

Queensland Art Gallery



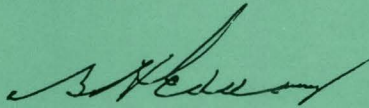
ANNUAL REPORT 1994-95

Queensland Art Gallery
Queensland Cultural Centre
South Bank
South Brisbane

The Honourable Dean Wells, MLA,
Minister for Justice and Attorney-General
and Minister for the Arts

My Dear Minister,

The Queensland Art Gallery Board of Trustees
has the honour to forward its Annual Report
for the year ended 30 June 1995.

A handwritten signature in black ink, appearing to read 'G.H. Edwards', written in a cursive style.

G.H. (Ted) Edwards
Chairman of Trustees



The Queensland Art Gallery,
Brisbane.

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ORGANISATIONAL PURPOSE AND RESPONSIBILITIES

Board of Trustees

The Queensland Art Gallery Board of Trustees is the governing body of the Queensland Art Gallery and draws its powers from the *Queensland Art Gallery Act 1987–88*. The Act provides for Board membership of not more than nine Trustees, including the following:

- the departmental head or his nominee;
- the Director of the Queensland Art Gallery; and
- not more than seven members appointed by the Governor-in-Council on the nomination of the Minister.

Trustees are appointed for a three-year term and are eligible for reappointment as Trustees at the expiration of their respective terms. Trustees during 1994–95 were:

Mr Richard W.L. Austin, OBE
(Chairman)

retired 5 May 1995

Mr G.H. (Ted) Edwards
(Chairman)

from 5 May 1995

Mr Michael Bryce

Mrs Kate Fitzgerald

Professor Ken Goodwin

(Deputy Chairman and

Director-General's nominee)

from 23 July 1993 to March 1995

Mr Doug Hall

(Director)

ex-officio

Mrs Connie Hoedt

Ms Hope Neill

Mr Tim North

(Deputy Chairman from 12 April 1995)

The functions of the Board of Trustees are:

- (a) to control, manage and maintain the Art Gallery and each branch thereof and all property in the possession of the Board;
- (b) to minister to the needs of the community in any or all branches of the visual arts by –
 - (i) displaying works of art;
 - (ii) promoting artistic taste and achievement through the illustration of the history and development of the visual arts;

- (iii) promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material; and

- (iv) promoting research;

- (c) to control and manage all land and premises vested in or placed under the control of the Board;

- (d) to restore and repair works of art in the possession of the Board;

- (e) to frame and package, and manufacture display materials for, works of art in the possession of the Board; and

- (f) subject to Part III, to raise, hold, invest and disburse funds for the performance of the aforementioned functions.

Executive Management Team

Mr Doug Hall

Director

Dr Caroline Turner

Deputy Director &

Manager, International Programs

Mr William Fleming

Manager, Public Programs

Mr Christopher Saines

Manager, Curatorial & Support Services Program

Mr Alan Wilson

Manager, Administration & Finance Program

Queensland Art Gallery Board of Trustees (from left): Ms Connie Hoedt (seated); Ms Hope Neill; Mr Tim North; Mr G.H. (Ted) Edwards (seated); Ms Kate Fitzgerald; Mr Doug Hall (seated); with Mr Greg Andrews, Executive Director of Arts Queensland (standing, second from right). (Mr Michael Bryce not present).



Program Structure

Trustees

Director

Queensland Art Gallery Foundation

Deputy Director &
Manager, International
Programs

Manager,
Public Programs

- Community Liaison
- Corporate Liaison
- Design
- Education
- Exhibitions
- Promotions
- Publications
- Regional Services
- Workshop

Manager,
Curatorial &
Support Services
Program

- Conservation
- Curatorial
- Framing
- Library
- Photography
- Registration

Manager,
Administration &
Finance Program

- Administration
- Commercial Services
- Finance
- Human Resources
- Information
Technology
- Protection & Services
- Secretarial

Program Responsibilities

International Programs

Initiate, negotiate and organise exhibitions of international art.

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

Public Programs

Develop and maintain programs to maximise access to the Collection and to temporary exhibitions.

Communicate the Collection through the provision of publications, exhibitions, and educational and other interpretive services.

Maximise the effectiveness of the Gallery's regional services program.

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.

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's commercial services.

Coordinate the application of information technology.

ORGANISATIONAL PURPOSE AND RESPONSIBILITIES

Corporate Plan

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 and visitors to Queensland.

Goals

Access

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

Art Practice

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

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.

Exhibitions

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

Human Resource Management

To provide a fair and equitable working environment where staff are provided with opportunities for development.

Institutional Profile

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

Interpretation

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

Regional Services

To provide communities in regional Queensland with exhibitions from the Collection of the Queensland Art Gallery and a wide range of support services.

Strategic Planning

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

Technology

To maximise effective use of technology.



The 'Matisse' exhibition attracted 17 447 school students in booked groups.



MAWURNDJUL, John
(Kuninju)
Australia b.1952
Mardayin and Wongkurr
(sacred objects and dilly bags) 1994

DIRECTOR'S REPORT

The year 1995 marks 100 years since the Queensland Art Gallery opened. This centenary year provides an opportunity to examine the Gallery's current place in Queensland's cultural life and to build on this vitality towards and beyond the year 2000. The Gallery currently enjoys a record of unmatched acquisition activity, a vital collection-based, national, international and regional exhibitions program, active interpretive public programs and of outstanding government, corporate and community support.

The Gallery's achievements since 1987 have occurred under the Chairmanship of Mr Richard Austin, OBE, who retired during the year. As Chairman of the Board of Trustees, Mr Austin provided invaluable guidance during a period of considerable development and played a key role in the Gallery's policy focus towards Asia. This has been articulated by the establishment of the Queensland Art Gallery Exhibitions Development Fund, the Asia-Pacific Triennial of Contemporary Art, the ARCO Gallery of Asian Art, and The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.

While paying tribute to Mr Austin's contribution, the Gallery welcomes the appointment of Mr G.H. (Ted) Edwards as incoming Chairman of Trustees. Mr Edwards has a longstanding interest in the Gallery. His association with corporate, private and government sectors and his interests in Asia will assist the Gallery in its future strategic directions.

Of the exhibitions presented during the year, sixteen were initiated by the Gallery, eleven focused on the Gallery's Collection and ten featured the work of Queensland artists. There were three international exhibitions, including 'Renoir: Master Impressionist', organised by Art Exhibitions Australia Limited in association with the Gallery, and 'Matisse', curated by the Gallery and organised in association with Art Exhibitions Australia Limited.

'Matisse' was the international highlight of the Gallery's centenary program and its opening on 29 March was the anniversary of the opening of the Queensland National Art Gallery in 1895. The exhibition, which travelled to the National Gallery of Australia, Canberra, and the National Gallery of

Victoria, Melbourne, illustrated the Gallery's commitment to initiating and organising exhibitions of curatorial significance and wide audience appeal. The exhibition, its catalogue and conference attracted unprecedented national critical acclaim.

Building on the Gallery's longstanding relationship with France, which began with the organising of 'Masterpieces from the Louvre: French Bronzes and Paintings from the Renaissance to Rodin' in 1988 and 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' in 1991, the exhibition was included in the Cultural Agreement between France and Australia in recognition of its importance. The Gallery is grateful to the French cultural authorities and museums and to the Matisse family for their assistance with the project.

Publications produced by the Gallery to complement the 'Renoir ...' exhibition won several printing industry awards, including a gold medal and the Judge's Choice Award for Excellence (Queensland) in the 1994 Queensland Printing Industry Craftsmanship Awards (PICA), and the Silver Medal for Case Bound Books (Australia) in the 1995 Printing Industry (Twelfth) National Print Awards.

Continuing its commitment to presenting the art of important Queensland artists, the Gallery initiated and organised the exhibition 'Fairweather', which travelled to the National Gallery of Victoria and the Art Gallery of New South Wales after its Brisbane premiere. This highly acclaimed exhibition reaffirmed Ian Fairweather's place in twentieth-century Australian art.

Reflecting the expansion of and emphasis placed on the Gallery's Asian and indigenous art holdings, the position of Curator of Asian Art has been created but not yet filled, and a Curator of Indigenous Australian Art has been appointed.

To mark the twentieth anniversary of International Women's Year, the Gallery curated the exhibition 'Out of the Void: Mad and Bad Women. Art from the Collection of the Queensland Art Gallery', which began a regional Queensland tour after its Brisbane showing. The accessibility of the Gallery's Collection



CONDER, Charles (painter)

England/Australia 1868–1909

BLUNT, Arthur (decorator)

England 1860–unknown

MAPLE, M. (carver)

unknown

Le retour de Pierrot

(*The return of Pierrot*) 1899

DIRECTOR'S REPORT

to regional audiences through such exhibitions is a high priority. Towards this end the Gallery also lent a recent acquisition, Roland Wakelin's *The Bridge under construction* 1928, to the Logan Art Gallery for its opening and is planning an exhibition of masterworks from the Australian collection for the opening of the Cairns Regional Gallery in July 1995.

The Queensland Art Gallery Foundation continued to play a crucial role in contributing to the development of the Collection and support for major projects by attracting corporate sponsors, private donors and gifts. Acquisitions through the Foundation totalled ninety-two works, with assistance given for the purchase of an additional two works.

In recognition of the Gallery's centenary year, the Queensland Government has made available a special allocation of \$2.5 million over the next five years, towards centenary acquisitions for the permanent Collection. The Premier announced the special allocation during the State Cultural Policy launch at the Queensland Art Gallery on Sunday 4 June 1995. Acquisitions to date have included major twentieth-century international, Australian and indigenous Australian works.

A change in funding arrangements to the Foundation by the Queensland Government enabled the Gallery to apply funds directly to the purchase of major works of art during its centenary. These included *The Bridge under construction* 1928 by Roland Wakelin; twenty-one etchings from Fred Williams's 'Music Hall' series; *Le retour de Pierrot (The return of Pierrot)* 1899, a hand-painted mahogany screen with painted silk panels by Charles Conder; and an 1868 cedar sideboard by Joshua Ebenston and Matthew Fern, which is an important example of Queensland colonial furniture, provenanced to Glengallan homestead outside Warwick.

Several acquisitions were made from other sources, including funds generated by international exhibitions. *Expansion of poetry* 1913 by Italian futurist artist Leonardo Dudreville, which was unveiled by the Honorary Italian Consul, Dr Raimondo de Cardona, was an important addition to the international Collection.

As a gift to the Gallery to mark its centenary, the casting of *Susannah* by Daphne Mayo was commissioned by the Queensland Art Gallery Society.

The Collection also benefited from funds raised by the Brisbane BMW Renaissance Ball, organised by the Queensland Art Gallery Foundation Members Liaison Committee chaired by Mr Michael Myer. The Ball included a successful fundraising auction of generously sponsored items.

An important centenary event which focused awareness on the Collection and Queensland art was the seminar Art Off Centre organised through Griffith University's Queensland Studies Centre. With a keynote address by Dr Joan Kerr and papers by gallery directors, curators, art historians and academics from Brisbane, regional Queensland and interstate, including Gallery staff, the seminar was the first to focus on the development of art in Brisbane and regional Queensland.

The Centenary Lecture Series began during the year, with a program of high-profile speakers focusing on a variety of Australian art issues.

In preparation for the 1996 Asia-Pacific Triennial of Contemporary Art, the National Advisory Committee was appointed, and the consultative process integral to the success of the first Triennial has begun. A national forum, held in April, brought together over sixty curators, artists, cultural historians and arts administrators from all over Australia, and plans for an international forum are in progress. In recognition of the Gallery's considerable expertise and experience in staging the Triennial, the Senior Exhibitions Officer and Associate Registrar were among a group of Australian delegates invited to participate in a forum held in Malaysia to discuss a planned ASEAN contemporary art festival in 1997.

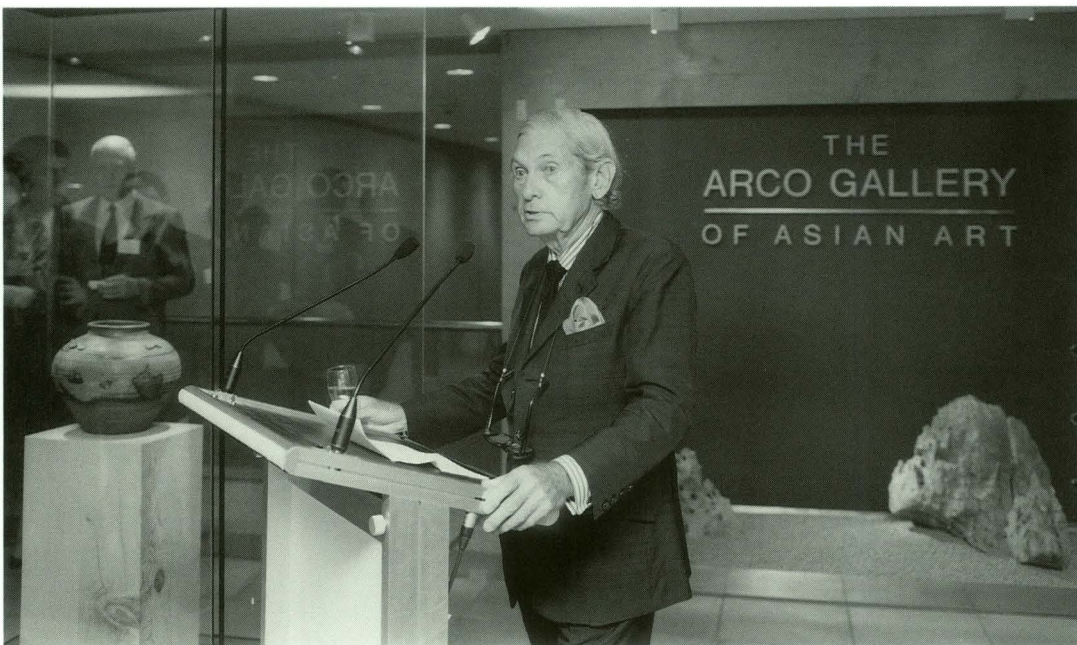
In the area of human resources, a framework of policies and procedures is being developed to ensure employees' entitlements and responsibilities are clearly defined. These include Equal Employment Opportunity, Prevention and Resolution of Sexual Harassment, Notifying Grievances, Performance



Former Director Mr Raoul Mellish and Director Mr Doug Hall cutting the centenary cake at a celebration on 29 March 1995, the 100th anniversary of the opening of the Gallery.



Mr G.H. (Ted) Edwards was appointed Chairman of Trustees from 5 May 1995, when Mr Richard Austin, OBE retired.



Mr Richard Austin, OBE speaking at the reception held to acknowledge the donation by Idemitsu Kosan Co. Ltd for purchase of the Bizen pot for the collection of the Six Old Kilns of Japan.

DIRECTOR'S REPORT

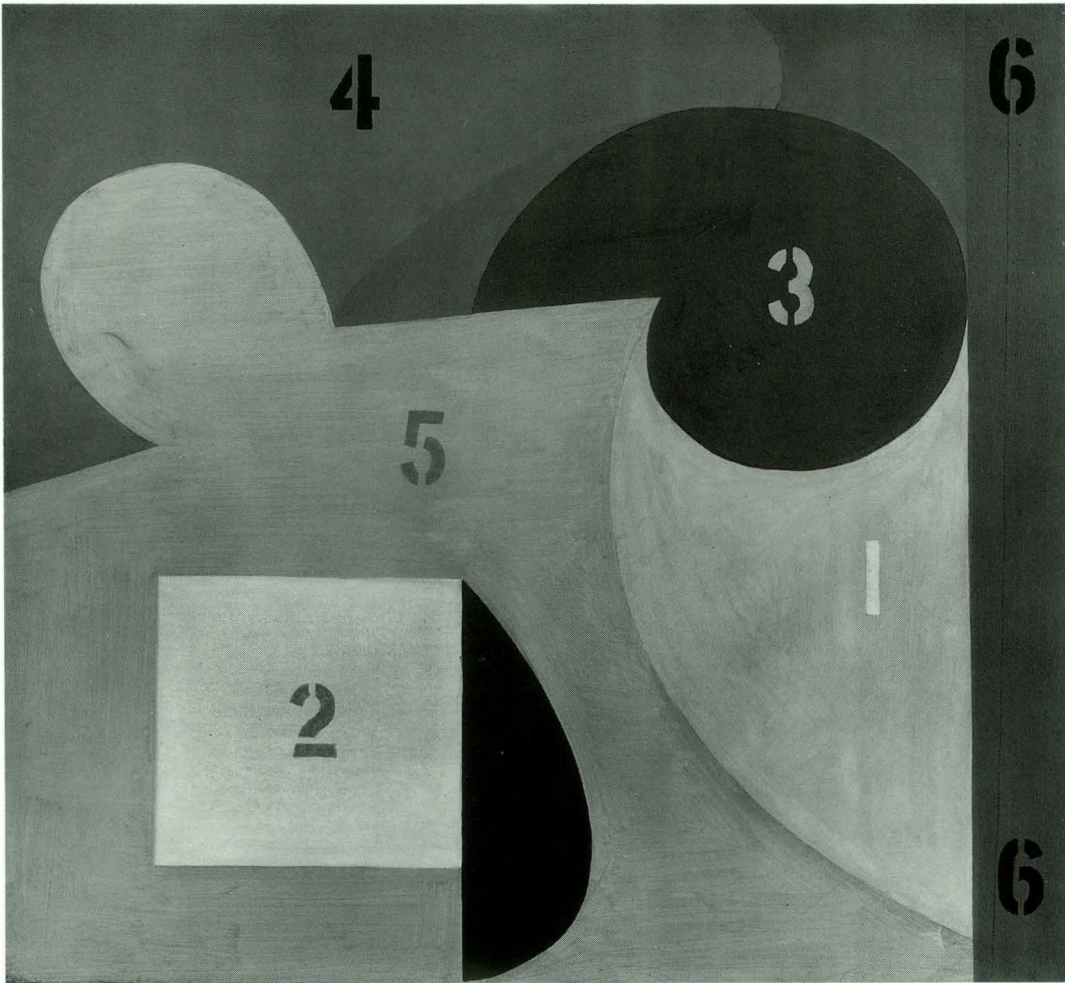
Planning and Review, and Employee Assistance Program. A formalised system of performance management has been introduced and most staff (except for the operational area) have developed a performance plan with their supervisors.

Information technology has continued to expand throughout the Gallery with only two areas remaining to be connected to the Local Area Network. Future technology plans include integration of the Collection Management System with the network and establishment of a graphical user-interface to the system, with digitised images of art works.

Attendances reached the highest level for six years, the total of 428 356 being a rise of 3.5 percent on the previous year. Within the Gallery, further upgrading of the public reception area included a new donation box and upgraded taxi and public telephone facilities, provision of a parents room, upgrading of the 'What's On?' board and additional internal signage.

During the centenary year, the Gallery continued to fulfil its aim of providing access to and interpretation of works of art from the Collection to all Queenslanders. Through its Regional Services, the Gallery provides quality touring exhibitions and related support services to professionally directed and committee-run exhibition spaces, within a State that covers an area of 1.7 million square kilometres. 'Out of the Void...', an exhibition of paintings, works on paper and decorative arts by women artists, is currently touring to six venues, transported by DAS Distribution and the receiving venues. To celebrate the Gallery's centenary, the Queensland Government has supported an exhibition of contemporary Aboriginal and Torres Strait Islander Art with a special allocation. This exhibition will tour to nine venues including Mt Isa, Longreach and Emerald.

The Director continues to serve as a Councillor of the Australia Council, Chair of the Visual Arts/Craft Board of the Australia Council, Deputy Chairman of the Commonwealth Government's Visions of Australia Committee and a Director of Art Exhibitions Australia Limited.



BURN, Ian
Australia 1939–93
Re-ordered painting 1965

INTERNATIONAL PROGRAMS

Visiting international exhibitions

The Gallery's commitment to major exhibitions of international art continued with the presentation of 'Renoir: Master Impressionist' and 'Matisse'. The latter, shown from 29 March to 16 May, was a highlight of the Gallery's centenary.

'Matisse' was curated by the Gallery and organised in association with Art Exhibitions Australia Limited. A Gallery initiative, the exhibition received critical acclaim, both for the calibre of the loans and for its intellectual content. It is best summed up by Joanna Mendelssohn's review in *The Bulletin* on 25 April 1995: 'It is easily the most intelligent blockbuster exhibition ever mounted in this country, the result of the kind of meticulous planning and thorough scholarship which have become the hallmark of Queensland operations'. John McDonald wrote in *The Sydney Morning Herald* on 1 April that 'What distinguishes this exhibition from other recent "blockbusters" is the unusual care given to the selection of work and the catalogue'.

An international committee, which included distinguished government, diplomatic and artistic representatives, was formed to assist in preparations for the exhibition. Members included The Hon. Wayne Goss, MLA, Premier of Queensland and Minister for Economic & Trade Development; M. Philippe Baude, former Ambassador of France to Australia; The Hon. Michael Lee, MP, Minister for Communications and the Arts and Minister for Tourism in the Commonwealth Government; and The Hon. Dean Wells, MLA, Minister for Justice, Attorney-General and Minister for the Arts in the Queensland Government.

Dr Caroline Turner, Deputy Director & Manager, International Programs at the Gallery, was curator and organiser of the exhibition, and Dr Roger Benjamin, Australia's pre-eminent expert on Matisse, was scholarly adviser.

The exhibition's significance was recognised by its inclusion in the Cultural Agreement between the French and Australian Governments, and built on the already strong and cordial relationship that the

Gallery enjoys with French cultural institutions. The Association Française d'Action Artistique gave its support to organising the French component of the exhibition and appointed distinguished Matisse scholar Madame Isabelle Monod-Fontaine, Conservateur en Chef at the Musée National d'Art Moderne and curator of the Matisse exhibition held in Paris in 1992-93, as the French Commissionaire for the exhibition.

Paintings, drawings, prints, sculpture, illustrated books, cutouts, costumes and a stained glass window, totalling 270 works, were drawn from institutions and private collections around the world in a comprehensive overview of the artist's oeuvre. The exhibition displayed some of the artist's most acclaimed works, including *Decorative figure on an ornamental ground* and *Still life with magnolia* from the Musée National d'Art Moderne, Paris; *Basket of oranges* from the Musée Picasso, Paris; *The blue window* from The Museum of Modern Art, New York; and *Nasturtiums with 'Dance' (I)* from The Metropolitan Museum of Art, New York.

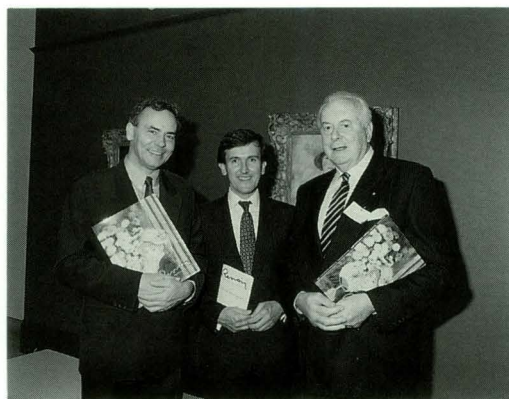
The official opening took place on the evening of 28 March 1995, and the exhibition opened to the public on Wednesday, 29 March, the date of the Gallery's centenary. Among the official speakers were M. Germain Viatte, Director of the Musée National d'Art Moderne, Paris (which was particularly generous in the number and quality of its loans); the Premier of Queensland, The Hon. Wayne Goss; and M. Claude Duthuit, administrator of the Archives Matisse and grandson of Henri Matisse. The Gallery is grateful to M. and Mme Duthuit, who travelled to Australia specially for the opening, and to other members of the Matisse family for their support of the exhibition. M. Duthuit supported the project in a number of important ways, including copyright, and generously gave his time for interviews with the press and a number of speaking engagements at events organised to coincide with the exhibition.

An official dinner hosted by Art Exhibitions Australia Limited was held after the opening. Speakers at the dinner included The Hon. E. G. Whitlam, AC, QC; M. Alain Mauroy, Chargé d'Affaires at the French



At the official opening of 'Matisse' (from left): The Hon. Wayne Goss, MLA, Premier of Queensland and Minister for Economic & Trade Development; Mr Doug Hall, Director, Queensland Art Gallery; M. Claude Duthuit, administrator of the Archives Matisse and grandson of Henri Matisse; M. Germain Viatte, Director Musée National d'Art Moderne, Centre Georges Pompidou, Paris; former President of Trustees, Queensland Art Gallery, Mr Richard Austin, OBE; and Company Director, Art Exhibitions Australia Limited, Mr Michael Darling.

Below
The Hon. Dean Wells, MLA, Minister for Justice and Attorney-General and Minister for the Arts; Mr Neil MacGregor, Director, National Gallery, London; and The Hon. E.G. Whitlam AC, QC at the opening of 'Renoir: Master Impressionist'.



Far Left
M. Philippe Baude, former Ambassador of France to Australia, Mrs Jeanette MacKeague and the Honorary Consul of France for Queensland, Mr Sam Winston-Smith at the opening of 'Renoir: Master Impressionist'.

INTERNATIONAL PROGRAMS

Embassy, Canberra; and Queensland Minister for the Arts, The Hon. Dean Wells.

A major 304-page catalogue was designed and produced by the Gallery to accompany the exhibition and included new research and scholarly contributions from art historians of international standing, ensuring its lasting importance in art scholarship. Scholarly editors for the book were Dr Caroline Turner and Dr Roger Benjamin, who both wrote for the publication. Among other contributors were Dr John Elderfield, The Museum of Modern Art, New York; Professor Yve-Alain Bois, Harvard University; Professor Richard Shiff, University of Texas at Austin; Dr John Klein, University of Missouri; Dr Elizabeth Childs, Washington University, St. Louis; Ms Laurie Monahan, Harvard University; Mme Isabelle Monod-Fontaine; M. Xavier Girard, Musée Matisse, Nice; Ms Anne Kirker, Queensland Art Gallery.

Professor Yve-Alain Bois, Professor Richard Shiff, Mme Isabelle Monod-Fontaine, Dr John Klein, Dr Elizabeth Childs and Ms Laurie Monahan came to Australia for the exhibition's opening and scholarly conference. Given the academic importance of the exhibition, the educational component of the exhibition support materials was particularly emphasised. The conference, held on the weekend of 1-2 April, was attended by 266 delegates from around Australia and overseas. Many delegates were from Queensland, but over 100 travelled from areas outside the State and included university academics, museum professionals, artists, students and interested members of the public.

To assist and encourage more students to participate in scholarly events organised by the Gallery, post-graduate scholarships were offered to allow students to attend the Matisse conference. Australian universities were asked to nominate post-graduate students in art history and the visual arts as recipients, and through generous sponsorship from Ansett Australia, students were brought from as far as Townsville and Melbourne to attend the conference and a special post-graduate seminar.

Educational and interpretive services were provided to 20 317 pre-booked group visitors to the

exhibition, one of the highest pre-booking totals in the Gallery's history. Of these, 17 447 were school students. A ten-page illustrated education kit was produced as a resource for teachers and students, and two seminars were held for 165 teachers.

A ten-minute video introduction to the exhibition was produced in collaboration with major sponsor Network 10. A selection of films and videos exploring aspects of Matisse's work was screened in the Gallery's Lecture Theatre during the exhibition. Antenna (Theatre Services) provided random access CD-ROM audio support to the exhibition with text for the presentation written by Gallery staff.

Children's activities organised for the Easter school holidays included daily family tours and a competition which attracted 381 participants. National and international took part in these activities, and regional visitors were a part of the significant Queensland component. A program for the 'Matisse' Family Sunday on 7 May was designed to promote family involvement in the exhibition and included an 'acrobatic drawing' workshop, a family guided tour, screening of children's films and a performance by Rock'n'Roll Circus which attracted an audience of 200 adults and children.

The Gallery coordinated the international, national and State-wide publicity and advertising campaign which generated a high profile for the exhibition. Its national media announcement in December coincided with an announcement at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris by M. Germain Viatte, Director of the Musée and Mr Alan Brown, AM, Ambassador of Australia to France.

Reflecting the Gallery's extensive promotional campaign in regional Queensland and interstate, half the exhibition visitors came from outside metropolitan Brisbane, with nearly ninety-seven percent of visitors coming to the Gallery specifically to view the exhibition. 'Matisse' was seen by 87 800 visitors in Brisbane before going to the National Gallery of Australia and the National Gallery of Victoria.



Educational information at the 'Matisse' exhibition.

INTERNATIONAL PROGRAMS

Generous sponsorship for the exhibition was provided nationally by Network Ten, Singapore Airlines, Ansett Australia, ITT Sheraton Hotel and Resorts, Triple M Network and Myer Grace Bros, and in Queensland by *The Courier-Mail* and *The Sunday Mail*. National media sponsors Network Ten and Triple M Network provided outstanding advertising support of the exhibition, which particularly targeted the younger age groups. These sponsors, together with *The Courier-Mail*, widely promoted a Matisse design competition for secondary and tertiary design students, which was also assisted by Ansett Australia and ITT Sheraton Hotels and Resorts, who provided accommodation and air fares to Melbourne for the major winner. Singapore Airlines, the Sheraton Brisbane Hotel and Towers and *The Sunday Mail* conducted a major competition, with winners flying to Paris. Myer presented striking window displays on the Queen Street Mall and in-store displays, and Ansett Australia conducted travel packages to the exhibition.

'Renoir: Master Impressionist', organised by Art Exhibitions Australia Limited in association with the Gallery, was the first exhibition of Renoir's work mounted in Australia and attracted attendances of 102 000. Bringing together fifty-one paintings and one bronze, the exhibition represented all phases of Renoir's long career, exploring the range of his subject matter and his responses to the rapidly changing historical contexts of late nineteenth- and early twentieth-century France.

Officially opened on the evening of Friday, 29 July 1994 by Mr Neil MacGregor, Director of the National Gallery, London, the exhibition was curated by the distinguished scholar of nineteenth-century French art, Dr John House of the Courtauld Institute of Art, University of London. Dr House was responsible for the selection of works and made a substantial contribution to the accompanying catalogue, both as a writer and as scholarly editor. Gallery staff worked with Dr House in organising and managing all aspects of the exhibition. The exhibition installation reflected the mood of a late nineteenth-century Parisian interior, using the deep red wall colour that Renoir favoured for the display of his works.

Loans were obtained from a number of important institutions around the world, including The National Gallery, the Courtauld Institute Galleries and the Tate Gallery in London; the Musée de l'Orangerie and the Musée d'Orsay in Paris; The National Museum of Western Art in Tokyo; the Fundación Colección Thyssen-Bornemisza, Madrid; and, in the United States, the Baltimore Museum of Art, The Brooklyn Museum, the J. Paul Getty Museum, The Metropolitan Museum of Art, the Museum of Fine Arts, Boston, The Museum of Fine Arts, Houston, the National Gallery of Art, Washington, DC, and the Philadelphia Museum of Art.

The Gallery was also fortunate in securing the services of Renoir scholars Ms Kathleen Adler and Dr Anthea Callen, both art historians of international standing, to contribute to the exhibition's scholarly catalogue. Designed and produced by the Gallery, it explored a number of themes relevant to Renoir's career and published new research undertaken by Dr House on the exhibited works. Dr House, Ms Adler and Dr Callen, with Dr Roger Benjamin of the University of Melbourne, were the key speakers at the Renoir symposium, attended by over 100 participants.

A comprehensive education program formulated by Gallery staff included introductory audio-visual material, guided tours, education kits for primary and secondary schools, and a film program including films by Renoir's son, M. Jean Renoir. The music and performance program included recitals by the Queensland Philharmonic Orchestra of works by French Impressionist composers including Debussy and Ravel, readings of French Symbolist poetry and musical performances by Fractal Theatre. A total of 7 757 primary and secondary students saw the exhibition through the Gallery's school bookings program.

The Gallery's extensive 'Renoir...' promotions and marketing campaign encompassed local and national advertising and publicity, as well as community, tourism and sponsors' promotions. The press and magazine advertising campaign was complemented by generous television and radio campaigns by sponsors Network Ten and ABC Radio 612 4QR.



A workshop on acrobat drawing was a popular feature of the 'Matisse' Family Sunday.

INTERNATIONAL PROGRAMS

The national media announcement of the exhibition by His Excellency Monsieur Phillippe Baude, then Ambassador of France to Australia, and the media preview resulted in excellent press, radio and television coverage nationally and locally. The exhibition was made possible through the generosity of major sponsor Eunos Australia, and additional national sponsorship provided by Singapore Airlines, Ansett Australia, ITT Sheraton Hotels and Resorts and Network Ten. The exhibition was supported locally by *The Courier-Mail*, *The Sunday Mail* and ABC Radio 612 4QR. Major competition promotions were conducted with the assistance of ITT Sheraton Hotels and Resorts and Ansett Australia in *The Weekend Australian* and Singapore Airlines in *The Sunday Mail*.

After its Brisbane season, the exhibition continued at the National Gallery of Victoria and the Art Gallery of New South Wales.

Both 'Renoir ...' and 'Matisse' required considerable input from Gallery staff in all program areas, and the employment of a Project Officer.

International acquisitions

In line with the Gallery's commitment to building a significant collection of contemporary Asian art, *Self portrait in Kusamba Beach* 1983 by Indonesia's renowned expressionist painter Affandi was acquired. This work is an excellent example of his oeuvre, typical of his free and gestural drawing in paint. As Affandi is regarded as a major influence on contemporary south-east Asian artists, this work provides a pertinent context for purchases made for The Kenneth and Yasuko Myer Collection of Contemporary Asian Art, formed in 1994 with works purchased from the inaugural Asia-Pacific Triennial of Contemporary Art.

The Gallery also acquired a work by Vasan Sitthiket, one of Thailand's foremost artists. *Fate of the conservationist monk* 1994 from Vasan's 'Nature is dying' series is an excellent example of his more recent work, which follows the social commentary

of works such as *Buddha returns to Bangkok '92* 1992 which was displayed in the first Asia-Pacific Triennial.

Another major purchase was *Expansion of poetry*, a 1913 futurist work by Leonardo Dudreville that is characteristic of the Italian art movement's attempts to depict the essence of twentieth-century technological advancement and industrialisation. Purchased with funds from the International Exhibitions Program, this work makes an excellent addition to the Gallery's holdings of early twentieth-century art, joining a small group of works that explore the beginnings of Modernism.

United States artist Ken Friedman gave two of his works to the international collection as a result of the Gallery's 1993-94 exhibition and publication *Fluxus and after...* As one of the leading theorists of the Fluxus movement, his small sculptural pieces *President Kekkonen's tooth* 1987 and *Tristan & Isolde* 1992 are important within the context of the Gallery's Fluxus works.

The Gallery was delighted to host a visit by contemporary British artist Richard Long, who installed his work *Ring of stones* 1982, purchased in 1993. The artist also created an adjacent site-specific mud painting for Gallery 3, made from Brisbane River sediment. Both works are examples of Long's ongoing involvement with the landscape in both an aesthetic and physical sense, creating elegant forms that trace his interaction with the natural world.

Second Asia-Pacific Triennial of Contemporary Art

The Gallery is continuing its commitment to presenting the diverse and dynamic contemporary art of the Asia-Pacific region through the second Asia-Pacific Triennial of Contemporary Art. The 1996 Asia-Pacific Triennial will open on 26 September 1996 and continue until January 1997. A major conference, catalogue, artists talks, performances and an extensive visitors program will accompany the exhibition. Participating artists will be selected from Indonesia, Malaysia, the Philippines, Singapore, Thailand, Vietnam, India, China, Hong Kong, Taiwan,



AFFANDI
Indonesia 1907-90
Self portrait in Kusamba Beach 1983



SITTHIKET, Vasan
Thailand b.1957
Fate of the conservationist monk
(from 'Nature is dying' series) 1994

INTERNATIONAL PROGRAMS

Japan, South Korea, New Zealand and Polynesia, Papua New Guinea and Melanesia, and Australia. Through the Triennial the Gallery aims to continue to increase cultural understanding and establish a framework for further cultural exchanges, as well as provide a forum for continuing dialogue and facilitate the building of professional relationships.

For the 1996 project, the Asia-Pacific Triennial National Advisory Committee consists of, from the Queensland Art Gallery, Mr Doug Hall, Director, Dr Caroline Turner, Deputy Director & Manager of International Programs, Mr Chris Saines, Manager Curatorial & Support Services Program and Ms Margo Neale, Curator of Indigenous Australian Art; Ms Alison Carroll, Visual Arts Manager, Asialink, Melbourne; Mr Neil Manton, Former Director, South-East Asia and the Pacific, Department of Foreign Affairs and Trade Cultural Relations Branch, Canberra; Professor David Williams, Director, Australian National University, Canberra School of Art; and Professor Ian Howard, Director and Provost, Queensland College of Art.

The Gallery has expanded the consultative base in the planning process of the 1996 project. A national forum was held in April which brought together over sixty curators, artists, cultural historians and arts administrators from all over Australia. It is planned to host an international forum in July 1995 to increase the consultative process, discuss the issues raised at the national forum and further strengthen the intellectual and conceptual dimensions of the Asia-Pacific Triennial project. The consultative process will also involve Gallery staff, the project's National Advisory Committee and the Australian advisers collaborating with international advisers to form a curatorial team for each participating country.

The National Advisory Committee and the Australian selectors for the participating countries have commenced selection visits throughout the region. The Australian selectors will collaborate with local art advisers to ensure the selections reflect what the experts in each country believe are the important issues. Selection visits will continue to November 1995.

The Gallery, through its library, is continuing to develop a specialised research collection on the contemporary visual art of the Asia-Pacific region and an Asia-Pacific Triennial database. This database is a significant research tool and is the first in the world to focus on contemporary art and artists of the Asia-Pacific region.

Internationally, the project has been widely considered a landmark event. At the ASEAN Curators' Forum in Kuala Lumpur in April 1995 the project received high commendation as an outstanding example of cross-cultural negotiation. The Gallery's Associate Registrar and Senior Exhibitions Officer were invited by Museums Australia Inc. to participate in the forum and to conduct curatorial workshop sessions in preparation for a major ASEAN contemporary art festival biennial to be held in Kuala Lumpur in 1997, in Singapore in 1999 and subsequently in other ASEAN countries.

The Curator of Contemporary Australian Art and the Senior Project Officer continued to strengthen the Gallery's international links when they attended the April 1995 Contemporary Art of the Non-Aligned Countries Conference, 'Unity in Diversity' held in Jakarta.

The Asia-Pacific Triennial project receives ongoing financial support from the Queensland Government, a commitment until the 1999 Triennial. The Gallery has also received support for the 1996 Triennial from the Australia Council.



DUDREVILLE, Leonardo
Italy 1885-1975
Expansion of poetry 1913

PUBLIC PROGRAMS

Exhibitions

The exhibition program was selected mainly to reflect the celebration of the Gallery's centenary year. Highlights included major Australian and international exhibitions, notably 'Renoir ...', 'Fairweather' and 'Matisse', all initiated by the Gallery for tour to art museums in several states. The Section was responsible for the development of State and Commonwealth indemnity applications, together with the preparation of contracts associated with these exhibitions, and liaised with interstate colleagues to assist in preparations for the interstate presentations.

'Fairweather' focused on the work of major Queensland artist, Ian Fairweather, whose most important works were executed during his stay on Bribie Island. Through the exhibition the Gallery succeeded in bringing to national and international prominence the importance of this artist, as evidenced by critical reviews in major international press. The exhibition was also shown at the National Gallery of Victoria and the Art Gallery of New South Wales.

The Gallery also presented exhibitions of art works predominantly from its own Collection – 'Out of the Void ...', 'Carved and Transformed: Artists' Furniture from the Collection', 'Contemporary Japanese Prints from the Collection of the Queensland Art Gallery', 'Articulate Surfaces: Three Print Cycles from the Collection' and 'Small Monuments'.

The Gallery reaffirmed its commitment to a fully representative presentation of its Collection by four specific works-on-paper rotations, frequent changes of displays designed to illuminate the diversity and breadth of its Collection, as well as specific rotations and changes to celebrate the Gallery's centenary year.

The Gallery continued to support local and international contemporary installation artists through the provision of exhibition space. In particular, the Gallery was privileged to have the respected international British artist Richard Long install his work *Ring of stones* 1982, which now forms

part of the Gallery's Collection, and to execute a complementary mud painting, *Brisbane River mud circle*. The Gallery continued its tradition of providing space in Gallery 14 for site-specific installation works by Australian artists, including Geoffrey Weary's *Objects for the Blind*, and provided considerable exhibition support to Luke Roberts's *Wunderkammer/Kunstkamera*. The latter incorporated many rarely exhibited works from the Collection within this 'museum of curiosities' which attracted much public interest. Through the Gallery 14 program, Mona Ryder was assisted with the installation of her *Mother Other Lover* in the Gallery's watermill. This took place following the transfer of David Wilson's sculpture, *Hope sleeping – grand disguise*, to the lower pond of the Gallery's external sculpture courtyard.

Newly acquired contemporary Asian art from the Gallery's Collection formed the basis of several exhibitions. These included 'Contemporary Japanese Prints ...' and 'Calligraphic Expressions: Calligraphy from the Collection', showing the substance now achieved through the Gallery's focus on acquiring works from the Asia-Pacific region.

The Gallery continued to rotate works on paper in its permanent display of Asian art in the ARCO Gallery of Asian Art. The Gallery is grateful to the Brisbane and Gold Coast Chapter of the Sogetsu School of Ikebana for continuing to create weekly floral arrangements for the ARCO Gallery.

The Gallery also presented an exhibition of works donated by Grace Davies and Nell Davies, in recognition of their consistent patronage over many years.

Workshop

The Workshop undertook intensive preparation programs for several major exhibitions: 'Renoir ...' required preparation of the demountable wall system and refurbishment of all plinths and shop fittings; 'Matisse' required preparation of the demountable wall system, shop counters and fittings; 'Fairweather' required preparation of the demountable wall system and manufacture of forty frames with



LONG, Richard
England b.1945
Ring of stones 1982 and
Brisbane River mud circle

PUBLIC PROGRAMS

complementary moulding for the works of art; and 'Out of the Void ...', a Regional Services Touring Exhibition, required the construction of twelve crates and their fitout.

Other work included the reframing of four of the Gallery's paintings, the moulding being machined in the Workshop; the carving of two 9"x5" frames for Gallery works; the carving of reverse mould blocks, two sets now being completed; the manufacture of ninety standard frames and sixty non-standard frames; the manufacture of a motorised easel for the Conservation Section, a project now nearing completion; and the preparation of moulding for framing of Gallery works as a special project for the Gallery's centenary.

A new dust-extraction system was installed in the Workshop to provide a healthier environment.

Alterations or additions to several office areas due to changing work practices were also undertaken during the year.

Education

Increased demand for services provided by the Education Section focused attention on the support rendered by Volunteer Guides in the conduct of guided tours for groups. Forty-eight potential Volunteer Guides were recruited during the year and provided with basic training. Continuing training was provided for existing Volunteer Guides. Excursions to the Toowoomba and Stanthorpe regional galleries were organised to facilitate social interaction and the integration of new and experienced Guides.

Interpretive programs were diversified with the development of room brochures, video introductions and random-access CD-ROM audio guides to support the major exhibitions 'Renoir ...' and 'Matisse'. Audio-taped interviews with the artist provided visitors to the 'Fairweather' exhibition with an expanded educational element. Attendances at privileged-viewing seminars for school teachers increased for the 'Renoir ...' and 'Matisse' exhibitions to the level where it became necessary to repeat the seminars.

Considerable attention was directed to programs supporting family groups visiting the Gallery. A student of early childhood education completed her practicum placement with the Education Section and was supported in the development of appropriate interpretive programs. Susan Venn, author of successful picture-storybooks introducing families with young children to art galleries and their collections, has developed a text for a Queensland Art Gallery oriented production in collaboration with the Education Section.

Holiday tours and activities associated with the 'Renoir ...' and 'Matisse' exhibitions were also given a family orientation. Information supplied by participants yielded interesting demographic analysis. Visitors to the 'Matisse' exhibition involved with the holiday activities came from all States of Australia and a few came from overseas. Regional visitors were a significant Queensland component. The Family Sunday program associated with major exhibitions has been developed and receives expanding support. Rock'n'Roll Circus performed for a large enthusiastic audience for the 'Matisse' exhibition support program.

Educational services to regional Queensland audiences through touring exhibitions, consultancy, and competition and award judging have been undertaken and have received an enthusiastic response.

Regional Services

The Gallery, through its Regional Services, provides a quality program of touring exhibitions and related support services to regional Queensland.

The Coordinator, Regional Services travelled in excess of 20 000 kilometres by road and air to venues throughout Queensland including Boonah, Childers, Dalby, Gold Coast, Logan, Noosa, Stanthorpe and Toowoomba, and to Armidale, Lismore and Murwillumbah in New South Wales. The Manager, Public Programs travelled 15 134 kilometres throughout Queensland with the Coordinator on a promotional tour during the Gallery's centenary year. Venues included Blackall, Bundaberg, Cairns,



Children aged 8–12 years discovered Matisse's use of colour during childrens holiday workshops at the Gallery.



Visitors viewing the 'Renoir...' introductory video produced by Network Ten.

PUBLIC PROGRAMS

Emerald, Gladstone, Longreach, Mackay, Mt Isa, Rockhampton, Townsville and Toowoomba, and Lismore in northern NSW. Curators, Education Officers and Exhibitions Officers implemented the Regional Services program, represented the Gallery and judged exhibitions at centres in Queensland and New South Wales including Blackall, Caboolture, Caloundra, Childers, Dalby, Gold Coast, Ipswich, Longreach, Mt Isa, Grafton, Gympie, Logan, Noosa Heads, Lismore, Rockhampton, Roma, Springsure, Warwick, Woorabinda, Toowoomba and Townsville. Total mileage travelled by Gallery personnel during the year exceeded 50 000 kilometres.

'Out of the Void ...' was curated by the Gallery as part of the 'National Women's Art Exhibition' to coincide with the twentieth anniversary of International Women's Year. The exhibition began its regional tour in May and includes Queensland women artists Davida Allen, Marian Drew, Barbara Heath, Pat Hoffie and Anne Wallace. The tour is transported with the support of DAS Distribution and the six receiving venues – Noosa Regional Gallery, Gladstone Regional Art Gallery and Museum, Mackay City Library, Cairns Regional Gallery, Stanthorpe Regional Art Gallery and Toowoomba Regional Art Gallery.

An exhibition titled 'Masterworks from the Collection of the Queensland Art Gallery 1878–1962', comprising fifteen major works from the Collection, including William Dobell's *The Cypriot* 1940 and Ian Fairweather's *Epiphany* 1962 will travel to Cairns in July 1995 for the opening of the newly refurbished Cairns Regional Gallery.

An exhibition from the Collection, titled 'Ancient Land, Modern Art: An Exhibition of Contemporary Aboriginal and Torres Strait Islander Art', is being prepared to tour to nine regional venues throughout Queensland from October 1995. It includes paintings, sculpture and decorative arts, such as Vincent Serico's *Lightning man* 1994 and Thancoupie's *Spherical pot* 1986. This exhibition is supported by the Queensland Government with a special allocation in recognition of the Gallery's centenary.

Roland Wakelin's *The Bridge under construction* 1928 was on loan during February to the Logan City

Council for the opening of the newly refurbished Logan City Art Gallery. This recent acquisition was accompanied by didactics and a room brochure.

A workshop covering the areas of exhibition display, lighting and environment, and the handling and care of works of art, will be conducted by Exhibitions and Conservation staff at the Toowoomba Regional Gallery in October 1995.

Requests were received for advice and assistance from local government authorities, regional galleries, committee-run galleries and art organisations. Responses included assessment of environmental conditions, advice regarding new facilities and staffing, collection management, hanging, handling, lighting, storage and packing of art works, interpreting exhibitions, reference books, implementing volunteer programs and assessment of venues for receiving touring exhibitions.

Opportunities have also been created for personnel from regional areas to gain valuable experience in the packing, handling and hanging of valuable art works from the State Collection. Conservation staff condition-reported exhibitions and loans at installation and demount, extending the opportunities in museological practice for volunteers and professional staff from professionally staffed regional galleries and committee-run regional galleries.

Two major surveys were conducted throughout regional Queensland to provide up-to-date information and feedback on touring exhibitions and ancillary services: the feasibility of a data network in conjunction with the Regional Galleries Association of Queensland and an exhibition survey into the services offered by Regional Services and future exhibition requirements. The surveys have shown that the data network is both feasible and desirable and the exhibition survey has enabled regional communities to have direct input into exhibition development. The collated results of both surveys will enable more effective long-term planning.

The Section continued to liaise with the Regional Galleries Association of Queensland and the Queensland Arts Council to provide a range of



Artist Mona Ryder presenting a talk on her Watermill installation, *Mother Other Lover*.



Education Officer Rodney James conducting a school group tour for the Gladstone Regional Art Gallery & Museum at the exhibition 'Out of the Void...'

PUBLIC PROGRAMS

services and a coordinated exhibitions program for regional Queensland.

Publications

Publications in a variety of formats were produced to document and extend knowledge of the Collection and to extend visitors' enjoyment and understanding of works on display.

The catalogue to accompany the exhibition 'Renoir ...' was published jointly with Art Exhibitions Australia Limited. The 152-page casebound catalogue illustrated in colour the works in the exhibition, and contained essays by the exhibition's Curator, Dr John House (University of London), as well as by international Renoir experts Dr Anthea Callen (University of Warwick) and Kathleen Adler (University of London). *Renoir: Master Impressionist* proved to be a popular success and received several awards, including second place in the category Exhibition Catalogues (National and State Museums, Australia) in the Museums Australia Publication Design Awards, the Gold Medal (Books and Catalogues) and the Judge's Choice Award for Excellence (Queensland) at the Queensland Printing Industry Craftsmanship Awards (PICA) and the silver award at the Printing Industry (Twelfth) National Print Awards (Case Bound Books—Australia). The invitation to the opening of 'Renoir ...' received second place at the Museums Australia Publication Design Awards.

Matisse was published by the Gallery in association with Art Exhibitions Australia. The 304-page catalogue illustrated works from the exhibition as well as comparative works and documentary photographs. Essays were commissioned from Australian and international Matisse scholars. The latter included Dr John Elderfield (The Museum of Modern Art, New York), Professor Richard Shiff (The University of Texas, Austin), Madame Isabelle Monod-Fontaine (Musée National d'Art Moderne, Paris), and Professor Yve-Alain Bois (Harvard University). Dr Roger Benjamin of the University of Melbourne and Gallery staff Dr Caroline Turner and Ms Anne Kirker also wrote for the catalogue. This important scholarly publication achieved critical

acclaim and was well received by exhibition goers. International distribution of the publication is presently being considered.

Fairweather, published by the Gallery in association with Art & Australia Books, accompanied the successful touring exhibition 'Fairweather'. This book is an important contribution to the understanding of this internationally acclaimed Queensland artist.

Pamphlets accompanying Gallery 14 projects included *Mother Other Lover: An Installation by Mona Ryder* and *Wunderkammer/Kunstkamera. Art Work of the Month* sheets and other informative material about the Collection and Gallery activities were published on a regular basis. The format of *What's On*, the Gallery's quarterly information bulletin, was changed to become more user-friendly.

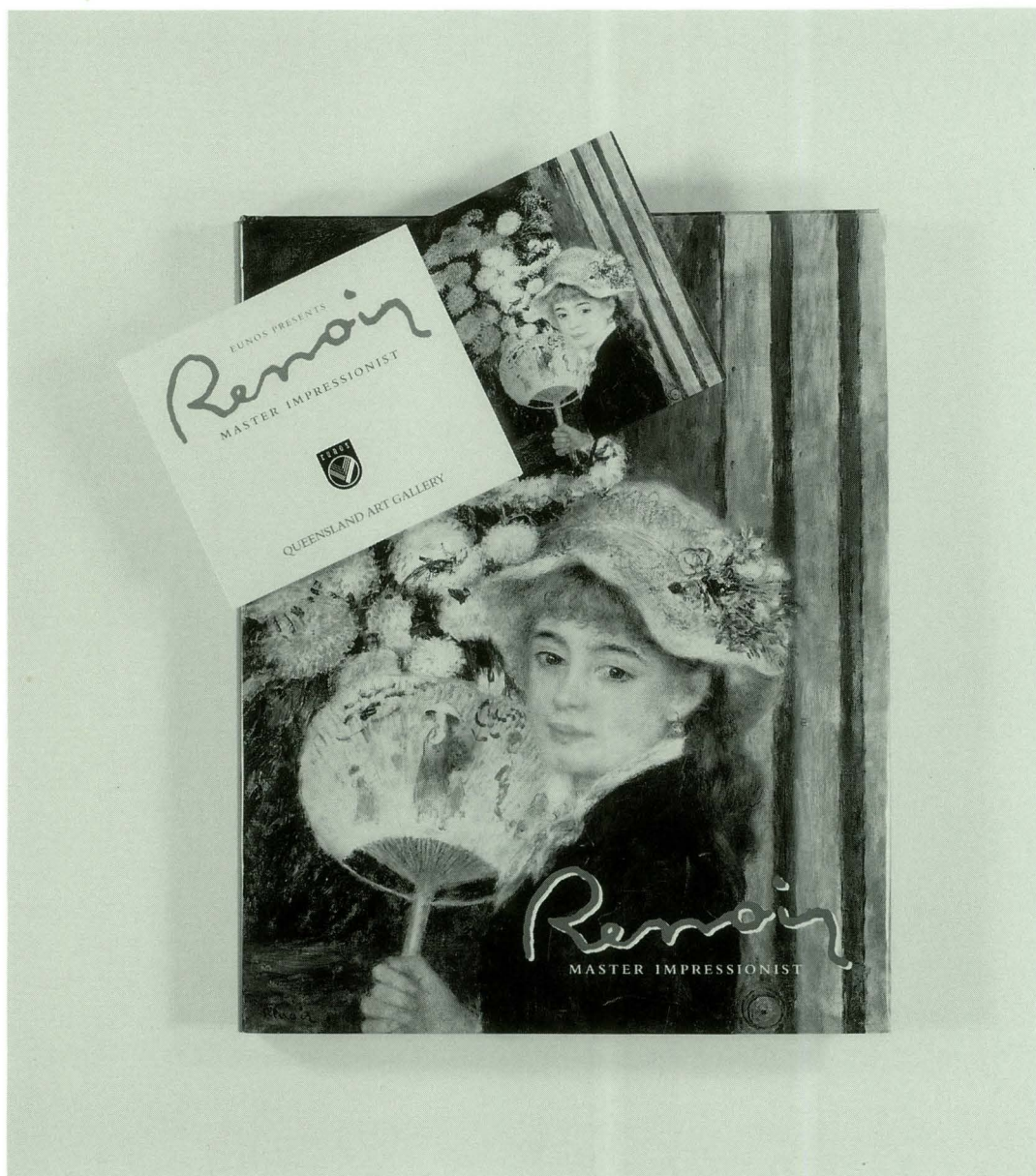
Preparation continues for books in the centenary series on the Gallery's Collection. These include a centenary Souvenir, a book on the centenary history of the Gallery, a Gallery promotional brochure, a Gallery guide and *A Time Remembered: Art in Brisbane 1950 to 1975*. Professor Malcolm Thomis, Pro-Vice-Chancellor (Humanities) at the University of Queensland, was commissioned to write the history of the Gallery.

The Section continued to receive inquiries from a variety of sources regarding copyright and to provide a photographic reproduction loans service on behalf of the Gallery.

Ms Rachel Duffield, Chief Executive Officer of the Design and Artists Copyright Society in London, presented a lecture to staff on copyright, collecting agencies, moral rights and VI\$COPY. An address was also given by Mr Peter Anderson, a local authority on moral rights. It proved an interesting and stimulating exercise.

Promotions

Publicity, advertising and promotion of the Gallery, exhibitions, acquisitions and events created a high level of awareness in the public and the media and contributed to excellent attendances throughout the past year.



Gallery publications won several printing and design awards during the year.

PUBLIC PROGRAMS

More than 1 000 significant items of press, radio and television publicity (interviews, features, reviews) were generated by the Section for local, regional, national and international print, radio and television media.

Promotion of the Gallery's centenary commenced with a cake-cutting ceremony by the Director Doug Hall and former Director Raoul Mellish on Wednesday, 29 March, the first day of the 'Matisse' exhibition and the anniversary of the opening of the first Queensland National Art Gallery in 1895. A supplement was published in *Art and Australia* magazine to mark the centenary, and other centenary celebrations and events have achieved wide publicity.

The Gallery's international exhibitions attracted much interest in the media and the community, which contributed to the high level of attendances and enhanced the Gallery's profile nationally.

The promotions campaigns for the 'Renoir ...' and 'Matisse' exhibitions incorporated highly successful and well-attended media events, including national media previews; local and national advertising, press, radio and television coverage; interstate and regional tourism promotion; direct mail and national distribution of promotional materials; and competitions and cooperative promotions by sponsors.

Promotional collaboration with sponsors for both exhibitions was outstanding, and served to expand community awareness and interest in the exhibitions. For 'Renoir ...', Eunos Australia conducted a complementary advertising campaign as well as other activities, Singapore Airlines and *The Sunday Mail* conducted a major competition, and ITT Sheraton Hotels and Resorts and Ansett Australia assisted the Gallery in a major national competition in *The Australian*.

During 'Matisse' a design competition was conducted with the involvement of Network Ten, Triple M Network, *The Courier-Mail*, Ansett Australia and ITT Sheraton Hotels and Resorts, Singapore Airlines and *The Sunday Mail* conducted a major competition, Myer presented outstanding window and in-store

displays and Ansett Australia conducted travel packages.

The Sheraton Brisbane Hotel and Towers conducted a wide range of promotional activities for both exhibitions, including accommodation and food and beverage packages, as well as displays in the hotel.

Exhibition advertising was complemented by major media sponsorships. Network Ten and ABC Radio 612 4QR supported 'Renoir ...', Network Ten and Triple M Network supported 'Matisse', while *The Courier-Mail* and *The Sunday Mail* sponsored both exhibitions.

Relatives of both artists participated in media coverage. M. Jacques Renoir, the artist's great-grandson was interviewed for national press and television from Renoir's home and studio at Cagnes-Sur-Mer, France and M. Claude Duthuit, Matisse's grandson, attended the exhibition media preview.

A promotions and publicity campaign for the Gallery-initiated travelling exhibition 'Fairweather' attracted national and international coverage, and ongoing publicity was undertaken for the range of Gallery 14, Collection-based and other exhibitions.

A major promotion of the 'Matisse' exhibition was conducted in regional Queensland and northern New South Wales. Functions were held at Rockhampton City Art Gallery, Mackay City Library, Perc Tucker Regional Gallery in Townsville, Cairns International Hotel, Gold Coast City Art Gallery, Toowoomba Regional Art Gallery, Lismore Regional Art Gallery, Gladstone Regional Art Gallery and Museum and Bundaberg Art Gallery. These functions generated considerable publicity and goodwill throughout the regions.

Community Liaison

The Community Liaison Program extended community participation through a variety of innovative promotions. For both the 'Renoir ...' and 'Matisse' exhibitions an extensive distribution of brochures and posters was undertaken, ensuring high public awareness.



Advance purchase ticketing arrangements, through Queensland Performing Arts Trust, has proved very popular with visitors to major exhibitions such as 'Renoir...'



Rock'n' Roll Circus performed on the Cultural Centre Plaza during the 'Matisse' Family Sunday.



Illuminated bus shelter advertising gave a high profile in inner city areas to the 'Renoir...' exhibition.

PUBLIC PROGRAMS

In conjunction with the 'Matisse' exhibition and to celebrate Matisse's love of jazz, the Gallery and Gallery Bistro presented a 'Jazz on Sundays' program for the duration of the exhibition. Tourism industry representatives who work directly with the public, taxi drivers and hotel front-office staff were invited to special 'Matisse' viewings.

Volunteer Information Officers continue to provide a quality service to the public, and more than 25 000 inquiries were received via the information desk during the year.

Volunteer services were extended, with more than twenty volunteers being recruited and trained to conduct exhibition surveys for the 'Renoir ...', 'Fairweather' and 'Matisse' exhibitions. Survey responses, which rated the exhibitions highly, indicate that the Gallery is fulfilling audience expectations and providing great satisfaction.

The Gallery, in conjunction with the Queensland Cultural Centre, was put on line to InfoBrisbane, the touch-screen network developed by North Communications and the Brisbane City Council. With an extensive network of kiosks throughout metropolitan Brisbane, InfoBrisbane provides twenty-four hour public access to the Gallery's public program events.

Corporate Liaison

Major exhibition openings and functions held by sponsors associated with those exhibitions comprised most of the year's activities.

For the 'Renoir ...' and 'Matisse' exhibitions, hospitality programs were implemented welcoming important guests and couriers to Australia. Associated with these exhibitions were sponsors' functions for Eunos Australia, Singapore Airlines, Ansett Australia, Sheraton Brisbane Hotel and Towers, Network Ten, Myer, *The Courier-Mail* and *The Sunday Mail*. Corporate functions in association with these exhibitions were held by Feez Ruthning, Hoechst Australia Ltd., Allen & Hanburys, Brisbane BMW, Potter Warburg Asset Management, Howmedica International, Bankers

Trust Australia Limited and MacIntosh Securities. Additionally, champagne viewings were organised for smaller groups of visitors.

Several major corporate supporters held functions in the Gallery during the year. These included the thirtieth anniversary celebrations of Clarke and Kann, Solicitors, supporters of the 1993 Asia-Pacific Triennial exhibition. The Functions Reserve Fund, generated by corporate use of the Gallery, accounted for the purchase of five works of art during the financial year.

A reception was held to acknowledge the sponsorship by Idemitsu Kosan Co. Ltd. of the Bizen pot.

The Gallery was used on a number of occasions for government functions. A small function was held for visitors attending the South Pacific Forum and the Prime Minister of Australia, The Hon. Paul Keating, was guest speaker at the Asia-Australia Institute annual dinner. The Premier of Queensland, The Hon. Wayne Goss, MLA, hosted a function to celebrate the tenth anniversary of the Saitama Prefecture/Queensland Sister State Relationship. On another occasion the Premier hosted a function for the governor of Central Java.

At an Australia Day awards ceremony, Queensland Minister for the Arts, The Hon. Dean Wells, MLA, in conjunction with Federal Minister for the Arts, The Hon. Michael Lee, MP and The Hon. Warren Pitt MLA, launched the Cultural Industry Development Scheme. At a function held by the Minister for Family Services and Aboriginal and Islander Affairs, The Hon. Ann Warner, MLA and The Hon. Dean Wells, MLA, in association with the Bureau of Ethnic Affairs, the Cultural Activities Funding Program was launched.



Matisse banners decorated the Cultural Centre Plaza and Victoria Bridge.

CURATORIAL & SUPPORT SERVICES PROGRAM

Contemporary Australian Art

This area of the Collection has recently acquired many works which reflect contemporary Australia as an urban (and suburban) society. The Gallery's existing holdings of work by Howard Arkley, well known for painting such images of Australia, have been complemented by the acquisition of his *Stucco home* 1991, an incisive study of a white middle class icon. In stark contrast to this is the nightmarish painting *Deaths in custody* 1993 by Queensland artist Vincent Serico. The title of Susie Hansen's ceramic sculpture *8 die in 'Sex cinema arson'* 1994 comes from a Brisbane newspaper headline and the work is a lurid monument to urban violence and the sensational way it is reported. *Civilised obsession* 1992–93 and *Thoughts on Civilisation* 1994, two works by Rodney Spooner, present in abstract form a critique of the orderly grid systems on which twentieth-century dreams of a utopian city have been based. The Gallery has also acquired a wall-sculpture, *Silent infestation (3)* 1994, by Judith Kentish who, like Rodney Spooner, reveals an ability in younger Queensland artists to produce work which is intellectually stringent yet intuitively expressive.

The complexities of Australian culture today are suggested by such acquisitions as Maria Kozic's five-panelled *Cumics* 1987 (a parody of the heroic male, using images from Italian comic books), Jihad Muhammad John Armstrong's installation *Triptych* 1990 (which incorporates aspects of Islamic life) and Richard Bell's painting *Out to dry* 1993 (a satirical commentary on Aboriginal assimilation and the new class frictions it is creating among Murri people). The Gallery's fine collection of non-figurative art associated with 'The Field' exhibition of 1968 has been complemented with two paintings by artists who were included in that exhibition, *The death of Nelson* 1992 by Dick Watkins and a key early work by the late Ian Burn, his first *Re-ordered painting* 1965.

The Gallery has also acquired works which use the landscape as an oblique metaphor for human experience. Kim Mahood's three moulded paper wall-pieces from her 1993 'Skin' series create an equivalence between the human body and a map, and Anne Lord's large dark painting *Close I* 1991

is a response to the brooding presence of the tropical monsoon.

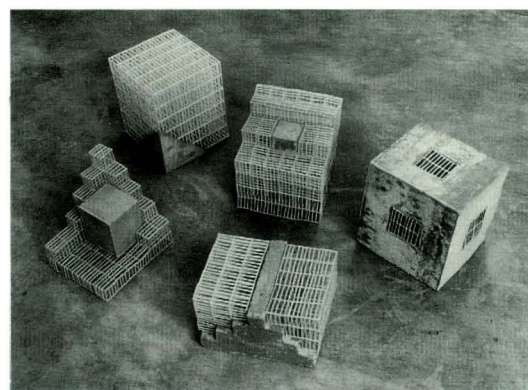
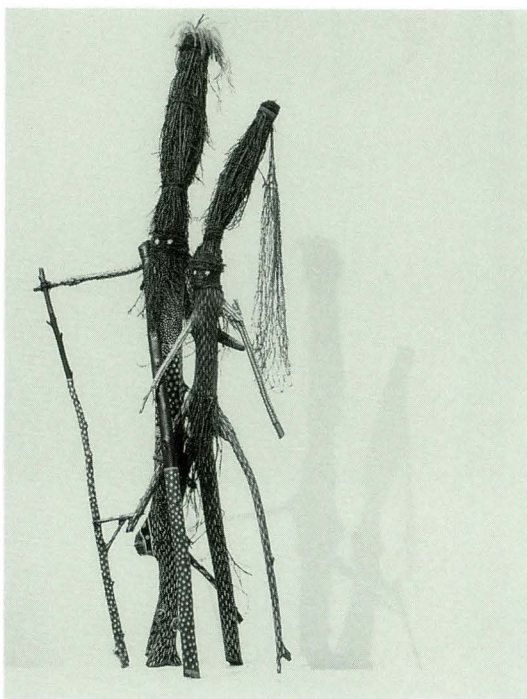
Attention has been given to collecting the work of indigenous Queensland artists. The Gallery has acquired eight such works in the past year, including a relatively early (c.1970) Mornington Island bark painting by Lindsay Roughsey telling the history of the Lardil people, the artist's language group, as well as an urban painting, *Amalgamation* 1994, by Torres Strait Islander Brian Robinson, and a sculpture, *Dreamtime travellers* 1994, by Rick Roser. Important additions to the collection of Aboriginal art were also made with a small, early painting (1988) by Queenie McKenzie, who has become the best-known woman artist of the Kimberleys in Western Australia, and an exceptionally large bark painting by the distinguished Arnhem Land artist John Mawurndjul, *Mardayin and Wongkurr (sacred objects and dilly bags)* 1994.

Australian Art

This year has been an outstanding one for the Gallery's Australian Art section with several major purchases impacting on the Collection. A vorticist-inspired painting by the Sydney Modernist artist Roland Wakelin, entitled *The Bridge under construction* 1928, was added to the Collection and was lent to the new Logan City Art Gallery for its opening in February 1995. A work of great vitality, it enhances the Gallery's small group of works by Sydney-based early Modernists, such as Cossington Smith, de Maistre and Crowley. Both the fin-de-siècle decorative arts and Conder holdings were added to by the acquisition of a unique silk and mahogany screen painted by Charles Conder in Paris in 1899. Showing scenes based on the Commedia dell'arte, *Le retour de Pierrot (The return of Pierrot)* 1899, the screen was executed with the assistance of Conder's friend, Arthur Blunt. Other notable acquisitions have been a rare Surrealist-inspired watercolour and gouache by Peter Purves Smith, *Figures on a beach* 1948, a richly textured 1951 abstract painting by Grace Crowley and a selection of works by Isaac Walter Jenner, among them a view of Brisbane from New Farm. The nineteenth-century collection also included a work which has been on loan to the Gallery for several years. Painted by the Portugese



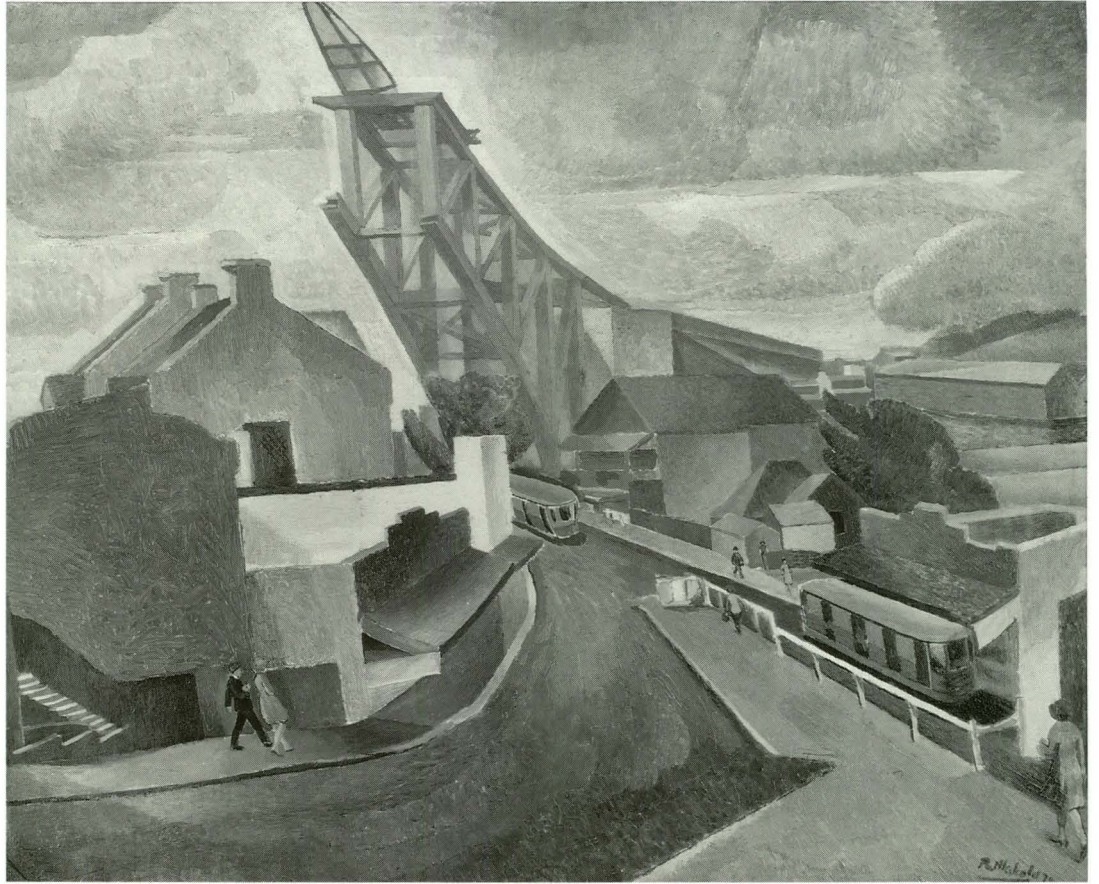
MAHOOD, Kim
Australia b.1953
Skin III 1993



SPOONER, Rodney
Australia b.1962
Civilised obsession 1992–93

ROSER, Rick
(Jinbara)
Australia b.1955
Dreamtime travellers 1994

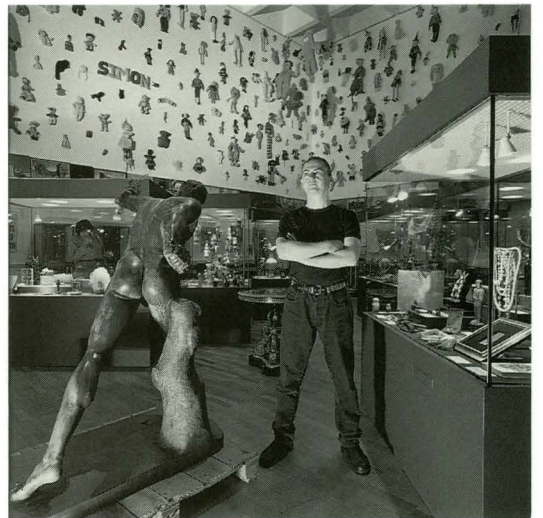
CURATORIAL & SUPPORT SERVICES PROGRAM



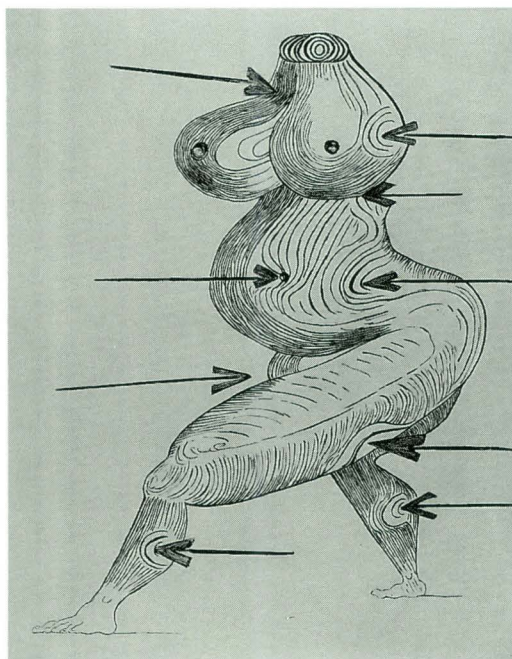
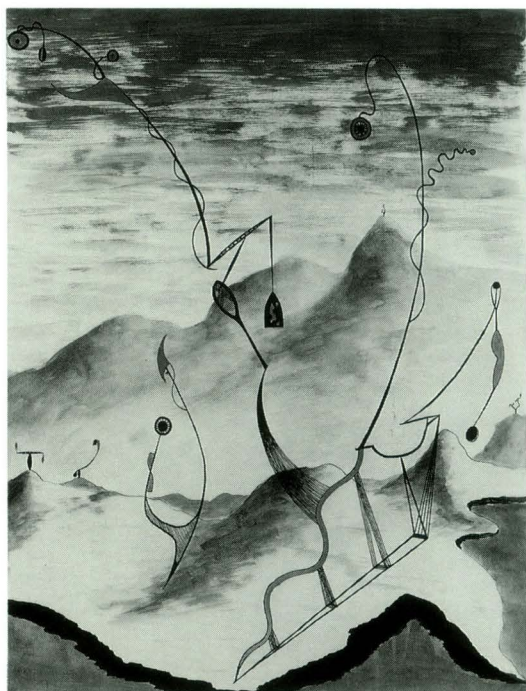
WAKELIN, Roland
New Zealand/Australia 1887-1971
The Bridge under construction 1928



Miss Grace Davies and
Miss Nell Davies at the opening of
'The Grace Davies and
Nell Davies Donation' exhibition.

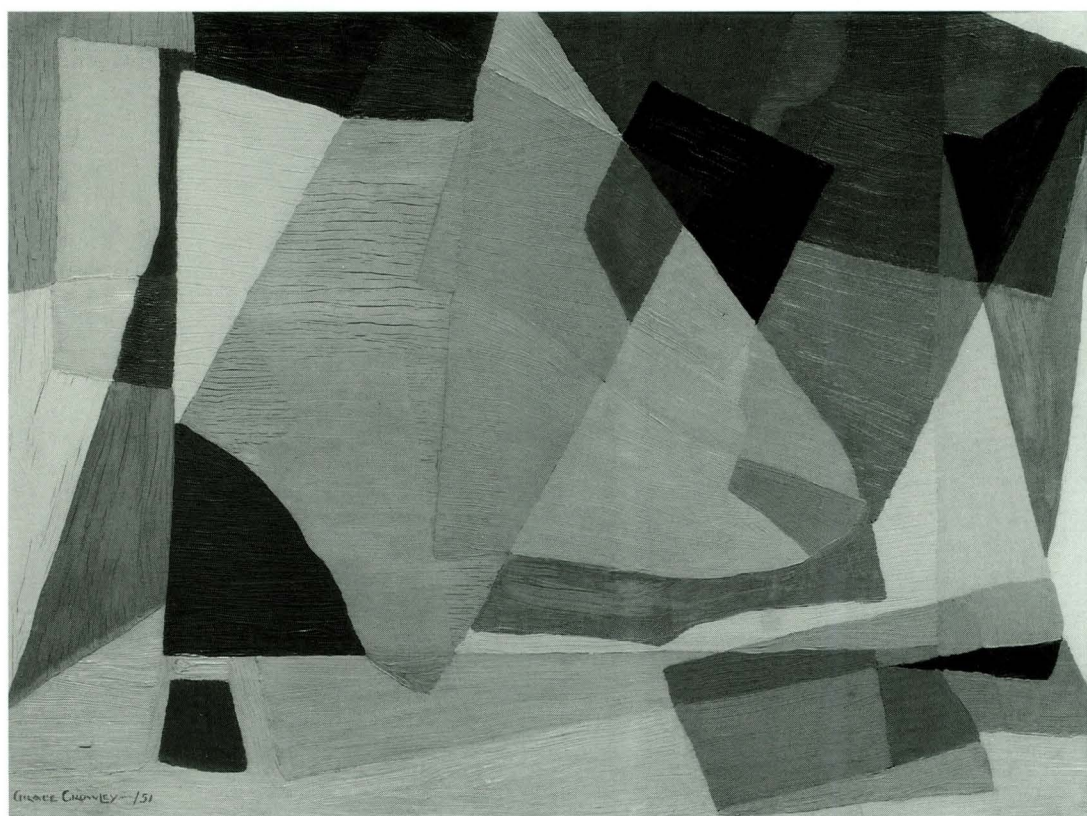


Far Right
Artist Luke Roberts in his
Gallery 14 installation
Wunderkammer/Kunstkamera.



Far Left
PURVES SMITH, Peter
 Australia 1912–49
Figures on a beach 1948

BOURGEOIS, Louise
 France b.1911
Sainte Sébastienne 1992



CROWLEY, Grace
 Australia 1890–1979
Abstract 1951

CURATORIAL & SUPPORT SERVICES PROGRAM

artist Arthur Loureiro, *Study for 'The spirit of the new moon'* 1888 is the earliest known example of symbolism in Australia.

July 1995 will see the unveiling of a bronze cast of the Mayo sculpture *Susannah* 1946, a centenary gift to the Gallery from the Queensland Art Gallery Society. Given Mayo's role both as a practitioner and as a patron of Queensland art, it is suitable that in the Gallery's centenary year she be so honoured. Other centenary activities have been a series of one-work exhibitions from the Collection, participation in the preparation for the souvenir book and research and writing for a forthcoming book on the Australian Art Collection.

Queensland's most celebrated twentieth-century artist, Ian Fairweather, was the subject of a major retrospective exhibition that toured to Sydney and Melbourne from December 1994 to May 1995 to critical acclaim. Another successful exhibition was 'Out of the Void...' which was part of celebrations for the twentieth anniversary of International Womens' Day at the Gallery early in 1995.

Prints, Drawings and Photographs

Several significant international works on paper were acquired, assisted with funds from Joyce McCracken, including photographs by Helen Levitt and Lee Friedlander and recent prints by American artists Louise Bourgeois, Harvey Quaytman, William T. Wiley and Kiki Smith. From the Andy Warhol Foundation for the Visual Arts the Gallery purchased a 1975 portfolio of ten screenprints titled *Ladies and gentlemen*. June Wayne donated an impression of her 'John Donne: *Songs and sonnets*' book 1958 portfolio of fifteen lithographs. In addition, a handsome donation of recent drawings and prints by New York based Max Gimblett expanded the Gallery's holdings of imagery by this artist. From other sources the Gallery was able to secure a large print installation by Thai artist Prawat Laucharoen and works in other media by his compatriots Araya Rasdjarmrearnsook, Navin Rawanchaikul and Vasan Sitthiket.

The Gallery Society continued to present Ukiyo-e prints to the Collection and additionally the Gallery

purchased a group of 1974 screenprints by Japanese artist Ay-O.

Outstanding among the acquisitions of Australian material was the purchase from the Estate of Hal Hattam, Melbourne, of twenty-one etchings and aquatints by Fred Williams from his 'Music Hall' series 1954-56. A rare minimalist cut paper work of 1969 by Robert Jacks was acquired with funds from John Potter and Roz MacAllan under the Contemporary Art Acquisition Program.

A concerted effort was made this year to augment the Gallery's holdings of Australian photography and, to this end, representative examples of the work of Max Dupain, Marian Drew, Ingeborg Tysen, Eugenia Raskopoulos, Charles Page and Anne Zahalka were obtained.

Regular rotations of prints, drawings and photographs from the Collection occurred throughout the year in the International and Australian permanent Collection galleries. Up to ninety items were changed every four months and contextualised in association with paintings, sculpture and decorative arts. In addition, the Arco Gallery of Asian Art had a changing display of Ukiyo-e prints.

Exhibitions curated by the Section included 'Articulate Surfaces: Three Print Cycles from the Collection' (by artists Sally L'Estrange, Mike Parr and Aida Tomescu), 'Contemporary Japanese Prints...' and 'Calligraphic Expressions...'

The Curator spent the period 7-26 November in Thailand and the Philippines pursuing research for a Queensland regional touring exhibition (to commence in early 1996) and for the second Asia-Pacific Triennial in 1996. A number of significant acquisitions for the Collection by artists Vasan Sitthiket, Araya Rasdjarmrearnsook, Kamin Lertchaiprasert and others resulted from this trip.

Decorative Arts

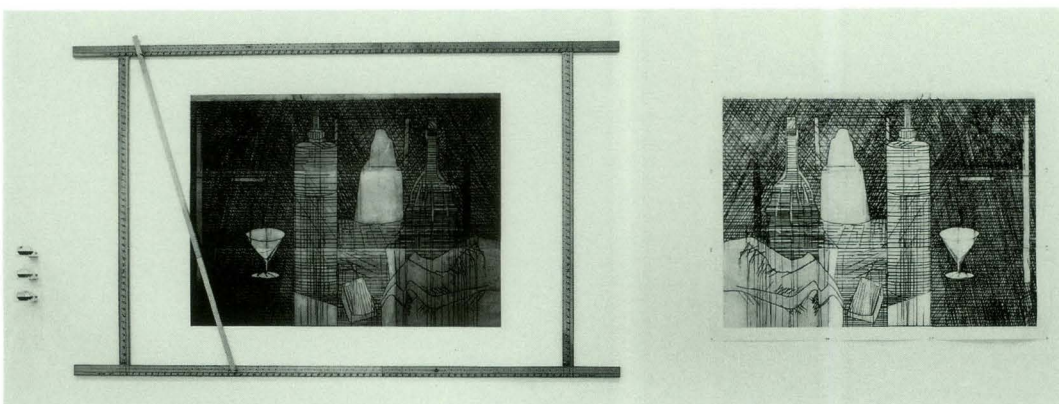
Mrs Jessica Ellis continued to enrich the small collection of eighteenth-century English porcelains with her gift of three Worcester trios, the most



WILLIAMS, Fred
Australia 1927–82
'The Boy Friend' 1956
Etching from 'Music Hall' series



WARHOL, Andy
United States 1928–87
From the *'Ladies and gentlemen'*
portfolio 1975



PRAWAT LAUCHAROEN
Thailand/United States b.1941
Infinitude II 1983 (detail)

CURATORIAL & SUPPORT SERVICES PROGRAM

significant of which is decorated with a yellow canary and attributed to the workshop of James Giles. In the area of international art glass, two small but effective vases by Johann Loetz Witwe and Württembergische Metallwarenfabrik (WMF) were purchased, while the first coloured Lalique vase *Biskra* 1932 was donated by Mr John Michelmore through the Queensland Art Gallery Foundation. Three items of cobalt Persian glass, a ewer and two rose water sprinklers, were the gift of Lady Middleton.

The major acquisition in the Decorative Arts Section this year was a sideboard, dated to 1868, from the 'Glengallan' homestead on the Darling Downs. Examples of Queensland colonial furniture of the exceptional quality of this piece are very rare. Its value is further enhanced with the identification of the cabinet maker, Joshua Ebenston, and the attribution of a carver, Matthew Fern. A contemporary newspaper review, with every justification, describes the furniture made for the homestead as 'equivalent to the imported article'. It was acquired with the assistance of the Australian Decorative & Fine Arts Society (Brisbane) Inc. An Elizabethan-style court cupboard was presented by Mr Lawrence King, while in the collection of artist's furniture a stylish contemporary side table *Roheryn I* 1992 by Helmut Lueckenhausen expresses the finely crafted tradition of post-war Europe in Australia.

The focus collection of Aboriginal textiles was increased with the acquisition of three exceptional batiks from Ernabella Arts Inc. and three comparable items from Utopia Art and Craft. Nyukana Baker, one of the Ernabella artists, was able to identify one of her early works (c.1974) in the collection. Two pots by Noreen Ngala Hudson, both entitled *Pmere Nuka (My country)* 1994, are representative of the new work produced by the Hermannsburg potters.

The recent history of Australian ceramics was enhanced with the acquisition of a platter by Peter Travis 1971, a bowl by Penny Smith 1980, two pieces decorated by Murray Walker in 1982, *Dressed to queen* and *Artist and women*, Ray Taylor's *Slab vase* 1983 and *Large bowl* 1983, a Les Blakebrough *Sphere* 1986 and Susan Ostling's *Late Minoan vase* 1987 and

Sea, song, sorrow, memory construction 1989. More contemporary works by 20 One Manufactory, Alexandra Copeland, Andrea Hylands, Col Levy, Gwyn Hanssen Pigott, Marc Sauvage and Ted Secombe were also acquired.

In the area of studio glass, a platter by Marc Grunseit *Capricornia blue* 1994, and vases by Nick Mount and Chris Pantano were acquired.

Conservation

The 'Fairweather' exhibition required a major involvement from the Conservation Section. In particular, the Conservator (paintings) was involved in coordinating conservation treatments of works by Ian Fairweather in many States and maintaining the works during their travels. The Section was involved in treating and reframing many fragile paintings and works on paper, and the Conservator (paintings) presented papers and an educational video on Fairweather's materials and techniques.

The Senior Conservator (Paintings) and International Conservation Services Sculpture Conservator treated Anthony Caro's *Unison* after approval was given by the artist. The final touches to the patina are yet to be completed and approved by Caro.

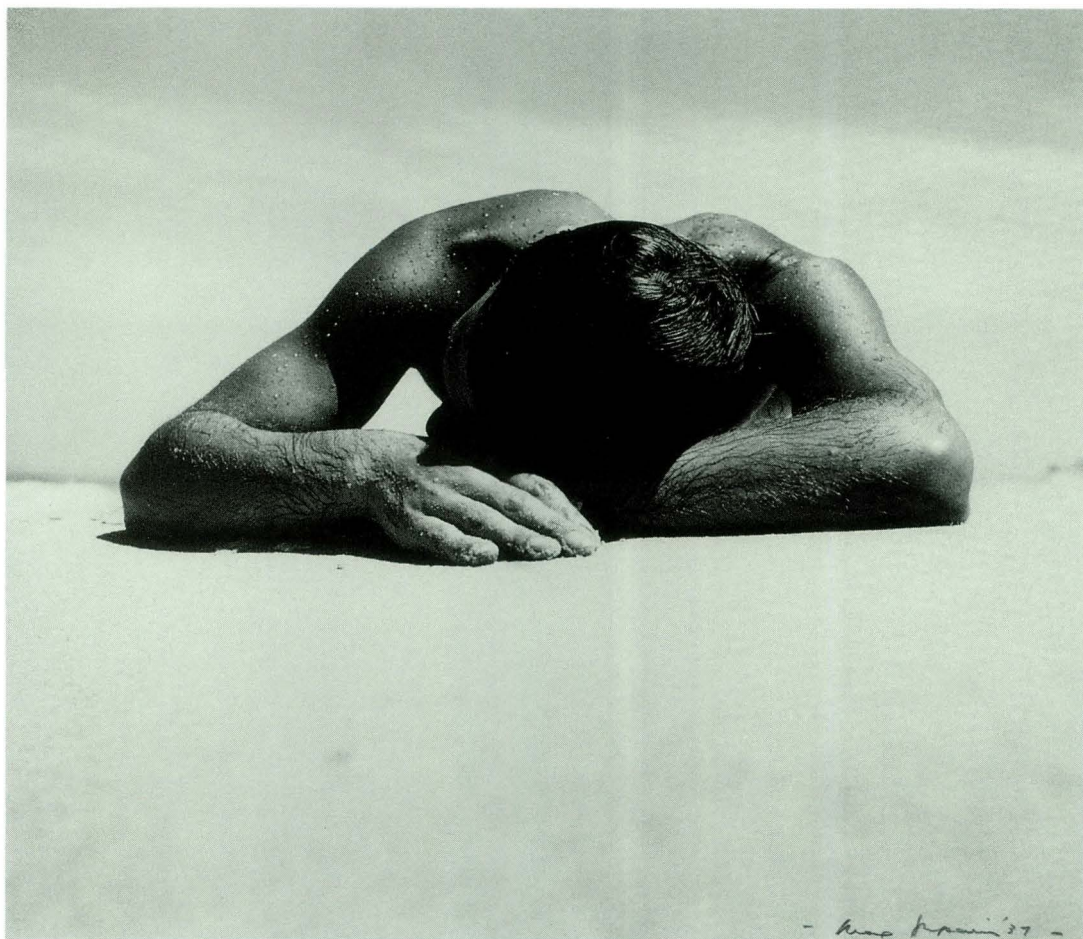
A major treatment was also carried out on Eric Wilson's *Violin* which appears on the back of *Stove theme* 1942. A simultaneous showing of both paintings will be a feature in a centenary display.

A large seventeenth-century oil painting *The Madonna, Christ and St John* has been attributed to Gerard Seghers (or the Circle of). The work was cleaned by the Senior Conservator and a new frame was carved and gilded by the Senior Artisan. Another version of the painting has been found in the Collection of the Kunsthistorisches Museum in Vienna.

The Conservation Department is also being redesigned and equipped to enable it to commence a new program of structural treatments to large contemporary paintings.



ZAHALKA, Anne
Australia b.1957
The sunbather, no. 2 1989



DUPAIN, Max
Australia 1911-92
Sunbaker 1937

CURATORIAL & SUPPORT SERVICES PROGRAM

Framing and gilding

For the 'Renoir ...' exhibition a new frame in Louis XIV style was made for the painting *Coco et Jean* by Renoir. The frame is hand carved in white beech and gilded in twenty-three ct gold leaf.

Other handmade and gilded frames constructed were a late nineteenth-century frame with leaf design for (*Seascape*) *Belle-Ile* by Matisse, and a Louis XIV style frame for J. P. Russell's *Rochers de Belle-Ile*.

The Gallery's Artisan Framer has been working with TAFE and the Department of Education to design new standards in the commercial picture framing industry.

Registration

The Section continued to play an integral role in the activities undertaken by the four Program areas, providing practical support and guidance in matters of policy and procedure, documentation, storage, packing, transportation and insurance for the Collection and objects in the temporary custody of the Gallery.

As the Gallery was the first location for the 'Renoir ...' and 'Matisse' exhibitions' three-venue tours, liaison was undertaken with air and ground carriers, shipping agents, the Australian Protective Service, the Australian Customs Services and the Australian Quarantine and Inspection Service for the arrival of the fifty and 258 loans, respectively, to these exhibitions. All domestic and international loans were unpacked and repacked under the supervision of the Section and the Australian tour of each exhibition was coordinated by Art Exhibitions Australia Limited.

The three-venue 'Fairweather' exhibition was organised and managed entirely by the Gallery. Transportation of the sixty-one loans was coordinated, including loans going to interstate conservators for treatment and, after treatment, for reframing. Six of the loans were from New Zealand, England and the United States, requiring international transportation and customs formalities and, where

relevant, completion of formalities under the *Protection of Movable Cultural Heritage Act 1986*.

Preparatory work commenced for the second Asia-Pacific Triennial in 1996. Insurance coverage was maintained for the intrastate tour of the 'Out of the Void ...' exhibition which is travelling to six Queensland venues.

Transportation, insurance, documentation and packing/unpacking were undertaken for the 263 objects brought to the Gallery from within Australia and overseas for consideration for acquisition. Twenty-three objects, deaccessioned from the Collection, were despatched for sale or auction.

Including the loans received for the 'Renoir ...', 'Fairweather' and 'Matisse' exhibitions, a total of 543 objects was received by the Gallery for exhibition and general display purposes. The Gallery lent eighty-four objects to other institutions for exhibition purposes, including the loan of *Portrait of Madame Renoir* to the 'Renoir ...' exhibition, Matisse's *Seated nude with arms raised, Patitcha smiling, Nude with bracelet* and *The beautiful Martinique woman* to the 'Matisse' exhibition, and the Klaus Moje 'Shield series no. 20' to the National Gallery of Victoria for exhibition in Australia and Germany.

Twenty-five objects were lent from the Collection to State Government offices, bringing the total on loan as at 30 June to 199. In March 1995 the Gallery was obliged to place a moratorium on new loan requests from Government offices because of existing centenary year commitments.

During the year the storage of furniture in the Collection was reorganised and, in response to the continued growth of the Collection, additional storage units were purchased for works on paper and bark paintings.

The Section provided tours of the Collection Storage facility, giving an introduction to collection management to students of the University of Queensland and the University of the Southern Cross, and in conjunction with the Contemporary Art Acquisition Program.



LUECKENHAUSEN, Helmut
Australia b.1950
Roheryn I 1992



BAKER, Nyukana (decorator)
(Pitjantjatjara)
Australia b.1943
ERNABELLA ARTS
INCORPORATED (cooperative)
Australia est.1948
Fabric length 1994

CURATORIAL & SUPPORT SERVICES PROGRAM

The Associate Registrar was invited by Museums Australia and Asialink to participate as a tutor in an ASEAN workshop held in Kuala Lumpur in April in connection with a planned ASEAN contemporary art festival in 1997. He is also to be a member of the curatorial team for the Malaysian component of the second Asia-Pacific Triennial. The Registrar continued as a member of the Museums and Heritage Industry Standing Committee of Arts Training Queensland and as editor of the Newsletter of the Australian Registrars Committee.

Library

The Library experienced a significant increase in demand for its services, particularly in the areas of reference work, inter-library loans and collection development. This was due to an increase in the level of research activity throughout the Gallery, including preparatory work towards blockbuster exhibitions such as 'Renoir ...' and 'Matisse', other research projects relating to forthcoming exhibitions and historical research into the Gallery's history.

Automation of Library functions continued to expand with the development of an orders database and a serials database, resulting in better control of expenditure and accounts, and improved access to information about books on order and serials holdings.

Access to the Library's resources was greatly improved by the installation of a public-access computer terminal providing access to the Library's SearchMagic databases. The system also includes a CD-ROM drive, providing access to the AVAD suite of databases on Australian art and artists and to a number of multimedia CD-ROMs, including *Microsoft Art Gallery*, featuring the collection of the National Gallery in London.

Library staff provided support and assistance to a number of researchers who were commissioned to research the Gallery's history for publications to mark the centenary of the Gallery. Jeff Hopkins, a post-graduate history student from the University of Queensland, compiled a comprehensive bibliography and a detailed chronology of significant

events and developments in the Gallery's history. Dr Bernadette Turner spent considerable time researching primary source historical material in the Library and elsewhere in the Gallery to assist Professor Malcolm Thomis in his centenary history of the Gallery.

Important gifts received by the Library under the Taxation Incentives for the Arts Scheme included a collection of archival material and catalogues relating to the history of the Moreton Galleries, donated by Mrs Anthea Wieneke. A substantial collection of books and catalogues on the history of the decorative arts was also donated by Mr Glenn Cooke.

Significant professional development activities during the year included the attendance of the Librarian-in-Charge at a continuing education seminar 'Women in Management' at the University of Queensland. The Librarian attended the Australasian Information On Line and On Disc '95 Conference in Sydney, and presented a paper on 'Interactive Multimedia in Museums'.

Valuable contributions to the Library were again made by the team of dedicated Library Volunteers, without whom it would not be possible for the Library to provide the current level and range of services. The Library is also grateful to the Gallery's Protection & Services Officers for their assistance in the areas of shelving, maintaining files and processing books and auction catalogues.



OSTLING, Susan
Australia b.1948
Sea, song, sorrow, memory
construction 1989



Conservation Section staff were closely involved in the treatment and reframing of some twenty works in the 'Fairweather' exhibition. In addition, an educational video was produced by the Section to explain Fairweather's painting materials and technique.

Far Left
Associate Registrar Simon Elliott conducted tours of the Collection's storage area during a Contemporary Art Acquisition Program function.

ADMINISTRATION AND FINANCE PROGRAM

The Administration and Finance Program provides the corporate services necessary to ensure the efficient and effective operation of the Gallery's programs and the achievement of the Gallery's goals. These services include:

- administration
- commercial services
- finance
- human resources
- information technology
- protection and services

Administration

A range of administrative services was provided, including records management, reception, freedom of information requirements, despatch of outgoing mail/deliveries and the ordering and provision of stationery and office supplies. Coordination of the implementation of enterprise bargaining initiatives impacting on the Gallery is centred within this sub-program.

Commercial Services

The Gallery undertakes a range of commercial service activities which not only provide financial resources (additional to government funding) enabling the Gallery to undertake various projects and activities, but also act as a vehicle to complement and promote the Gallery and its services.

The major commercial activities during the year included the ongoing retailing of a wide range of art books, exhibition catalogues, reproductions, prints and cards, plus unusual and distinctive gifts through the Gallery Shop and special lines of merchandise associated with the exhibitions 'Renoir ...' and 'Matisse' marketed through exhibition shops.

A computerised stock control/cash register system was installed in the Gallery Shop, providing a sophisticated stock control facility together with a comprehensive range of information-reporting formats. This system will not only help to maximise profitability but has enhanced client services in a number of areas. While it is a stand-alone system, it has been successfully interfaced with the Gallery's computerised financial system.

For the 'Matisse' exhibition, a range of paper and non-paper merchandise was developed, sourced, promoted and marketed to complement the exhibition. The need to develop a range of merchandise sympathetic to a 'Matisse' exhibition, while satisfying copyright requirements and the consumers' desire to purchase a reminder of their visit, were significant challenges. These challenges were met, resulting in a very successful range of merchandise with sales exceeding target figures. This merchandise will also be available during the exhibition's season in Canberra and Melbourne.

The Gallery's Bistro was extended, refurbished and revitalised, enabling it to achieve record trading and enhanced facilities. In addition, kitchen facilities and equipment were upgraded.

Finance

This sub-program is responsible for providing advice on financial matters to the Board, the Director, Program Managers and Gallery staff. The sub-program maintains all financial records, budgets, purchasing, capital equipment, investments and financial reporting.

In accordance with the Public Finance Standards, the annual systems appraisal for revenue, expenses, assets, liabilities, payroll, computer systems, risk management and workplace health and safety was performed. This process ensures that the Gallery's financial systems and procedures are producing reliable information for decision making and are providing appropriate levels of control to prevent losses, fraud, misappropriation and corruption.

A new software package for the recording and calculation of the Gallery's fringe benefits tax liability was trialled and introduced, resulting in improved management, recording and reporting.

Existing procedures for the sale of tickets to major exhibitions were reviewed and enhanced to provide improved client service and ease of management. The sub-program provided support to both the 'Renoir ...' and 'Matisse' exhibitions through the management of ticket sales and financial aspects.



The 'Matisse' exhibition shop.

ADMINISTRATION AND FINANCE PROGRAM

During the year the sub-program generated a total of 5 031 cheques, 5 347 receipts and 4 984 orders.

Human Resources

The Human Resources area has been in operation in the Gallery for two years. Its purpose is to assist in developing and maintaining a fair and equitable working environment where staff are provided with opportunities for development. The aim is to assist managers to maximise the potential contribution of all employees to the Gallery's goals.

A framework of policies and procedures has been established to ensure employees' entitlements and responsibilities are clearly described. These include an Equal Employment Opportunity Policy, Employee Assistance Service Policy and guidelines, a Policy and Procedure on the Prevention and Resolution of Sexual Harassment, a Grievance Procedure, and a Performance Planning and Review Policy and implementation manual.

Merit-based selection processes have been introduced to ensure fair selection of the best people and those involved in recruitment and selection have been provided with training in these processes.

As part of our Equal Employment Opportunity program, a women's development program, 'Springboard', has been undertaken by twelve members of staff. This program was developed to provide skills in goal setting, assertiveness, networking and communication. A formal induction program has been developed so that new staff are given an introduction to the Gallery and its goals, Gallery policies, and workplace health and safety.

The Gallery has a legislative requirement to submit an annual report on progress in relation to Equal Employment Opportunity to the Commissioner for Public Sector Equity and to submit a forward plan. The feedback was that the Gallery's report provided 'solid evidence of progress'. In order to assess and report on our progress, structured interviews were held with target group members which focused on their access to employment opportunities and their experience of the workplace environment. Feedback indicated that employees were generally pleased with

the level of management support in relation to opportunities. However, as a result of the feedback a more structured approach to training and development is being developed. The Gallery was considered supportive and flexible in relation to employees with family responsibilities and these approaches will be formalised under the EEO Management Plan. The goal for the 1994-95 EEO Management Plan was to identify barriers to employment and progression of target group members and ensure equality of employment opportunities for all employees.

A formalised system of Performance Management has been introduced into the Gallery and most employees have developed performance plans with their supervisors. The introduction of this system was supported by training of all staff with an emphasis on development of skills to encourage active participation in the process. Employees and supervisors agree on critical objectives to be achieved over the following twelve months and develop indicators to measure success in achieving these objectives. Overall there has been a positive response by staff to the system as it enhances communication, ensures employees and supervisors are agreed on objectives and provides a formal method for feedback.

Staff have also had the opportunity to attend information sessions on the grievance procedure which is the Gallery's formal method for ensuring that complaints are dealt with promptly.

A number of positions have been reviewed and the position descriptions updated and evaluated to ensure salary levels reflected any significant changes in roles. Where positions were reclassified, merit selection was undertaken to fill the positions.

The following consultants were engaged by the Gallery in 1994-95 with all consultancies being in the area of human resources, the majority focusing on recruitment and selection.

Genesis Management Consultancy	\$19 589.45
Hogg Lawson Business Strategies	160.00
Park Road Group	<u>2 092.50</u>
Total	21 841.95

Information Technology

Information technology has continued to expand with the business management information system being extended to all but two sections of the Gallery.

The installation of the point-of-sale computerised system for the Gallery Shop was completed with minimal disruption to staff and trading activities. The system has been extremely successful, simplifying many functions such as stocktakes and point-of-sale transactions.

The development of a database to streamline the production of entree cards for Gallery openings has been completed. This system, although in operation for only a few months, has proved itself to be extremely cost effective by greatly reducing staff time previously required and enabling the in-house production of customised cards. The system is being extended to incorporate a Gallery-wide mailing list and document tracking system with the capacity to dynamically link the data to other applications in a graphical environment.

Future direction for the Gallery will include the imaging of the Collection by enlisting, where possible, other government expertise or outsourcing arrangements. It is anticipated that from the capture of this data, imaging and multimedia databases will be developed.

Protection & Services

This sub-program provides an effective protection service to ensure the safety of staff, visitors and Gallery property and to provide support services to a wide range of Gallery activities.

Four team leaders were appointed to the Protection and Services Unit to improve outcomes by focusing on communications, client needs and developing 'teams' within the Unit.

Gallery attendants were redesignated Protection and Services Officers to better reflect the focus of the sub-program and the work performed by the staff.

All staff in the sub-program undertook Security Appreciation Courses and participated in 'best practice' workshops based on client service and interpersonal skills.

The Gallery's security and emergency systems continued to be reviewed and updated to ensure applicability.

A pool of casual Protection Officers was recruited to supplement the number of permanent staff needed during major exhibitions.

Workplace Health and Safety functions were transferred to this sub-program.

Seven staff members of the Gallery successfully completed workplace health and safety representative's courses. The team leaders and the Protection and Services Coordinator undertook training as Safety Officers. As a result a Safety Officer will be on duty whenever the Gallery is open.



KOZIC, Maria
Australia b.1957
Cumics 1987
(one of five panels)

QUEENSLAND ART GALLERY FOUNDATION

The Foundation continues to play a very important role in the growth of the Gallery. At 30 June 1995 the Foundation had generated in excess of \$11 million to assist with Gallery acquisitions, exhibitions and public programs. A generous donation from Lady Yoko Fukano Sewell added significantly to the historical Asian collection and thirteen works were purchased under the Contemporary Art Acquisition Program from donors to the Foundation. Twenty-one new individual members were attracted during the year.

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art was added to with the acquisition of a further four works from the sponsorships of The Myer Foundation, Michael Myer and Ann Gamble Myer. A number of important acquisitions were sponsored by and through the Foundation, including Roland Wakelin's *The Bridge under construction* 1928 and Fred Williams's 'Music Hall' series 1954–55 – a suite of twenty-one etchings by the artist. A hand-painted mahogany three-fold screen by Charles Conder, decorated by Arthur Blunt *Le retour de Pierrot (The return of Pierrot)* 1899 was also a significant purchase using Foundation funds.

Four additional membership categories were introduced by the Foundation Council during the year. The classes of Governor, Vice Patron, Patron and Special Patron were added to the existing classes of Member, Fellow and Founder Benefactor, enabling the Foundation to suitably recognise individual and corporate donations of \$50 000 to \$500 000.

The Brisbane BMW Renaissance Ball was held on 24 June 1995 to celebrate the centenary of the Gallery and raise funds for the Foundation. A committee headed by Michael Myer orchestrated the event which entertained approximately 450 guests at the Brisbane City Hall.

Through sponsorships from John Trivett's Brisbane BMW and the Queensland Industry Development Corporation, along with an array of donations of items for auction, money was raised to aid the Gallery's acquisition program.

Sponsorships through The Foundation

Acquisitions: Corporate Donors

Australian Decorative & Fine Arts Society (Brisbane) Inc.

Assisted purchase of work:

Joshua Ebenston, Matthew Fern, *Sideboard* 1868

Acquisitions: Private Donors

Mr Philip Bacon

Assisted purchase of work:

Arthur Loureiro, *Study for 'The spirit of the new moon'* 1888

Ms Marian Gibney

Three works purchased:

Stephen Bush, *Star* 1992–94

Ruth Waller, *Ward, stained* 1993–94

Ruth Waller, *Crimson Angel (with Homer)* (from 'E II North: The hospital paintings' series) 1993–94

Mrs Joyce McCracken

Fifteen works purchased:

Ida Applebroog, *Untitled* (from '10: Artist as Catalyst' portfolio) 1992

Luis Cruz Azaceta, *Lotto: The American Dream* (from '10: Artist as Catalyst' portfolio) 1992

Lee Friedlander, *New York City* 1974

Leon Golub, *Interrogation* (from '10: Artist as Catalyst' portfolio) 1992

Luis Jimenez, *The mass of mankind... Thomas Jefferson quote* (from '10: Artist as Catalyst' portfolio) 1992

Jerry Kearns, *American noir* (from '10: Artist as Catalyst' portfolio) 1992

Komar & Melamid, *Lenin at the Palladium, May Day, New York City* (from '10: Artist as Catalyst' portfolio) 1992

Helen Levitt, *Untitled* c.1942

Adrian Piper, *Let's talk* (from '10: Artist as Catalyst' portfolio) 1992

Harvey Quaytman, *A'dam III* 1977–78

Harvey Quaytman, *Untitled* 1988

Ben Sakoguchi, *Yellow peril* (from '10: Artist as Catalyst' portfolio) 1992

Andres Serrano, *Red River # 10* (from '10: Artist as Catalyst' portfolio) 1992

Lorna Simpson, *Cure/Heal* (from '10: Artist as Catalyst' portfolio) 1992



EBENSTON, Joshua
 (cabinetmaker)
 Australia a.1865-70
FERN, Matthew (carver)
 Australia 1831-98
 Sideboard 1868



Mrs Ann Gamble Myer and
 Mr Michael Myer at the Brisbane
 BMW Renaissance Ball at
 Brisbane City Hall.
 (Photograph courtesy Rosie Bozzi
 Photographer)

QUEENSLAND ART GALLERY FOUNDATION

William T. Wiley, *Now who's got the blue prints* 1989

Mr John Michelmore

One work purchased:

Cristallerie Lalique et cie, René Lalique,
Biskra 1932

Mr John Potter and Ms Roz MacAllan

Seven works purchased:

Fiona Hall, (*Mobile telephone*) (*Pills*) (from
'The price is right' series) 1994

Robert Jacks, *Cut paper piece: 45 through to
90 degrees* (from 'an unfinished work') 1969

Kim Mahood, *Skin III, Skin IV, Skin V* 1993

Gareth Sansom, *J'ai perdu ma vie* (*I have wasted
my life*) 1994

Gareth Sansom, *Destruktion* (*Destruction*) 1994

Gareth Sansom, *Time* 1994

Gareth Sansom, *Quand on est mort c'est pour de
bon* (*When one is dead it is for the good*) 1994

Collections

The Myer Foundation, Michael Myer and

Ann Gamble Myer

The Kenneth and Yasuko Myer Collection of
Contemporary Asian Art

Four works purchased:

Prawat Laucharoen, *Metamorphosis on the theme
of Morandi III* 1986

Araya Rasdjarmrearnsook, *The shadow in white*
1993

Navin Rawanchaikul, *Egg, bell, rose, water, cotton
and space* 1993

Vasan Sitthiket, *Fate of the conservationist monk*
(from 'Nature is dying' series) 1994

Kenneth Myer, AC, DSC (dec'd)

The Kenneth and Yasuko Myer Collection of
Contemporary Asian Art

Three works purchased:

Santiago Bose, *Lies, magicians and blind faith*
1993-1995

Ben Cabrera, *Escape Artist 1, Escape Artist 2*,
1978

Brenda Fajardo, *Buhay Alamang, Paglukso, Patay!*
(*It's a shrimps life. When it jumps it's dead!*)

Walang Katapusang Pakikibaka (*Never ending
struggle*) 1993

Events

Coopers & Lybrand

Queensland Art Gallery Foundation Sixteenth
Annual Dinner

Queensland Industry Development Corporation
and John Trivett's Brisbane BMW
Brisbane BMW Renaissance Ball

Exhibitions

DAS Distribution

Supported 'Fairweather' exhibition

Exhibitions Development Fund -

Idemitsu Kosan Co. Ltd

The Nikko Securities Co. Ltd

The Meiji Life Insurance Company

Nomura Australia Limited

Japan Travel Bureau (Aust) Pty Ltd

Hitachi Australia Ltd

Supported 'Fairweather' and 'Matisse' exhibitions

Gifts

Lady Sewell

Two works donated:

Hiroshige, *Album of thirty-two woodblock prints
based on 'Fifty-three stations of the Tokaido' series
c.1850-90*

Hanabasa Itcho, *Scroll* c.1680

Albert Tucker

One work donated:

Albert Tucker, *Tramstop* 1946

Projects funded by The Foundation

Acquisitions

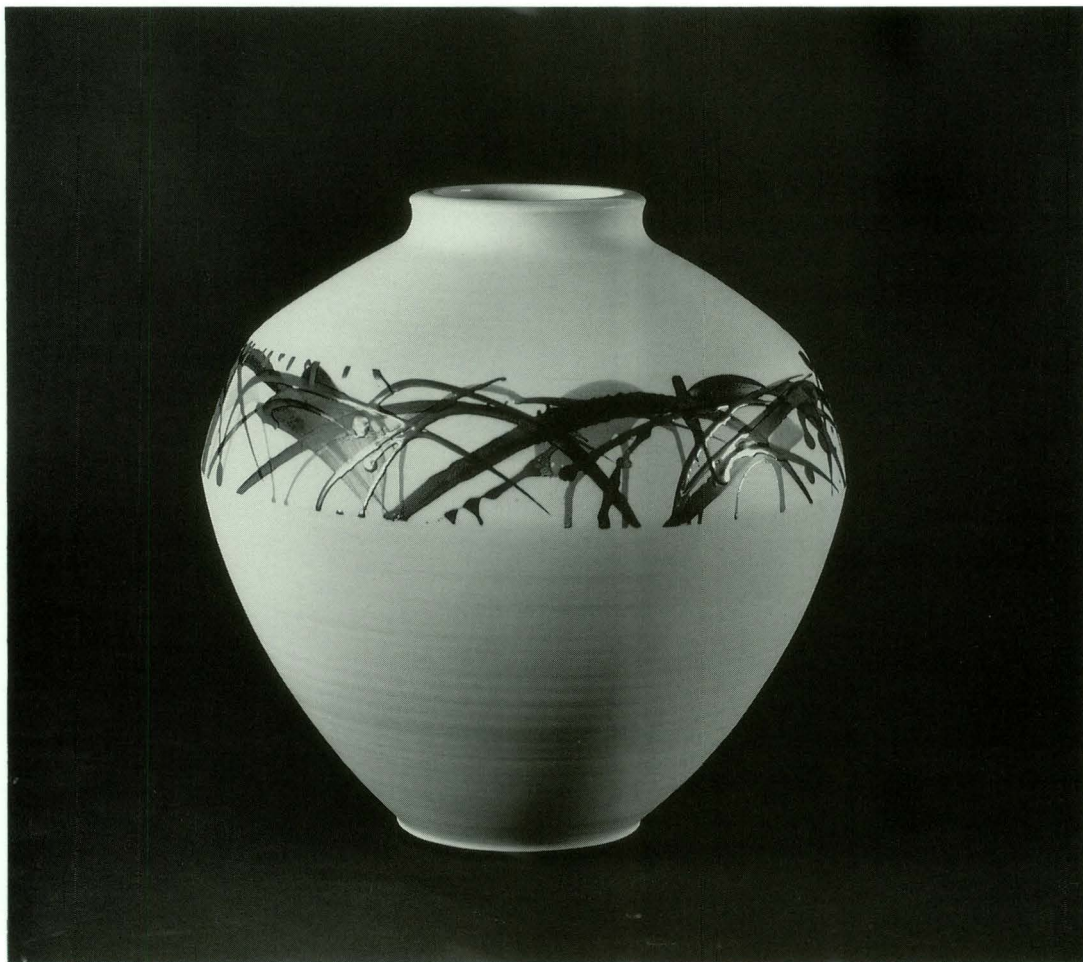
Purchased ninety-two works for the Collection

Assisted purchase of two works

Publications

Queensland Art Gallery Annual Report 1993-94

Cover



BLAKEBROUGH, Les
Australia b.1930
Sphere 1986



LEVITT, Helen
United States b.1918
(Untitled) c.1942

QUEENSLAND ART GALLERY SOCIETY

In this Gallery centenary year, one of the most significant achievements of the Society will be its birthday gift to the Gallery of the life-size bronze casting of the biblical figure of *Susannah* by Daphne Mayo. The bronze also honours Daphne Mayo's long association with the Gallery and her contribution to the development of art in Queensland as a sculptor, painter and advocate of the arts. Since the establishment of the Society in 1951 more than 150 works have been given to the Gallery by the Society.

The Society was generously supported once again this year by Perpetual Trustees Queensland Limited, with a donation of \$15 000. The Society wishes to thank Perpetual Trustees for their continued financial support.

During the year, the Society has continued its role of supporting the activities and program of the Gallery and offering the general public an opportunity to become more involved in their outstanding art museum.

The Society's aim is to make available to members a broad range of both social and learning experiences. Some of these events include the annual Gertrude Langer lecture, given in 1994 by Mary Eagle, author and Senior Curator of Australian Art at the National Gallery of Australia. Mary Eagle spoke on Ian Fairweather as a complement to the Fairweather retrospective curated by the Gallery. The Queensland Day luncheon address was given by prominent Brisbane identity and Gallery Society supporter Verlie Just, OAM.

During the year, members and guests visited the studio of two of Queensland's most respected sculptors, Kathleen and Leonard Shillam, and tours to regional galleries continued to be 'sold out' events. Informative and entertaining talks by Gallery staff and guest speakers at the Society's luncheons continued to be popular, as were coffee mornings in the Society rooms, followed by an art film. Visits to private galleries, with guest speakers, and to Tattersall's Club were organised.

Cocktail parties were held to celebrate the exhibitions 'Renoir ...' and 'Matisse'. A cocktail party at the restored Customs House was the first function held there following the building's restoration and was a major fundraiser for the Society.

The Young Members group has continued to offer interesting activities as well as supporting the program of the Society in general.

Mrs Margaret Spilsbury continued as President of the Society until her resignation on 15 May 1995. Mrs Spilsbury has had a long association with the Society, serving as President for nearly four years, Honorary Secretary for two years, and being involved in the formation of the Young Members group. Following her resignation, Mrs Carol Edwards, as Vice President, assumed the role of Acting President.

With the population increase in south-east Queensland, current government support for arts activities and enthusiastic community response to major exhibitions, the Society is now looking to offer a wider range of activities and to broaden and significantly increase its membership.



SHUNSEN, Natori

Japan 1886–1960

The actor Ichikawa Chusha VII
as Akechi Mitsuhide 1927

APPENDIX

Exhibitions

Contemporary Glass from the Collection
12 Feb. – 31 July 1994

J'aime la France

11 May – 10 July 1994

Organised by the Mission for Photographic Heritage (Ministry of Culture, France), the French Association for the Promotion of Photographic Heritage and the Friends of Jacques-Henri Lartigue Association

Linereading: An Audio-Visual Installation by Joe Felber

18 May – 17 July 1994

Supported by the Blanche Louisa Buttner Bequest

Articulate Surfaces:

Three Print Cycles from the Collection
6 June – 7 Aug. 1994

Renoir: Master Impressionist

30 July – 11 Sept. 1994

Organised by Art Exhibitions Australia Limited in association with the Queensland Art Gallery
Sponsored by Eunos Australia
Indemnified by the Australian Government through the Department of Communication and the Arts

Supported by:

Singapore Airlines

Ansett Australia

ITT Sheraton Hotels and Resorts

Network Ten

Assisted in Queensland by:

The Courier-Mail

The Sunday Mail

ABC Radio

612 4QR

Perrotts Florists

Carved and Transformed:

Artists' Furniture from the Collection
10 Aug. – 9 Oct. 1994

Contemporary Japanese Prints from the Collection of the Queensland Art Gallery
20 Aug. – 4 Dec. 1994

Geoffrey Weary: Objects for the Blind
28 Sept. – 27 Nov. 1994

Supported by the Blanche Louisa Buttner Bequest

Fairweather

1 Oct. – 27 Nov. 1994

A Queensland Art Gallery Touring Exhibition

Supported by:

Queensland Art Gallery 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 Pty Ltd

Indemnified in Queensland by the

Queensland Government and in Victoria

by the Victorian Government

Carried by DAS Distribution

Moët & Chandon Touring Exhibition 1994

19 Oct. – 27 Nov. 1994

Principal sponsors:

Ansett Air Freight

ITT Sheraton Hotels and Resorts

The Minister's Awards for Excellence in Art Education

25 Oct. 1994 – 29 Jan. 1995

Richard Long: Brisbane River Mud Circle and Ring of Stones

13 Dec. 1994 – 26 Feb. 1995

Wunderkammer/Kunstkamera:

An Installation by Luke Roberts

17 Dec. 1994 – 26 Feb. 1995

By appointment to H D H Pope Alice

Presented by the Queensland Art Gallery

in association with the Pope Alice

corporation

A project under the Sister State

relationship Queensland and

Vitana City State

Assisted by Arts Queensland

Supported by Salvos and

Vincent Chain Stores

Official international carrier: UFO Airlines

Domestic carrier: Alpha Cult Cargo

Australian and European Works from the Collection

21 Jan. – 26 Feb. 1995

Calligraphic Expressions:

Calligraphy from the Collection

4 Feb. – 4 June 1995

Out of the Void: Mad and Bad Women.

Art from the Collection of the Queensland Art Gallery

15 Feb. – 25 Apr. 1995

A Queensland Art Gallery touring exhibition

The Grace Davies and Nell Davies Donation

4 Mar. – 16 July 1995

Matisse

29 Mar. – 16 May 1995

Organised by the Queensland Art Gallery in association with Art Exhibitions

Australia Limited

Indemnified by the Australian

Government through the Department

of Communication and the Arts and in

Queensland by the State Government

of Queensland through the Office of Arts

and Cultural Development

National sponsors:

Network Ten

Singapore Airlines

Ansett Australia

ITT Sheraton Hotels and Resorts

Triple M Network

Myer Grace Bros

Supported in Queensland by:

The Courier-Mail

The Sunday Mail

Small Monuments: Small Works from the Collection of the Queensland Art Gallery

13 May – 30 July 1995

'(I heard) Your Footsteps'

A Rodney Berry Installation

26 May – 4 July 1995

A project associated with the Brisbane

Biennial International Music Festival

Moët & Chandon Touring Exhibition 1995

31 May – 4 July 1995

Principal sponsors:

Ansett Air Freight

ITT Sheraton Hotels and Resorts

Ukiyo-e: Prints from the Collection

17 June – 15 Oct. 1995

Mother Other Lover:

An Installation by Mona Ryder

18 June – 12 Sept. 1995

Publications

Published by the Gallery

Asia-Pacific Triennial of Contemporary Art Bulletin, vol.2, no.1, 1994. (8pp., illus: col.)

Bail, Murray, et al. *Fairweather*. Art & Australia Books, Sydney, in assoc. with the Queensland Art Gallery, Brisbane, 1994. (144 pp., illus: col., b/w)

Collected Papers: Toulouse-Lautrec Symposia. Queensland Art Gallery, Brisbane, 1994. (126pp., illus: b/w)

House, John. *Renoir: Master Impressionist*. Queensland Art Gallery, Brisbane, & Art Exhibitions Australia Limited, Sydney, 1994. (152pp., illus: col., b/w)

McAlear, Donna. *Wunderkammer! Kunstkamera*. Queensland Art Gallery, Brisbane, 1994. (6pp., illus: b/w)

Mahoney, Bronwyn. *The Grace Davies and Nell Davies Donation*. Queensland Art Gallery, Brisbane, 1995. (4pp., illus: b/w)

Morrell, Timothy. *Mother Other Lover: An Installation by Mona Ryder*. Queensland Art Gallery, Brisbane, 1995. (4pp., illus: b/w)

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Contributors:

Bates, Elizabeth. 'Vivienne Binns'.

Bruce, Candice. '[Introduction]'.

Devenport, Rhana. 'Barbara Heath'.

Grant, Kirsty. 'Louise Bourgeois';

'Laurie Simmons'.

Herbert, Susan. 'Anne Wallace'.

Kirker, Anne. 'Davida Allen'; 'Julie Rrap'.

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'[Catalogue Essay]'.

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Queensland Art Gallery Annual Report 1993-94. Queensland Art Gallery, Brisbane, 1994. (68pp., illus: b/w)

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Turner, Caroline & Benjamin, Roger, eds. *Matisse*. Queensland Art Gallery & Art Exhibitions Australia Limited, Brisbane, 1995. (304pp., illus: col., b/w)

Contributors (QAG):

Kirker, Anne. 'Matisse's prints and illustrated books: A note.' pp.157-61.

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What's On, vol.13, no.2, Oct. 1994/Jan. 1995 - vol. [14], no.2, May/July 1995.

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Gallery centenary history

Gallery guide

Gallery promotional brochure

Souvenir of the Queensland Art Gallery

Contributions to External Publications

Bates, Elizabeth. 'Ken Bull'. In *Have a Look*. University Art Museum, The University of Queensland, Brisbane, 1995, pp.8-9.

Bruce, Candice. 'Mary Edwards'; 'Ernestine Hill'; 'Georgina McCrae'; 'Winifred Rumney'; 'Dorothy Thornhill'. In *Heritage: The National Women's Art Book*, ed. Joan Kerr. Fine Arts Press, Sydney, 1995.

Bruce, Candice. 'Performance peace'. In *Debra Dawes: Gingham*. Robert Lindsay Gallery, Melbourne, 1995.

Bruce, Candice. 'Sweet gossip'. *Art and Australia*, vol.32, no.1, Spring 1994.

Cooke, Glenn. 'Archaic investigations: The work of Glen Manning'. *Craft Arts International*, no.32, 1994-95, pp.38-42.

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Cooke, Glenn. 'Daisy and Joan Archer'; 'Agnes Barker'; 'Sarah and Alice Bott'; 'Ruby Campbell'; 'Anna Craig'; 'Winifred Scott Fletcher'; 'Clothilde Highton'; 'Loma Lautour'; 'Isabel MacDonald'; 'Val McMaster'; 'Daisy Nosworthy'; 'Lilian Pedersen'. In *Heritage: The National Women's Art Book*, ed. Joan Kerr. Fine Arts Press, Sydney, 1995.

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Herbert, Susan. 'Touring exhibitions in Regional Queensland'. *Museums National*, vol.3, no.2, Sept. 1994.

Herbert, Susan. 'Urban synergy: Scott Whitaker at Doggett Street'. *Eyeline*, no.25, Spring 1994.

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Mahoney, Bronwyn. Isaac Walter Jenner. Paper presented to the Queensland Watercolour Society, Oct. 1994.

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Turner, Caroline. Convenor: Art of the Nineteenth-Century, Art Association of Australia Conference, Monash University, Sept. 1994.

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Acquisitions

Gifts, Bequests & Purchases

20 ONE MANUFACTORY

(studio pottery)

Australia 1993–95

MOON, Damon (potter)

Australia b.1959

PRYOR, Gregory (decorator)

Australia b.1958

Benedict's touch 1994

Earthenware, wheelthrown cream clay with underglaze, gold, black, pink and blue beneath the clear glaze

19 x 12cm (diam.)

Acc.1994.296

Purchased 1994.

Queensland Art Gallery Foundation

20 ONE MANUFACTORY

(studio pottery)

Australia 1993–95

MOON, Damon (potter)

Australia b.1959

PRYOR, Gregory (decorator)

Australia b.1958

Rapunzel 1994

Earthenware, wheelthrown cream clay with underglaze gold, brown and blue beneath clear glaze

23 x 13cm (diam.)

Acc.1994.297

Purchased 1994.

Queensland Art Gallery Foundation

20 ONE MANUFACTORY

(studio pottery)

Australia 1993–95

MOON, Damon (potter)

Australia b.1959

PRYOR, Gregory (decorator)

Australia b.1958

Mystic 1994

Earthenware, wheelthrown cream clay with underglaze gold, brown, blue, green and pink beneath clear glaze

28 x 14cm (diam.)

Acc.1994.298

Purchased 1994.

Queensland Art Gallery Foundation

AFFANDI

Indonesia 1907–90

Self portrait in Kusamba Beach 1983

Oil on canvas

130 x 149.5cm

Acc.1994.306

Purchased 1994 with funds from the International Exhibitions Program.

Celebrating the Queensland Art Gallery's Centenary 1895–1995

APELT, Rachel

Australia b.1964

Reach for the stars my darling

(from 'Special edition' series) 1994

Screenprint ed. 5/80

79.3 x 53.5cm (comp.)

Acc.1994.190

Gift of Inkahoots Art Studio 1994

APPLEBROOG, Ida

United States b.1929

Untitled (from '10: Artist as Catalyst' portfolio) 1992

Screenprint ed. 56/100

64 x 64.3cm (comp.)

Acc.1994.187.001

Purchased 1994 with funds from

Joyce McCracken through the Queensland Art Gallery Foundation

ARKLEY, Howard

Australia b.1951

Stucco home 1991

Synthetic polymer paint

(with 'Hammerstone') on canvas

167 x 167cm

Acc.1994.167

Purchased 1994.

Queensland Art Gallery Foundation

ARMSTRONG, Jihad Muhammad John

Australia b.1948

Triptych 1990

Found objects with wood, metal and

painted plaster

200 x 450 x 300cm (installed)

Acc.1994.236a-f

Purchased 1994.

Queensland Art Gallery Foundation

AY-O

Japan b.1931

'*Rainbow landscape*' series 1974

Screenprints ed. 116/175

Four sheets: 72.5 x 51.2cm (each comp.

approx.); one sheet 65.5 x 51.1cm (comp.)

Acc.1995.001.001–005

Purchased 1995.

Queensland Art Gallery Foundation

AZACETA, Luis Cruz

United States b.1942

Lotto: The American Dream (from '10:

Artist as Catalyst' portfolio) 1992

Screenprint ed. 56/100

36.5 x 59cm (comp.)

Acc.1994.187.002

Purchased 1994 with funds from

Joyce McCracken through the Queensland Art Gallery Foundation

BAKER, Nyukana

(Pitjantjatjara)

Australia b.1943

Ernabellaku Walka 1993

Lithograph ed. 19/20

60 x 87.5cm (comp.)

Acc.1994.211

Purchased 1994.

Andrew and Lilian Pedersen Trust

BAKER, Nyukana (decorator)

(Pitjantjatjara)

Australia b.1943

ERNABELLA ARTS INCORPORATED

(co-operative)

Australia 1948–

Fabric length 1994

Silk length dyed with naphthol azoic dyes in the batik technique

350 x 120cm

Acc.1995.002

Purchased 1995.

Queensland Art Gallery Foundation

BEATTIE, Ray

Australia b.1949

Impartiality is not neutral

(from 'Special edition' series) 1994

Screenprints

five A.P.s; one ed. 5/60

Six sheets: 88 x 62cm (each comp. approx.)

Acc.1994.191–196

Gift of Inkahoots Art Studio 1994

BELL, Richard

(Kamilaroi)

Australia b.1953

Out to dry 1993

Synthetic polymer paint and photographic collage on canvas

Diptych: 180 x 240cm (overall)

Acc.1994.282

Purchased 1994.

Queensland Art Gallery Foundation

BLACKWELL, Susi (designer)

Australia b.1969

BAILEY, Angela (photographer)

Australia b.1966

Dam dykes (from 'Special edition' series) 1994

Photo-screenprint ed. 5/60

58.5 x 83cm (comp. irreg.)

Acc.1994.197

Gift of Inkahoots Art Studio 1994

APPENDIX

BLAKEBROUGH, Les

Australia b.1930
Sphere 1986
 Porcelain, wheel thrown with orange, blue and brown trailed glaze over unglazed body. Interior with blue glaze
 41.2 x 42cm (diam.)
 Acc.1994.212
 Purchased 1994.
 Queensland Art Gallery Foundation

BOSE, Santiago

The Philippines b.1949
Lies, magicians and blind faith 1993–95
 Book comprising 25 leaves of handmade paper containing 25 compositions; collage and drawing by solar burning
 38.5 x 28 x 2cm (closed)
 Acc.1995.097
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
 Purchased 1995 with funds from Kenneth Myer, AC, DSC, through the Queensland Art Gallery Foundation

BOURGEOIS, Louise

France b.1911
Sainte Sébastienne 1992
 Drypoint ed. 39/50
 98.6 x 78.3cm (comp.)
 Acc.1994.168
 Purchased 1994 with funds from the 1993 International Exhibitions Program

BRYANT, Darren

Australia b.1971
Up close, similar but different 1994
 Etching with chine collé ed. 4/30
 41.2 x 61.2cm
 Acc.1995.089
 Acquired 1995. Print Council of Australia Member Print 1994

BURN, Ian

Australia 1939–93
Re-ordered painting 1965
 Oil on canvas
 80.4 x 90.5cm
 Acc.1995.005
 Purchased 1995 with the assistance of the Queensland Art Gallery Functions Fund

BURN, Ian

Australia 1939–93
No object implies the existence of any other 1967
 Glass mirror with adhesive lettering ed. of 4
 60 x 60cm
 Acc.1995.098
 Purchased 1995.
 Queensland Art Gallery Foundation

BUSH, Stephen

Australia b.1958
Star 1992–94
 Oil on canvas
 60.3 x 61cm
 Acc.1995.006
 Purchased 1995 under the Contemporary Art Acquisition Program with funds from Marian Gibney through the Queensland Art Gallery Foundation

CABRERA, Ben

The Philippines b.1942
Escape Artist I
Escape Artist 2 1978
 Etching and aquatint
 23 x 15cm (each comp.)
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
 Purchased 1995 with funds from Kenneth Myer, AC, DSC, through the Queensland Art Gallery Foundation

CARNEGIE, Frances

Australia 1901–88
Coffee pot c.1935–40
 Earthenware, hand and slab built with carved and floral motifs under dark blue/green glaze
 19 x 15 x 9cm (complete)
 Acc.1995.110a-b
 Gift of the artist's nieces and nephews 1995

CARNEGIE, Frances

Australia 1901–88
Oblong dish 1935
 Earthenware, handbuilt and modelled with gum nuts and leaves, glazed green, brown and red
 4.5 x 30 x 9cm
 Acc.1995.111
 Gift of the artist's nieces and nephews 1995

CARNEGIE, Frances

Australia 1901–88
Covered box 1946
 Earthenware, handbuilt with carved flower and leaf motif and green, pink, ochre and brown glaze
 78 x 11cm (diam., complete)
 Acc.1995.112a-b
 Gift of the artist's nieces and nephews 1995

CONDER, Charles (painter)

England/Australia 1868–1909

BLUNT, Arthur (decorator)

England 1860–unknown

MAPLE, M. (carver)

unknown

Le retour de Pierrot (The return of Pierrot) 1899

Hand-painted mahogany three-fold screen with silk panels painted in watercolour
 a: 162 x 34.5 x 2cm; b: 172 x 34.5 x 2cm; c: 162 x 34.5 x 2cm
 Acc.1994.283
 Purchased 1994. Queensland Art Gallery Foundation Grant. Celebrating the Queensland Art Gallery's Centenary 1895–1995

COPELAND, Alexandra

Australia b.1947
Majolica platter: Blue tongue lizard with shards 1994
 Earthenware, handthrown with tin glaze and blue, red, yellow and green glazes beneath clear glaze
 8.5 x 55cm (diam.)
 Acc.1994.284
 Purchased 1994.
 Queensland Art Gallery Foundation

COWBURN, Robin

(Wakka/Wakka/Torres Strait Islander)
 Australia b.1962
Inside/outside 1993
 Synthetic polymer paint on canvas
 88.5 x 60cm
 Acc.1995.007
 Purchased 1995.
 Queensland Art Gallery Foundation

CRISTALLERIE LALIQUE ET CIE

(manufacturer)

France 1902–

LALIQUE, René (designer)

France 1860–1945

Biskra 1932

Mould blown blue glass with polished and matt finish
 29 x 23cm (diam.)
 Acc.1995.071
 Purchased 1995 with funds from John Michelmore through the Queensland Art Gallery Foundation

CROUCH, David

Australia b.1959

Electric Ouija board 1994

Plastic 'scrabble' tiles and electric motors on wood

91 x 61 x 15cm

Acc.1995.008

Purchased 1995 under the Contemporary Art Acquisition Program through and with the assistance of the Queensland Art Gallery Foundation

CROWLEY, Grace

Australia 1890–1979

Abstract 1951

Oil on cardboard

69 x 91 cm

Acc.1995.091

Purchased 1995.

Queensland Art Gallery Foundation

CURRIE, Joanne

(Gunggari)

Australia b.1964

Not part of our culture

(from 'Special edition' series) 1994

Screenprint ed. 5/100

78.7 x 56.3cm (comp.)

Acc.1994.198

Gift of Inkahoots Art Studio 1994

DORRNG, Micky

(Garrawurra)

Australia c.1945

Mululu 1993

Synthetic polymer paint and natural pigments on canvas

200.1 x 130cm

Acc.1995.009

Purchased 1995.

Queensland Art Gallery Foundation

DR WALL (WORCESTER)

(manufacturer)

England 1751–83

Trio: (fluted) c.1760–65

Hardpaste porcelain, slipcast with clear glaze, a green overglaze and gilt detail

Cup: 6.5 x 8cm; bowl: 4.2 x 9cm (diam.); saucer: 2.5 x 12.5cm (diam.)

Acc.1994.258a-c

Gift of Mrs Jessica Ellis in memory of her parents Charles and Beatrice Cossart, Boonah 1994

DR WALL (WORCESTER)

(manufacturer)

England 1751–83

Trio: (fluted floral) c.1760–65

Hardpaste porcelain, slipcast with clear glaze, cobalt underglazed and over glaze colours with gilt details

Cup: 6.5 x 8cm; bowl: 5.5 x 9.5cm (diam.); saucer: 3 x 13.6cm (diam.)

Acc.1994.260a-c

Gift of Mrs Jessica Ellis in memory of her parents Charles and Beatrice Cossart, Boonah 1994

DR WALL (WORCESTER)

(manufacturer)

England 1751–83

GILES, attrib. to James (decorator)

England 1718–80

Trio: The golden canary c.1760

Hardpaste porcelain, wheelthrown with green, brown, yellow and black glaze and overglaze colour, gilt rim

Cup: 6.4 x 8.4 x 6.1 cm; bowl: 4.6 x 7.2cm (diam.); saucer: 2 x 12.2cm (diam.)

Acc.1994.259a-c

Gift of Mrs Jessica Ellis in memory of her parents Charles and Beatrice Cossart, Boonah 1994

DREW, Marian

Australia b.1960

A beautiful and enduring myth 1990–93

Type C photograph

120 x 100cm (comp.)

Acc.1994.213

Purchased 1994.

Queensland Art Gallery Foundation

DREW, Marian

Australia b.1960

Paper and rock 1992

Type C photograph

120 x 100cm (comp.)

Acc.1994.214

Purchased 1994.

Queensland Art Gallery Foundation

DREW, Marian

Australia b.1960

Crude and cumbersome objects frozen into place 1993

Type C photograph

131 x 162.5cm (comp.)

Acc.1994.215

Purchased 1994.

Queensland Art Gallery Foundation

DUDREVILLE, Leonardo

Italy 1885–1975

Expansion of poetry 1913

Oil on canvas

129.5 x 129.5cm

Acc.1994.285

Purchased 1994 with funds from the International Exhibitions Program

DUPAIN, Max

Australia 1911–92

Sunbaker 1937

Gelatin silver photograph

39.1 x 42.5cm (comp.)

Acc.1995.072

Purchased 1995.

Queensland Art Gallery Foundation

EBENSTON, Joshua (cabinetmaker)

Australia active 1865–70

FERN, Matthew (carver)

Australia 1831–98

Sideboard 1868

Cedar, carved

198 x 242 x 70cm

Acc.1995.010

Purchased 1995 with funds from the Australian Decorative & Fine Arts Society (Brisbane) Inc. through and with the assistance of the Queensland Art Gallery Foundation and the Queensland Art Gallery Foundation Grant. Celebrating the Queensland Art Gallery's Centenary 1895–1995

ELIZABETHAN STYLE

England

Court cupboard c.1850

Oak, carved and stained

175 x 116.54 x 49cm

Acc.1995.064

Gift of Lawrence King 1995

FAIRSKYE, Merylyn

Australia b.1950

*After image 9**After image 10* (from 'After image' series) 1994

Oil crayon

Two sheets: 76.5 x 57cm (each comp.)

Acc.1994.237–238

Purchased 1994.

Queensland Art Gallery Foundation

APPENDIX

FAJARDO, Brenda

The Philippines b.1940
Buhay Alamang, Paglukso, Patay! (It's a shrimps life. When it jumps it's dead!)
Walang Katapusang Pakikibaka (Never ending struggle) 1993
Pen and ink with watercolour and gold pigment
54.5 x 80cm; 54 x 75cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
Purchased 1995 with funds from Kenneth Myer, AC, DSC, through the Queensland Art Gallery Foundation

FELBER, Joe

Switzerland/Australia b.1951
Linear reading for painters 1992
Etched steel
52.1 x 626.4cm (overall)
Acc.1995.073a-1
Purchased 1995.
Queensland Art Gallery Foundation

FERRAN, Anne

Australia b.1949
Untitled no. 7
Untitled no. 8
Untitled no. 9
(from 'Carnal knowledge' series) 1984
Gelatin silver photographs
41.4 x 55cm (comp.); 47.6 x 60.3cm (comp.); 48.2 x 60.5cm (comp.)
Acc.1994.169-171
Purchased 1994.
Queensland Art Gallery Foundation

FRIEDLANDER, Lee

United States b.1934
New York City 1974
Gelatin silver photograph
19 x 28.5cm (comp.)
Acc.1994.172
Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

FRIEDMAN, Ken

United States b.1949
Tristan & Isolde 1992
Plastic and painted wood
a: 5 x 11 x 11; b: 10 x 5 x 9cm
Acc.1994.304a-b
Gift of the artist 1994

FRIEDMAN, Ken

United States b.1949
President Kekkonen's tooth 1987
Painted plaster ed. 29/40
3.5 x 7 x 5cm
Acc.1994.305
Gift of the artist 1994

GIMBLETT, Max

New Zealand/United States b.1935
Karma 1989-93
Synthetic polymer paint and metallic pigments on Arches paper
74 x 104.5cm (comp.)
Acc.1994.254
Gift of the artist 1994

GIMBLETT, Max

New Zealand/United States b.1935
Untitled series (The silk route) 1984-90
Seven screenprints and one drawing on Gampi Torinoko handmade paper ed. 6/28
77 x 52cm (each comp.)
Acc.1994.255.001-008
Gift of the artist 1994

GIMBLETT, Max

New Zealand/United States b.1935
Octopus mandala 1989-90
Synthetic polymer paint and 12k white gold on Arches paper
75 x 104cm (comp.)
Acc.1994.256
Gift of the artist 1994

GIORNO, John

United States b.1936
You got to burn to shine 1995
Screenprint on drafting film
106 x 83cm (comp.)
Acc.1995.099
Purchased 1995.
Andrew and Lilian Pedersen Trust

GITTOES, George

Australia b.1949
ALVARADO, Nunelucio
The Philippines b.1950
King of the beasts 1993
Synthetic polymer paint on paper
200 x 550cm (comp.)
Acc.1994.257
Gift of the artists 1994

GOLUB, Leon

United States b.1922
Interrogation (from '10: Artist as Catalyst' portfolio) 1992
Screenprint, photo-screenprint ed. 56/100
43 x 55.7cm (comp.)
Acc.1994.187.003
Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

GRINSTEAD, Megan

Australia b.1961
Beaudesert blue
(from 'Special edition' series) 1994
Screenprint ed. 5/57
56.6 x 88cm (comp.)
Acc.1994.199
Gift of Inkahoots Art Studio 1994

GRUNSEIT, Marc

Australia b.1952
Capricornia blue 1994
Multicoloured, kiln-formed glass
6.5 x 50cm (diam.)
Acc.1994.286
Purchased 1994.
Queensland Art Gallery Foundation

HALL, Fiona

Australia b.1953
(Mobile telephone)
(Pills) (from 'The price is right' series) 1994
Polaroid photographs
71 x 53cm (each comp.)
Acc.1995.100-101
Purchased 1995 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

HANSEN, Susie

Australia b.1968
8 die in 'Sex cinema arson' 1994
Earthenware, clay, modelled and impressed with low-fired earthenware glazes
52.5 x 25 x 22cm
Acc.1995.011
Purchased 1995.
Andrew and Lilian Pedersen Trust

HERON, Don

Australia b.1970
Toowong Cemetery hillside 1994
Oil on canvas
100 x 120cm
Acc.1995.012
Purchased 1995.
Queensland Art Gallery Foundation

HIROSHIGE, after Ichiryusai

Japan 1797-1858
Album of thirty-two woodblock prints based on 'Fifty-three stations of the Tokaido' series c.1850-90
Colour woodblock print
24.5 x 33 x 3cm (boxed)
Acc.1994.301
Gift of Lady Sewell through the Queensland Art Gallery Foundation 1994

HODGES, Christopher

Australia b.1954
Space man 1988
 Synthetic polymer paint on canvas
 140 x 138 cm
 Acc.1995.013
 Purchased 1995.
 Queensland Art Gallery Foundation

HOWARD, Lenore

Australia b.1955
Fishing trip 1993
 Steel, glass and brass
 110 x 93 x 20 cm
 Acc.1995.074
 Purchased 1995.
 Queensland Art Gallery Foundation

HUDSON, Noreen Ngala (potter)

(Arrente)
 Australia b.1947
HERMANNBURG POTTERS
 (pottery workshop)
 Australia 1990–
Pmere Nuka (My country) 1994
 Earthenware, handbuilt terracotta clay
 with underglaze decoration
 28 x 17 cm (diam.)
 Acc.1995.014
 Purchased 1995.
 Queensland Art Gallery Foundation

HUDSON, Noreen Ngala (potter)

(Arrente)
 Australia b.1947
HERMANNBURG POTTERS
 (pottery workshop)
 Australia 1990–
Pmere Nuka (My country) 1994
 Earthenware, handbuilt terracotta clay
 with modelled and underglaze decoration
 pot: 16 x 20 cm (diam.);
 lid: 1.7 x 6.4 cm (diam.)
 Acc.1995.015a-b
 Purchased 1995.
 Queensland Art Gallery Foundation

HYLANDS, Andrea

Australia b.1952
Appendache 1993
 Porcelain, slipcast assembled and stained
 59 x 16 cm (diam.)
 Acc.1995.016
 Purchased 1995.
 Queensland Art Gallery Foundation

ITCHO, Hanabasa

Japan 1652–1724
Scroll c.1680
 Watercolour and pigments on silk
 98 x 48.6 cm (comp.)
 Acc.1994.302
 Gift of Lady Sewell through the
 Queensland Art Gallery Foundation 1994

JACKS, Robert

Australia b.1943
Cut paper piece: 45 through to 90 degrees
 (from 'an unfinished work') 1969
 Cut paper on board in wood and
 perspex box
 166 x 117 x 16.5 cm (comp.)
 Acc.1994.216
 Purchased 1994 under the Contemporary
 Art Acquisition Program with funds from
 John Potter and Roz MacAllan through the
 Queensland Art Gallery Foundation

JACKS, Robert

Australia b.1943
(Set of rubber stamp books) 1973–82
 Rubber stamp books in wooden box
 ed. of 50
 Twelve books: 11.4 x 12.7 cm (each);
 box: 5.5 x 12 x 13 cm
 Acc.1994.217a-1
 Gift of the artist 1994

JANGALA, Abie

(Warlpiri)
 Australia c.1919
Water/Rainbow/Clouds 1994
 Synthetic polymer paint on canvas
 174.1 x 144.6 cm
 Acc.1995.075
 Purchased 1995.
 Queensland Art Gallery Foundation

JENNER, Isaac Walter

England/Australia 1836–1902
Brisbane from Bowen Terrace, New Farm
 1888
 Oil on board
 14.5 x 21.8 cm
 Acc.1995.076
 Purchased 1995.
 Queensland Art Gallery Foundation

JENNER, Isaac Walter

England/Australia 1836–1902
Sunset sea c.1883
 Pastel
 12.5 x 32 cm
 Acc.1995.077
 Purchased 1995.
 Queensland Art Gallery Foundation

JENNER, Isaac Walter

England/Australia 1836–1902
Taking on the pilot c.1883
 Pastel
 11.8 x 31.6 cm
 Acc.1995.078
 Purchased 1995.
 Queensland Art Gallery Foundation

JENNER, Isaac Walter

England/Australia 1836–1902
Sunset, Moreton Bay c.1883
 Pastel
 15 x 29.5 cm
 Acc.1995.079
 Purchased 1995.
 Queensland Art Gallery Foundation

JIMENEZ, Luis

United States b.1940
The mass of mankind... Thomas Jefferson
 quote (from '10: Artist as Catalyst'
 portfolio) 1992
 Screenprint ed. 56/100
 39 x 50.9 cm (comp.)
 Acc.1994.187.004
 Purchased 1994 with funds from
 Joyce McCracken through the Queensland
 Art Gallery Foundation

JOHANN LOETZ WITWE

(manufacturer)
 Bohemia 1836–1932
POWOLNY, attrib. to Michael (designer)
 Austria 1871–1954
Vase c.1914
 White glass cased purple with everted
 six lobed rim. Wheelcut panels with floral
 sprig motif in black
 15 x 9.7 cm (diam.)
 Acc.1994.289
 Purchased 1994.
 Queensland Art Gallery Foundation

JORDAN, Teresa

Australia b.1953
Respect (from 'Special edition' series) 1994
 Photo-screenprint ed. 5/45
 60.8 x 42.2 cm (comp.)
 Acc.1994.200
 Gift of Inkahoots Art Studio 1994

KEARNS, Jerry

United States b.1943
American noir (from '10: Artist as Catalyst'
 portfolio) 1992
 Screenprint ed. 56/100
 43.2 x 47 cm (comp.)
 Acc.1994.187.005
 Purchased 1994 with funds from
 Joyce McCracken through the Queensland
 Art Gallery Foundation

KEMP, Roger

Australia 1908–87
Tapestry – Tableau (Vertical and horizontal
concept) 1972
 Synthetic polymer paint on canvas
 231 x 326 cm
 Acc.1994.206
 Gift of Mrs Merle Kemp 1994

APPENDIX

KENTISH, Judith

Australia b.1962
Silent infestation (3) 1994
 Cotton textile and glue on wire
 170 x 170 x 15cm (installed, approx.)
 Acc.1995.020a-e
 Purchased 1995.
 Queensland Art Gallery Foundation

KOMAR & MELAMID

United States
Lenin at the Palladium, May Day, New York City (from '10: Artist as Catalyst' portfolio) 1992
 Screenprint, photo-screenprint ed.
 56/100
 53 x 53cm (comp.)
 Acc.1994.187.006
 Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

KOZIC, Maria

Australia b.1957
Cumics 1987
 Synthetic polymer paint on canvas
 Five panels: various dimensions
 Acc.1994.288a-e
 Purchased 1994.
 Queensland Art Gallery Foundation

KUNMANARA, Milyika (decorator)

(Pitjantjatjara)
 Australia b.1958

ERNABELLA ARTS INCORPORATED

(co-operative)
 Australia 1948–
Fabric length 1994
 Silk length dyed with naphthol azoic dyes in the batik technique
 300 x 120cm
 Acc.1995.003
 Purchased 1995.
 Queensland Art Gallery Foundation

LERTCHAIPRASERT, Kamin

Thailand b.1964
Moo's bench
Banana leaf
Broomstick 1992
 Rubbings with photographs on Sa paper in shaped frames
 146.5 x 96cm (comp. irreg.);
 161 x 76.5cm (comp. irreg.);
 161 x 76.5cm (comp. irreg.)
 Acc.1995.092–094
 Purchased 1995.
 Queensland Art Gallery Foundation

LEVITT, Helen

United States b.1918
(Untitled) c.1942
 Gelatin silver photograph
 16.2 x 24.2cm (comp.)
 Acc.1994.174
 Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

LEVY, Col

Australia b.1933
Wavy form 1994
 Wheelthrown porcelain with white glaze
 53.2 x 23cm (diam.)
 Acc.1995.080
 Purchased 1995.
 Queensland Art Gallery Foundation

LORD, Anne

Australia b.1953
Close I 1991
 Synthetic polymer paint on canvas
 140 x 175cm
 Acc.1994.218
 Purchased 1994.
 Queensland Art Gallery Foundation

LOUREIRO, Arthur

Australia 1853–1932
Study for 'The spirit of the new moon' 1888
 Oil on canvas
 56 x 165cm
 Acc.1995.102
 Purchased 1995.

Queensland Art Gallery Foundation
 Grant with the assistance of Philip Bacon through the Queensland Art Gallery Foundation. Celebrating the Queensland Art Gallery's Centenary 1895–1995

LUECKENHAUSEN, Helmut

Australia b.1950
Roheryn I 1992
 Silky oak and Queensland silver ash with silky oak and ash veneer over medium density fibreboard with carved detail
 182 x 158 x 45cm
 Acc.1994.239
 Purchased 1994.
 Queensland Art Gallery Functions Fund

MADDISON, Ruth

Australia b.1945
Christmas holidays with Bob's family, Queensland, 1978 1978–79
 Gelatin silver photographs, hand-coloured ed. 4/5
 14 sheets: 16.4 x 10.8cm (each comp., approx.)
 Acc.1995.103.001–014
 Purchased 1995.
 Queensland Art Gallery Foundation

MAHOOD, Kim

Australia b.1953
Skin III
Skin IV
Skin V 1993
 Natural pigments, synthetic polymer paint and glue on cast paper
 75 x 45 x 8cm (irreg., each approx.)
 Acc.1994.240–242
 Purchased 1994 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

MAWURNDJUL, John

(Kuninjku)
 Australia b.1952
Mardayin and Wongkurr (sacred objects and dilly bags) 1994
 Natural pigments on bark
 237 x 112cm (irreg.)
 Acc.1994.219
 Purchased 1994.
 Queensland Art Gallery Foundation

MAYNARD, Ricky

Australia b.1953
Untitled (from 'No more than what you see' series) 1993
 Two gelatin silver photographs
 19.5 x 28.8cm (comp.); 19.2 x 28.6cm (comp.)
 Acc.1995.021–022
 Purchased 1995.
 Queensland Art Gallery Foundation

McDONALD, Robyn

Australia b.1958
Betrayal of a nation
 (from 'Special edition' series) 1994
 Photo-screenprint ed. 5/74
 61.3 x 87cm (comp. irreg.)
 Acc.1994.201
 Gift of Inkahoots Art Studio 1994

McKENZIE, Queenie

(Kija)
 Australia c.1930
Kimberley landscape 1988
 Natural pigments on canvas board
 58 x 49cm
 Acc.1994.220
 Purchased 1994.
 Queensland Art Gallery Foundation

MILLEDGE, Russell

Australia b.1963
Anura 1992
 Snakeskin, opal chips, glass, rubber, bone, leather, metal, dried insects on wood
 a: 127 x 43.5 x 21.5cm; b: 63 x 18 x 10cm;
 c: 45.5 x 16 x 7cm
 Acc.1994.290a-c
 Purchased 1994.
 Queensland Art Gallery Foundation

MOUNT, Nick

Australia b.1952
Vase with flared lip 1995
 Hot worked murrhine glass with amethyst foot, clear knob and flaring amethyst rim
 31.5 x 31.2cm (diam.)
 Acc.1995.104
 Purchased 1995.
 Andrew and Lilian Pedersen Trust

MUHLING, Merv

Australia b.1929
Still Life 1994
 Wood and tin
 300 x 250 x 200cm
 Acc.1995.105a-e
 Purchased 1995.
 Queensland Art Gallery Foundation

NANGALA JUGADAI, Narputta

(Pintupi/Pitjantjatjara)
 Australia c.1933
Kaarkurutjintja 1993
 Synthetic polymer paint on canvas
 121 x 168cm
 Acc.1994.210
 Purchased 1993.
 Queensland Art Gallery Foundation

NELSON, John

Australia b.1952
Untitled 1990
 Synthetic polymer paint, steel hook and felt on wood
 14 x 6.5 x 4.2cm
 Acc.1995.023
 Purchased 1995. J.R. Tait Estate

ONUS, Lin

(Wiradjuri)
 Australia b.1948
Morumbeeja Pitoa (Floods and moonlight) 1993
 Oil on canvas
 182.5 x 182.5cm
 Acc.1995.081
 Purchased 1995.
 Queensland Art Gallery Foundation

OSTLING, Susan

Australia b.1948
Late Minoan vase 1987
 Earthenware, handbuilt terracotta with coloured glazes and clear glazes
 15 x 71 x 23cm
 Acc.1995.082
 Purchased 1995.
 Queensland Art Gallery Foundation

OSTLING, Susan

Australia b.1948
Sea, song, sorrow, memory construction 1989
 Earthenware handbuilt with gouache
 58 x 56cm (diam. approx.)
 Acc.1995.083
 Purchased 1995.
 Queensland Art Gallery Foundation

PAGE, Charles

Australia b.1946
Untitled (from 'Pack ice, Antarctica' series) 1993
 Two gelatin silver photographs
 31.5 x 51 cm (each comp.)
 Acc.1995.024-025
 Purchased 1995.
 Queensland Art Gallery Foundation

PANTANO, Chris

Australia b.1948
Vase: Reef 1995
 Hot worked striated blue and aqua glass with multi-coloured cane inclusions – the foot with glass, foil and air bubble inclusions
 34.8 x 24.5cm (diam.)
 Acc.1995.106
 Purchased 1995. John Darnell Bequest

PHAM CONG THNH

Vietnam b.1932
Mai Chu landscape 1993
 Gouache on silk on paper
 59.1 x 79.2cm (comp.)
 Acc.1994.253
 Purchased 1994.
 Andrew and Lilian Pedersen Trust

PIGOTT, Gwyn Hanssen

Australia b.1935
Dark still life with silver beaker 1994
 Wheelthrown porcelain, wood fired with lustrous manganese glaze breaking to speckled blue. Matt interior to bowl
 Various dimensions
 Acc.1994.287a-g
 Purchased 1994.
 Queensland Art Gallery Foundation

PINAREE, Sanpitak

Thailand b.1961
Self 1991
 Ink, paint and collage elements on hand-dyed Sa paper mounted on plywood
 158 x 158cm (comp.)
 Acc.1995.095
 Purchased 1995.
 Queensland Art Gallery Foundation

PINAREE, Sanpitak

Thailand b.1961
I'm confused 1991
 Ink, paint and collage elements on hand-dyed Sa paper mounted on plywood
 158 x 158cm (comp.)
 Acc.1995.096
 Purchased 1995.
 Queensland Art Gallery Foundation

PIPER, Adrian

United States unknown
Let's talk (from '10: Artist as Catalyst' portfolio) 1992
 Screenprint ed. 56/100
 36 x 52cm (comp.)
 Acc.1994.187.007
 Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

PRAWAT LAUCHAROEN

Thailand/United States b.1941
Metamorphosis on the theme of Morandi III 1986
 Copper plates, etchings on paper, grid boards and wall brackets, bottles of chemicals
 203.2 x 264.1 cm (installed)
 Acc.1994.173a-
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
 Purchased 1994 with funds from The Myer Foundation, Michael Myer and Ann Gamble Myer through the Queensland Art Gallery Foundation

PRAWAT LAUCHAROEN

Thailand/United States b.1941
Infinitude II 1983
 Etching, palm leaf collage and cord lacing on paper ed. 7/7
 30 x 44.5cm (comp.)
 Acc.1994.234
 Gift of the artist 1994

PRESLEY, Debbie

Australia b.1955
They will dance in celebration (from 'Special edition' series) 1994
 Photo-screenprint ed. 5/90
 59.4 x 40.9cm (comp.)
 Acc.1994.202
 Gift of Inkahoots Art Studio 1994

APPENDIX

PURVES SMITH, Peter

Australia 1912–49
Figures on a beach 1948
 Watercolour, gouache, pencil and ink
 74.3 x 56.6cm
 Acc.1994.221
 Purchased 1994.
 Queensland Art Gallery Foundation

QUAYTMAN, Harvey

United States b.1937
Adam III 1977–78
 Engraving and mezzotint on chine collé
 ed. 24/38
 69.1 x 46.8cm (comp.)
 Acc.1994.175
 Purchased 1994 with funds from
 Joyce McCracken through the Queensland
 Art Gallery Foundation

QUAYTMAN, Harvey

United States b.1937
Untitled 1988
 Etching, mezzotint and flocking on
 screenprint ed. 19/20
 50.4 x 50.4cm (comp.)
 Acc.1994.176
 Purchased 1994 with funds from
 Joyce McCracken through the Queensland
 Art Gallery Foundation

RANGER, Cindy

Australia b.1967
Witch doctor?
Stella (from 'Special edition' series) 1994
 Screenprints ed. 5/75; ed. 5/60
 72.5 x 56.8cm (comp.); 83.8 x 29.4cm
 (comp. irreg.)
 Acc.1994.203–204
 Gift of Inkahoots Art Studio 1994

RASDJARMREARNSOOK, Araya

Thailand b.1957
The shadow in white 1993
 Plaster, metal, cloth, wax
 60cm (diam.)
 Acc.1994.308a-d
 The Kenneth and Yasuko Myer Collection
 of Contemporary Asian Art.
 Purchased 1994 with funds from
 The Myer Foundation, Michael Myer and
 Ann Gamble Myer through the
 Queensland Art Gallery Foundation

RASKOPOULOS, Eugenia

Australia b.1959
Untitled no. 1
Untitled no. 5 (from
 'Goddess/mother/daughter' series) 1991
 Gelatin silver photographs
 Two sheets: 83 x 117cm (each comp.)
 Acc.1994.243–244
 Purchased 1994.
 Queensland Art Gallery Foundation

RAWANCHAIKUL, Navin

Thailand b.1971
Egg, bell, rose, water, cotton and space 1993
 Six unprinted books with objects and
 computer printouts
 203 x 351 cm (installed)
 Acc.1994.309a-q
 The Kenneth and Yasuko Myer Collection
 of Contemporary Asian Art.
 Purchased 1994 with funds from
 The Myer Foundation, Michael Myer and
 Ann Gamble Myer through the
 Queensland Art Gallery Foundation

REAMILLO, Alwin

The Philippines b.1964
Oh see dobol used
Cora Cora
Pl.
Victory 1994
 Screenprints with collage on sackcloth,
 bonded to plywood
 110 x 112cm; 94 x 133cm; 102 x 142cm;
 108 x 115cm
 Purchased 1995.
 Queensland Art Gallery Foundation

REES, Lloyd

Australia 1895–1988
The Citadel 1961
 Oil on canvas
 90 x 103cm
 Acc.1995.090
 Gift of Louisa Jean de Bretteville Estate 1994

RICARDO, Geoffrey

Australia b.1964
'Ballad (fragments)' book 1993
 Etchings ed. 4/10
 frontispiece: 4.5 x 4cm (comp.);
 eight sheets with two prints: 15 x 11.5cm
 (each comp. approx.);
 endpiece: 4.5 x 4cm (comp.)
 Acc.1994.291.001–010
 Purchased 1994.
 Queensland Art Gallery Foundation

ROBINSON, Brian

(Torres Strait Islander)
 Australia b.1973
Amalgamation 1994
 Synthetic polymer paint on canvas
 Two panels: 66 x 142cm (overall)
 Acc.1994.222a-b
 Purchased 1994.
 Queensland Art Gallery Foundation

ROSENSTENGEL, Paula Marie

Australia b.1920
Welsh landscape c.1951
 Pastel and watercolour
 42.5 x 53.5cm
 Acc.1995.065
 Gift of the artist 1995

ROSENSTENGEL, Paula Marie

Australia b.1920
Solitude c.1940
 Linocut ed. 1/10
 26 x 20cm
 Acc.1995.066
 Gift of the artist 1995

ROSENSTENGEL, Paula Marie

Australia b.1920
Landscape c.1939
 Drypoint
 15.5 x 20cm
 Acc.1995.067
 Gift of the artist 1995

ROSENSTENGEL, Paula Marie

Australia b.1920
(Trees) c.1939
 Pen, ink and watercolour
 43 x 52cm
 Acc.1995.068
 Gift of the artist 1995

ROSENSTENGEL, Paula Marie

Australia b.1920
(Tweed landscape) c.1945
 Pastel and watercolour
 30 x 44cm
 Acc.1995.069
 Gift of the artist 1995

ROSER, Rick

(Jinbara)
 Australia b.1955
Dreamtime travellers 1994
 Natural pigments, human hair,
 vegetable fibre string, painted twigs
 and emu feathers on wood
 202 x 67 x 45cm
 Acc.1994.292
 Purchased 1994 with a special allocation
 from the Queensland Government.
 Celebrating the Queensland Art Gallery's
 Centenary 1895–1995

ROUGHSEY, Lindsay

(Lardil)
Australia c.1913
Lardil history painting c.1970
Natural pigments on bark
105 x 33cm
Acc.1994.293
Purchased 1994.
Queensland Art Gallery Foundation

SAKOGUCHI, Ben

United States b.1938
Yellow peril (from '10: Artist as Catalyst' portfolio) 1992
Screenprint ed. 56/100
23.5 x 26cm (comp.)
Acc.1994.187.008
Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

SANDY, Earl

(Munnunjali)
Australia b.1959
Ancient fossils 1993
Synthetic polymer paint on canvas
91 x 122cm
Acc.1995.026
Purchased 1995.
Queensland Art Gallery Foundation

SANSOM, Gareth

Australia b.1939
J'ai perdu ma vie (I have wasted my life) 1994
Linocut, liftground and aquatint ed. 4/6
57.3 x 76.7cm (comp.)
Acc.1994.223
Purchased 1994 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

SANSOM, Gareth

Australia b.1939
Destruktion (Destruction) 1994
Liftground and aquatint ed. 4/6
57.8 x 77.2cm (comp.)
Acc.1994.224
Purchased 1994 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

SANSOM, Gareth

Australia b.1939
Time 1994
Liftground and aquatint ed. 1/6
57.4 x 76.7cm (comp.)
Acc.1994.225
Purchased 1994 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

SANSOM, Gareth

Australia b.1939
Quand on est mort c'est pour de bon (When one is dead it is for the good) 1994
Liftground and aquatint ed. 4/6
50.7 x 70cm (comp.)
Acc.1994.226
Purchased 1994 under the Contemporary Art Acquisition Program with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation

SAUVAGE, Marc

Australia b.1958
Font (from 'Pedestal' series) 1994
Earthenware double-walled bowl form on a stepped base. Checkerboard pattern in grey and yellow on base; the bowl with stippled exterior and crazed yellow interior
47.4 x 35.5 x 23cm
Acc.1994.294
Purchased 1994.
Andrew and Lilian Pedersen Trust

**SCREENPRINTING WORKSHOP,
UNIVERSITY OF QUEENSLAND
STUDENTS' UNION**

Various artists
Australia
Group of 28 posters c.1982–92
Screenprints
Various dimensions
Acc.1995.036–063
Gift of Screenprinting Workshop, University of Queensland Students' Union 1995

SECOMBE, Ted

Australia b.1957
Pair of tea bowls 1994
Porcelain, wheelthrown with vari-coloured matt crystalline glaze
8 x 11.5cm (diam.); 7.5 x 12cm (diam.)
Acc.1995.084.001–002
Purchased 1995.
Queensland Art Gallery Foundation

SERICO, Vincent

(Wakka Wakka/Kabi Kabi)
Australia b.1946
Lightning Man 1994
Synthetic polymer paint on canvas
105 x 76cm
Acc.1995.027
Purchased 1995.
Queensland Art Gallery Foundation

SERICO, Vincent

(Wakka Wakka/Kabi Kabi)
Australia b.1946
Deaths in custody 1993
Synthetic polymer paint on canvas
101 x 76cm
Acc.1995.028
Purchased 1995.
Queensland Art Gallery Foundation

SERRANO, Andres

United States b.1950
Red River #10 (from '10: Artist as Catalyst' portfolio) 1992
Screenprint, photo-screenprint ed. 56/100
35.8 x 24cm (comp.)
Acc.1994.187.009
Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

SHUNSEN, Natori

Japan 1886–1960
The actor Ichikawa Chusha VII as Akechi Mitsuhide 1927
Colour woodblock print
38 x 25cm (comp.)
Acc.1994.303
Purchased 1994.
Queensland Art Gallery Society

SIMMONS, Laurie

United States b.1949
Lying objects 1992
Photo-offset ed. 31/50
Four sheets: 23.7 x 36cm (each comp.)
Acc.1994.177a-d
Purchased 1994 with funds from the 1993 International Exhibitions Program

SIMPSON, Lorna

United States b.1960
Cure/Heal (from '10: Artist as Catalyst' portfolio) 1992
Photo-screenprint ed. 56/100
40 x 50cm (comp.)
Acc.1994.187.010
Purchased 1994 with funds from Joyce McCracken through the Queensland Art Gallery Foundation

SITTHIKET, Vasan

Thailand b.1957
Fate of the conservationist monk (from 'Nature is dying' series) 1994
Synthetic polymer paint on wood
122 x 117cm
Acc.1994.310
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
Purchased 1994 with funds from The Myer Foundation, Michael Myer and Ann Gamble Myer through the Queensland Art Gallery Foundation

APPENDIX

SMITH, Kiki

United States b.1954
Worm 1992
 Etching and collage, cut paper and gelatin silver photograph ed. 46/50
 107 x 157 cm (comp.)
 Acc.1994.300
 Purchased 1994.
 Queensland Art Gallery Foundation

SMITH, Penny

Australia b.1947
Bowl 1980
 Wheel thrown raku clay cut, incised and with pink raku glaze
 184 x 49 x 47 cm
 Acc.1994.178
 Purchased 1994.
 Queensland Art Gallery Foundation

SOMPEL, Pieter van (engraver)

The Netherlands c.1600–after 1644

DYCK, after Anthony van (painter)

England/Flanders 1599–1641

SOUTMAN, Pieter

(designer for ornamental border)
 The Netherlands 1580–1657
Margaret, second wife of Gaston d'Orléans c.1644
 Etching and engraving
 39.7 x 27 cm (comp.)
 Acc.1994.186
 Purchased 1994.
 Queensland Art Gallery Foundation

SPOONER, Rodney

Australia b.1962
Civilised obsession 1992–93
 Wood and cement
 Five parts: 28 x 28 x 28 cm (each, approx.)
 Acc.1994.179a-e
 Purchased 1994.
 Queensland Art Gallery Foundation

SPOONER, Rodney

Australia b.1962
Thoughts on Civilisation 1994
 Cement and cardboard
 41 parts: 165 x 625 cm (installed)
 Acc.1994.227a-oo
 Purchased 1994.
 Queensland Art Gallery Foundation

STANNARD, Chris

Australia b.1961
This is not a sitcom
 (from 'Special edition' series) 1994
 Screenprint ed. 5/70
 86.5 x 56 cm (comp.)
 Acc.1994.205
 Gift of Inkahoots Art Studio 1994

SUYDERHOEF, Jonas (engraver)

The Netherlands c.1613–86

DYCK, after Anthony van (painter)

England/Flanders 1599–1641

SOUTMAN, Pieter

(designer for ornamental border)

The Netherlands 1580–1657

Franciscus de Moncada c.1644

Etching and engraving

39.7 x 27.7 cm (comp.)

Acc.1994.185

Purchased 1994.

Queensland Art Gallery Foundation

TAPAYA, Nyuwara

(Pitjantjatjara)

Australia b.1971

Waru – Fire 1993

Lithograph ed. 18/20

60 x 88.5 cm (comp.)

Acc.1994.228

Purchased 1994.

Andrew and Lilian Pedersen Trust

TAPAYA, Nyuwara

(Pitjantjatjara)

Australia b.1971

Liru Kulunypa tjuta – tiny snakes 1993

Etching and aquatint ed. 18/22

50.2 x 50 cm (comp.)

Acc.1994.229

Purchased 1994.

Andrew and Lilian Pedersen Trust

TAPAYA, Tjunkaya (decorator)

(Pitjantjatjara)

Australia b.1947

ERNABELLA ARTS INCORPORATED

(co-operative)

Australia 1948–

Fabric length 1994

Silk length dyed with naphthol azoic dyes

in the batik technique

300 x 120 cm

Acc.1995.004

Purchased 1995.

Queensland Art Gallery Foundation

TAYLOR, Ray

Australia b.1944

Slab vase 1983

Slab built and wheel thrown raku clay with

pink glaze and blue brushed decoration

69.5 x 12 x 13.5 cm

Acc.1994.180

Purchased 1994.

Queensland Art Gallery Foundation

TAYLOR, Ray

Australia b.1944

Large bowl 1983

Wheel thrown and turned raku clay, exterior with brushed glaze and interior with brushwork in 'basketwork' pattern
 22 x 43.5 cm (diam.)

Acc.1994.181

Purchased 1994.

Queensland Art Gallery Foundation

TEMIN, Kathy

Australia b.1968

White problem #2 1992

Synthetic fur, canvas and stuffing

on composition board

Nine parts: 150 x 63 x 40 cm

(each, approx.)

Acc.1995.107a-i

Purchased 1995.

Queensland Art Gallery Foundation

TIPPING, Richard

Australia b.1949

Copyright 1977–79

Blue pearl granite and gold leaf ed. 6/7

2.8 x 6.8 cm (diam.)

Acc.1994.295

Purchased 1994.

Andrew and Lilian Pedersen Trust

TRAN TUYET MAI

Vietnam b.1958

Country market 1992

Woodcut and gouache

28.3 x 49.3 cm (comp.)

Acc.1994.252

Purchased 1994. Russell Cuppaidge

Bequest and Estelle Marguerite

Cunningham Neilson Bequest

TRAVIS, Peter

Australia b.1928

Platter 1971

Wheel thrown and coil built earthenware

rubbed with oxide and glazed

5.5 x 44.5 cm (diam.)

Acc.1994.182

Purchased 1994.

Queensland Art Gallery Foundation

TUCKER, Albert

Australia b.1914

Tramstop 1946

Oil on canvas on board

35 x 47 cm

Acc.1995.151

Gift of the artist 1995 through the

Queensland Art Gallery Foundation.

Celebrating the Queensland Art Gallery's

Centenary 1895–1995

TYNDALL, Peter

Australia b.1951
Detail/A person looks at a work of art
 (Gertrude Langer) 1985
 Fibre-tipped pen and offset print
 29.5 x 42cm (comp.)
 Acc.1994.245
 Purchased 1994.
 Queensland Art Gallery Foundation

TYSSEN, Ingeborg

Australia b.1945
Untitled no. 1
Untitled no. 8 (from 'The voice of silence'
 series) 1991–92
 Gelatin silver photographs
 Two sheets: 31 x 97.5cm (each comp.)
 Acc.1994.183–184
 Purchased 1994.
 Queensland Art Gallery Foundation

UNKNOWN

Australia
Untitled c.1880
 Albumen photographs
 Six sheets: 14.9 x 19.7cm (each comp.)
 Acc.1994.246–251
 Purchased 1994.
 Queensland Art Gallery Foundation

UNKNOWN

Persia unknown
Ewer c.1850
 Hot-worked cobalt glass
 24 x 16.5 x 11 cm (approx.)
 Acc.1995.114
 Gift of Lady Middleton 1995

UNKNOWN

Persia unknown
Goose-necked sprinklers c.1850
 Hot-worked cobalt glass
 28 x 20 x 10cm (approx.);
 31 x 15 x 9.5cm (approx.)
 Acc.1995.113.001–002
 Gift of Lady Middleton 1995

UTOPIA BATIK (co-operative)

Australia 1977–
NGALA, Glory (decorator)
 (Anmatyerre)
 Australia unknown
Tharrkari (Honey grevillia) 1993
 Silk length decorated in the batik
 technique
 200 x 102cm
 Acc.1995.018
 Purchased 1995.
 Queensland Art Gallery Foundation

UTOPIA BATIK (co-operative)

Australia 1977–
PETYARRE, Nancy Kuno (decorator)
 (Anmatyerre)
 Australia unknown
Fabric length 1993
 Silk length decorated in the batik
 technique
 200 x 102cm
 Acc.1995.017
 Purchased 1995.
 Queensland Art Gallery Foundation

UTOPIA BATIK (co-operative)

Australia 1977–
SANDOVER, Pansy (decorator)
 (Alyawarre)
 Australia unknown
Fabric length 1993
 Silk length decorated in the batik
 technique
 300 x 102cm
 Acc.1995.019
 Purchased 1995.
 Queensland Art Gallery Foundation

WAKELIN, Roland

New Zealand/Australia 1887–1971
The Bridge under construction 1928
 Oil on composition board
 96.5 x 118cm
 Acc.1994.233a-b
 Purchased 1994. Queensland Art Gallery
 Foundation Grant. Celebrating the
 Queensland Art Gallery's Centenary
 1895–1995

WALKER, Murray (decorator)

Australia b.1937
BYRNE, Chris (potter)
 Australia unknown
Dressed to queen 1982
 Wheelthrown stoneware with black,
 yellow and blue underglaze colours
 3.5 x 31 cm (diam.)
 Acc.1995.029
 Purchased 1995.
 Queensland Art Gallery Foundation

WALKER, Murray (decorator)

Australia b.1937
SANDERS, Christopher (potter)
 Australia b.1952
Artist and women 1982
 Stoneware, wheelthrown with underglaze
 decoration in black and yellow
 21.2 x 21 x 15cm
 Acc.1995.030
 Purchased 1995.
 Queensland Art Gallery Foundation

WALLER, Christian

Australia 1895–1956
The lunar pitris
The shepherd of dreams
 (from 'The great breath' series) 1932
 Linocuts
 Two sheets: 31.2 x 13.3cm (comp.);
 31.8 x 13.5cm (comp.)
 Acc.1994.230–231
 Purchased 1994.
 Queensland Art Gallery Foundation

WALLER, Ruth

Australia b.1955
Ward, stained
Crimson Angel (with Homer) (from 'E II
 North: The hospital paintings' series)
 1993–94
 Gouache
 Two sheets: 24 x 34cm (comp.);
 24 x 33cm (comp.)
 Acc.1995.031–032
 Purchased 1995 under the Contemporary
 Art Acquisition Program with funds from
 Marian Gibney through the Queensland
 Art Gallery Foundation

WARHOL, Andy

United States 1928–87
'Ladies and gentlemen' portfolio 1975
 Screenprints, photo-screenprints ed. 9/25
 Ten sheets: 90 x 70cm
 (each comp. approx.)
 Acc.1995.086.001–010
 Purchased 1995 with funds from the 1994
 International Exhibitions Program

WATKINS, Dick

Australia b.1937
The death of Nelson 1992
 Synthetic polymer paint on canvas
 152 x 244cm
 Acc.1994.232
 Purchased 1994.
 Queensland Art Gallery Foundation

WATSON, Judy

Australia b.1959
Tapestry cartoon 1995
 Synthetic polymer paint and pastel
 on canvas
 119 x 195.5cm
 Acc. 1995.109
 Commissioned by the Queensland Art
 Gallery 1995 with funds from Queensland
 Newspapers Pty Ltd through the
 Queensland Art Gallery Foundation.
 Celebrating the Queensland Art Gallery's
 Centenary 1895–1995.

APPENDIX

WAYNE, June

United States b.1918
'John Donne: Songs and sonets' book 1958
Lithographs with letterpress text ed. 77/110
Fifteen sheets: 38 x 28.4cm
(each comp. approx.)
Acc.1994.207.001-015
Gift of the artist 1994

WEBSTER, Christine

New Zealand b.1958
Mirror
Halo
Musk (from 'Can Can' series) 1994
Type C photographs with black adhesive tape
Three sheets: 103 x 106cm (comp.);
240 x 127cm (comp.); 182 x 103cm (comp.)
Acc.1995.033-035
Purchased 1995.
Queensland Art Gallery Functions Fund

WEDGE, Harry

(Wiradjuri)
Australia b.1957
Brainwash 1994
Synthetic polymer paint on paper
80.5 x 70cm
Acc.1995.108
Purchased 1995.
Queensland Art Gallery Foundation

WIGHT, Normana

Australia b.1936
Considering the apple 1994
Computer-generated colour laser print
ed. 2/94
57.3 x 71.4cm (comp.)
Acc.1994.188
Purchased 1994.
Queensland Art Gallery Foundation

WILEY, William T.

United States b.1937
Now who's got the blue prints 1989
Colour aquatint and softground etching
with drypoint and burnishing ed. 11/25
113.2 x 90.2cm (comp.)
Acc.1994.189
Purchased 1994 with funds from
Joyce McCracken through and with
the assistance of the Queensland Art
Gallery Foundation

WILLIAMS, Fred

Australia 1927-82
21 etchings from 'Music Hall' series
Midget 1956
Etching, aquatint, engraving and drypoint
A.P.
Tumblers 1954-55
Etching A.P., first state
Dancing figures 1954-55
Etching, aquatint, engraving and drypoint
with mezzotint A.P. 1 of 2, second state
Usherette 1956
Etching, aquatint and fowl biting ed.
6/10, first state
Chelsea Palace 1955-56
Etching, aquatint, engraving and drypoint
A.P. 1 of 6, second state
Finale 1956
Etching, aquatint and drypoint ed. 5/9,
first state
Mad pianist 1955-56
Etching and engraving A.P. second state,
ed. of 20
Mountebank accusing his mother 1955-56
Etching and aquatint ed. 1/11, second state
Music Hall 1956
Etching and drypoint ed. 5/9, first state
Two buskers 1955-56
Etching, aquatint and engraving A.P. 1 of 2,
second state
An actor on stage 1956
Etching, aquatint and engraving ed.
7/9, first state
The song 1955-56
Etching A.P. 9/9, first state
Lady 1956
Etching, aquatint and drypoint ed.
6/12, third state (of 'Singer and lady')
Cyrano de Bergerac 1955-56
Etching and aquatint A.P. 1 of 2, second state
Somersault 1956
Etching, aquatint, engraving and flat biting
ed. 6/9
Girl performer 1955-56
Etching, aquatint and engraving ed. 6/12
Dancer 1955-56
Etching, aquatint and drypoint third state
Violinist 1955-56
Etching and aquatint proof 7/7
Trapeze 1956
Etching, aquatint and drypoint ed. 5/6,
first state
'The Boy Friend' 1956
Etching, aquatint, engraving and drypoint
ed. 8/16, first state

Little man 1955-56

Etching, aquatint, engraving and drypoint
ed. 7/16
Various dimensions
Acc.1994.261-281
Purchased 1994. Queensland Art Gallery
Foundation Grant. Celebrating the
Queensland Art Gallery's Centenary
1895-1995

WURTTENBERGISCHE METALLWARENFABRIK (WMF)

Germany 1883-
Vase c.1927
Hotworked amber glass with iridised
surface
16.5 x 8.2cm (diam.)
Acc.1994.299
Purchased 1994.
Andrew and Lilian Pedersen Trust

ZAHALKA, Anne

Australia b.1957
The sunbather, no. 2 1989
Type C photograph ed. of 10
76 x 76cm (comp.)
Acc.1995.087
Purchased 1995.
Queensland Art Gallery Foundation

Deaccessions

LAWRENCE, George

Australia 1901-81
Narrow street, Bath 1952
Oil on composition board
58.7 x 76cm
Acc.1:0666
Purchased 1955

LAWRENCE, George

Australia 1901-81
Dusk, Balmain 1951
Oil on canvas
25.2 x 32.5cm
Acc.1:1542
Bequest of George Brown 1977

RICARD-CORDINGLEY, Georges

France/England 1873-1939
Sydney Harbour 1910
Oil on canvas
150.4 x 285.7cm
Acc.1:0263
Gift of Macdonald Hamilton and
Company 1939

Donors

Donations through the Queensland Art Gallery Foundation

Australian Decorative & Fine Arts Society (Brisbane) Inc.
 Philip Bacon
 Joyce McCracken
 John Michelmore
 Kenneth Myer, AC, DSC
 The Myer Foundation, Michael Myer and Ann Gamble Myer
 Lady Sewell
 Albert Tucker

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

Marian Gibney
 John Potter and Roz MacAllan

Gifts

Ken Friedman
 Max Gimblett
 George Gittoes and Nunelucio Alvarado
 E. Ann Hazlewood
 Inkahoots Art Studio
 Robert Jacks
 Lawrence King
 Louisa Jean de Bretteville Estate
 Prawat Laucharoen
 Screenprinting Workshop, University of Queensland Students' Union
 June Wayne

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

Mrs Jessica Ellis
 Mrs Merle Kemp
 Lady Middleton
 Paula Marie Rosenstengel
 Lady Sewell
 Albert Tucker

Purchases through Bequests, Trusts and Funds

Andrew and Lilian Pedersen Trust
 International Exhibitions Program
 J.R. Tait Estate
 John Darnell Bequest
 Queensland Art Gallery Functions Fund
 Queensland Art Gallery Society
 Queensland Government, special allocation celebrating the Queensland Art Gallery's Centenary 1895–1995
 Russell Cuppaidge Bequest and Estelle Marguerite Cunningham Neilson Bequest

APPENDIX

Staff

Directorate

Director:
Doug Hall
Deputy Director:
Caroline Turner
Executive Assistant:
Heather Kelly
Assistant Executive
Secretary:
Desley Bischoff
Temporary
Administrative
Officers:
Donna McInnes
Lyn Francey (26.8.94 to 2.9.94)
Executive Assistant, Queensland
Art Gallery Foundation:
Anna Roberts

International Programs

Deputy Director & Manager,
International Programs:
Caroline Turner
Assistant Executive Secretary:
Desley Bischoff
Temporary Senior Project Officer (APT):
Rhana Devenport (from 21.11.94)
Temporary Administrative Officer:
Hana Mrnka (from 26.6.95)
Casual Research Officer:
Marney Dunn (from 29.5.95)
Temporary APT/Foundation Assistant:
Nathaniel Rowe (21.11.94 – 10.2.95)
Temporary Project Officer/Curatorial
Assistant (APT):
Dionissia Giakoumi (from 5.12.94)
Project Officer APT/Curatorial Assistant
(General):
Christine Clark
Temporary Curatorial Assistant
(International Programs):
Sarah Tiffin
Casual Research Officer:
Lynne Seear (from 19.9.94)
Casual Administrative Officers:
Melitta Carnavas (8.8.94 to 10.10.94)
Nathalie King (13.7.94 to 22.7.94)

Public Programs

Manager, Public Programs:
William Fleming
Manager's Assistant:
Pat McDonald
Administrative Officers:
Judy Armstrong
Pam Stafford

Temporary Administrative Officers:
Carolyn Graham (9.1.95 to 3.2.95)
Anne Willson (13.3.95 to 28.4.95)
Lesley Millard (from 17.5.95)

Design
Designer:
Elliott Murray

Education
Senior Education Officer:
John Massy
Education Officers:
Elizabeth Bates
David Burnett
Rhana Devenport (to 18.11.94)
Rodney James (from 27.3.95)
Julie Lloyd (to 3.3.95)

Exhibitions
Senior Exhibitions Officer:
Joe Devilee
Exhibitions Officer:
Andrew Clark
Administrative Officer:
Anne Moran

Promotions
Promotions Officer:
Celestine Doyle
Temporary Promotions Assistant:
Robert Heather (to 23.12.94)
Shannon Lord (from 19.12.94)
Casual Promotions Officer:
Ruth Davidson (13.1.95 to 3.3.95)
Community Liaison Officer:
Miriam Prystupa

Publications
Publications Officer:
Janet Hogan (sick leave 1.7.94–30.6.95)
Publications Assistant:
Vacant
Administrative Officer:
Catherine Spedding (to 19.7.94)
Acting Publications Assistant:
Catherine Spedding (20.7.94 to 20.6.95)
Temporary Administrative Officer:
Robyn Ziebell (from 14.6.95)

Regional Services
Co-ordinator, Regional Services:
Susan Herbert (from 21.12.94)
Robyn Bondfield (sick leave
1.7.94 – 30.6.95)
Temporary Regional Services Assistant:
Vacant
Casual Administrative Officer:
Damian Kelly (25.7.94 – 25.11.94)
Sharon Harrison (from 17.1.95)

Casual Regional Services Officer:
Joanne Duke (from 28.4.95)

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

Curatorial & Support Services Program

Manager, Curatorial & Support Services
Program:
Christopher Saines
Manager's Assistant:
Lynelle Horn (to 19.5.95)
Temporary Manager's Assistant:
Lorraine Fox (from 19.5.95)
Collection Management System
Administrator:
Julie Bond
Administrative Officer:
Wendy Lawson (maternity leave
from 23.1.95)
Temporary Administrative Officer:
Esther Richter (from 13.2.95)
Casual Administrative Officer:
Aud McCormack

Conservation
Senior Conservator:
John Hook
Conservators:
Tracey Golds (to 25.4.95)
Gillian Osmond

Curatorial
Curator (Australian Art):
Candice Bruce
Curator (Contemporary Australian Art):
Timothy Morrell
Curator (Decorative Arts):
Glenn Cooke
Curator (Prints, Drawings & Photographs):
Anne Kirker
Curator (Indigenous Australian Art):
Margo Neale (from 19.6.95)
Associate Curator (Prints, Drawings &
Photographs):
Clare Williamson (to 30.9.94)
Temporary Curatorial Assistant
(Prints, Drawings & Photographs):
Kirsty Grant (to 22.7.94)
Mark Bayly (from 3.10.94)
Temporary Curatorial Assistant:
Bronwyn Mahoney
Casual Curatorial Assistant:
Elizabeth O'Neil (from 19.5.95)

- Framing
Senior Artisan/Framer:
Paul Curson
Trainee Framer:
Robert Zilli (from 15.5.95)
- Library
Librarian-in-Charge:
Judith Gunning (Maternity leave from 3.1.95)
Acting Librarian-in-Charge:
Matthew Kassay (from 9.1.95)
Documentation Librarian:
Matthew Kassay (to 6.1.95)
Acting Documentation Librarian:
Cathy Pemble-Smith (from 21.3.95)
Library Technician:
Cathy Pemble-Smith (to 20.3.95)
Temporary Library Technician:
Hilary MacDonald (from 9.1.95)
Casual APT Librarian:
Kym Rose (from 11.7.94)
Casual Administrative Officer:
Hilary MacDonald (12.12.94 to 6.1.95)
- Photography
Photographer:
Ray Fulton
Acting Photographer:
Richard Stringer (17.8.94 – 25.10.94)
Casual Photographic Assistant:
Carol Foote (from 7.6.95)
- Registration
Registrar:
Andrew Dudley
Associate Registrar:
Simon Elliott
Assistant Registrar:
Nicholas Cosgrove
Temporary Registration Assistant:
Tiffany Noyce
- Administration & Finance Program**
- Manager, Administration & Finance Program:
Alan Wilson
Manager's Assistant
Sandra Mohr (Maternity leave from 28.4.95)
Temporary Manager's Assistant:
Maria Durisic (from 17.5.95)
- Administration
Principal Finance Officer:
Colin Diachkoff
Finance Officer:
Michelle Crossley
Assistant Finance Officer:
Belinda Elks
- Human Resources Co-ordinator:
Moirá Duffy
Principal Administration Officer:
Richard Robinson (from 3.1.95)
Information Systems Administrator:
Allan Brand (from 6.2.95)
Human Resources Officer:
Donna Urquhart
Administrative Officers:
Joan Alberts
Chris Anderson
Alexandra Black
Elaine Hannan
Temporary Administrative Officers:
Jamie Clayton (4.7.94 to 1.8.94)
Maria Durisic (11.7.94 to 16.5.95)
Tina Kyriakou (19.12.94 – 24.2.95)
Damien Robertson (10.1.95 to 24.2.95)
Trainees:
Fiona Maclean-Garrick (from 20.3.95)
Bruce Storie (from 20.3.95)
- Commercial Services
Manager, Marketing & Commercial Services:
Vacant
Corporate Liaison Officer:
June Baker
Administrative Officer:
Anne Moran
- Gallery Shop
Assistant Manager:
Colleen St Ledger (maternity leave from 30.10.93)
Acting Assistant Manager:
Shan Moynihan (from 1.1.94)
Shop Staff:
Stephanie Canfell
Jason Gabbott (to 17.5.95)
Casual Shop Staff:
Carla Ceravolo
James Douglas
Lisa Ogden
Matisse Marketing/Merchandising Officer:
Linda Mehan (24.10.94 – 27.3.95)
Matisse Shop Manager:
Linda Mehan (28.3.95 to 23.6.95)
- Protection & Services
Protection & Services Co-ordinator:
Graeme Archibald
Team Leaders, Protection & Services:
Paul Arundell (22.8.94 to 24.3.95)
Len Clarke (from 22.8.94)
John Lewis (from 29.8.94)
Paul Whitley (from 22.8.94)
- Protection & Services Officers:
Maurice Bright (retired 5.8.94)
Joe Byrne (to 20.3.95)
Mata Chittenden
Peter Dalley
Christina Dempsey
Larry Gilbert
Paul Graham
Ron Hookway
Noel Johnson
Neville Jordan
Fred Joughin
Daniel Kime
Ian Laver
Jock McIntosh
Jim McMahan
Tom McMahan
Jim Middleton
Chris Mitchelson
Barry Muldowney
David Munks
Peter Ogle
Brian Povey (to 8.9.94)
Robyn Rodda
David Russ
Harold Saville
Fred Sullivan
Ringi Taituha
Sid Weller
John Whelan
Rod Wilkinson
Greg Wilson
Alan Znojensky
Lift Attendant:
Vacant
- Casual Protection & Services Officers:
Ingrid Castano (20.3.95 – 15.5.95)
Marianne Clarke (30.7.94 – 23.11.94)
David Clayton (30.7.94 – 11.11.94)
Scott Daly (30.7.94 – 27.8.94)
Brett Earle (30.7.94 – 2.9.94)
Lee-Anne Elms (18.3.95 – 15.5.95)
Bruce Hart (from 30.7.94)
Malcolm Hazeldine (30.7.94 – 4.9.94)
Rohan Hughes (from 30.7.94)
Andrew Humphries (from 20.3.95)
John Humphries (from 30.7.94)
Noel Mead (18.3.95 to 6.5.95)
Anna Mullen (from 25.3.95)
Stephanie Reid (from 29.3.95)
Damien Robertson (from 25.3.95)
Georges Soler (5.4.95 – 10.5.95)
Emily Strickland (30.7.94 – 10.5.95)

APPENDIX

Volunteers

Volunteer Guides

Anne Agnew
Sonia Anketell
Betty Ashmore
Pam Barnett
Bob Boyce
Jeanette Brand
Eleanor Brown
Alison Bucknall
Yvonne Butler
Natasha Camphorst
John Carley
Margaret Catley
Paula Chandler
Rona Clarke (active reserve)
Alison Coaldrake (active reserve)
Gillian Elliott
Ruth Francis
Rosemary Fraser
Roz Freudenberg
Maureen Greer
Glen Henderson
Prudence Israel
Sue King
Lesley Krimmer
Ada Ludlow
June Lynch
Joy Markwell
Rosemary Mercer
Janne McGaw
Margaret McGregor
Jean McKay
Jenny Medland
John Michelmore
Helena Morrison
Olga Moses
Barbara Nielsen
Christine Nye
Bernice O'Brien
Meg O'Neill
Rosalind Parsons
Jan Psaltis
Louise Quinn
Anne Russell
Rosemarie Schukraft
Jan Shaw
Barbara Stening
Ettie Strizenic
Joan Sutton
Margaret Thew
Connie Turner
Anne Watson
Beryl Waugh
Dorothy Webber
Sachiko Webster
Susan Wilson
Alan Young
Sheelagh Young

Volunteer Information Officers

Elizabeth Beal
Michael Bowly
Jean Brandt
Judy Burns
Lisa Chapman
Barbara Cull
Barbara Edwards
Christine Edwards
Ronald Glenney
Jacklyn Gracia
Liz Grieve
Valerie Hall
Margaret Jackson
Randall Kamp
Glenda Lowe
Nicolle Malins
Jackie McDonald
Jillian Moss
Desley Potts
Devon Roach
Barbara Sakzewski
Barbara Shennan
Elizabeth Skerman
Amanda Slater
Bernadette Smith
Jason Smith
Adele Stewart
Maria Tedeschi
Christine Thomson
Juelle Tymms
Peter Wood
Lesley Woodland
Michelle Young

Survey Volunteers

Adrienne Alexander
Anne Argentais
Naomi Becker
Joanna Bosse
Lorraine Brown
Victoria Clark
Richard Dekretser
Pat Drew
Joanne Duke
Meagon Durnsford
Michelle Evans
Donna Fearn
Shauna Foote
Jennifer Gregor
Heather Hawker
Cate Hansen
Andrea Henningsen
Merideth Otten
Dianne Park
Gina Reed
Doreen Robson
Emma Sneyd
Naomi Taylor
Gyan Tomasic

Curatorial Volunteers

Jane Eckett
Susan Edwards
Elizabeth O'Neil
Salli Prendergast
Simon Wight
Belinda Wilson

Library Volunteers

Victoria Clark (17.3.95 to 2.6.95)
Heather Head
Paddy Hutton
Jennifer Jackson (from 24.4.95)
Pat Lynch
Hilary Macdonald (to 8.12.94)
Vikki McGregor (from 18.11.94)
Joan O'Hara (to 16.2.95)
Nanette Ralston
Dina Simpson (from 15.1.95)
Glenys Simpson
Marica (Rikki) Sourris

OVERSEAS TRAVEL

OFFICER	COUNTRIES VISITED	PURPOSE	PERIOD OF TRAVEL	COST
Doug Hall Director	United States	Research project for major exhibition	31/8/94 – 30/11/94	\$10,378.57
Tracey Golds Conservator (Works on Paper)	New Zealand	AICCM Conference	27/9/94 – 9/10/94	\$1,103.51
Tim Morrell Curator (Contemporary Australian Art)	Hawaii	Western Museums Assn Conference	17/9/94 – 27/9/94	\$900.00
Anne Kirker Curator (Prints, Drawings & Photographs)	Thailand, Philippines	Asia-Pacific Triennial Project	6/11/94 – 26/11/94	\$5,004.86
Tim Morrell Curator (Contemporary Australian Art)	Indonesia	Asia-Pacific Triennial Project	18/11/94 – 28/11/94	\$2,973.84
Chris Saines Manager, Curatorial & Support Services	France	Finalise loan negotiations for Matisse exhibition	20/11/94 – 30/11/94	nil
Andrew Dudley Registrar	Spain	Accompany Renoir loan on return to Spain	26/1/95 – 2/2/95	nil
Simon Elliott Associate Registrar	Singapore Malaysia	Asia-Pacific Triennial Asia Link & Museums Australia workshop	2/4/95 – 14/4/95	\$2,365.74
Joe Devilee Senior Exhibitions Officer	Singapore Malaysia	Asia-Pacific Triennial Asia Link & Museums Australia workshop	2/4/95 – 14/4/95	\$3,524.74
Dr Nicholas Zurbrugg External Consultant	Italy	Negotiate donation of works to the Gallery Collection	27/6/95 – 8/7/95	\$4,278.81
Anne Kirker Curator (Prints, Drawings & Photographs)	Italy	Negotiate donation of works to the Gallery Collection	27/6/95 – 8/7/95	\$4,676.87
			Total cost of travel	\$35,206.94

APPENDIX

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

OPERATING STATEMENT FOR YEAR ENDED 30 JUNE 1995

	Note	1995 \$	1994 \$
COST OF SERVICES			
Operating Expenses			
Program Delivery Expenses			
Salaries	2	4,451,702	4,142,777
Administration and Finance Program	3	2,730,715	2,866,850
Curatorial and Support Services Program	4	185,861	146,247
Public Programs	5	339,837	273,022
International Programs	6	597,070	359,806
Non-Program Delivery Expenses			
Acquisitions – Art Works	7	75,993	900,578
Exhibitions, Installations, Scholarships etc		29,896	475,804
Gallery Shop Expenses		579,340	649,685
Operating Expenses		20,305	3,003
Depreciation – Plant and Equipment		101,246	97,653
Total operating expenses		\$9,111,965	\$9,915,425
Operating revenue from independent sources			
Gallery Shop Income		700,677	800,844
Other Income	8	1,158,624	965,834
Total operating revenue from independent sources		\$1,859,301	\$1,766,678
NET COST OF SERVICES		(\$7,252,664)	(\$8,148,747)
REVENUE FROM GOVERNMENT			
Grant	9	1,000,000	–
Endowment		8,326,050	8,024,400
TOTAL REVENUE FROM GOVERNMENT		\$9,326,050	\$8,024,400
CHANGE IN NET ASSETS RESULTING FROM OPERATIONS			
		2,073,386	(124,347)
Abnormal Items	10	971,520	21,220
CHANGE IN NET ASSETS RESULTING FROM OPERATIONS AND ABNORMAL ITEM			
		1,101,866	(103,127)
Accumulated Funds at 1 July		1,245,554	1,348,681
Adjustment resulting from adoption of new accounting standard	11	(384,840)	–
Initial recognition of Art Works as assets	1(k)	96,064,580	–
ACCUMULATED FUNDS AT 30 JUNE		\$98,027,160	\$1,245,554

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

**STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 1995**

	Note	1995 \$	1994 \$
CURRENT ASSETS			
Cash		214,808	527,415
Receivables	12	305,097	76,455
Investments	13	1,550,000	850,000
Inventories – Gallery Shop		339,760	408,498
Prepayments		91,507	–
Total Current Assets		<u>\$2,501,172</u>	<u>\$1,862,368</u>
NON-CURRENT ASSETS			
Plant and Equipment	14	568,511	364,634
Art Works	15	96,740,306	–
Total Non-Current Assets		<u>\$97,308,817</u>	<u>\$364,634</u>
TOTAL ASSETS		<u>\$99,809,989</u>	<u>\$2,227,002</u>
CURRENT LIABILITIES			
Creditors and Borrowings	16	432,946	202,890
Provisions – Employee Entitlements	17	540,890	302,817
Total Current Liabilities		<u>\$973,836</u>	<u>\$505,707</u>
NON-CURRENT LIABILITIES			
Creditors and Borrowings	16	66,914	86,590
Provisions – Employee Entitlements	17	742,079	389,151
Total Non-Current Liabilities		<u>\$808,993</u>	<u>\$475,741</u>
TOTAL LIABILITIES		<u>\$1,782,829</u>	<u>\$981,448</u>
NET ASSETS		<u>\$98,027,160</u>	<u>\$1,245,554</u>
EQUITY			
Accumulated results from operations		\$98,027,160	\$1,245,554
TOTAL EQUITY		<u>\$98,027,160</u>	<u>\$1,245,554</u>

APPENDIX

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

STATEMENT OF CASH FLOWS FOR YEAR ENDED 30 JUNE 1995

	Note	1995 \$	1994 \$
CASH FLOWS USED IN OPERATING ACTIVITIES			
Inflows:			
Gallery Shop operations		701,997	816,647
Interest received		141,875	103,286
Other		1,007,296	841,142
Outflows:			
Program delivery		(8,183,185)	(8,068,883)
Gallery Shop operations		(504,550)	(909,569)
Other		(119,945)	(478,686)
Interest paid		(10,235)	(2,289)
Net cash used by operating activities	18	<u>(\$6,966,747)</u>	<u>(\$7,698,352)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Inflows:			
Proceeds from disposal of Plant and Equipment		53,895	–
Proceeds from deaccessioning of Art Works		35,982	–
Outflows:			
Acquisition – Art Works		(1,663,832)	(838,638)
Purchases of Property, Plant and Equipment		(329,712)	(85,831)
Net cash used in investing activities		<u>(\$1,903,667)</u>	<u>(\$924,469)</u>
CASH FLOWS FROM GOVERNMENT			
Inflows:			
Endowment		8,276,050	8,024,400
Grant		1,000,000	–
Loan		–	110,000
Outflows:			
Repayment of Loan		(18,243)	(4,490)
Net cash provided by Government		<u>\$9,257,807</u>	<u>\$8,129,910</u>
Net increase/(decrease) in cash		387,393	(492,911)
Cash at beginning of year		<u>\$1,377,415</u>	<u>\$1,870,326</u>
Cash at end of year	19	<u><u>\$1,764,808</u></u>	<u><u>\$1,377,415</u></u>

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR YEAR ENDED 30 JUNE 1995**
NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
(a) Basis of Accounts

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

(b) Plant and Equipment

Plant and Equipment have been valued at historical cost. Plant and Equipment items costing less than \$200 are expensed in the year of acquisition.

(c) Depreciation

Depreciation is charged on Plant and Equipment using the straight line method at rates based on the estimated useful life of the assets.

(d) Inventories

Inventories represent stock on hand for sale through the Gallery Shop operations and are valued at cost.

(e) Provision for Employee Entitlements

Provision has been made for the liability for various employee entitlements and related costs in accordance with the new Australian Accounting Standard, AAS30: Accounting for Employee Entitlements. (Refer Note 11).

Sick Leave and Recreation Leave are accrued and shown as current liabilities.

Long Service Leave is calculated for all employees of the Gallery, after allowing for weightings of the probabilities and future cash flows for employees having less than ten years of service and is shown as a non-current liability.

(f) Leasing Arrangements

The Board of Trustees has a signed lease agreement with the Queensland Cultural Centre Trust for the main Art Gallery building located in the Queensland Cultural Centre Complex. The Trust does not charge rent on the premises occupied by the Art Gallery. The provision of the building and items of fitout, including Plant and Equipment, forms part of this agreement.

(g) Services Provided by the Queensland Cultural Centre Trust

The Queensland Cultural Centre Trust provides a number of services to the Queensland Art Gallery at the Queensland Cultural Centre. These services included building maintenance and repairs, electricity, cleaning, security, airconditioning and telephone rental. The cost of these services to the Queensland Art Gallery for the 1994/95 year was \$2,069,000.

(h) Rental of Premises

The Board of Trustees has a signed rental agreement with the Queensland Museum for two floors of a building located at 75 Grey St South Brisbane. The Queensland Museum charges rent on these premises.

(i) Investments

Investments are recorded at cost and income is brought to account on an accrual basis.

(j) Receivables

Receivables are reported net of any estimated doubtful debts. The collectability of debts is assessed at year end and a specific estimate is made for any doubtful amounts.

(k) Art Works

In accordance with the Public Finance Standards, the Gallery's Art Works assets were brought to account during 1994/95 in order to comply with the Queensland Public Sector Policy "Recording and Valuation of Non-Current Physical Assets" which requires application of the policy no later than 30 June 1996.

These assets including gifts are revalued by the Gallery's curatorial staff on an annual basis for insurance purposes.

The effect of implementing this policy was to increase accumulated funds as at 1 July 1994 by \$96,064,580.

APPENDIX

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR YEAR ENDED 30 JUNE 1995

	1995 \$	1994 \$
NOTE 2 SALARIES		
Administration and Financial Program	2,312,806	–
Curatorial and Support Services Program	1,014,651	–
Public Programs	964,651	–
International Programs	159,594	–
Salaries	–	4,142,777
(Comparative figures could not be provided for 1993/94)	<u><u>\$4,451,702</u></u>	<u><u>\$4,142,777</u></u>
NOTE 3 ADMINISTRATION AND FINANCE PROGRAM		
Catering and Functions	21,736	28,855
Computerisation	6,246	33,919
Freight and Cartage	24,856	17,598
Insurance	26,048	164,248
Maintenance of Plant and Equipment	109,741	86,938
Office Expenses	320,228	280,564
Other Expenses	31,809	57,552
Qld Cultural Centre Trust Charges	2,069,000	2,076,000
Staff Recruitment and Training	71,458	51,775
Travel Expenses	49,593	69,401
	<u><u>\$2,730,715</u></u>	<u><u>\$2,866,850</u></u>
NOTE 4 CURATORIAL AND SUPPORT SERVICES PROGRAM		
Conservation	27,243	23,021
Membership Fees	15,000	15,000
Other Expenses	20,721	22,810
Photography	22,075	22,319
Purchase of Equipment	41,059	691
Reference Books	59,763	62,406
	<u><u>\$185,861</u></u>	<u><u>\$146,247</u></u>
NOTE 5 PUBLIC PROGRAMS		
Education and Regional Services	30,647	71,434
Exhibitions	76,046	23,667
Maintenance of Plant and Equipment	14,357	17,479
Office Expenses	103,287	91,647
Other Expenses	14,407	6,771
Promotions	47,080	16,000
Purchase of Equipment	44,396	34,076
Travel Expenses	9,617	11,948
	<u><u>\$339,837</u></u>	<u><u>\$273,022</u></u>

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR YEAR ENDED 30 JUNE 1995**

	1995	1994
	\$	\$

NOTE 6 INTERNATIONAL PROGRAMS

Developmental	23,447	12,565
Exhibitions	573,623	347,241
	<u>\$597,070</u>	<u>\$359,806</u>

NOTE 7 ACQUISITIONS – ART WORKS

In accordance with the change in Accounting Policy relating to Art Works, as outlined in Note 1(k), the cost of acquisitions of Art Works is now capitalised.

Amounts incidental to their acquisition e.g. freight etc. are not considered to be part of the asset cost and are treated as an expense.

NOTE 8 OTHER INCOME

Donations and Bequests	283,304	340,356
Exhibition Income and Scholarships	435,958	374,714
Gain/(Loss) on sale of Plant and Equipment	29,306	–
Gain/(Loss) on deaccessioning of Art Works	(47,017)	–
Grants	25,000	30,000
Interest Earned	130,606	93,762
Interest Receivable	34,837	11,268
Operating Income	<u>266,630</u>	<u>115,734</u>
Total Other Income	<u>\$1,158,624</u>	<u>\$965,834</u>

NOTE 9 GRANT

This special grant was to enable the Gallery to secure a group of major 20th century works for the Collection and to tour the Gallery's rapidly developing collection of Aboriginal and Torres Strait Islander art to regional and remote Queensland in recognition of the Gallery's centennial year.

NOTE 10 ABNORMAL ITEMS

Plant and Equipment transferred to the Gallery from the Queensland Cultural Centre Trust at no cost and included in Register	–	21,220
Decrement – Revaluation of Art Works	<u>971,520</u>	<u>–</u>
	<u>\$971,520</u>	<u>\$21,220</u>

NOTE 11 ADOPTION OF NEW ACCOUNTING STANDARD

In accordance with the new Australian Accounting Standard, AAS30: Accounting for Employee Entitlements, the Gallery has now recognised liabilities and expenses in relation to sick leave, recreation leave and long service leave.

Expenses which are consequential to the employment of employees but are not employee entitlements (ie payroll tax and other on-costs associated with leave entitlements) have also been recognised as liabilities where the entitlements to which they relate have been recognised as liabilities and expenses in accordance with "AAS30".

The effect of the adoption of this new accounting standard has been to reduce the Equity as at 1 July 1994 by \$384,840.

APPENDIX

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR YEAR ENDED 30 JUNE 1995

	1995 \$	1994 \$
NOTE 12 RECEIVABLES		
Trade Debtors	273,260	67,187
Less Provision for Doubtful Debts	<u>3,000</u>	<u>2,000</u>
	270,260	65,187
Interest Receivable	<u>34,837</u>	<u>11,268</u>
Total Receivables	<u><u>\$305,097</u></u>	<u><u>\$76,455</u></u>
NOTE 13 INVESTMENTS		
Bank Bills and Term Deposits	1,550,000	850,000
Total Investments	<u><u>\$1,550,000</u></u>	<u><u>\$850,000</u></u>
NOTE 14 PLANT AND EQUIPMENT		
Plant and Equipment – at cost	1,129,040	1,061,539
Less Accumulated Depreciation	<u>560,529</u>	<u>696,905</u>
Total Plant and Equipment at Net Book Value	<u><u>\$568,511</u></u>	<u><u>\$364,634</u></u>
NOTE 15 ART WORKS		
Opening Balance – 1 July	96,064,580	–
Acquisitions/Gifts	<u>1,730,246</u>	<u>–</u>
	97,794,826	–
Less Deaccessioned Art Works	<u>83,000</u>	<u>–</u>
	97,711,826	–
Revaluation – Increment/(Decrement)	<u>(971,520)</u>	<u>–</u>
Total value of Art Works – 30 June	<u><u>\$96,740,306</u></u>	<u><u>–</u></u>
NOTE 16 CREDITORS AND BORROWINGS		
Current		
Trade Creditors	412,594	183,971
Loan – Queensland Treasury	<u>20,352</u>	<u>18,919</u>
Total Current	<u><u>\$432,946</u></u>	<u><u>\$202,890</u></u>
Non-Current		
Loan – Queensland Treasury	<u>66,914</u>	<u>86,590</u>
Total Non-Current	<u><u>\$66,914</u></u>	<u><u>\$86,590</u></u>
TOTAL CREDITORS AND BORROWINGS	<u><u>\$499,860</u></u>	<u><u>\$289,480</u></u>

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR YEAR ENDED 30 JUNE 1995**

	1995 \$	1994 \$
NOTE 17 PROVISIONS – EMPLOYEE ENTITLEMENTS		
Current		
Recreation Leave	402,865	302,817
Sick Leave	138,025	–
Total Current	<u>\$540,890</u>	<u>\$302,817</u>
Non Current		
Long Service Leave	\$742,079	\$389,151
Total Non-Current	<u>\$742,079</u>	<u>\$389,151</u>
TOTAL PROVISIONS – EMPLOYEE ENTITLEMENTS	<u>\$1,282,969</u>	<u>\$691,968</u>

NOTE 18

Reconciliation of change in net assets resulting from operations with net cash used by operating activities.

Change in net assets resulting from operations	2,073,386	(124,347)
Depreciation – Plant and Equipment	101,246	97,653
Gain on sale of Plant and Equipment	(29,306)	–
Loss on deaccessioning of Art Works	47,017	–
Change in provisions		
Employee entitlements	206,161	15,495
Capital contribution from		
Government	(9,276,050)	(8,024,400)
Investing activities	–	838,638
Change in net assets and liabilities		
(Decrease)/Increase in creditors and borrowings	162,210	(592,931)
Decrease/(Increase) in receivables	(228,642)	2,356
Decrease/(Increase) in prepayments	(91,507)	–
Decrease/(Increase) in inventories	68,738	89,184
Net cash used by operating activities	<u>(\$6,966,747)</u>	<u>(\$7,698,352)</u>

NOTE 19

For the purposes of the Statement of Cash Flows, cash includes cash on hand and in banks and investments in money market instruments. Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

Cash	214,808	527,415
Investments	1,550,000	850,000
	<u>\$1,764,808</u>	<u>\$1,377,415</u>

APPENDIX

Financial Statements – QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR YEAR ENDED 30 JUNE 1995

	1995	1994
	\$	\$

NOTE 20 CONTINGENT LIABILITIES

A contingent liability exists in relation to some unresolved issues. Maximum exposure is not expected to exceed \$400,000.

NOTE 21 TRUST FUND

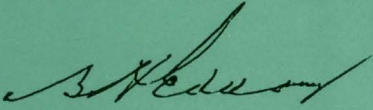
In accordance with the *Queensland Art Gallery Act 1987* the Queensland Art Gallery Board of Trustees operates a separate Trust Fund through which various activities are maintained. Separate accounting is maintained for each of these activities. The transactions are incorporated in the Operating Statement.

Opening Balance at 1 July	1,124,960	1,544,032
Receipts	2,764,707	1,723,399
Expenditure	(2,219,803)	(2,142,471)
Closing Balance at 30 June	<u>\$1,669,864</u>	<u>\$1,124,960</u>
Represented by:		
Cash	319,864	274,960
Investments	<u>1,350,000</u>	<u>850,000</u>
	<u>\$1,669,864</u>	<u>\$1,124,960</u>

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

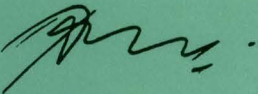
We have prepared the foregoing annual financial statements pursuant to the provisions of the *Financial Administration and Audit Act 1977* and other prescribed requirements and certify that:-

- (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 Board of Trustees;
- (b) in our opinion:-
 - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the foregoing annual financial statements have been drawn up so as to present a true and fair view in accordance with prescribed accounting standards of the transactions of the Queensland Art Gallery Board of Trustees for the period 1 July 1994 to 30 June 1995 and of the financial position as at 30 June 1995.



G.H. (TED) EDWARDS

Chairman, for and on behalf
of the Board of Trustees
26 October 1995



D.G. HALL

Director
Queensland Art Gallery
26 October 1995

AUDIT CERTIFICATE

Scope

I have audited the financial statements of the Queensland Art Gallery Board of Trustees for the year ended 30 June 1995 comprising the Operating Statement, Statement of Financial Position, Statement of Cash Flows, Notes to and forming part of the accounts and certificates given by the Chairman and Director as required by the *Financial Administration and Audit Act 1977*.

The Statutory Body is responsible for the preparation and the form of presentation of the financial statements and the information they contain. I have audited the financial statements in order to express an opinion on them.

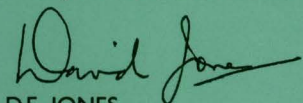
The audit has been conducted in accordance with *QAO Auditing Standards* to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures adopted have included the examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with prescribed accounting standards and other prescribed requirements so as to present a view which is consistent with my understanding of the entity's financial position and the results of its operations.

The audit opinion expressed in this certificate has been formed on the above basis.

Audit Opinion

In accordance with the provisions of the *Financial Administration and Audit Act 1977*, I certify that I have received all the information and explanations I have required in respect of the financial statements of the Queensland Art Gallery Board of Trustees and, in my opinion:

- the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
- the statements have been drawn up so as to present a true and fair view in accordance with prescribed accounting standards and other prescribed requirements of the transactions of the Queensland Art Gallery Board of Trustees for the financial year ended 30 June 1995 and of the financial position as at the end of that year.



D.E. JONES

Executive Director - Audit
(As delegate of the Auditor-General)

APPENDIX

Statistical Summary

Attendances

Total Gallery attendances	428 356
Exhibition attendances –	
'Matisse'	87 800
'Renoir ...'	102 027

Exhibitions

Total	22
International	4
National	18
Collection-based	12
Gallery-initiated	18
Queensland content	12

Education programs

Lectures	13
Artists talks	13
Seminars/Conferences	4
Performances	19
Workshops	116
Films	26
Family Sundays	2
Individuals toured by guides	28 108
Art competitions judged	16
Information sheets/kits produced	8
Audio-visual productions	7
Teachers seminars	5

Regional travelling exhibitions

Statistical surveys conducted	2
Number of travelling exhibitions	1
Total venues visited	2
Total approx. attendances (to 30 June 1995)	1 429
Number of regional loans (art works)	1

Publications

Published by the Gallery	12
In progress at 30 June	4
Staff contributions to external publications	25
Papers presented (unpublished)	16

Information inquiries

(at Information Desk)	
Total	31 539
Over-counter	18 388
%	58.3%
Local telephone	9 840
(%)	31.2%
STD	3 311
(%)	10.5%
Number of comments in comments book	262

Acquisitions

Total	320
Prints, Drawings & Photographs	204
International Programs	6
Decorative Arts	46
Contemporary Australian Art	42
Australian Art	22
Funded by Foundation	194
Funded by Society	1

Movement of objects

Inwards loans for exhibition/display	543
Objects for acquisition consideration	263
Total outwards	283
Other institutions	84
Government offices	199
Objects dispatched for sale/auction	23

Library

Items ordered	296
Items received	1 001
Items catalogued	1 584
Journal articles indexed	432
Internal loans	1 721
Inter-library loans borrowed	489
Inter-library loans lent	61
QAGLIB database holdings	8 639
QAGEX database holdings	555
MOLVIG database holdings	15 329

Curatorial public inquiries

Written answers to queries	75
Visitors with works of art	34
Study room bookings	10

Volunteers

Total	
Volunteer guides	57
Information officers	33
Library	12
Curatorial	6

