986* to export on loan from Australia class 'B' Australian protected objects accessioned into its Collections. A submission for the review of the Act was prepared.

A training session in the handling and environmental requirements of art objects was conducted for the volunteer cataloguers.

The Registration Section actively participated in the assessment of the integration of the Collection management system with the local area network.

LIBRARY

The Library commenced its catalogue automation project in October 1991 with the acquisition of two personal computers and INMAGIC database management software. The Library's computers are connected to the Gallery's local area network, allowing Gallery staff to access Library databases from their own work areas. An easy to use, menu-based searching interface has been developed via SearchMAGIC, making it possible for databases to be interrogated without the need to remember complex commands.

Priority was given to automation of cataloguing. As the Library has been adding holdings to the Australian Bibliographic Network (ABN) since 1987, it was able to purchase a disk containing 1148 cataloguing records to load into the Library's main cataloguing database. To update the database, a disk containing new holdings added by the Library to ABN is loaded fortnightly. Original cataloguing continues to be undertaken for material not located on ABN. Greater effectiveness and efficiency of the cataloguing process has been achieved through automation by eliminating the delays associated with a card catalogue, particularly production

of card sets and labels, card filing and typing.

The new automated system has enabled the Library to create specialist databases to support Collection and exhibition research and development. The 'Asia-Pacific Triennial...' (APT) database includes all research material held in the Library's Asia-Pacific collection as well as references to other relevant material such as journal articles. In May 1992 the database contained 452 records. The new Queensland Art Gallery Exhibitions database to date records exhibitions held since 1991 and forthcoming to 1995.

The extension of the word processing network has also been of significant benefit by reducing the dependence of the Library on administrative support staff.

The Library joined the online search service BRS Information Technologies. Access to the art databases, 'Wilson Art Index' and 'Current Contents, Arts and Humanities' significantly extends the range of information sources on art and museum techniques which is available to Gallery staff.

The Library's collection continues to benefit from the generous support of individual donors and the Queensland Art Gallery Society. Under the Taxation Incentives for the Arts Scheme, the Library was the recipient of 120 photography books from the collection of Mr John Elliott. Other donors to the Library during the year were the Estate of Emeritus Professor Joyce Ackroyd, OBE; Mrs V. Bennett; Dr Bruce Errey; Mrs Esme B. Findlay; Mrs Pamela King; and Mr Laurence Ma.

The Documentation Librarian was awarded an Information Policy Board Information Technology Study Award for 1991 to investigate imaging and information access in Museums in the United States and Britain.

Paper Conservator Lynda Black prepares Picasso's *La Belle Hollandaise* for travel to Barcelona, where it was a key work in the exhibition 'Picasso 1905-1906' at the Museu Picasso.



PUBLIC PROGRAMS

Held aloft by custom made safety slings, David Wilson's steel sculpture *Hope sleeping, grand disguise*, 4.4 tonnes and 4.7 metres high, is lowered into position on its plinth in the watermall.

David Wilson gives the finishing touches to the surface of the sculpture.



EXHIBITIONS

The Gallery continued to stage exhibitions of Queensland-based, national and international art, with emphasis given to those initiated by the Gallery. Exhibitions continued to be designed and presented in both educational and aesthetic contexts to ensure the public's enjoyment and appreciation of works on display.

Of the twenty exhibitions presented during the year, fifteen were initiated by the Gallery, five were of international content, eight of national content, seven originated from the Collection and four had an exclusive or significant Queensland content.

Rotation of works on display from the Collection, the development of small thematic shows, and the use of didactic material continued. Over 300 works on paper were rotated and several galleries displaying Australian works were rehung.

Collection works which provided a challenge to install included the large collaborative painting *Tympan* 1977 (in the Gallery foyer) and the hanging sculpture *Pterodactyl car* 1985 by Alison Clouston (in gallery 3). David Wilson's *Hope sleeping, grand disguise* 1989, specifically designed for display in the watermall, proved the most complicated to date. The sculpture stands 4.7 metres high and weighs 4.4 tonnes. Meticulous planning was required for this major engineering project which involved Building and Services staff, structural and consultant engineers, crane operators and rigging teams. As the load-bearing capacity of the Gallery's structural foundations were insufficient for the combined weight of the sculpture and plinth, the thousands of litres of water and the crane which lifted the sculpture into position, the watermall had to be drained and the foundations (in the Gallery carpark) reinforced using 100 steel props.

Several exhibitions were drawn solely from the Collection, whilst others were complemented by loans from various sources. The former

included 'Reference Points: A New Perspective', (displaying recent acquisitions), 'Places and Spiritualities', '3 Print Cycles from the Collection', 'The Readymade Boomerang Print Portfolio', 'Decorated Clay' and a display of the glass collection. 'Frank Sherrin: A Queensland Plein Airist' was supplemented by external works, in particular from the artist's daughter, June Sherrin. Four smaller focus exhibitions were presented, including Foundation gifts to the Collection; twenty-eight works on war themes, co-inciding with Anzac Day; Netherlandish works from the Collection; and works donated through the Gallery Society. 'Correspondences . . .' displayed the work of the artists invited to participate in the Gallery's Andrew & Lilian Pedersen Memorial Prizes for Drawing & Small Sculpture 1991. Winners were announced at the official opening of the exhibition in November.

'Helen Lillecrap-Fuller: A Visual Diary, 1979-91', a survey exhibition tracing the artistic development of this Brisbane artist, was organised by the Queensland University of Technology and subsequently toured to Queensland regional galleries.

Major international exhibitions presented were 'Toulouse-Lautrec . . .' and 'The Secret Treasures of Russia . . .' Both involved preparation of indemnity, layout and design. The former was the highlight of the exhibitions program for 1991-92 and its design received widespread acclaim from both the general public and museum professionals. Other international exhibitions came from Japan and America.

The design of 'Secret Treasures of Russia . . .', both in the Art Gallery of New South Wales and the Queensland Art Gallery, incorporated the use of the latter's exhibition cabinets, which were refurbished for this use. In consultation with the contract designers for the Art Gallery of New South Wales, the Sydney display was adapted for presentation of the exhibition at the Queensland Art Gallery.

Visiting national exhibitions co-ordinated and installed included the photographic 'Kundat Jaru Mob', portraying the remote Western Australian Yaruman community, and the annual 'Moët & Chandon Touring Art Exhibition' (1992).

Assistance was provided for the five Gallery I4 installations – 'Resistance' (Julie Brown-Rrap), 'Diario per una vita nuova' (Dennis del Favero), 'Beyond the Everyday' (Elizabeth Gower), 'from Paradise work' (Rosemary Laing) and 'oneWORLD' (Ian Howard).

The refurbishment of modular walls used in galleries 4 and I4 was undertaken and the modular shop display system was redesigned and refurbished for use in association with 'Toulouse-Lautrec ...'

The Section continued its involvement with the appraisal of exhibition proposals and the documentation (such as indemnity and contracts) accompanying exhibitions.

Workshop

To better preserve and present works in the Collection and on loan for exhibitions, the Workshop made several new frames. Collection works for which mouldings were machined for new frames to be gilded by the Framer are listed previously under the Framing report. Six other small frames were moulded, and approximately 120 standard frames were made.

The set for the 'Toulouse-Lautrec ...' exhibition was the largest and most detailed of any constructed by the Workshop at the Gallery. Three Workshop staff were fully occupied for approximately nine weeks. Fittings, fixtures, display stands and card racks were also produced for the Gallery's special 'Toulouse-Lautrec ...' shop.

The travelling exhibition 'Decorated Clay' occupied three Workshop staff for approximately eight weeks in completing thirty-two crates. This work involved thirty artworks packed into thirteen travelling crates; eight demountable

plinths constructed in their own travelling crates; ten travelling crates to accommodate the new display cases; and one accessory crate. Extensive maintenance work on the demountable internal walls in the Gallery was also undertaken.

EDUCATION

The program of presentations to enhance visitors' enjoyment and understanding of the Collection and temporary exhibitions continued to be consolidated and expanded.

The range of free guided tours was expanded by offering a 'menu' of topics from which booking groups select tours and general visitors are offered tours on a rotational basis at advertised times.

Training for Volunteer Guides included practical studio activities, lectures by artists, staff and visiting experts including Claude Bouret, Curator from the Bibliothèque Nationale, Paris. A visit to the Sensitivity Unit attached to the Craigslea Pre-School prompted an awareness of experiences of the disabled in preparation for involvement with the Disabilities Assistance Program. Several Volunteer Guides unable to maintain full commitment to the program joined the recently-instigated category of Active Reserve. They provide assistance with major temporary exhibitions.

Self-guided tours and other information sheets continued to be developed. With the opening of the Gallery on the afternoon of Anzac Day, a special focus tour sheet, 'Art and War', supported works on display from the Collection. Information sheets also accompanied the display of a group of recently conserved Netherlandish works; the first two pots acquired from Japan's Six Old Kilns; and the 'Artwork of the Month' series. Text from exhibition didactic panels was also made available for sale as illustrated sheets.

Interpretive support for the exhibition 'Toulouse-Lautrec ...' included a resource kit,

Scott Whitaker and Allyson Reynolds, two young Queensland artists who were recipients of the Melville Haysom Memorial Art Scholarship.

Tutor Kate Ryan with participants in the Gallery's school holiday printmaking workshops.



PUBLIC PROGRAMS

The Premier of Queensland, the Hon. Wayne Goss, MLA, and Mr Grahame Jackson, Managing Director, Carpentaria Transport Pty Ltd, sponsor of the Regional Services exhibition 'Decorated Clay', with the Gallery's

Computer art tutor Tim Gruchy with a participant in the workshop 'Applications of Domestic Computing to Fine Art'.



Co-ordinator, Regional Services, Robyn Bondfield, at the launch of the exhibition's tour. As part of their support of the exhibition, Carpentaria Transport painted one of their vehicles to promote the exhibition throughout Queensland.

a Scholarly Symposium, and the specially commissioned performance 'Dancing on the Walls of Paris'.

Public lectures presented ranged from nationally acknowledged scholar Sasha Grishin speaking on John Brack to electronic media artist Tim Gruchy speaking on world developments in the field. Artists' talks were often presented adjacent to the exhibited work or within Gallery 14. Lively forums addressed topics as diverse as 'Instant Imaging' and 'Political Posters' and supported exhibitions on display.

Art classes and workshops catered for a wide range of age levels and interests. Through co-operation with other venues, workshops were conducted in computer-generated artwork and instant imaging using contemporary technology; documentary and artistic photography; and screen printing of posters.

Visiting artists using the Education Studio and accessible to the public also acted as tutors for paying workshops. In addition, the services of these artists were incorporated in the training program for Volunteer Guides.

An expanded program for tertiary level students enabled two primary teachers-in-training to undertake their practical placement for assessment; a university student to undertake her practicum with the Education Section, documenting employment opportunities in an art museum; and another university student to conduct (as part of studies in Sociology) a survey analysing the effectiveness of guided tours. Education Officers collaborated with educators from the Australian Catholic University, the University of Queensland, Queensland University of Technology and the University of Southern Queensland in developing programs encouraging working with the Gallery's Collection. A video documentary, *Conservation of Artworks on Paper*, produced with the Media and Information Services Production Unit (formerly TSN-II), is now available for loan or sale.

Four awards were made for the Melville Haysom Memorial Art Scholarship 1992 – to Scott Whitaker, Don Heron, Nicholas Drummond and Allyson Reynolds. Each award included Gallery studio residency of three months plus cash. Sally Cox from the Queensland College of Art was awarded the Hobday and Hingston Bursary as the most meritorious graduating tertiary art student in 1991.

Extension of education services outside the Gallery included presentations at metropolitan homes for the aged as part of the evolving Outreach Program. Further afield, Education Section staff worked in regional areas providing support to the Gallery's Regional Services exhibitions. Particular programs were also developed for schools in regional areas, with follow-up visits to the Queensland Art Gallery. Special interest groups in regional areas were provided with Education Officers as art competition judges, public lecturers and workshop facilitators.

Strategies to expand the audience base included working with groups of unemployed and job skill groups in association with the Brisbane City Council, and a public presentation at David Jones Department Store on the work of Vida Lahey.

The Gallery's education programs in support of Asian art exhibitions were presented in a paper at the Asian Pacific Confederation of Arts Educators Conference Monash University (Frankston Campus) and other activities were detailed in presentations at the Forging the Frameworks seminar at the Queensland College of Art and the Queensland Art Teachers' Association conference at the Queensland University of Technology (Carseldine Campus). The Gallery's role in arts advocacy was maintained by representation on committees such as the Visual Arts, Crafts and Photography Standing Committee for Arts Training, Queensland and working with committees

which included the Queensland Education Department's Senior Policy Officer (Arts).

REGIONAL SERVICES

The former Extension Services has now been redesignated Regional Services, to indicate more effectively the Gallery's focus on regional Queensland. The services of a temporary Regional Services Officer were engaged to assist with the increased demands on the Section.

Advice and consultancies were provided to galleries and exhibition spaces throughout regional Queensland. As a result of direct requests for assistance, twenty centres were visited, including Clermont, Cairns, Cloncurry, Dalby, Bundaberg, Ipswich, Gold Coast, Mackay, Maroochydore, Mirani, Nambour, Noosa, Sarina, Stanthorpe, Toowoomba, Warwick, Moranbah and Townsville.

Lectures and workshops were given on specific exhibitions and the handling, demounting and installation of touring exhibitions. Venues were assessed, and advice was provided on the environmental conditions required for receiving exhibitions, staffing, gallery lighting, design of touring crates and new galleries, policy development and gallery promotion. Time spent working with gallery personnel at various venues ranged from a half to four days.

Twelve months was spent preparing 'Decorated Clay' for an extensive regional tour commencing in July 1992. The exhibition, launched on 19 June 1992 by the Hon. the Premier, will travel for two years visiting twenty-four regional centres throughout Queensland. The exhibition comprises thirty-two works especially purchased by the Queensland Art Gallery to mark the Sixth National Ceramics Conference in Brisbane in July 1991. Regional ceramists featured are Connie Hoedt, Jenuarrie, Rick Wood and Virginia Jones.

'Decorated Clay' has received direct support and sponsorship from Carpentaria Transport Pty Limited, a major freight carrier in Queensland,

through its operating divisions QRX, NQX, Total Transport, Rainbow Moving and Storage, and Carpentaria International.

In January 1992 'Journeys North', an exhibition of twenty-five photographs by six Queensland photographers, commenced an eighteen month tour of Queensland regional centres. In 1988 the Australian Bicentennial Authority supported a Gallery project to commission six Queensland photographers to document life in Queensland, the results of which are presented in this exhibition. Regional Queensland audiences have responded enthusiastically to this diverse range of images produced by Glen O'Malley, Max Pam, Graeme Burstow, Robert Mercer, Lin Martin and Charles Page.

The Temporary Regional Services Officer curated the exhibition 'Frank Sherrin: A Queensland Plein Airist' presented at the Gallery from April to June 1992.

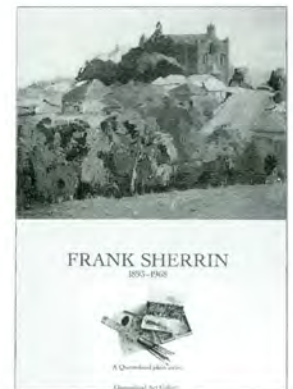
Gallery staff continued to work closely with both the Regional Galleries Association of Queensland and the Queensland Arts Council to provide a comprehensive program of exhibitions and services for regional Queensland.

The Section continued to provide assistance to the following exhibition agencies throughout Australia: Australian National Gallery; Aboriginal and Torres Straits Islander Commission; Australian Exhibition Touring Agency.

PUBLICATIONS

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

The interpretive pamphlets associated with exhibitions continued to be a successful educative medium. *Elizabeth Gower: Beyond the Everyday*, *oneWORLD: Ian Howard and Travels in Paradise*; *Rosemary Laing - from Paradise work* accompanied installations in Gallery 14, the first two being



PUBLIC PROGRAMS

Banners on the Cultural Centre Plaza for the exhibition 'Secret Treasures of Russia...'



supported by the Gallery's Blanche Louisa Buttner Bequest and the latter by the Australia Council, the Federal Government's Arts Funding and Advisory body. *Frank Sherrin: A Queensland Plein Airist* complemented the exhibition of works from both the Gallery and outside collections, and *Correspondences ...* presented the work of the fifteen participants in the 1991 Andrew & Lilian Pedersen Memorial Prizes for Drawing & Small Sculpture. *Decorated Clay* is an educational component of the touring exhibition of works from the Collection.

The bi-lingual (French/English) catalogue *Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale* was a first for the Gallery, *Songs of Colour: The Art of Vida Lahey*, initially produced in 1989 to accompany the exhibition, sold out during the year and was reprinted.

To provide information on the Gallery and its special projects, several pamphlets were produced: *Six Old Kilns*, *Asian Collections Development Fund*, *Exhibitions Development Fund Bulletin* and *Asia-Pacific Triennial Bulletin*. These were also published in foreign language editions, including Korean, Chinese, Japanese, Thai and Indonesian.

Preparation was undertaken for a book, *Souvenir of the Queensland Art Gallery*, illustrating approximately 100 works from the Collection. Preparation also began for a *Gallery Centenary Book*, featuring works from the Collection, to be published to celebrate the Gallery's centenary in March 1995.

To further extend enjoyment of the Collection and to maximise its commercial potential, various items of merchandise featuring works on display were produced, including notecards, Christmas cards, boxed card sets and large postcards. Production of corporate Christmas cards was a new venture for the Gallery in 1991. Details of the Gallery's expansion of its merchandising activities appear elsewhere in this report.

What's On was produced quarterly during

1991-92, providing news and information on programs presented at the Gallery, new acquisitions, and Gallery Society and Foundation activities.

The Gallery's advice was again sought on a wide range of copyright matters relating to artworks. Enquirers included artists, tertiary institutions with collections, other galleries, government departments, and the general public.

Photographic reproduction of works in the Collection was again provided as a service to the general public, researchers, other galleries and institutions. A total of 190 reproductions was provided, with many works being used to illustrate publications by commercial and academic publishers, as well as exhibition catalogues. The new scale of reproduction fees and photographic charges established in the previous year was introduced and the new guidelines implemented.

PROMOTIONS

The public profile of the Gallery, its Collection, exhibitions and program activities was enhanced during the past year through a range of promotional activities. In particular, the Gallery continued to attract a considerable amount of publicity in local, regional, national and international media. A substantial advertising campaign was also implemented, with particular emphasis on specific target audiences.

Results of the Gallery's Audience Survey confirmed the Gallery's success in achieving its Corporate Plan goal of heightening awareness of the Gallery and attracting new audiences. More than eighty-six percent of those surveyed in metropolitan Brisbane and regional Queensland were aware of the Gallery and more than a quarter of visitors surveyed were visiting for the first time. The Survey also found that media publicity served as a major source of information about the Gallery and its activities.

International exhibitions such as 'Toulouse-

Lautrec ...' played a key role in heightening awareness of the Gallery, enabling targeting of specific and new audiences. A comprehensive and far-reaching promotions strategy was implemented which featured considerable promotional input by sponsors – Toulouse-Lautrec Race Days in Brisbane and Cairns, a significant advertising campaign with Channel 10, interstate and internationally promoted accommodation packages with Hilton International Hotels, editorial coverage by *The Courier-Mail* and window and other displays in Myer Stores.

In addition to general promotional and publicity activities, the exhibition was specifically promoted through tourist outlets, locally, interstate and overseas, to the French community through French organisations and media, and to graphic arts organisations, practitioners and tertiary institutions. A considerable amount of publicity was received in all media locally, regionally and interstate.

Promotion for the exhibition 'Secret Treasures of Russia ...' was targeted to jewellers, craftspeople, antique dealers and associations, and to the Russian community.

The announcement of the forthcoming 'Asia-Pacific Triennial ...' attracted national and international attention and the first *Asia-Pacific Triennial Bulletin*, published in six languages, was distributed extensively throughout the region. Response already indicates that the Triennial will greatly enhance the Gallery's profile internationally.

The profile of the Gallery in regional Queensland was extremely high through the publicity generated for its travelling exhibitions as well as its Brisbane-based activities. The Gallery's Audience Survey reported that a third of the Gallery's visitors are from regional Queensland and there was an eighty-six percent awareness of the Gallery among the regional audience sample. Exhibitions which toured regional Queensland

throughout the year received outstanding media attention at all venues.

Promotional activities for the tenth anniversary of the Gallery's opening on the South Bank site proved highly successful in terms of publicity and attendance. A large and diverse crowd attended the festivities. Public and media attention was focused on the Collection, through the Celebrities Choice and Ten Most Popular Works promotions.

The year also saw considerable promotional emphasis on developing and implementing marketing strategies for Gallery products. Much publicity was received for its recent commercial initiatives – The Gallery Shop at David Jones in Sydney, Brisbane and Melbourne, the launch of the redeveloped Queensland Art Gallery Shop and The Queensland Art Gallery Shop at the Wide Bay Gallery.

Publicity advice and assistance were given to the arts organisation Dihedron for its exhibition 'Mate, It's Not Done Like That Here', at the State Library of Queensland.

COMMUNITY LIAISON

The involvement of Community Liaison with many major events increased opportunities for marketing the Gallery to a wider audience base.

The Gallery continued its involvement with tourist organisations, in particular the Brisbane Visitors and Convention Bureau. As a member, the Gallery gained direct benefit from the use of many of the Bureau's services.

To encourage a wider cross section of the public to become regular visitors, particularly non-traditional visitors such as multicultural groups, a multicultural policy committee was established. Special functions were held for the Dutch and Russian communities to coincide with the exhibitions 'Focus on the Netherlands' and 'Secret Treasures from Russia ...' respectively.

A program of talks, lectures, videos and childrens workshops 'has been organised in



PUBLIC PROGRAMS

CLOUSTON, Alison
Australia b.1957
Pterodactyl car 1985
Galvanised iron, timber and
found objects
183 x 366 x 549cm
Acc. 1991.264a-h
Purchased 1991. Queensland
Art Gallery Functions Fund

The 1992 Moët & Chandon Fellow, Rosie Weiss, at the opening of the 'Moët & Chandon Touring Art Exhibition 1992' with Mr Doug Hall, Director (centre) and Mr Jonah Jones, Moët & Chandon Australian Art Foundation Consultant.



collaboration with NAIDOC (National Aboriginal and Islander Day Observance Committee) to coincide with NAIDOC week in July 1992.

Extensive brochure and poster distribution throughout Queensland and northern New South Wales and the high visibility of promotional material ensured that the awareness of the 'Toulouse-Lautrec ...' exhibition was high.

The distribution of *What's On* continued to increase due to popular demand. The publication played a significant role in the promotion of 'Toulouse Lautrec ...'

A regular lecture program for Volunteer Information Officers was introduced to ensure that all are well informed about Gallery policy and exhibitions on display. Volunteer services were extended outside the Gallery, with volunteers becoming involved in community promotions and displays, such as in Brisbane's Queen Street Mall.

Introduction of a Volunteer Newsletter has provided a link between the various volunteer groups at the Gallery and a vehicle to communicate Gallery news.

CORPORATE LIAISON

Marketing of the Gallery as a function venue again proved effective in raising revenue and expanding the audience base. The Gallery was used as a venue for five major functions during the year, including the prestigious BHP Steel Awards Dinner on 16 September for 380 guests.

A number of smaller functions, such as a book launch, seminars, and workshops by arts-related organisations, was also held in the Gallery.

Corporate functions were held by Myer, Australian Airlines, Channel 10, Hilton Hotel, Japan Airlines and Queensland Turf Club in conjunction with their sponsorship of the exhibition 'Toulouse-Lautrec ...'. Education Officers addressed guests and answered their questions as they viewed the exhibition. A further twenty-four groups comprising

corporations, Service Clubs and social groups visited the exhibition by way of Corporate Champagne Viewings.

The income generated by functions contributed to the Functions Reserve Fund, through which were purchased *Pterodactyl car* 1985 by Alison Clouston, *Wuthering Heights* 1990 by Juan Davila and *Levitating phenomenon* 1990 by Tim Jones.

Approximately 3500 patrons attended exhibition openings during the year. These ranged from artist/community based Gallery I4 openings to the international openings such as for 'Toulouse-Lautrec ...', which was attended by approximately 1000 guests.

From its establishment in 1979 to 30 June 1992, the Queensland Art Gallery Foundation has generated \$8.1 million in memberships, donations, benefactions of artworks, bequests and government subsidy.

Expanding corporate sector support through the Foundation has enabled the Gallery to continue to present a diverse and superb range of program activities, earning the Gallery a reputation as a pace-setter in this area of art museum practice.

The activities of the Foundation for the year are detailed in the Foundation's independent Annual Report. The highlight of its corporate sponsorship year was undoubtedly the exhibition 'Toulouse-Lautrec ...' which was the inaugural exhibition to be supported by the Exhibitions Development Fund. Additionally, the exhibition marked the first recognition of Foundation membership for companies providing sponsorship in kind. Sponsorship in kind has been extensively used by the Gallery for its exhibitions programs for many years, but provision for recognition of the financial value of these services has not been available until recently. Sponsorships in kind are now recognised at the level of Corporate Founder Benefactor, with Australian Airlines Limited, Queensland Newspapers Limited and Television and Telecasters Limited (Network Ten) being recognised for their support of the Gallery with services in excess of \$50,000.

The forthcoming 'Asia-Pacific Triennial...' is the next major sponsorship campaign being conducted under the auspices of the Foundation and supported by the Exhibitions Development Fund. Numerous international, national and local companies and businesses have registered interest in the Triennial and the Foundation will prepare an extensive sponsorship strategy designed to benefit and heighten the profiles of companies with interests in the Asia-Pacific region.

Programs such as the Exhibitions Development Fund, the 'Asia-Pacific Triennial ...' and

new initiatives including the establishment of a profile collection from the Six Old Kilns of Japan are in keeping with the Government's commitment to encourage cultural and economic relations with Asia-Pacific countries.

The Thirteenth Annual Dinner of the Foundation, held on the evening of Monday 13 April, gave opportunity for corporate and individual members, to pay tribute to His Excellency the Governor of Queensland, the Hon. Sir Walter Campbell, AC, QC, and Lady Campbell on the occasion of His Excellency's imminent retirement from office. His Excellency's and Lady Campbell's willing participation in the activities of the Foundation are held in high regard by the Gallery. A special performance on the life of Sir William Dobell by actor Bille Brown was commissioned by the Foundation for the evening.

The Gallery is indebted to the guidance of the Foundation President, Sir Bruce Watson, and the Council of the Foundation. The increasing number of individual memberships, bequests and sponsorships being secured through the Foundation is primarily due to the efforts of Sir Bruce and his Council.

Sponsorships through the Foundation

Acquisitions: Corporate Donors

Feez Ruthning, Solicitors and Notaries

One work purchased under the

Contemporary Art Acquisition Program

Acquisitions: Private Donors

Grace Davies and Nell Davies

One work purchased for the decorative arts collection

Dr Paul Eliadis

One work purchased under the Contemporary Art Acquisition Program

James O. Fairfax

One work purchased for the Six Old Kilns of Japan profile collection

Ian Gray

Three works purchased under the Contemporary Art Acquisition Program

KILLICK, Stephen

Australia b.1947

Chair 1991

Various woods, cut, assembled and stained
96 x 69 x 65cm

Acc. 1991.338

Purchased 1991. Queensland Art Gallery Foundation

PICASSO, Pablo

Spain 1881 -1973

Les Saltimbanques (The circus performers) (no. 7 from 'Les Saltimbanques' series)

1905

Drypoint

29 x 32.5cm (comp.)

Acc. 1992.011

Purchased 1992. Queensland Art Gallery Foundation



HANSSEN-PIGOTT, Gwyn

Australia b.1935

Still life 1990

Thrown porcelain, wood
fired

bottle: 26.2 x 6.6cm (diam.)

bottle: 25.5 x 6.5cm (diam.)

beaker: 8.5 x 8.3cm (diam.)

dish: 2.5 x 9.2cm (diam.)

Acc. 1991.267a-d

Purchased 1991, Queensland

Art Gallery Foundation

COTTON, Olive

Australia b.1911

Teacup ballet 1935,

printed 1991

Gelatin silver photograph

35.5 x 28cm (comp.)

Acc. 1991.303

Purchased 1991, Queensland

Art Gallery Foundation



Exhibitions Development Fund

Idemitsu Kosan Co., Ltd

The Nikko Securities Co., Ltd

The Meiji Mutual Life Insurance Company

Nomura Australia Limited

Japan Travel Bureau (Aust.) Pty Ltd

Hitachi Australia Limited

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

Exhibitions

Louis Vuitton Australia Pty Ltd

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

Corporate Exhibition Sponsorship

in Kind

Australian Airlines Limited

Queensland Newspapers Limited

Television and Telecasters Limited

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

Regional Services

Carpentaria Transport Pty Ltd

'Decorated Clay', a Regional Services
exhibition travelling to centres throughout
Queensland

Events

Coopers & Lybrand

Queensland Art Gallery Foundation

Thirteenth Annual Dinner

Projects funded by the Foundation

Acquisitions

Twenty-five works purchased for the Collection

Performances

Bloody Old Bill: A Living Portrait of the Painter

Sir William Dobell by Bille Brown

Professional Development Support

Christopher Saines, Manager, Curatorial

& Support Services

Participant in Museum Management Institute,

The J. Paul Getty Trust, held at the University
of California, Berkeley Campus

After five years as President, Dr Bruce Gutteridge retired from the position and Mrs Margaret Spilsbury was elected President. The new Management Committee elected at the Annual General Meeting on 30 October 1991 was: Mrs Margaret Spilsbury, President; Mr Bede King, Vice-President; Mrs Barbara Cull, Honorary Secretary; Mr Mark Sheridan, Treasurer; Mrs Betsy Pie, communications; Dr Jan Leggett, major functions; Mrs Carol Edwards, newsletter editor; Ms Ruth Stoneley, monthly luncheons; Dr Irene Amos, OAM, purchasing; Mr John Blanshard, program; Mrs Jenny Smith, special functions; Mrs Christine Dauber, regional gallery tours; Mr Andrew King, YMAGS and major sponsorship; Mr Paul Montague, new members; Dr Bruce Gutteridge, Immediate Past President.

Australia's largest Trustee company, Perpetual Trustees Queensland Limited, provided sponsorship of \$10 000 to the Society for the 1991-92 financial year. General Manager, Mr Colin Barnett, presented the sponsorship cheque to Dr Bruce Gutteridge on 4 July 1991.

A range of social and educational activities and functions was conducted by the Society during the year, including monthly luncheons and Sunday brunches which featured guest speakers, a 'Toulouse-Lautrec...' exhibition cocktail party, a lecture series 'Italy - A Portrait' presented by the Gallery's Manager, Curatorial & Support Services, and the annual Christmas Party.

Miss Kath Robertson, Honorary Secretary of the Society for many years, retired from the position and Mrs Barbara Cull took over. Miss Kym Easterbrook resigned from her position as Secretary to the Society and Ms Carla Reid was appointed to the position.

The installation of computer equipment in the Society rooms has greatly streamlined administrative activities.

The 1991 Gertrude Langer Lecture was presented on 31 July by renowned architect and planner Mr Harry Seidler, who spoke on

'Architecture at the End of the Twentieth Century'. Mr Seidler presented to the then Society President, Dr Bruce Gutteridge, a copy of his book *Internment*, which was donated to the Gallery Library.

Eight artworks were gifted to the Gallery's Collection during the year - one painting, five decorative art objects and two prints.

YOSHITOSHI, Taisho
Japan 1839-92
Untitled (from '100 Warriors
- Haibai Hyaku Senso' series)
c.1870
Colour woodblock print
36 x 24cm (comp.)
Acc. 1991.259
Purchased 1992. Queensland
Art Gallery Society

Mr Colin Barnett,
General Manager &
Director, Perpetual
Trustees Queensland
Limited, presenting a
sponsorship cheque
for \$10 000 to the
Queensland Art Gallery
Society President, Dr
Bruce Gutteridge (left),
and Mr Greg Roberts,
Manager, Public
Programs.



ADMINISTRATION & FINANCE PROGRAM

ADMINISTRATION

The functions of the Program are to provide the necessary administrative, financial, personnel and security services to enable the efficient and effective operation of the Gallery's programs and achievement of its goals.

The Program achieved the goals of complete conversion to the computerised accounting system as from 1 July 1991 and the implementation of the Human Resource Management System as from 27 January 1992.

To meet the requirements of the Public Finance Standards in relation to an annual internal audit being undertaken, the Gallery engaged the services of the Internal Audit Unit of the Department of the Premier, Economic and Trade Development. An operational audit of the Administration & Finance Program was undertaken during May/June with the report to be finalised in 1992-93.

The Program's support role for the Gallery's exhibition program was highlighted again through the level of support it provided to the Toulouse-Lautrec exhibition in the areas of special financial requirements, recruitment and management of temporary staff, and the operational aspects of the exhibition shop. Of special mention is the role of the Program's Attendant staff, which is vital not only in providing the necessary level of security for exhibitions, but also for the multiplicity of support tasks these officers perform.

A high priority is placed on the health and safety of Gallery staff. The Gallery's Health and Safety Committee met regularly and dealt with all safety/health issues raised. The Gallery is also represented on the Queensland Cultural Centre Trust Workplace Health and Safety Committee.

Staff from all Sections undertook training and development during the year resulting in the Gallery exceeding its training requirements under the Training Guarantee Act.

The Gallery continued its commitment to the work experience program by accepting a total of seven placements in the areas of exhibition (1), promotion (2), and administration (4).

Consultancy expenditure for the year was as follows:

Category	Expenditure
Information Technology	\$2 000
Total	\$2 000

1990-91		1991-92	
\$		\$	\$
The balance at 1 July comprised:			
187 323	Cash at Bank and on Hand		116 677
Receipts for the year were:			
3 606 000	State Government Salaries Grant	3 833 000	
1 019 000	State Government Endowment (Note 1)	3 356 000	
123 153	Interest	190 194	7 379 194
From which the following payments were made:			
3 501 085	Salaries	3 775 035	
91 462	Acquisitions – Art Works	64 499	
402 635	Administration and Finance Program (Note 2)	2 585 295	
122 683	Curatorial and Support Services Program (Note 3)	157 222	
311 619	Public Programs (Note 4)	326 587	
389 315	International Programs (Note 5)	266 040	7 174 678
70 646*	Resulting in an excess of receipts over payments		204 516
Leaving a balance at 30 June comprising:			
\$116 677	Cash at Bank and on Hand		\$321 193

*Excess payments

**QUEENSLAND ART GALLERY FUND
STATEMENT OF RECEIPTS AND
PAYMENTS FOR THE YEAR ENDED
30 JUNE 1992**

FINANCIAL STATEMENT

TRUST FUND STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE 1992

1990-91		1991-92	
\$		\$	\$
	The balance at 1 July comprised:		
220 526	Cash at Bank and on Hand	337 722	
1 020 000	Short Term Investments	900 000	1 237 722
	Receipts for the year were:		
318 817	Donation and Bequests	265 549	
146 324	Interest	157 897	
4 885	Grants	67 000	
440 192	Shop Sales	560 918	
54 838	Operating Income	15 339	
181 739	Exhibition Income and Scholarships	496 172	1 562 875
	From which the following payments were made:		
378 998	Shop Expenses	589 496	
317 045	Acquisitions - Art Works	1 127 979	
32 141	Exhibitions, Competitions and Support Materials	148 863	
11 415	Operating Expenses	66 014	
410 000	Refund to QAG Foundation	-	1 932 352
2 804	Resulting in an excess of payments over receipts		369 477
	Leaving a balance at 30 June comprising:		
337 722	Cash at Bank and on Hand	168 245	
900 000	Short Term Investments	700 000	
<u>\$1 237 722</u>			<u>\$868 245</u>

**STATEMENT OF
FINANCIAL POSITION
AS AT 30 JUNE 1992**

	1991	1992
	\$	\$
(a) Current Assets		
Cash at Bank and on Hand	454 399	489 938
Short Term Investments	900 000	700 000
Sundry Debtors	28 522	61 606
Stock on Hand – Gallery Shop	148 494	244 991
	<u>\$1 531 415</u>	<u>\$1 496 535</u>
(b) Current Liabilities		
Sundry Creditors	12 209	245 040
Accrued Long Service Leave	181 000	406 388
Accrued Annual Leave	–*	250 192
	<u>\$193 209</u>	<u>\$901 620</u>
(c) Non-current Assets		
Works of Art	72 832 696	68 284 334
Plant and Equipment	777 741	878 789
	<u>\$73 610 437</u>	<u>\$69 163 123</u>
(d) Contingent Liabilities		
There were no known contingent liabilities of a significant nature at 30 June 1992.		

* Comparative amount for 1991 not available

NOTES TO AND FORMING PART OF
THE ACCOUNTS

(A) **SUMMARY OF SIGNIFICANT 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. Plant and Equipment has been included at cost. Depreciation has not been charged against Plant and Equipment. For the purposes of this Statement of Financial Position, plant and equipment used by the Gallery Shop are included at cost.

(c) **Investments**

Investments are all short term and are included at cost.

(d) **Employee Entitlements**

With the exception of Gallery Shop employees' accrued annual leave, no provision has been made in the accounts of the Queensland Art Gallery Board of Trustees for its employees' accrued entitlement to long service leave, annual leave or sick leave. The costs are met as incurred. The estimated value of long service leave recorded in the Statement of Financial Position is for employees with ten years or more service.

(B) **EXPLANATORY NOTES**

Note 1 – This amount includes \$2 020 000 provided for property expenses. In 1990–91 these expenses were borne by the Queensland Cultural Centre Trust.

	1990–91	1991–92
	\$	\$
Note 2 – Administration and Finance Program		
Catering and Functions	13 165	12 999
Computerisation	–	61 968
Freight and Cartage	9 168	9 062
Insurance	38 525	47 897
Maintenance of Plant and Equipment	69 890	75 110
Membership Fees	7 516	8 494
Office Expenses	126 836	144 157
Office Redesign and Construction	–	1 800
Promotions	3 176	3 750
Purchase of Plant and Equipment	40 719	63 218
Qld Cultural Centre Trust Charges (Note 1)	–	2 020 000
Security	2 588	3 393
Staff Recruitment	583	8 787
Staff Training and Development	27 053	35 481
Travel Expenses	44 106	62 640
Carried Forward		

Brought Forward		
Trustees Fees	4 297	5 816
Uniforms	15 013	20 723
	<u>\$402 635</u>	<u>\$2 585 295</u>

Note 3 – Curatorial and Support Services Program

Conservation and Restoration	20 428	33 898
Exhibitions	4 315	4 052
Freight and Cartage	10 506	15 484
Insurance	2 235	1 365
Maintenance of Plant and Equipment	1 428	1 915
Office Expenses	1 647	2 651
Photography	19 240	26 892
Purchase of Plant and Equipment	18 644	16 582
Reference Books	44 240	54 383
	<u>\$122 683</u>	<u>\$157 222</u>

Note 4 – Public Programs

Catering and Functions	17 887	40 742
Education and Extension Services	10 874	47 053
Exhibitions	40 621	115 786
Freight and Cartage	226	1 921
Insurance	464	–
Maintenance of Plant and Equipment	12 874	22 279
Office Expenses	119 439	66 313
Photography	340	158
Promotions	49 853	8 912
Purchase of Plant and Equipment	49 711	15 483
Reference Books	829	890
Travel Expenses	8 501	7 050
	<u>\$311 619</u>	<u>\$326 587</u>

Note 5 – International Programs

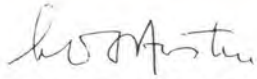
Collection Research	582	480
Developmental	13 761	24 686
Exhibitions	374 972	240 874
	<u>\$389 315</u>	<u>\$266 040</u>

Note 6 – Services Provided Free of Charge

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.

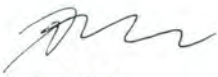
FINANCIAL STATEMENT

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 1991 to 30 June 1992 and of the financial position as at 30 June 1992.

AUDIT CERTIFICATE

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 1991 to 30 June 1992 and of the financial position as at 30 June 1992.



K.J. FITZGERALD

Audit Director
(As delegate of the
Auditor-General)

1990-91		1991-92
\$		\$
440 729	Sales	559 294
225 912	Less cost of Goods Sold (Note 1)	351 814
214 817	Gross Profit transferred to Profit and Loss Account	207 480

**GALLERY SHOP
TRADING ACCOUNT FOR
THE YEAR ENDED 30 JUNE 1992**

1990-91		1991-92
\$		\$
	Income for the year was:	226 556
	This was earned from:	
214 817	Gross Profit from Trading Account	207 480
17 724	Interest	19 076
	Expenditure for the year was:	146 983
	This consisted of:	
74 349	Wages	82 826
4 118	Bank Charges	5 424
1 398	Miscellaneous Supplies	19 120
7 973	Other Expenses	25 831
87	Depreciation	302
4 869	Discount Allowed	6 990
5 810	Provision for Annual Leave	6 490
133 937	Resulting in net profit for the year of	79 573
289 647	Accumulated Funds at at 1 July	423 584
-	Less reduction in advance from Queensland Art Gallery (Note 2)	14 171
\$423 584	Accumulated Funds as at 30 June	\$488 986

**GALLERY SHOP
PROFIT AND LOSS ACCOUNT FOR
THE YEAR ENDED 30 JUNE 1992**

FINANCIAL STATEMENT

GALLERY SHOP BALANCE SHEET AS AT 30 JUNE 1992

1991		1992	
	\$	\$	\$
Current Assets			
40 863	Cash at Bank and on Hand	137 286	
200 000	Short Term Investments	-	
148 494	Stock on Hand	244 991	
10 925	Sundry Debtors	21 386	403 663
Non-Current Assets			
380	Plant and Equipment (Note 3)	16 670	
30 941	Office Construction	122 149	138 819
Total Assets			542 482
Current Liabilities			
455	Sundry Creditors		51 322
7 564	Provision for Annual Leave (Note 4)		2 174
Total Liabilities			53 496
\$423 584	NET ASSETS		\$488 986
Equity			
423 584	Accumulated Funds		488 986
\$423 584	TOTAL EQUITY		\$488 986

GALLERY SHOP STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 1992

	1992
	Inflows (Outflows)
Cash flows from operating activities	
Receipts from customers	541 842
Payments to suppliers and employees	(542 524)
Interest received	19 076
Net cash provided by operating activities (Note 5)	18 394
Cash flows from investing activities	
Payment for property, plant and equipment	(107 800)
Net cash used in investing activities	(107 800)
Cash flows from financing activities	
Repayment of borrowings	(14 171)
Net cash used in financing activities	(14 171)
Net decrease in cash held	(103 577)
Cash at the beginning of the year	240 863
Cash at the end of the year (Note 6)	\$137 286

(A) STATEMENT OF ACCOUNTING POLICIES**(a) Basis of Accounts**

The accounts have been prepared on an accrual basis in accordance with historical cost convention and in conformity with the Australian Accounting Standards.

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.

(b) Stock

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

(c) Non-current Assets

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

(d) Depreciation

Depreciation is provided on Plant and 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 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) Investments

Investments are all short term and are included at cost.

**GALLERY SHOP
NOTES TO AND FORMING PART OF
THE ACCOUNTS**
(B) EXPLANATORY NOTES

	1991	1992
	\$	\$
Note 1 – Cost of Goods Sold		
Opening Stock on Hand	101 831	148 494
Plus Purchases	272 575	448 311
	374 406	596 805
Less Stock on Hand at 30 June	148 494	244 991
	225 912	351 814

Note 2 – 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 was reduced by \$14 171 during 1991–1992 by way of internal transfer of funds from the Gallery Shop account which forms part of the Trust Fund. The balance of \$85 829 may be required to be repaid at a future date.

Note 3 – Plant and Equipment

At Cost	538	17 130
Less Provision for Depreciation	158	460
	\$380	\$16 670

Note 4 – Provision for Annual Leave

MOVEMENT IN PROVISION

Balance at 1 July	3 074	7 564
Add Charge against Profit and Loss Account	5 810	6 490
	8 884	14 054
Less Amount Paid	1 320	11 880
Balance at 30 June	\$7 564	\$2 174

Note 5 – Reconciliation of Net Cash Provided by Operating Activities to Operating Profit

Operating Profit		79 573
Depreciation		302
Change in assets and liabilities		
Increase in trade debtors		(10 461)
Increase in trade creditors		50 867
Increase in inventories		(96 497)
Decrease in provision for annual leave		(5 390)
Net cash provided by operating activities		\$18 394

Note 6 – Reconciliation of Cash

For the purposes of the statement of cash flows, cash includes, cash on hand and in the bank and investments in money market instruments.

Note 7 – Contingent Liabilities

There were no known contingent liabilities of a significant nature at 30 June 1992.

Note 8 – Resources Provided Free of Charge to the Gallery Shop

The land and building within which the shop is located is owned by the Queensland Cultural Centre Trust (the Trust). As the Trust does not charge the Board of Trustees rent on the premises occupied by it and the Board of Trustees 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.

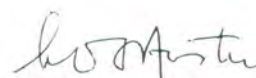
In addition to the above, miscellaneous expenses of the Board have not been apportioned to the accounts of the shop operation. The value of this service has not been estimated.

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 1991 to 30 June 1992 and of the financial position as at 30 June 1992.

**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

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 Cash Flows 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 1991 to 30 June 1992 and of the financial position as at 30 June 1992.

AUDIT CERTIFICATE



K.J. FITZGERALD

Audit Director
(As delegate of the
Auditor-General)

APPENDICES

STAFF

DIRECTORATE

Director:

Doug Hall

Deputy Director:

Caroline Turner

Executive Assistant:

Heather Kelly

Assistant Executive Secretary:

Desley Bischoff

Administrative Officer:

Anne Moran

INTERNATIONAL PROGRAMS

Deputy Director & Manager,

International Programs:

Caroline Turner

Project Officer (Asia-Pacific Triennial)

(seconded from Curatorial & Support

Services Program):

Christine Clark

Temporary Curatorial Assistant:

Jeannie Henderson (to 7.8.91)

CURATORIAL & SUPPORT SERVICES PROGRAM

Manager, Curatorial & Support Services:

Christopher Saines

Computer Systems Administrator:

Julie Bond

Administrative Officers:

Wendy Brook

Tracey Peakman

Conservation

Senior Conservator:

John Hook

Conservators:

Lynda Black

Gillian Osmond (on study leave from

10.6.91)

Temporary Conservators:

Carl Willis (5.8. to 20.12.91)

Peter Maxwell (from 3.2.92)

Joanne Shea (from 2.3.92)

Curatorial

Curator (Contemporary Australian Art):

Michel Sourgnès

Curator (Australian Art):

Bettina MacAulay

Curator (Decorative Arts):

Glenn Cooke

Curator (Prints, Drawings & Photographs):

Anne Kirker

Associate Curator (Prints, Drawings

& Photographs):

Clare Williamson

Temporary Curatorial Assistants:

Susan Herbert (to 12.9.91)

Sarah Tiffin

Framing

Senior Artisan:

Paul Curson

Library

Librarian-in-Charge:

Judy Gunning

Documentation Librarian:

Matthew Kassay

Assistant Library Technician:

Catherine Pemble-Smith (to 17.12.91)

Library Technician:

Catherine Pemble-Smith (from 18.12.91,

transferred 3.4.92)

Temporary Assistant Library Technician:

Lauren McFarlane (seconded from 25.5.92)

Photography

Photographer:

Ray Fulton

Registration

Registrar:

Andrew Dudley

Assistant Registrar:

Simon Elliott

Temporary Curatorial Assistant

(Registration):

Nicholas Cosgrove

PUBLIC PROGRAMS

Manager, Public Programs:

Greg Roberts

Administrative Officers:

Judy Armstrong

Trenna Beauchamp (Maternity leave
from 13.1.92)

Sharon Harrison

Temporary Administrative Officers:

Pat McDonald

Catherine Spedding

(from 13.1.92)

Design

Designer:

Elliott Murray

Education

Senior Education Officer:

John Massy

Education Officers:

Elizabeth Bates

David Burnett

Rhana Devenport

Julie Lloyd

Exhibitions

Senior Exhibitions Officer:

Joe Devilee

Exhibitions Officer:

Andrew Clark

Promotions

Promotions Officer:

Celestine Doyle

Community Liaison Officer:

Miriam Prystupa

Corporate Liaison Officer:

June Baker

Publications

Publications Officer:

Janet Hogan

Regional Services

Co-ordinator, Regional Services:

Robyn Bondfield

Temporary Regional Services Officer:

Susan Herbert (from 13.9.91)

Workshop

Workshop Co-ordinator:

Mervyn Brehmer

Artisans:

Warren Watson

Len Parry

Queensland Art Gallery Foundation

Executive Assistant:

Anna Roberts

ADMINISTRATION & FINANCE PROGRAM

Manager, Administration & Finance:

Alan Wilson

Administration

Secretary:

Colin Diachkoff

Senior Clerk Accounts:

Colin Robertson

Administration Officer:

Allan Brand

Clerk (Salaries):

Donna Urquhart

Administrative Officers:

Sandra Mohr

Lynette Graveling (Maternity leave
from 25.11.91)

Chris Anderson

Elaine Hannan

Debbie Riis (to 6.3.92)

Alexandra Black

Joan Alberts

Temporary Administrative Officer:

Margaret Brake (from 2.9.91)

Gallery Shop

Manager, Gallery Shop:

Bev Uhr (to 22.5.92)

Shop Staff:

Meghan Uhr (to 24.1.92)

Colleen St Ledger

Shan Moynihan

Jason Gabbot (from 20.1.92)

Security

Security Supervisor:

Vacant

Deputy Security Supervisors:

Paul Arundell

Len Clarke

Attendants

Tony Allen (early retirement 24.2.92)

Ted Auguste (from 5.10.91)

Maurice Bright

Joe Byrne

Christina Dempsey

Larry Gilbert

Paul Graham

Sid Graham (early retirement 5.7.91)

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

Ruth Perry (from 8.3.92)

Brian Povey

Christine Reid

John Reynolds

Barry Roach

Robyn Rodda

David Russ (from 21.9.91)

Harold Saville

Fred Sullivan

Sid Weller

John Whelan

Les Wilkinson

Rod Wilkinson

Greg Wilson

Bill Wright

Lift Attendant:

Peter Dalley

Temporary Attendant:

Richard Choules (to 18.9.91)

VOLUNTEERS**Volunteer Guides**

Anne Agnew

Sonia Anketell

Betty Ashmore

Jane Bampton

Pam Barnett

Bob Boyce

Jeanette Brand

Ngairretta Brennan

Eleanor Brown

Alison Bucknall

Yvonne Butler

Natasha Camphorst

John Carley

Margaret Catley

Paula Chandler

Lois Cherry

Rona Clarke

Alison Coaldrake

Geraldine Coyne

Margaret Crombie

Elizabeth Drewe

Gillian Elliott

Ruth Francis

Rosemary Fraser

Roz Freudenberg

Maureen Greer

Glen Henderson

Paquita Hitchcock

Prudence Israel

Allison Kennedy

Suzanne King

Lesley Krimmer

APPENDICES

Ada Ludlow
June Lynch
Adrienne Lynch
Joy Markwell
Pat Martin
Rosemary Mercer
Janne McGaw
Margaret McGregor
Jean McKay
Elsbeth McKenzie
Jenny Medland
John Michelmore
Sharon Morgan
Helena Morrison
Olga Moses
Jacquelyn Murphy
Barbara Nielsen
Christine Nye
Bernice O'Brien
Meg O'Neill
Rosalind Parsons
Jan Psaltis
Louise Quinn
Anne Russell
Rosemarie Schukraft
Lyn Scott
Jan Shaw
Barbara Stening
Ettie Strizenic
Joan Sutton
Elizabeth Teeland
Margaret Thew
Alma Tooke
Connie Turner
Anne Watson
Beryl Waugh
Dorothy Webber
Sachiko Webster
Penny Wharton
Margaret White
Susan Wilson
June Wynne
Lesley Woodland

Irena Yashin-Shaw
Alan Young
Sheelagh Young

Volunteer Information Officers

Tsambika Anastasas
Michael Bowly
Jean Brandt
Alexis Buckby
Judy Burns
Carla Ceravolo
Barbara Cull
Virginia Cumming
Christina Edwards
Rosemary Feebo
Ronald Glenney
Liz Grieve
Valerie Hall
Margaret Jackson
Leah James
Sharon Laycock
Emmeline Leggatt
Leah Logan
Jackie MacDonald
Heather McQuade
Renai Meaney
Jillian Moss
Desley Potts
Devon Roach
Barbara Saksewski
Elizabeth Sayce
Barbara Shennan
Richelle Sinclair
Elizabeth Skerman
Louise Sullivan
Juelle Tymmes
Kaye Walsh
Connie Webb
Catherine Young
Peter Wood

Curatorial Volunteers

Tsambika Anastasas
Damian Kelly
Stephanie Lindquist

Bronwyn Mahoney
Jacqui Murphy
Elizabeth O'Neil
Scott Whitaker

Library Volunteers

Judith Finlay (to Dec. 1991)
Heather Head
Paddy Hutton
Pat Lynch
Joan Manley (to Mar. 1992)
Helena Morrison
Joan O'Hara
Nanette Ralston
Veronica Russell
Glenys Simpson
Marcia Souris

CORPORATE PLAN COMMITTEES & WORKING GROUPS

Access Committee

Julie Lloyd (Chair)
Len Clarke
Rhana Devenport
Joe Devilee
Celestine Doyle
Simon Elliott
John Massy
Elliott Murray
Brian Povey
Miriam Prystupa

Art Practice Working Group

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

Collection Management Committee

John Hook (Chair)
Paul Arundell
Elizabeth Bates
Julie Bond
Glenn Cooke

Andrew Dudley

Judy Gunning

Janet Hogan

Bettina MacAulay

Corporate Identity Working Group

Celestine Doyle (Chair)

June Baker

Christine Clark

John Massy

Elliott Murray

Anna Roberts

Colin Robertson

Disaster / Emergency Planning

Working Group

Colin Diachkoff (Chair)

Len Clarke

Simon Elliott

John Hook

Michel Sourgnès

Exhibitions Philosophy and Policy

Development Committee

Joe Devilee (Chair)

Robyn Bondfield

Andrew Clark

Andrew Dudley

John Hook

Anne Kirker

Julie Lloyd

Gallery Centenary Committee

Janet Hogan (Chair)

Glenn Cooke

Rhana Devenport

Celestine Doyle

Judy Gunning

John Massy

Handling of Artworks Working Group

Andrew Dudley (Chair)

Lynda Black

Mervyn Brehmer

Andrew Clark

Len Clarke

Nicholas Cosgrove

Gillian Osmond

Attendant Representative

Human Resource Management

Working Group

HRM Unit Representative

(Chair) Vacant

Judy Gunning

John Massy

Donna Urquhart

Attendant Representative

Staff Union Representative (QSSU)

Staff Union Representative (POA)

Technology Committee

Matthew Kassay (Chair)

Alexandra Black

Julie Bond

Allan Brand

Andrew Clark

Glenn Cooke

Simon Elliott

John Massy

Elliott Murray

Catherine Spedding

PROFESSIONAL DEVELOPMENT & TRAINING GUARANTEE PROGRAM

PROFESSIONAL DEVELOPMENT

International Programs

Deputy Director & Manager,

International Programs: Overseas study leave for three months.

Project Officer (Asia-Pacific Triennial):

Seconded to assist ARX3 conference, Perth; commenced studies for the Master of Business Administration (Griffith University).

Curatorial & Support Services Program

Curator (Australian Art): Attended 'Shift' conference, Institute of Modern Art, Brisbane; training seminar A System of Change.

Curator (Prints, Drawings & Photographs):

Attended Art Association of Australia conference, Canberra; ARX3 conference, Perth.

Associate Curator (Prints, Drawings

& Photographs): Attended ARX3

conference, Perth.

Curator (Decorative Arts): Attended Shift conference; Working with Others workshop.

Paper Conservator: Attended Institute of Paper Conservation conference, Manchester, England; Centre for Photographic Conservation conference, Windemere, England.

Paintings Conservator: Undertook internship at Tate Gallery, London.

Framer: Visited Metropolitan and Brooklyn Museums, New York, to research gilding and framing techniques.

Registrar: Attended a workshop at the Australian War Memorial on museum information interchange standards.

Assistant Registrar: Commenced studies for the Master of Business Administration (Griffith University).

Librarian-in-charge: Attended Art Libraries Society Australia and New Zealand conference and AGM, Canberra.

Documentation Librarian: Attended Information Technology Project Management Workshop, Brisbane; Victorian Association for Library Automation 6th Biennial Conference, Melbourne; Introduction to Interactive Multimedia, Sydney.

Public Programs

Education Officer Julie Lloyd: Attended Art Museums Association of Australia conference, Perth.

Co-ordinator, Regional Services: Attended Regional Galleries Association of Queensland AGM and conference.

Acting Regional Services Officer: Attended Off Centre conference, Townsville; Shift conference.

Publications Officer: Attended ABPA Artwork Law seminar, Canberra; bi-monthly seminars of the Queensland Historians

APPENDICES

Institute, including Quills to Computers, Editing, Issues for Archives and Does History Have a Future?

Promotions Officer: Attended Marketing Government Services seminar.

TRAINING GUARANTEE PROGRAM

Seminars, workshops, conferences, courses, etc. attended under the scheme included the following:

International Programs

Art Museums Association of Australia conference

Managing Projects seminar

Wordperfect course

Curatorial & Support Services Program

Confident Media Collecting seminar

Career Track seminar (Beyond Secretary)

Working with Others workshop

Challenge for a Total Quality Service workshops

Introduction to INMAGIC course

INMAGIC and Biblio for Librarians course

Titan Administrator course

Titan Developer course

Queensland Photographic Seminar & Trade Show

Packing and Transportation of Paintings conference

Victorian Association for Library

Automation conference

Art Libraries Society, Australia and

New Zealand conference

Diploma of Arts (Library and Information studies), Charles Sturt University

Designing Reports with Inmagic course

ARX3 conference, Perth

Conservation Internship, Tate Gallery

Public Programs

How to Build and Improve Customer Service seminar

Museums Education Association of Australia annual conference

Inmagic training course

Trade Furniture Making and Woodcarving course

Asia-Pacific Confederation of Arts Educators conference

ABPA Artwork Law seminar

Wordperfect course

Woodcarving course

Change Management seminar

Boosting Your Public Sector Career seminar

Marketing Government Services seminar

Marketing for Executives seminar

The Legal Aspect of Design seminar

The Business of Design seminar

Administration & Finance Program

Redesigning and Valuing Jobs in a Changing Public Sector seminar

Business Management Certificate course

Business Computing

Print Buyers workshop

Train the Trainer course

Power Filing seminar

Laboratory Safety seminar

Introduction to Purchasing in the '90s

Change Management seminar

Introduction to Lotus 1-2-3

Case Study Research on Award Restructuring & Workplace Reform seminar

Facilitator Training course

Principles of Marketing management certificate program

Marketing for Executives seminar

Photography training course

Local Area Network Support & Optimisation seminar

Strategies & Management Issues seminar

Implementation/Administration seminar

Emergency Planning seminar

Successful Interviewing for Every

Management Situation

Museum Security training video

Workshop Change seminar

CED Evaluator Training programs

Graduate Diploma in Business Computing

PROFESSIONAL ACTIVITIES, EXTERNAL

Director

Served on a range of external committees including the Commonwealth's Taxation Incentives for the Arts Committee; Councillor, Griffith University; Councillor, Queensland College of Art Community Council; Member, Queensland Cultural Centre Trust.

Elected President of the Council of Australian Art Museum Directors and served on the Executive of the Council of Australian Museums Association of Australia.

Opened / judged numerous exhibitions including 1991 Suncorp Awards; the Mobil Arts Administration Awards, Melbourne.

Presented paper at the Museums Education Association of Australia Conference, Sydney.

Served on the interview panel for Director of Cairns Regional Gallery and participated with the selection of the new Provost and Director at Queensland College of Art.

Led a delegation to Malaysia and Indonesia for the 'Asia-Pacific Triennial of Contemporary Art'. Attended the opening of the exhibition 'Toulouse-Lautrec...' at the Bibliothèque Nationale, Paris and carried out negotiations for the 'Matisse' exhibition. Visited Edinburgh and London in relation to exhibitions and acquisitions development, and visited Japan with the Chairman to pursue the Gallery's existing and potential links with Japanese sponsors.

International Programs

Deputy Director & Manager,

International Programs

Presented paper 'The Greatest Challenge', on the Gallery's new Asian initiatives, at the Art Museums Association of Australia Annual Conference, Perth, 1991.

Lectured in association with the 'Toulouse-Lautrec...' exhibition, as part of the Great Hall series, at the National Gallery of Victoria; on

cultural diplomacy to the Lyceum Club of Brisbane; on the Gallery's international collection, at St John's Cathedral, Brisbane.

Executive member, Australian Institute of International Affairs (Queensland Branch).

Curatorial & Support Services Program

Manager, Curatorial & Support Services

Program

Opened / judged several exhibitions, including Cairns Art Society's 45th Annual Art Exhibition; Townsville Art Award, Perc Tucker Regional Gallery; 1991 Tattersall's Club Art Prize, with Brian Dunlop, artist, and Pamela Whitlock, Director, Brisbane City Hall Art Gallery and Museum.

Presented (with Senior Conservator) paper on 'Tintoretto's *The Resurrection* – Visible and Invisible Evidence', at the Articulate Surface Conference, Canberra, May 1992.

Lectured on 'Considering the Present, Reflecting on the Past', Perc Tucker Regional Gallery; on 'Acquisitions Policy and the Art Museum', to third year students of the Diploma of Art Course, Department of Art and Design, James Cook University.

Served on the interview panel for Director of Noosa Regional Gallery.

Curator (Contemporary Australian Art)

Opened / judged eleven exhibitions, including Brisbane Institute of Art at the Queensland Art Society; Mark Duttney at Childers Gallery.

Lectured to Design students, Queensland College of Art; and on Henry Moore, Ipswich Regional Art Gallery.

Assessed five Honours students for Queensland University of Technology, Carseldine Campus; final year sculpture students from Kelvin Grove Campus, exhibited at Carseldine Campus.

Curator (Australian Art)

Lectured to Brisbane Biography Group.

Advised on Queensland artists Vida Lahey

and Daphne Mayo for a Department of Education schools video.

Curator (Prints, Drawings & Photographs)

Opened / judged several exhibitions, including 'In Print', Queensland College of Art.

Lectured on Bea Maddock at the National Gallery of Victoria.

Presented paper on contemporary New Zealand art in association with the 'Headlands' exhibition symposium, Museum of Contemporary Art, Sydney.

Chaired a session on art criticism at the 'Shift' conference at the Institute of Modern Art, Brisbane.

Member, Faculty Advisory Committee, Academy of the Arts, Queensland University of Technology.

External Examiner for PhD thesis, University of Auckland, and for MA degree thesis and studio presentation, Monash University, Melbourne.

Jointly guest-edited *Imprint*, vol. 26, no. 3, Spring 1991.

Associate Curator (Prints, Drawings & Photographs)

Opened / judged four exhibitions, including 'The Great Wall', Metro Arts Gallery, Brisbane; Murwillumbah Printmakers Acquisitive Award.

Chaired forum 'Who do you take me for?', Institute of Modern Art, Brisbane, 1992.

External assessor for final year photography portfolios, Queensland College of Art.

Supervised internship students from Queensland College of Art, Queensland University of Technology and Australian National University.

Jointly guest-edited *Imprint*, vol. 26, no. 3, Spring 1991.

Curator (Decorative Arts)

Opened / judged seven exhibitions, including ceramics and glass section, Caloundra Arts and Crafts Festival; Nudgee Road Antique Centre.

Senior Conservator

Presented (with Manager, Curatorial & Support Services) paper on 'Tintoretto's *The Resurrection* – Visible and Invisible Evidence', at The Articulate Surface Conference, Canberra, May 1992.

Registrar

Member, Australian Registrars Interim Committee and elected to the Committee when it was appointed in October 1991.

Assistant Registrar

Member, Board of Management, Institute of Modern Art (to May 1992).

Member, Steering Committee, Brisbane Arts Management Advisory Group.

Councillor, Art Museums Association of Australia.

Librarian-in-Charge

Member, Executive Committee, Queensland Council of Queensland Government Corporate Libraries.

Assistant Editor, *Quill*, newsletter of the Queensland Branch of the Australian Library and Information Association.

Documentation Librarian

Member, Information Policy Board Imaging Inter-departmental Working Party.

Library Technician

Secretary, Queensland Branch, Arts Libraries Society, Australia and New Zealand.

Public Programs

Senior Education Officer

Opened / judged thirteen exhibitions, including exhibition by Architectural Ceramics students of Gateway College of TAFE; Fibres and Fabric Award, Townsville Pacific Festival.

Presented paper at the Asian Pacific Confederation of Arts Educators Conference, Monash University.

Conducted collage workshop for Townsville Fibres and Fabric Group.

Education Officer Elizabeth Bates

Opened exhibition 'Friendly Country/

APPENDICES

Friendly People'. Noosa Regional Gallery.

Presented paper 'The Interpretation of Art Form without a Dominant Culture', 1991 Museum Education Association of Australia conference.

Lectured on 'Aboriginal Women's Art', Ipswich Regional Gallery, to coincide with the exhibition 'Through Women's Eyes'.

Member 1992 Management Board, Queensland Artworkers Alliance.

Education Officer David Burnett

Opened Shailer Park High School Art Exhibition.

Education Officer Julie Lloyd

Member Crafts, Visual Arts and Photography Standing Committee of Arts Training Queensland.

Publications Officer

Represented the Gallery on the National Trust of Queensland Council 1990-91, 1991-92 and re-elected by Council to Executive Committee 1991-92. Member of the Trust's Publications, Journal, Membership and Listings Committees.

Member State Heritage Register Assessment Panel, Department of Environment and Heritage.

Trustee, Queensland Historians Institute 1991-92, 1992-93.

Edited *Helen Lillecrap-Fuller: A Visual Diary, 1979-91* by Stephen Rainbird, Queensland University of Technology, Brisbane, 1991.

EDUCATION PROGRAMS

PUBLIC LECTURES, FORUMS, ETC.

Artists Talks

Presented by:

Julie Brown-Rap

Errol Barnes

Helen Lillecrap-Fuller

Dennis del Favero

Elizabeth Gower

Sharon Jewell

Rosemary Laing

Ray Arnold

Ian Howard

Jon Cattapan

Lectures

Presented by:

Bashir Baraki (Own work in electronic imaging)

Anne Kirker (Toulouse-Lautrec and the art of lithography)

Caroline Turner (Toulouse-Lautrec and his time)

Sasha Grishin (John Brack)

Jackie Menzies (Urban Bonsai)

Jane Magan (Dale Frank)

Anthony Gall (Hungarian art)

Havsono (Contemporary Indonesian art)

Victor Meertens (Current work)

Ian Howard (oneWORLD)

Sasha Grishin (The meaning of the Russian Icon)

Forums

Instant Imaging

Participants:

Peter Fenoglio

Pat HOFFIE

Adam Wolter

Nicholas Zurbrugg

Chair: Anne Kirker

Signs of the Times: Australian Political Posters

Participants:

George Georges

Ken Bull

Lyn Finch

Anna Zsoldos

Chair: Clare Williamson

Scholarly Symposium

Toulouse-Lautrec

Papers Presented by:

M. Claude Bouret

Mme Blondine

Mr Ted Gott

Dr Ursula Hoff

Dr Alan Krell

Prof. Virginia Spate

Dr Nancy Underhill

Regional Roundabout

Presented by:

Judy Miles, Director, Gladstone Art Gallery and Museum (Introducing a work by Mandy Martin)

Walk Through

Presented by:

Michel Sourgnès (Moët & Chandon)

Anne Kirker (Seven Master Printmakers)

Floor Talk

Presented by:

David Burnett & Christopher Saines (Focus on the Netherlands)

WORKSHOPS

Children's Three Day Holiday Workshops

Age 8-15: five classes

Gallery Explorer Workshops

A program for individuals with developmental disabilities: ten sessions

Other Workshops

Instant Imaging

Tutors:

Bashir Baraki

Pat HOFFIE

Adam Wolter

Edite Vidins

Political Posters

Tutor: Chris Stannard

Collage Workshop 1, 2 and 3

Tutor: Helen Lillecrap-Fuller

Painting: Symbols and Surfaces

Tutor: Glen Henderson

Applications of Domestic Computing to Fine Art (Workshop 1)

Tutors: Adam Wolter, Tim Gruchy

Applications of Domestic Computing to Fine Art (Workshop 2)

Tutors: Adam Wolter, Edite Vidins

Exhibition Planning and Design

Tutor: Hiram To

ART CLASSES**Regular art classes**

(one class per week)

Age 7–9: two terms

Age 10–12: four terms

Age 12–15: two terms

Age 15–17: one term

Life Drawing: two terms

Trustees Children's Creative Art**Scholarship Classes**

Four terms

EXHIBITIONS**Instant Imaging**

7 May – 21 July

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 1967–90

18 May – 4 Aug.

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

29 June – 11 Aug.

Supported by the Blanche Louisa Buttner Bequest

Decorated Clay: Ceramics from the Collection of the Queensland Art Gallery

3 July – 5 Jan.

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

1 Aug. – 6 Oct.

Organised by the Queensland Art Gallery in association with the Bibliothèque Nationale, Paris

Indemnified by The Australian Government

Supported by The Queensland Art Gallery Exhibitions Development Fund endowed by Idemitsu Kosan Co., Ltd; The Nikko Securities Co., Ltd; The Meiji Mutual Life Insurance Co.;

Nomura Australia Limited; Japan Travel Bureau (Aust) Pty Ltd; Hitachi Australia Limited

Sponsored nationally by Network Ten

Australia; Hilton International Hotels;

Myer Stores

International carrier: Japan Airlines

Domestic carrier: Australian Airlines,

Australian cargo

Assisted locally by QTV Limited; The Courier-Mail; Domaine Chandon; The Queensland Turf

Club; Cairns Amateur Races; Melbourne

Spring Racing Carnival

Proudly presented by Louis Vuitton Australia

Indemnified by the Australian Government

Helen Lillecrap-Fuller:**A Visual Diary, 1979–91**

7 Aug. – 27 Oct.

Organised by Queensland University of Technology with the assistance of the Visual Arts/Craft Board of the Australia Council and the Regional Galleries Association of Queensland

3 Print Cycles from the Collection

4 Sept. – 20 Oct.

Diario per una vita nuova:**A Dennis del Favero Installation**

16 Oct. – 17 Nov.

Supported by the Blanche Louisa Buttner Bequest

Kundat Jaru Mob: An Exhibition of Photographs by Jon Rhodes and the Kundat Jaru Community

3 Nov. – 19 Jan.

Correspondences: The Andrew & Lilian Pedersen Memorial Prizes for Drawing & Small Sculpture 1991

22 Nov. – 16 Feb.

Beyond the Everyday: An Installation by Elizabeth Gower

27 Nov. – 27 Jan.

Supported by the Blanche Louisa Buttner Bequest

Reference Points: A New Perspective

14 Dec. – 15 Mar.

Recent Acquisitions of the Queensland Art Gallery

Glass Collection Display:**Contemporary Glass from the Queensland Art Gallery Collection**

8 Jan. – continuing

André Kertész: Form and Feeling

1 Feb. – 20 Apr.

From the Collection of Hallmark Cards Inc., Kansas City, Missouri

from Paradise work: An Installation by Rosemary Laing

26 Feb. – 29 Mar.

Supported by the Blanche Louisa Buttner Bequest

The Urban Bonsai: Contemporary Japanese Prints

4 Mar. – 4 May

Organised by the College Women's Association of Japan in association with the Art Gallery of New South Wales

Sponsored by Tokyo Metropolitan Culture Foundation and Toyota Motor Corporation, Shoyu Club, The Tokyo Club (Shadan Hojin), Pfizer International Inc., Canon Australia Pty Ltd, Fuji Xerox Co. Ltd, Kikkoman Corporation, Suntory Limited, JTB Japan Travel Bureau Australia Pty Ltd, Qantas Airways Ltd, Air New Zealand, All Nippon Airways Co. Ltd, Image Science, Inc., Kato Gallery, Mr Yasuomi Mori, Embassy of Australia in Tokyo and Toppan Printing Company Limited

Frank Sherrin 1893–1968: A Queensland Plein Airist

1 Apr. – 9 June

Moët & Chandon Touring Art Exhibition 1992

9 Apr. – 24 May

Sponsored by Ansett Air Freight, ITT Supported by Sheraton Hotels and Resorts Pacific

APPENDICES

Seven Master Printmakers: Innovations in the Eighties

15 Apr. – 31 May

Organised under the auspices of The International Council of The Museum of Modern Art, New York

The Readymade Boomerang Print Portfolio: A Second Showing from the Collection

2 May – 2 Aug.

Places & Spiritualities: Works from the Collection of the Queensland Art Gallery

14 May – 21 June

oneWORLD: An Installation by Ian Howard

10 June – 9 Aug.

Supported by the Blanche Louisa Buttner Bequest

The Secret Treasures of Russia: One Thousand Years of Gold and Silver From the State History Museum, Moscow

17 June – 9 Aug.

This exhibition visits Australia as the first exchange to represent sovereign independent Russia

Organised by Art Exhibitions Australia Limited

Made possible by Loti and Victor Smorgon

Sponsored by Singapore Airlines

Official domestic carrier Australian Airlines

Australian Airlines Express

Indemnified by the Australian Government

PUBLICATIONS 1991–92

Published by the Gallery

Asia-Pacific Triennial Bulletin, vol.1, no.1,

1991. (4pp.,illus:col.) (English and 5 foreign language versions)

Asian Collections Development Fund.

Queensland Art Gallery, Brisbane, 1991.

(4pp.,illus:col.)

Correspondences: The Andrew and Lilian

Pedersen Memorial Prizes for Drawing

and Small Sculpture 1991. Queensland Art Gallery, Brisbane, 1991. (16pp., illus:b/w)

Contributors:

Cooke, Glenn R. 'Eugene Carchesio';

'Anne Lord'; 'Noel McKenna'.

Saines, Christopher. 'Patrick Henigan';

'Ruark Lewis'; 'Geoff Lowe and

Sunnyside Up'.

Sourgnès, Michel. 'Bruce Armstrong';

'Annie Howard'; 'Sharon Jewell';

'Stephen Killick'; 'Robert Kinder';

'Giuseppe Romeo'.

Williamson, Clare. 'Introduction';

'Anna Cameron'; 'James Davis';

'Bronwyn Oliver'.

Herbert, Susan. *Frank Sherrin*:

A Queensland Plein Airst. Queensland

Art Gallery, Brisbane, 1992. (4pp and insert, illus:col.)

Herbert, Susan. *Decorated Clay*.

Queensland Art Gallery, Brisbane, 1992.

(poster with text;illus:col)

Kirker, Anne. *oneWORLD: Ian Howard*.

Queensland Art Gallery, Brisbane, 1992.

(4pp., illus:b/w)

Kirker, Anne. *Elizabeth Gower – Beyond*

the Everyday. Queensland Art Gallery, 1991.

(6pp., illus:b/w)

MacAulay, Bettina. *Songs of Colour: The Art*

of Vida Lahey. Queensland Art Gallery,

Brisbane, 1989 (reprint 1992).

(112pp.,illus:col.,b/w)

Queensland Art Gallery Annual Report

1990–91. Queensland Art Gallery, Brisbane,

1991. (80pp., illus:b/w)

Queensland Art Gallery Foundation

Twelfth Annual Report 1991. Queensland Art

Gallery, Brisbane, 1991. (44pp.,illus:b/w)

Toulouse-Lautrec: Prints and Posters from

the Bibliothèque Nationale; Les Estampes

et les Affiches de la Bibliothèque Nationale.

Queensland Art Gallery, Brisbane &

Bibliothèque Nationale, Paris, 1991.

(24pp.,illus:col., b/w.Bilingual:French/English)

Travels in Paradise: Rosemary Laing –

from Paradise work. Queensland Art Gallery, Brisbane, 1992. (6pp.,illus:b/w)

What's On, vol.10, no.2, July/Sept. 1991 –

vol.11, no.2, Apr./June 1992.

Publications in Progress

Harold Parker: Sculptor

Papers presented to the Symposium on

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

Queensland Art Gallery, Brisbane, 1991.

Souvenir of the Queensland Art Gallery.

Hall, Doug. *Tom Risley: The Indigenous Object and the Urban Offcast*.

Contributions to External Publications

Burnett, David. 'Foreword' in *Jennifer McDuff*.

Earth Bound (exhibition catalogue). Mark Julian Gallery, Sydney, 1992.

Cooke, Glenn R. '10th Anniversary Australian

Glass Triennial'. Wagga Wagga City Art

Gallery, 9/8 – 30/9/1991 Jurors' Statement,

p.10.

Cooke, Glenn R. 'The National Glass

Exhibition'. *Craft Arts*, no.24, 1992, pp.101–2.

Cooke, Glenn R. Review of 'Figuratively

speaking'; Dawn Buckley and Gabrielle

Kempton. *Queensland Potters' Association*

Newsletter, vol.29, no.2, Mar. 1992,

pp.5–6.

Hall, Doug. 'Toulouse-Lautrec and Australia'

in *Toulouse-Lautrec: Prints and Posters from*

the Bibliothèque Nationale ... Queensland

Art Gallery, Brisbane & Bibliothèque

Nationale, Paris, 1991, pp.12 (Fr.) – 13 (Eng.).

Kirker, Anne. 'Charting Territory' in *Being*

and Nothingness: Bea Maddock, Work from

Three Decades. Queensland Art Gallery,

Brisbane & Australian National Gallery,

Canberra, 1991.

Kirker, Anne. 'Hilary Boscott, Pangaea – the

eye of the wind'. *Eyeline*, no. 16, Spring 1991,

pp.27–8.

- Kirker, Anne. 'A perspective on the Print Council of Australia: Udo Sellbach in conversation with Anne Kirker'. *Imprint*, vol. 26, no. 3, Spring 1991, pp.15–16.
- Kirker, Anne. Introduction to 'Milojevic'. [*Dick Bett Gallery*] *Exhibition Newsletter*, no. 7, 1992, pp.1-2.
- Kirker, Anne. 'Wendy Mills' in *Australian Perspecta 1991*, (exhibition catalogue). Art Gallery of New South Wales, Sydney, 1991, pp.74-5.
- Massy, John. 'eterne in mutabilitie', in *eterne in mutability: works by Carolyn Dodds* (exhibition catalogue). Queensland College of Art Gallery, Brisbane, 1992, [p.2].
- Massy, John. 'For four different views'; 'Tablescapes'. *Queensland Potters' Association Newsletter*, vol.24, no.7, Aug.1991, [pp.6–7].
- Massy, John. 'Pots from the top'; 'Wearables/ Portables'. *Craftlink*, vol.5, no.7, Aug.1991, [pp.7–8].
- Massy, John. 'Townsville Pacific Festival Fibre Competition 1991'. *Craftlink*, vol.5, no.9, Oct.1991, [pp.5–6].
- Saines, Christopher. 'A virtue of necessity: Deaccessioning without guilt'. *Artlink*, vol.12, no.1, Autumn 1992, p.62.
- Saines, Christopher. 'John Rigby: *Lady Cilento 1973*' in *Uncommon Australians: Towards an Australian Portrait Gallery* (exhibition catalogue). Art Exhibitions Australia Limited Sydney, 1992, p.136.
- Sourgnès, Michel. 'Correspondences: Notes for a lecture to Seven Hills Design students, September 1991'. *M.O.C.A. Bulletin*, no.52, Apr. 1992, pp.8–9.
- Turner, Caroline. 'Legacy of a century' in *Toulouse-Lautrec...* pp.18 (Fr.) – 19 (Eng.).
- Turner, Caroline. 'Queensland Art Gallery: A study in international partnerships and collaboration'. *Museum National*, vol.1, no.2, June 1992, pp.17–18.
- Williamson, Clare. 'Grief, bemusement and alienation' in *Bad luck: an exhibition of photographs by Ray Cook* (exhibition catalogue). Photographer's Gallery, Brisbane, 1991.
- Williamson, Clare. 'Who do you take me for?' in *Who do you take me for?* (exhibition catalogue). Institute of Modern Art, Brisbane, 1992, pp.3–8.

ACQUISITIONS

DONORS

Donors through the Queensland Art Gallery Foundation

Grace Davies and Neil Davies

James O. Fairfax

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

Dr Paul Eliadis

Feez Ruthning, Solicitors & Notaries

Ian Gray

Gifts to the Queensland Art Gallery

Estate of Emeritus Professor

Joyce Ackroyd, OBE 1992

Camilla Andrews

Anonymous

Ray Arnold

Mrs Phyllis Birdwood

Linda Carroli

Francesco Conz

Glenn R. Cooke

Nicholas Draffin

Griffith University Student

Representative Council

Eddie Hopkins

Ms Jan Jorgensen

Ron McBurnie and Noreen Grahame

Miss Ethel Mills

Reverends David and Bruce Noble

Queensland Intravenous AIDS Association (QulVAA)

Ray Hughes Gallery

Anneke Silver

Mr and Mrs R. M. Spencer

Clare Williamson

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

Anonymous

Lina Bryans

Louise Dauth

Dennis del Favero

Mrs Jessica Ellis

Ian North

Thomas Shapcott

Andrew Sibley

Purchases through Bequests, Trusts and Funds

Miss N. S. Blane Estate

in memory of her father

John Robertson Blane

Blanche Louisa Buttner Bequest

Russell Cuppaidge Bequest

John Darnell Bequest

F. G. Le M. Gostling Bequest

International Exhibitions Program 1990 and 1991

Mrs J. R. Lucas Estate

in memory of her father

John Robertson Blane

Andrew and Lilian Pedersen Trust

Queensland Art Gallery Functions Fund

Bequest of Dr Ernest Singer

GIFTS, BEQUESTS & PURCHASES

ALLAN, Micky

Australia b.1944

Untitled 1982

Charcoal

77 x 112cm (comp.)

Acc. 1992.084

Purchased 1992 under the Contemporary Art Acquisition Program with funds from Dr Paul Eliadis through the Queensland Art Gallery Foundation

ALLAN, Micky

Australia b.1944

Hand coloured photo workshops 1979

Screenprint

76 x 51cm

Acc. 1992. –

Gift of Ian North 1992

AOKI, Hiromi

Japan b.1969

Spring temptations 1991

Colour woodblock print

78 x 55cm (comp.)

Acc. 1992.085

Purchased 1992

ARMSTRONG, Bruce

Australia b.1957

Untitled 1991

Pen and brush and ink on red gum wood

106 x 65.5cm (comp., irreg.)

Acc. 1992.001

Purchased 1992.

Andrew and Lilian Pedersen Memorial Prize for Drawing 1991

ARNOLD, Ray

Australia b.1950

Pat Hoffee: A critical/moral imagination 1990

Screenprint

91 x 65cm (comp.)

Acc. 1992.012

Gift of the artist 1992

ARNOLD, Ray

Australia b.1950

South of no North 1991

Screenprint

Diptych: 91 x 64.5cm (each comp.)

Acc. 1992.013a-b

Gift of the artist 1992

ASTLEY, Charles

Australia 1869–1929

Vase 1921

Press-moulded earthenware carved with flannel flowers within rusticated frames on a pebbled ground with reeded bottom section and pink-brown glaze

11.5 x 9.5cm (diam.)

Acc. 1991.205

Purchased 1991

BALDESSIN, George

Australia 1939–78

KEMP, Roger

Australia 1908–87

KOSSATZ, Les

Australia b.1943

MORA, Mirka

Australia b.1928

SIBLEY, Andrew

Australia b.1933

Tympan 1977

Oil on canvas

Four panels: 424 x 630cm (overall, irreg.)

Acc. 1991.261a-d

Purchased 1991.

Queensland Art Gallery Foundation

BARAKI, Bashir

Australia b.1943

Tiananmen Square Incident, June, 1989

(from untitled series) 1989

Colour photocopies in a single mount

Eight sheets: 11 x 10.2cm (each comp.)

Acc. 1991.262a-h

Purchased 1991. John Darnell Bequest

BARKER, George

Australia b.1942

Zeriba 1991

Synthetic polymer paint on paper

70 x 101cm (comp.)

Acc. 1992.086

Purchased 1992

BARR FLIGHT & BARR (WORCESTER)

England c.1807–13

Tea-set c.1810

Hard-paste porcelain slip-cast with cobalt underglaze and red and green overglaze colours and gilt

teapot and lid: 16.4 x 26 x 13.5cm

(complete)

teapot stand: 2.3 x 20 x 14cm

jug: 11 x 15.3 x 9cm

sugar bowl: 12 x 20 x 11cm

six coffee cups: 6 x 6 x 8.6cm (each)

six tea cups: 6.5 x 8 x 10.9cm (each)

six saucers: 3 x 11cm (diam., each)

three plates: 20cm (diam., each)

three flat plates: 20.5cm (diam., each)

scalloped oval dish: 4 x 28.4 x 20.5cm

Acc. 1992.072.001-22

Gift of Mrs Jessica Ellis in memory of her parents, Charles and Beatrice Cossart, Boonah 1992

BASELITZ, Georg

Germany b.1938

Im Wald 1990

Oil on canvas

290 x 260cm

Acc. 1992.136

Purchased 1991 with funds from the 1991 International Exhibitions Program

BECKMANN, Max

Germany 1884–1950

Landschaft mit ballon (Landscape with balloon) (plate 14 from 'Gesichter' ['Faces'] portfolio) 1918

Drypoint

23.3 x 29.5cm (comp.)

Acc. 1991.336

Purchased 1991 with funds from the 1991 International Exhibitions Program

BLACKWELL, Susi

Australia b.1969

Draw the line at unsafe sex 1991

Colour offset print

49.9 x 74.2cm (comp.)

Acc. 1992.028

Gift of the Queensland Intravenous AIDS Association (QulVAA) 1992

BLACKWELL, Susi (designer)

Australia b.1969

BAILEY, Angela (photographer)

Australia b.1966

Rebel with a condom 1991

Colour offset print

88.5 x 42.4cm (comp.)

Acc. 1992.029

Gift of the Queensland Intravenous AIDS Association (QulVAA) 1992

BOHM-PARR, Judy

Australia b.1953

Bowl: Printemps (Spring) 1991

Ground glass crystal, stained and fired in the pâte de verre technique

10 x 37.5cm (diam.)

Acc. 1991.263

Purchased 1991

BOYD, David (potter)

Australia b.1924

BOYD, Hermia (decorator)

Australia b.1931

Pair of salt and pepper shakers:

King and Queen c.1955

Earthenware, terracotta clay, tall cylindrical form with mottled white glaze and

manganese details

a: 23 x 6cm (diam.);

b: 24.5 x 6cm (diam.)

Acc. 1992.022a-b

Purchased 1992. John Darnell Bequest

BREEDEN, Kitty

Australia b.1933

Bowl c.1980

Stoneware, wheel thrown buff clay with

altered rim and incised decoration. Blue

shaded to olive green glaze

13.5 x 35.5cm (diam., approx.)

Acc. 1992.078

Gift of Camilla Andrews 1992

BROWN, Vincent

Australia b.1901
Aurora's wedding 1940
 Lithograph
 35.6 x 48cm (comp.)
 Acc. 1992.073
 Gift of Ms Jan Jorgensen 1992

BROWN, Vincent

Australia b.1901
Madonna del lago (Madonna of the lake)
 1940
 Lithograph
 35.6 x 43.8cm (comp.)
 Acc. 1992.074
 Gift of Ms Jan Jorgensen 1992

BROWN, Vincent

Australia b.1901
Mulberry tree growing 1940
 Lithograph
 34.9 x 46.8cm (comp.)
 Acc. 1992.075
 Gift of Ms Jan Jorgensen 1992

BROWN-RRAP, Julie

Australia b.1950
Puberty (from 'Persona and shadow' series)
 1984, printed 1991
 Direct positive colour photograph
 198 x 122.2cm (comp.)
 Acc. 1991.206
 Purchased 1991

BROWN-RRAP, Julie

Australia b.1950
13 failures 1989
 Assemblage of wood, stainless steel,
 photographic images on perspex, ink
 and water
 26 components: 30 x 30 x 10cm
 (each comp.)
 Acc. 1992.048a-z
 Purchased 1992

CALLAGHAN, Michael

Australia b.1952
*An artist like a soldier without politics is an
 assassin!* 1977
 Screenprint
 67.5 x 37cm
 Acc. 1992. –
 Gift of Ian North 1992

CAMPBELL, Eliza

Australia b.1959
LODWICK, Judith
 Australia b.1950
Come back to Catholicism 1986
 Photo-screenprint on linen
 46.7 x 70cm (comp.)
 Acc. 1991.207
 Purchased 1991. John Darnell Bequest

CAMPBELL, Eliza

Australia b.1959
LODWICK, Judith
 Australia b.1950
Foucault à go go 1987
 Photo-screenprint on linen
 67.5 x 42.8cm (comp.)
 Acc. 1991.208
 Purchased 1991. John Darnell Bequest

CAMPBELL, Eliza

Australia b.1959
LODWICK, Judith
 Australia b.1950
Older than the hills II 1988
 Photo-screenprint on linen
 46 x 69.5cm (comp.)
 Acc. 1991.209
 Purchased 1991. John Darnell Bequest

CAMPBELL, Eliza

Australia b.1959
LODWICK, Judith
 Australia b.1950
Emissions impossible 1988
 Photo-screenprint on linen
 49 x 71cm (comp.)
 Acc. 1991.210
 Purchased 1991. John Darnell Bequest

CARROLI, Linda

Australia unknown
Kurilpa: Place of the water rat c.1985
 Screenprint
 65 x 45cm (comp.)
 Acc. 1991.334
 Gift of the artist 1991

CATTAPAN, Jon

Australia b.1956
Name and address 1989
 Gelatin silver photograph
 25.3 x 28.6cm (sight)
 Acc. 1992.049
 Purchased 1992

CLOUSTON, Alison

Australia b.1957
Pterodactyl car 1985
 Galvanised iron, timber and found objects
 183 x 366 x 549cm
 Acc. 1991.264a-h
 Purchased 1991. Queensland Art Gallery
 Functions Fund

COGNIET, Léon

France 1794–1874
*Un abri dans la Campagne de Rome (A shady
 spot in the Roman Campagna)* c.1826
 Lithograph
 15.5 x 20.5cm (comp.)
 Acc. 1991.311
 Gift of Nicholas Draffin 1991

COTTON, Olive

Australia b.1911
Teacup ballet 1935, printed 1991
 Gelatin silver photograph
 35.5 x 28cm (comp.)
 Acc. 1991.303
 Purchased 1991. Queensland Art Gallery
 Foundation

CRAIG, Sybil

Australia b.1901
Chinese China horses 'rolling in sand' c.1940
 Watercolour on paper
 15 x 20cm
 Acc. 1991.350
 Gift of Lina Bryans 1992

CRISTALLERIE D'EMILE GALLE

(manufacturer)
 France 1867–1914
GALLE, Emile
 (designer)
 France 1846–1904
Long necked vase c.1900
 Yellow glass cased purple acid etched
 and engraved with a design of wisteria
 75 x 23.5cm (diam.)
 Acc. 1992.080
 Purchased 1992 with funds derived from the
 Blanche Louisa Buttner Bequest

DANKO, Aleks

Australia b.1950
Day in day out (second version) 1991
 Cast aluminium and theatre light on metal
 support
 11 x 260 x 229cm
 Acc. 1992.087a-qqq
 Purchased 1992

DAVILA, Juan

Australia b.1946
Miss Sigmund 1981
 Synthetic polymer paint on photographic
 mural paper on canvas
 200 x 260.5cm
 Acc. 1991.265
 Purchased 1991 with funds from the 1990
 International Exhibitions Program

DAVILA, Juan

Australia b.1946
Wuthering Heights 1990
 Oil on canvas
 200 x 87.5cm
 Acc. 1991.211
 Purchased 1991 with the assistance of the
 Queensland Art Gallery Functions Fund

DAVIS, James

Australia b.1940
Ode for Rose 1988
 Brush, pen and ink
 41 x 64.7cm (comp.)
 Acc. 1992.009
 Purchased 1992. Andrew and Lilian Pedersen
 Memorial Prize for Drawing 1991

DEL FAVERO, Dennis

Australia b.1953
Malebolge (Pit of evil) (from 'Diario per una
 vita nuova' ['Diary for a new life'] series)
 1990
 Variable installation comprising a group of
 eight gelatin silver photographs with four
 timber lecterns and one audio tape
 photographs: eight panels: 100 x 150cm
 (each comp.);
 lecterns: four pieces:
 111 x 30 x 21.4cm (each)
 Acc. 1992.014a-m
 Gift of the artist 1992

DEL FAVERO, Dennis

Australia b.1953
Da ciel messo (Messenger from the heavens)
 (from 'Diario per una vita nuova' ['Diary for
 a new life'] series) 1990
 Variable installation comprising a group
 of three gelatin silver photographs
 Three panels: 150 x 100cm (each comp.)
 Acc. 1992.015a-c
 Gift of the artist 1992

DUPAIN, Max

Australia 1911–92
Anzac Square c.1940-45, printed 1992
 Gelatin silver photograph
 40.7 x 39cm (comp.)
 Acc. 1992.088
 Purchased 1992

DUPAIN, Max

Australia 1911–92
John Mills National 1940s, printed 1992
 Gelatin silver photograph
 39.4 x 39.3cm (comp.)
 Acc. 1992.089
 Purchased 1992

DUPAIN, Max

Australia 1911–92
Shop window, Toowoomba 1940s,
 printed 1992
 Gelatin silver photograph
 39.4 x 39.3cm (comp.)
 Acc. 1992.090
 Purchased 1992

ECHIZEN

Japan
 a.c.14th–15th centuries
Narrow-necked jar (tsubo) c.1300–1450
 Stoneware, dark brown clay hand built
 in three sections with ash deposit
 53 x 47cm (diam.)
 Acc. 1991.310
 Purchased 1991 with funds from the 1990
 International Exhibitions Program

ACQUISITIONS

ELLIOTT, John

Australia b.1951
Homage to Garry Winogrand, L.A., 1989
 1989, printed 1991
 Gelatin silver photograph
 19.9 x 29.6cm (comp.)
 Acc. 1991.212
 Purchased 1991

ELLIS, Peter

Australia b.1956
The Prince and the Bee Mistress (portfolio)
 1986
 Etching and printed text
 24 sheets: 50.5 x 66cm (each comp.)
 Acc. 1992.050a-x
 Purchased 1992. Miss N. S. Blane Estate
 in memory of her father John
 Robertson Blane

ELY, Bonita

Australia b.1946
Predator II 1983
 Assemblage of gelatin silver photographs
 16 components: 39.8 x 41.2cm (overall
 comp.)
 Acc. 1991.266
 Purchased 1991

FAIRSKYE, Merilyn

Australia b.1950
Liebschaft (Love affair) 1988
 Oil on canvas
 Seven panels: 220 x 579 x 120cm
 (assembled)
 Acc. 1991.213a-g
 Purchased 1991. Queensland Art Gallery
 Foundation

FRANSELLA, Graham

Australia b.1950
Two heads 1991
 Etching and aquatint
 72.5 x 89cm (comp.)
 Acc. 1992.023
 Purchased 1992. Andrew and Lillian Pedersen
 Trust

GALLAGHER, M.

Australia unknown
*We, the people of Noonkanbah, call for
 support* c.1985
 Offset print
 39.5 x 58.6cm (comp.)
 Acc. 1991.243
 Purchased 1991. John Darnell Bequest

GEROME, Jean-Léon

France 1824–1904
Le Fumeur (The smoker) mid–19th century
 Etching
 12.5 x 10cm (comp.)
 Acc. 1991.315
 Gift of Nicholas Draffin 1991

GIGOUX, Jean-François

France 1806–94
Alfred de Vigny 1832
 Lithograph
 12.7 x 10.8cm (comp.)
 Acc. 1991.312
 Gift of Nicholas Draffin 1991

GIGOUX, Jean-François

France 1806–94
Barye 1833
 Lithograph
 20.2 x 14cm (comp.)
 Acc. 1991.313
 Gift of Nicholas Draffin 1991

GIGOUX, Jean-François

France 1806–94
Eugène Delacroix 1832
 Lithograph
 17 x 15cm (comp.)
 Acc. 1991.314
 Gift of Nicholas Draffin 1991

GIMME, Ena

Australia c.1950–c.1990
Untitled 1990
 Synthetic polymer paint on canvas
 95 x 50cm
 Acc. 1992.059
 Purchased 1992

GREEN, Denise

Australia/United States b.1946
Fully / more 1979
 Oil pastel on graph paper
 30.7 x 30.5cm (comp.)
 Acc. 1992.091
 Purchased 1992 under the Contemporary
 Art Acquisition Program with funds from
 Ian Gray, Brisbane through the Queensland
 Art Gallery Foundation

GREEN, Denise

Australia/United States b.1946
No points 1979
 Oil pastel on graph paper
 32 x 44.4cm (comp.)
 Acc. 1992.092
 Purchased 1992 under the Contemporary
 Art Acquisition Program with funds from
 Ian Gray, Brisbane through the Queensland
 Art Gallery Foundation

GREEN, Denise

Australia/United States b.1946
Scans no. 1 1979
 Oil pastel on graph paper
 31.5 x 44.5cm (comp.)
 Acc. 1992.093
 Purchased 1992 under the Contemporary
 Art Acquisition Program with funds from
 Ian Gray, Brisbane through the Queensland
 Art Gallery Foundation

GROSZ, George

Germany 1893–1959
*Der besessene Forstadjunkt (The obsessed
 forester)* 1918
 Lithograph
 41.8 x 55cm (comp.)
 Acc. 1991.337
 Purchased 1991 with funds from the 1991
 International Exhibitions Program

HANNING, Tony (decorator)

Australia b.1950
MORRELL, Richard (glass blower)
 Australia b.1953
Sphere: Tuz 1989
 Hot worked glass sphere, cased black over
 amber and sandblasted
 23 x 23cm (diam.)
 Acc. 1992.047
 Purchased 1992

HANSSEN-PIGOTT, Gwyn

Australia b.1935
Still life 1990
 Thrown porcelain, wood fired
 bottle: 26.2 x 6.6cm (diam.)
 beaker: 8.5 x 8.3cm (diam.)
 dish: 2.5 x 9.2cm (diam.)
 Acc. 1991.267a-d
 Purchased 1991. Queensland Art Gallery
 Foundation

HARRIS, Brent

Australia b.1956
The stations (portfolio) 1989
 Aquatint with etching
 14 sheets: 30.3 x 21.0cm (each comp.,
 approx.)
 Acc. 1991.214a-n
 Purchased 1991. Queensland Art Gallery
 Foundation

HARVEY, Fanny Ellen

Australia 1869–1964
Supper cloth and six serviettes c.1930
 Linen embroidered with orange thread
 in eyelet work
 cloth: 106 x 106cm
 serviettes: 27 x 27cm (each)
 Acc. 1992.041.001–7
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Carved head: Elsie 1917
 Beech, carved
 30.5 x 15 x 10.5cm
 Acc. 1992.030
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Carved panel: (Nymph) c.1929
 Cedar panel, carved
 78.8 x 38.2 x 2.4cm
 Acc. 1992.031
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Cylindrical vase: (The fox and the grapes)
 1933
 Hand built brown clay cylindrical shape,
 dipped ochre and cream clays and carved
 with a formalised design. Clear glaze
 21.6 x 11.1cm (diam.)
 Acc. 1992.032
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Vase: (The fox and the grapes) c.1920s
 Slab built white clay body of swelling square
 profile, dipped brown clay and carved.
 Blue-green glaze
 21 x 9 x 9cm
 Acc. 1992.033
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Folder: (Art nouveau motifs) c.1920s
 Leather, carved
 26 x 19.5cm
 Acc. 1992.034
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Folder: (Kookaburra motif) 1934
 Leather, carved
 28 x 21.5cm
 Acc. 1992.035
 Gift of the Reverends David and Bruce
 Noble 1992

HARVEY, L. J.

Australia 1871–1949
Folder: Norman Lindsay watercolours c.1940
 Leather, carved
 34 x 28cm
 Acc. 1992.036
 Gift of the Reverends David and Bruce
 Noble 1992