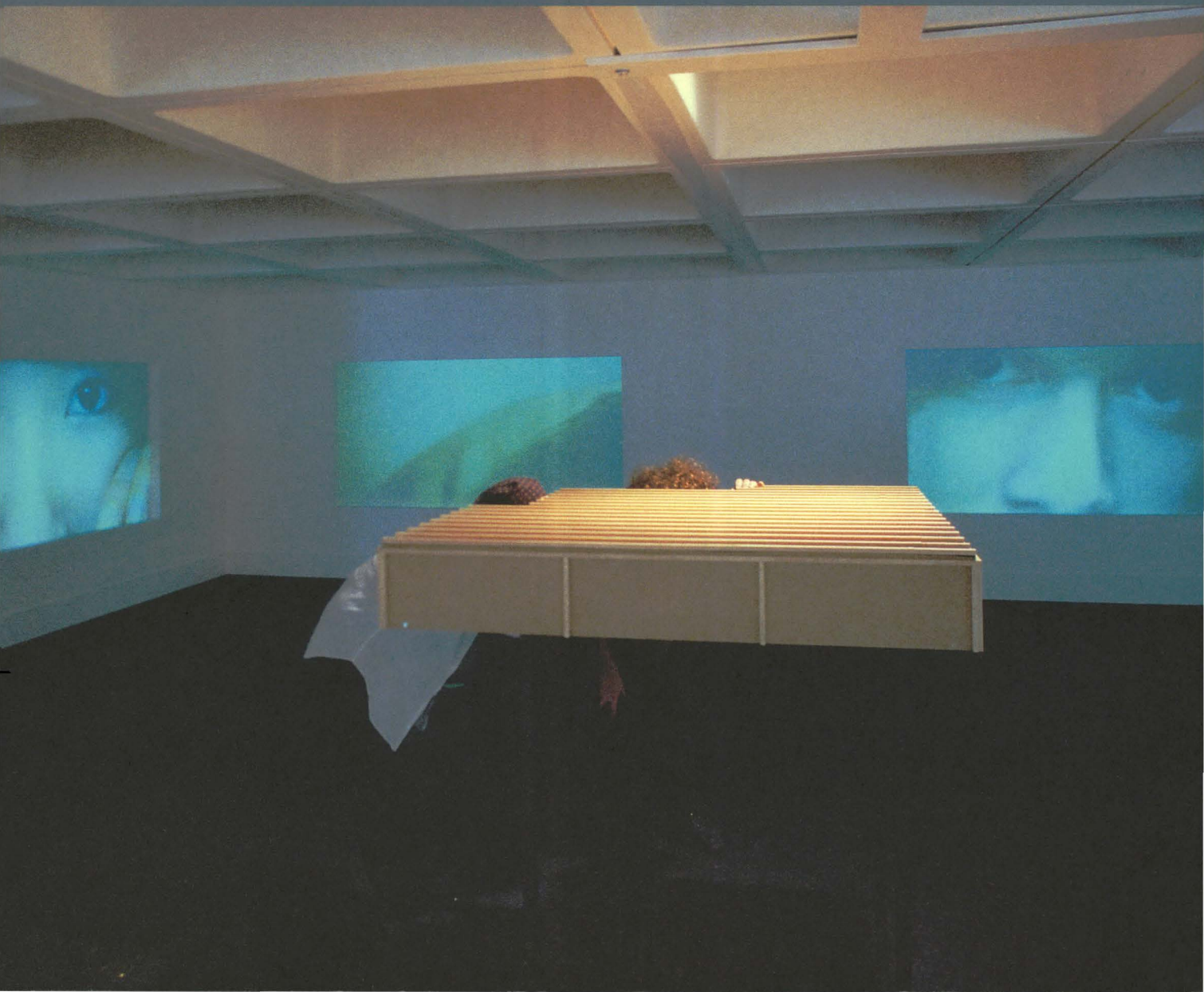


QUEENSLAND ART GALLERY ANNUAL REPORT 2000-01



GALLERY PROFILE

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Since then, approximately 8 300 000 people have visited the Gallery.

The Gallery's public program emphasises its Collection and features a diverse series of exhibitions and a comprehensive and lively educational program with an increasing focus on children and youth. The extension services program includes tours to regional centres throughout Queensland. The Gallery has an obligation to make the Collection accessible to all Queenslanders, and technology increasingly enables efficient and cost-effective delivery to people irrespective of their geographical location.

The Gallery's role in helping to build cultural understanding and ties with the Asia-Pacific region, by staging cultural events such as the highly successful Asia-Pacific Triennial series, has been and will continue to be an important one.

Corporate sponsorship plays a vital role in the Gallery's activities, particularly in the areas of exhibitions, acquisitions and publications. It is essential that this financial support is not only maintained but also

increased. The Gallery also harnesses opportunities to maximise self-generated income.

The Gallery attracts high levels of community support, reflected in attendance figures and the interest shown in the range of programs and services it offers. Queensland's rapidly expanding population and its ongoing popularity as a tourist destination provide the potential for even greater future patronage.

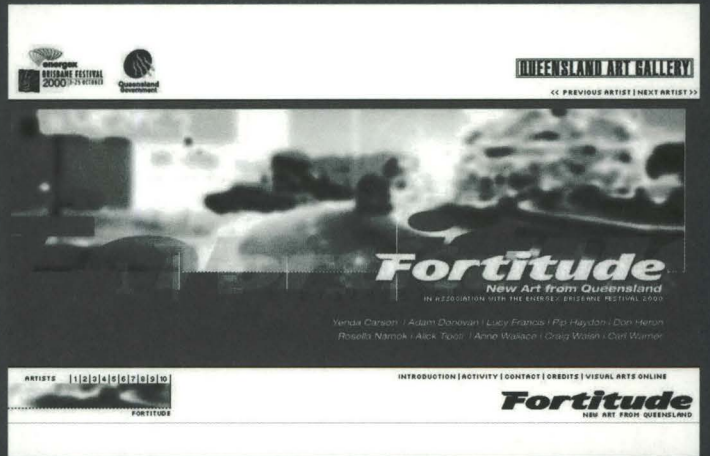
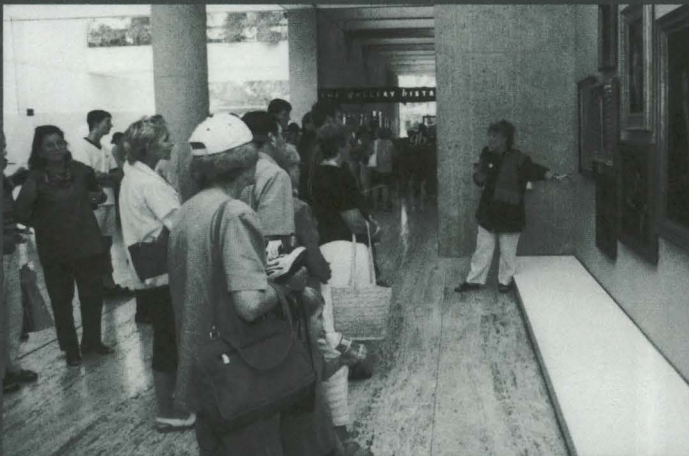
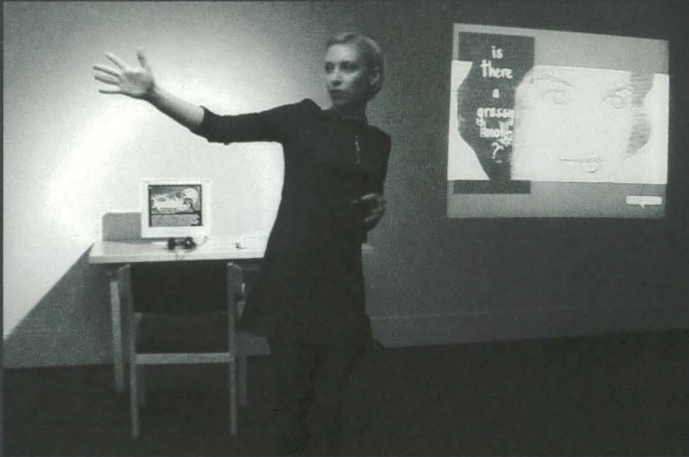
As noted in the last annual report, the Government announced the new Queensland Gallery of Modern Art in May 2000. In February 2001, the Government appointed Cox Rayner to produce a strategic development framework, or masterplan, for the cultural precinct including Kurilpa Point. The masterplan will guide future development throughout the precinct and provide the urban design context for the architect selection competitions for the Gallery of Modern Art and the expansion of the State Library of Queensland. In March and April 2001, a number of workshops and charettes were conducted for the key stakeholders in the project. The masterplan was completed in June and is expected to be considered by Cabinet in July. The architect selection competitions are expected to commence soon after.

The artist Lucy Francis talking about her work during the exhibition 'Fortitude: New Art from Queensland'.

Julie Ewington, Head of Australian Art, gives a floortalk to visitors at the exhibition 'A Centenary of Faces: Celebrating the Centenary of Federation'.

A four-day program of performances, activities and displays was held to commemorate 100 years of Australia's Federation.


A website was developed for the exhibition 'Fortitude: New Art from Queensland' as part of the project, Queensland Visual Arts Online.



HIGHLIGHTS & ACHIEVEMENTS

- | Organised, with Art Exhibitions Australia, the national launch and tour of one of the most significant exhibitions ever staged in Australia – ‘Renoir to Picasso: Masterpieces from the Musée de l’Orangerie, Paris’. The exhibition achieved a very positive response from Queensland audiences, with more than 120 000 people taking advantage of the once-in-a-lifetime opportunity to view eighty-one paintings by some of the most famous international artists: Renoir, Cézanne, Matisse, Soutine, Rousseau, Modigliani, Monet, Utrillo, Laurencin, Derain and Picasso.
- | Participated in national celebrations for the Sydney 2000 Olympics and the Centenary of Federation. Culturally significant exhibitions ‘Earth, Spirit, Fire: Korean Masterpieces of the Chosŏn Dynasty’ and ‘Urban Dingo: The Art of Lin Onus 1948-1996’ were presented as part of the official Sydney 2000 Olympic Arts Festival, securing national and international media attention.
- | Attracted new audiences in regional Queensland with the presentation, in partnership with Centenary of Federation Queensland, of the travelling exhibitions ‘A Day at the Beach’ and ‘Terra Cognita: The Land in Australian Art’. The children’s exhibition ‘A Day at the Beach’ marked a new milestone as the Gallery’s first children’s exhibition to tour regional Queensland.
- | Established sound foundations for the development of the Queensland Gallery of Modern Art as part of the \$260 million Millennium Arts Project, planned to open in 2005. An international architect selection competition is in place to source an architect for the project.
- | Confirmed the future of the ‘Asia-Pacific Triennial’ (APT). The commitment to continue the APT series consolidates the momentum and reputation established by the Triennial projects of the 1990s. The next APT will continue to provide audiences with innovative and vibrant experiences of the art of the Asia-Pacific region, building on the rich regional network of artists, curators, writers and administrators already established.
- | Attracted new youth audiences to the Gallery through exhibitions and programs supporting and promoting the work of young contemporary artists in Queensland. The exhibitions ‘Fortitude: New Art from Queensland’ (presented in association with the Energex Brisbane Festival 2000) and the ‘Minister’s Awards for Excellence in Art 2001’ demonstrated the enthusiasm and energy generated by projects that engage the imagination of youth audiences.

'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris' achieved the third-highest exhibition attendance in the Gallery's 106-year history. Officiating at the exhibition's opening are (from left to right): The Hon. Matt Foley, MP, Minister for Employment, Training & Youth and Minister for the Arts; Mr Doug Hall, AM, Director, Queensland Art Gallery; Mr Wayne Goss, Chairman of the Board of Trustees, Queensland Art Gallery; M. Pierre Georgel, Director, Musée de l'Orangerie; Mr Doug Dickson, National Sales Manager, Mazda Australia Pty Limited; Mr Scott Walters, Chief Executive Officer, Merrill Lynch HSBC Australia Pty Ltd.

Principal sponsor  **mazda**

RENOIR *to* PICASSO

Masterpieces from the Musée de l'Orangerie, Paris



Organised by Queensland Art Gallery and Art Exhibitions Australia
 Funded by the Australian Government in association with the Governments of Queensland, New South Wales and Victoria.



- | Consolidated active participation by children and families in the Gallery's program through the continuation of the Gallery's successful series of exhibitions for children. Since the first children's exhibition in 1998, the Gallery has led the way for Australian galleries in curating and installing exhibitions especially for young audiences.
- | Worked in partnership with the Queensland University of Technology, Queensland Museum, Queensland Science Centre and Global Arts Link on the ongoing 'Museums Collaborative' research project; focusing on the investigation of children's interactive and informal learning in museum-based settings. As part of the project team, the Gallery contributed to the development of enriching gallery experiences for young visitors through research, training and staff development.
- | Commenced a comprehensive review of the Gallery's Acquisitions Policy (2001–05), ensuring a focused and strategic expansion of the Collection over the next five years.
- | Established online shopping for the Gallery Store, enabling purchases to be made through the Internet. This facility was also extensively used by patrons to purchase tickets for the exhibition 'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris'.
- | Recognised the contribution of the Gallery's 250 volunteers as part of the 2001 International Year of Volunteers celebrations.

CHAIRMAN'S OVERVIEW

This was a benchmark year for the Queensland Art Gallery as it consolidated its role as a dynamic art institution of international standing.

The announcement in May 2000 of the Queensland Government's commitment to developing the Queensland Gallery of Modern Art was welcomed as the beginning of a new era for the Gallery. The new Gallery will be equipped with facilities for the presentation of exhibitions of modern and contemporary art that will be unparalleled in Australia. It will also ensure a dynamic cultural future for the people of Queensland and significantly strengthen the Gallery's position as an international leader in engaging with and presenting the diverse cultures of the Asia-Pacific region.

Planning for the new building is now well under way. A strategic development framework for the site at Kurilpa Point was formulated by the Gallery in partnership with the other arts statutory authorities, Queensland Government Architect Professor Michael Keniger, and masterplanning consultants Cox Rayner. The framework takes into consideration the significance of the site in relation to the already

established Cultural Precinct, the City Centre, the Kurilpa Point Park and the surrounding residential and commercial districts.

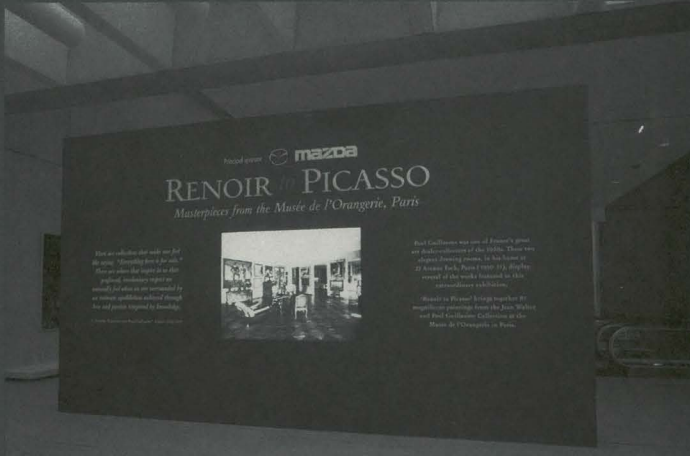
The ensuing Architect Selection Competition will focus primarily on identifying an architect who can realise a highly functional but innovative building for the future Gallery. An exhibition of the shortlisted architects' proposals will be displayed at the Queensland Art Gallery in early 2002, following the announcement of the winner by the Government.

The realisation of the Queensland Gallery of Modern Art will also assist the Gallery in meeting its obligation to increase access to the Collection and related services for all Queenslanders. Initiatives this year in the use of technology have increased access to a global market and greatly improved cost-effective communication and service delivery, irrespective of geographical location.

'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris' was undeniably the highlight of the year in the Gallery's exhibitions program. Public support for the exhibition in Brisbane was

'Renoir to Picasso' was the highlight of the year's exhibition program and enjoyed enthusiastic public support.

Photographs: Richard Stringer (top) and Marc Grimwade (bottom)



overwhelming, with more than 120 000 people attending. This figure signifies the exhibition as one of the most important cultural events in the State. The Australian tour of this exhibition was organised by the Gallery together with Art Exhibitions Australia.

Over the last decade, the Gallery has maintained a strong record of initiating important Indigenous exhibitions. Some of these, such as 'Balance 1990: Views, Visions, Influences', forecast Reconciliation as a social and political issue of growing national significance. 'Urban Dingo: The Art of Lin Onus 1948–1996' proved a popular inclusion in the official Sydney 2000 Olympic Arts Festival. The forthcoming 'Indigenous Art of Cape York' project, including its associated exhibition and publication, will continue to build on these earlier ground-breaking exhibitions.

The Gallery has continued to develop as a national leader in the presentation of exhibitions designed especially for children. The outstanding exhibitions 'Animals Who Think They Are People' and 'A Day at the Beach' have succeeded in continuing to attract significant new audiences to the Gallery, building on the reputations achieved previously by 'Portraits are People Pictures' and 'Scary Monsters'.

In addition, 'A Day at the Beach' became the Gallery's first touring exhibition for children, visiting twelve centres in regional Queensland.

The 'Minister's Awards for Excellence in Art 2001', which gives public recognition to the outstanding achievements of senior art students, was supported by the Gallery, which also hosted the central exhibition. The 'Minister's Awards' drew large school attendances during its display at the Gallery.

It has been a busy year for the Queensland Art Gallery, as we move towards becoming the second-largest public art gallery in Australia. As always, the Gallery's achievements would not have been possible without the generous support of the State Government, corporate and private sponsors, volunteers and audiences. I gratefully acknowledge their invaluable contributions.

Wayne Goss
Chairman

DIRECTOR'S OVERVIEW

With the Queensland Government's announcement of the expansion of the Queensland Art Gallery, through the construction of the Queensland Gallery of Modern Art (planned for completion in 2005), the implementation of the planning process for the new Gallery emerged as a priority during the year.

When completed, the Gallery of Modern Art together with the existing Queensland Art Gallery will become the second-largest public gallery in Australia. To ensure that the people of Queensland gain the greatest possible benefits from this expansion, significant planning and development of programs and services became a focus for Gallery staff. I acknowledge the dedication of all staff and volunteers, who have embraced the vision for the Gallery's future as we move through the exciting phase of planning for the Gallery of Modern Art.

This year the Gallery's attention to the cultural achievements of Queensland artists was unprecedented. 'Fortitude: New Art from Queensland' gave a voice to the vibrant, fresh and exploratory work undertaken by a selection of ten Queensland artists under the age of thirty-five years. The success of the exhibition surpassed expectations,

and opened the Gallery's doors to a new demographic of young and enthusiastic visitors.

The Gallery also worked towards the first retrospective exhibition of one of Queensland's greatest living painters, William Robinson. Robinson's evolution as an artist is inextricably tied to his experience of life in south-east Queensland. Organised by and presented at the Gallery, the exhibition will also travel to the National Gallery of Australia.

This year also saw the Gallery reach to the furthest regions of Queensland to initiate the 'Indigenous Art of Cape York' project. Involving the resources of both Arts Queensland and the Department of Employment, Training and Youth, the project will be the first to concentrate on the unique culture of Cape York Peninsula and the communities that have led the nation in Aboriginal Land Rights and Reconciliation. It will involve exhibitions, training and employment, and will build meaningful and lasting relationships with the region.

Working closely with the Department of Employment, Training and Youth will further enhance the Gallery's commitment to providing



training and employment opportunities. This year, Gallery staff continued to supervise interns and volunteers, providing them with vital experience and a positive first step towards building a career. I commend the generosity of staff who have taken on this role and am grateful for the contribution made by our interns and volunteers.

Positive developments in the operations and structuring of the Queensland Art Gallery Foundation and the Friends of the Queensland Art Gallery paved the way for more effective fundraising and sponsorship and for a more diverse program of activities and events for each group.

A new position of Development Officer was established, with responsibility for sponsorship and fundraising. With this added support, the Foundation continued to grow, welcoming 113 new members, including 102 new individual members – more than any other Art Foundation in the country. The Foundation also welcomed two new corporate members through exhibition sponsorship – Samsung Electronics Australia and Merrill Lynch HSBC Australia Limited. Additionally, the Foundation recognised Network Ten, Queensland Newspapers, Singapore Airlines, and Gadens Lawyers for their longstanding and continued support.

Of course, one of the most significant achievements this year was the outstanding success of the exhibition 'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris'. More than 120 000 people viewed the exhibition in Brisbane, one of the most outstanding attendances recorded at the Gallery. The usage of the Gallery website also reached record levels during the exhibition, with over 10 000 user-sessions recorded per month. The very high proportion of users viewing the 'Renoir to Picasso' exhibition page indicates that interest in the exhibition was a major reason behind the record-breaking usage.

I welcome on board those who visited the Gallery for the first time in the past twelve months, and thank our regular audiences for their ongoing support and commitment. In all, it has been a year of significant achievement and change for the Queensland Art Gallery, with foundations being laid for a vibrant future for enjoyment by an ever-increasing and diverse audience.

Doug Hall
Director

ORGANISATIONAL PURPOSE & RESPONSIBILITIES

ACT AND 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*. The Act provides that the Board is to consist of the number of members appointed by the Governor-in-Council. Trustees are appointed for a term of not more than five years, and are eligible for reappointment as Trustees at the expiration of their respective terms. During the 2000–01 year, the Board met on eight occasions.

FUNCTIONS OF THE BOARD

- (a) to control, manage and maintain the Art Gallery and each branch thereof and all property in the possession of the Board; and
- (b) to minister to the needs of the community in any or all branches of the visual arts by
 - (i) displaying works of art; and
 - (ii) promoting artistic taste and achievement through the illustration of the history and development of the visual arts; and
 - (iii) promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material; and

- (iv) promoting research; and
- (c) to control and manage all land and premises vested in or placed under the control of the Board; and
- (d) to restore and repair works of art in the possession of the Board; and
- (e) to frame and package, and manufacture display materials for, works of art in the possession of the Board; and
- (f) to encourage artistic achievements by artists resident in Queensland; and
- (g) to perform the functions given to the Board under another Act; and
- (h) to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (g); and
- (i) to perform functions of the type to which paragraph (h) applies and which are given to the Board in writing by the Minister.



POWERS OF THE BOARD

- (1) For performing its functions, the Board has all the powers of an individual and may for example:
 - (a) enter into arrangements, agreements, contracts and deeds; and
 - (b) acquire, hold, deal with and dispose of property; and
 - (c) engage consultants; and
 - (d) appoint agents and attorneys; and
 - (e) charge, and fix terms, for goods, services, facilities and information supplied by it; and
 - (f) do anything else necessary or desirable to be done in performing its functions.
- (2) Without limiting subsection (1), the Board has the powers given to it under this or another Act.
- (3) The Board may exercise its powers inside and outside Queensland, including outside Australia.
- (4) In this section – ‘power’ includes legal capacity.

PROGRAM STRUCTURE

Trustees

Director

Queensland Art Gallery Foundation
Building & Development

Assistant Director
Curatorial & Collection
Development

Assistant Director
Public Programs

Assistant Director
Management & Operations

Curatorial
Australian Art
Australian Art to 1950
Contemporary Australian Art
Indigenous Australian Art
Queensland Heritage

Exhibitions
Access, Education &
Regional Services
Education
Regional Services

Administration
Financial Services
Information Technology

Asian Art
Historical Asian Art
Contemporary Asian Art
Asia-Pacific Triennial
International Art
European and American Art
Pacific Art (incl. New Zealand)

Marketing
Audience Development
Design
Friends of the Gallery
Functions
Promotions

Protection & Services
Commercial Services
Gallery Bistro
Gallery Store

Collection Support

Conservation

Registration

Research Library
& Publications
Library
Publications
Web & Multimedia Services

PROGRAM RESPONSIBILITIES

- | | | |
|--|--|--|
| <ul style="list-style-type: none"> Develop, research, document, interpret and display the Collection Maintain the highest art museum standards for the preservation and management of the Collection and temporary exhibitions Provide art historical expertise and other professional services to support the Gallery's Collection and other exhibition-based programs | <ul style="list-style-type: none"> Market and promote exhibitions, the Collection and Gallery activities Undertake market research to identify audience perceptions and needs Develop existing and new audiences through targeted initiatives and cooperative ventures Maximise access to the Collection and to temporary exhibitions through display, research, information, educational and interpretive services of the highest standard Oversee the Gallery's statewide regional services | <ul style="list-style-type: none"> Provide administrative, personnel and financial support services for the Gallery Ensure internal safekeeping and security of the Collection and loan works Oversee the management of the Gallery's commercial activities Coordinate the application of information technology |
|--|--|--|

STRATEGIC DIRECTION

VISION

Increased quality of life for all Queenslanders through enhanced access, understanding and enjoyment of the visual arts and furtherance of Queensland's reputation as a culturally dynamic State.

MISSION

To be the focus for the visual arts in Queensland and a dynamic and accessible art museum of international standing.

KEY STRATEGIC DIRECTIONS

- | Enhancement of the Gallery's profile through greater emphasis on its Collection, art of the Asia-Pacific area, a diverse series of exhibitions, a comprehensive and innovative educational program, an increased focus on children and youth programs and an extension services program which includes tours of exhibitions and educational programs to regional centres throughout Queensland.
- | Improvement of access to the State's visual arts collection and related information and programs to all Queenslanders through use of technology.

KEY PRIORITIES AND INITIATIVES

- | Continue to promote and present the Gallery as a centre of international standing specifically in the areas of visual arts practice, audience engagement with the visual arts and cultural development.
- | Continue to develop educational and interpretive programs for people of all ages, especially children, teenagers and young adults.
- | Attract new audiences through a range of innovative and diverse programs.
- | Improve access to the Collection and related visual arts information irrespective of where people live in Queensland.
- | Present a range of exhibitions drawn from the Collection.
- | Present a wide-ranging program of exhibitions from other national and international institutions.
- | Collect and exhibit Australian and International art including the art of Aboriginal and Torres Strait Islander peoples and the art of the Asia-Pacific region.
- | Promote and market the Gallery as a major cultural-tourism attraction.
- | Increase scholarly research into the Collection and broaden dissemination of research results through a variety of media.

'Fortitude: New Art From Queensland' was presented in association with the Energex Brisbane Festival 2000.

Schoolchildren listening to animal sounds in the exhibition 'Animals Who Think They Are People'.

The installation *Personal eugenics* by new media artist John Tonkin formed part of the exhibition 'A Centenary of Faces'. Here secondary school students use the computer to manipulate photographs of their own faces and contribute to the ever increasing array of images pinned to the walls.

'A Day at the Beach' helped to consolidate the Gallery's status as a leader in the presentation of exhibitions for children, and proved especially popular with school groups.

Photographs: Richard Stringer (top and bottom right)



- | Develop and enhance access to the State's visual arts collection and related programs for all Queenslanders through new technology.
- | Expand and enhance the Gallery's services to regional and remote Queensland through exhibitions, educational services, professional development and consultancies.
- | Promote and market the Gallery as a major cultural tourism attraction.
- | Improve returns from existing sources of self-generated funds and develop new sources, both commercial and fundraising.
- | Maximise the Gallery's contribution to Government outcomes through appropriate planning and development of the proposed Queensland Gallery of Modern Art and the refurbishment of the existing Gallery.

STRATEGIES

The Gallery focused on the following strategies to ensure its contribution to the attainment of the Government's Outcomes:

- | Develop, manage and conserve the Collection to the highest art museum standards for the benefit and enjoyment of present and future users.
- | Display and promote the Collection and the Gallery's facilities, and provide access to exhibitions, educational services and interpretive programs of excellence to a diversity of cultures and publics.
- | Develop and manage an exhibitions program to the highest art museum standards, which extends to regional and remote Queensland.
- | Continue to develop an organisational culture that articulates best practice throughout the Gallery's operations.
- | Ensure the Queensland Gallery of Modern Art meets the needs of the community and the Gallery.

As the State's premier visual arts organisation, the Queensland Art Gallery contributes substantially to the Governmental Priority 'Better Quality of Life' and Supporting Outcome 'Queensland's Cultural Heritage Recognised and Maintained' through:

- | *Collection:* Collection development, preservation, display, management and maintenance.
- | *Cultural Events:* Development, production and presentation of cultural events and products throughout Queensland.
- | *Information and Education:* Information and education services, advisory and consultancy services, reference, research and interpretive services and promotional activity.
- | *Policy Advice:* Policy advice to Government and the cultural sector.
- | *Programs of Assistance:* Scholarships for young emerging artists and youth training through internships/traineeships.

OPERATIONAL PLAN

The Gallery's Operational Plan underpins its Strategic Plan 2000–04. It documents the major activities undertaken during the twelve-month period from 1 July 2000 to 30 June 2001, identified in the Strategic Plan.

Collection

The State Art Collection

The Gallery has custodial responsibility for the State's visual arts collection. The Collection currently consists of 11 093 works of art. Works are acquired each year in accordance with the following priorities in the Collection Development Policy endorsed by Trustees:

- | Acquire works of art to build, refine and enhance the Collection.
- | Manage the display of the Collection to provide maximum access through permanent display and regular rotations.
- | Implement a schedule of Collection-based displays and activities that reflects Collection strengths and developments, including tours through regional Queensland.
- | Maintain a strategic focus on works by Queensland-born or Queensland-based artists, and on art of relevance to Queensland's social and cultural diversity.
- | Pursue a leadership role in the acquisition of contemporary art of the Asia-Pacific region.
- | Provide and maintain complete and accurate information on the Collection and objects in the temporary custody of the Gallery.
- | Provide and maintain a level of physical safety for the Collection consistent with current international museum standards.
- | Establish and implement appropriate practices and standards for the conservation of the Collection.

Cultural Events

- (i) Exhibitions (State; national; international)
- (ii) Asia-Pacific Triennial of Contemporary Art
- (iii) Travelling exhibitions (regional and remote Queensland)
- (iv) Cultural exchanges – support for Sister-State relations
 - | Present exhibitions of the work of artists from Queensland, interstate and overseas.
 - | Demonstrate commitment to Indigenous Australian and contemporary Asian art.
 - | Plan and develop the Asia-Pacific Triennial to provide access to works from a diversity of cultures.
 - | Develop, coordinate and tour exhibitions to regional and remote Queensland.
 - | Initiate cultural exchanges and develop and enhance international relations through the preparation and presentation of international exhibitions and special exchange exhibitions.
 - | Support Sister-State relationships.

A major focus of the children's exhibition 'Animals Who Think They Are People' was a full-size replica of the pig family's home. Here two children post their letters in Bella Casa's 'pig family letter-box'.

Schoolchildren enjoying 'A Day at the Beach', the first Queensland Art Gallery children's exhibition to tour regional Queensland.
Photograph: Richard Stringer



Information & Education

- (i) Education services
 - (ii) Interpretive services
 - (iii) Research and information services
 - (iv) Consultancy services
 - (v) Regional services
- | Research the Collection and communicate the results through interpretive programs for a diverse audience.
 - | Develop and implement integrated and innovative public education programs to support the Collection and exhibitions.
 - | Investigate and implement enhanced public access to the Collection and the innovative delivery of education and information services to Queensland, including the development and enhancement of the Gallery's website.
 - | Collaborate with national and international bodies to further Collection research and exhibition development and increase audience participation in Gallery programs.
 - | Advise and consult with the education sector and regional Queensland clients.

- | Develop a leading research facility to foster research into and development of the Asia-Pacific collection and major exhibitions/projects.
- | Provide consultancy services to regional galleries.

Policy Advice

- (i) Visual arts policy advice
- | Provide advice to the Minister in relation to visual arts issues.
 - | Respond to Government requests for advice and information in relation to visual arts matters.
 - | Provide advice to Queensland regional galleries.

Programs of Assistance

- Initiation and management of programs of assistance
- (i) Scholarships for young emerging artists
 - (ii) Youth training through internships / traineeships
- | Conduct annual awarding of scholarships and bursaries (funded from own sourced revenue).
 - | Engage trainees, interns and apprentices.
 - | Develop new training initiatives for young graduates.

THE STATE ART COLLECTION

The collections of the Queensland Art Gallery form a basis for the continuing reappraisal of our knowledge of the past, present and future. The Gallery's collections are central to its varied activities in the community. Defining the boundaries of those collections is therefore a vitally important task, which at present carries a crucial momentum as the Gallery plans for the new Queensland Gallery of Modern Art. For the past year senior Gallery staff, led by the Director, have been involved in a review and revision of the Gallery's acquisitions policy.

Acquisition is the process through which we build and refine the State Art Collection. It involves discovering objects, making a preliminary evaluation of them, negotiating for them, receiving ownership and taking custody of them for addition to the Collection. An acquisitions policy not only addresses the specific criteria for additions to the permanent Collection; it is also a comprehensive written statement articulating the purpose of the Gallery, and how this purpose is pursued through its collection goals, activities and methods. Broadly stated, the goals of the refined policy are to:

- | continue to comprehensively represent the best of Australian and Queensland art of all periods and across most media, including paintings, works on paper, sculpture, installations, decorative arts and new technology
- | demonstrate the best of international art from Europe, the United States, Asia and the Pacific, with an emphasis on the late nineteenth, twentieth and twenty-first centuries
- | build progressively upon existing strengths
- | identify unique areas specific to the Collection which will be developed or enhanced
- | recognise broad developments in contemporary art and, where appropriate, acquire to ensure the relevance of the Collection for today's audiences
- | pursue the Gallery's distinctive practice of building profile collections around key artists, movements and themes, especially those of the twentieth and twenty-first centuries
- | continue to acquire significant works that fulfil the Gallery's innovative policy of integrating displays in ways that demonstrate how such works have relevance and meaning beyond and across categories.



BUILDING THE COLLECTION

Asian Art

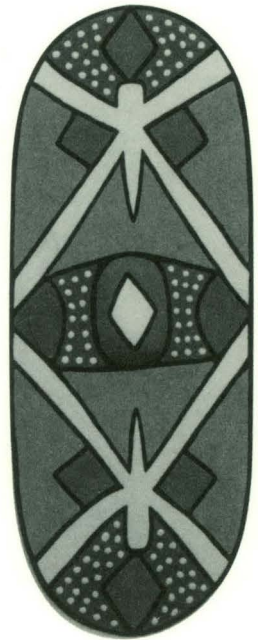
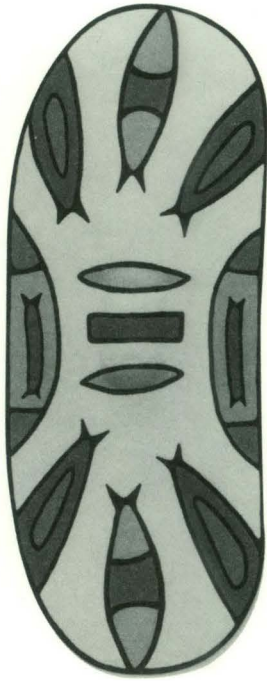
The Gallery's commitment to the collection of contemporary art from the Asia-Pacific region continued to be a strong emphasis within the acquisitions program. The primary acquisition in this department was the dramatic installation *Black altar* 1995 by eminent Thai artist Montien Boonma. This work was acquired after negotiations with the artist just before his untimely death in August 2000. A gifted sculptor, Montien Boonma is represented in the Gallery collection by an earlier work, *Lotus sound* 1992, also part of The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.

As an artist, Boonma consistently searched for ways of realising a contemporary sculptural practice within a local as well as an international context. In this he was a pioneer in Thailand. He influenced an entire generation of young artists by providing alternative conceptual frameworks for the development of contemporary sculpture. Boonma was a devout Buddhist and turned to its discipline as a means of thinking about the contemporary world. Aware of a rapidly modernising Thai society and a related distancing and rupturing of traditional forms of spiritual life, Boonma continued to reflect on Buddhist thought as an essential starting point for his practice.

Black altar is made of aluminium rubbed with graphite to create a dense opaque surface. Into this surface Boonma has repeatedly incised the meditation symbols for the sound 'om'. These symbols are most commonly seen in Nepalese and Tibetan Buddhist art, often drawn on the conical of a stupa which features the question mark or exclamation mark-like symbol between the stylised eyes. This work is a play on light and shadow, substance and absence, being and nothingness. The angular planes that make up the sculpture gather together and appear to balance at one point on the floor. The work is attached to the wall for support, further heightening the illusion of weightlessness. In this sculpture Boonma explores ideas of balance, illusion and substance – ideas that are seminal to Buddhist meditation principles. This work will feature in a major exhibition scheduled to open in September 2002. The exhibition comprises an effective collection development aspect that will ensure important further acquisitions for The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. It will be accompanied by a catalogue highlighting new research and the Gallery's expert knowledge as well as presenting several essays by scholars from the region.

ANNING, Boiyool Michael Australia b.1955 (Yidinjdji language group) *Rainforest shield (strangler fig design) and sword 2000* Shield: natural pigments on softwood (native fig); sword: natural pigments on hardwood, beeswax and resin with bush string

Rainforest shield (pond skater design) and sword 2000 Shield: natural pigments on softwood (native fig); sword: natural pigments on hardwood, beeswax and resin with bush string. Purchased 2001. Queensland Art Gallery Foundation Grant



International Art

In the International field, a group of graphite drawings by American sculptor Julia Mangold is noteworthy, as well as a large-scale linocut printed on tapa cloth by Patrice Kaikilekofé, which enriches the Gallery's holdings of Pacific art. A group of gelatin silver prints by New Zealand photographer Laurence Aberhart similarly acknowledges the work from our immediate region.

As a result of the Assistant Curator's research travel grant from the Gordon Darling Foundation (effected in May 2000) a number of objects by Pacific artists entered the Collection. Materials such as tapa cloth, natural fibres for basket weaving and vibrant applique cloths (by Emma Tamarii from Tahiti, for example) testify to the blending of 'art' and 'craft' in traditional cultures. Other artists whose work was purchased in this regard include Chantal Bouletari and Nai Nihmei. The South Pacific region has been given fresh impetus in the Collection by the Asia-Pacific Triennial of Contemporary Art project.

DISPLAYING THE COLLECTION

Exhibitions of prints, drawings and photographs included 'Erich Buchholz: The Restless Avant-Gardist', which was accompanied by a bilingual (English/German) sixty-four-page illustrated catalogue. This exhibition was the most comprehensive survey outside Europe of this important abstract artist, who worked in Berlin during the 1920s. The panoramic series of drawings *TERRA SPIRITUS . . . with a darker shade of pale* 1993-98 by distinguished Australian artist Bea Maddock was featured as a special display, and 'Paperworks: Australian Artists Exploring Drawing and the Printed Image' gave prominence to images that are often marginalised.

Australian art was presented in a diverse range of exhibitions showcasing the strength of the Collection and the art being produced in the region. 'Terra Cognita: The Land in Australian Art' explored the rich mythological, social and cultural associations of the Australian landscape, comprising works by Indigenous and non-Indigenous Australians, with a particular emphasis on Queensland artists. A selection of works from the exhibition is currently touring eight of the State's regional galleries.

'Five Artists from Queensland' was presented in association with 'Fortitude: New Art from Queensland' (for details of the latter, see under Cultural Events).

'A Centenary of Faces' was developed to celebrate Australia's Centenary of Federation. Several other displays were organised to coincide with the exhibition, and with Centenary of Federation celebrations.

Displays of Australian art included a display of work by Brisbane-born artist Vincent Brown and a display focusing on modern art produced in Brisbane during the 1950s and 1960s, featuring Charles Blackman's *The blue Alice* 1956-57, the key acquisition for the 1999-2000 financial year. Other artists whose work was featured in focus walls included Conrad Martens, Arthur Boyd, Fred Williams and Norman Lindsay.

A major collection rehang in the Indigenous Australian Art galleries focused on the theme of 'Women's Business'. This display reflected the diversity of contemporary art practices among Indigenous women, who have become increasingly prominent as artists since the early 1980s.

The Gallery's innovative policy of integrated collection hangs was a strong feature of displays of contemporary Asian Art collections. 'Lightness of Being' featured the work of Thai artist Pinaree Sanpitak and Australian artist Judith Wright. Political art from several South-East Asian countries was exhibited during 'Activism as Image' and the major installation work by Kamin Lertchaiprasert, *Problem - wisdom*, first seen in Brisbane during the Second Asia-Pacific Triennial of Contemporary Art, was presented probably for the last time in the current building. Like many of the marvellous contemporary installations that help constitute the Contemporary Asian Art collections, it will become a major feature of the new Queensland Gallery of Modern Art.

DOCUMENTING AND MANAGING THE COLLECTION

The Registration Section continued to provide a wide range of logistic and practical support to the Gallery, and was involved in managing both the Collection and those objects that entered for temporary custody. The latter included loans, objects under consideration for acquisition, and exhibitions. Safe handling, packing and transportation, as well as insurance and appropriate documentation, were provided for national and international consignments.

A stocktake of the Collection was completed in compliance with audit requirements.

During the year there was further growth in the number of loan requests received from other institutions, particularly overseas borrowers. Loans included *Campaign of the three parties* and *Makan pelor (Eating bullets)* by Heri Dono to the Japan Foundation Asia Center, Tokyo; *A space for healing* by Rummuna Hussain to the Tate Modern, London; and *Ten guitars 4/10* by Michael Parekowhai to the Andy Warhol Museum, Pittsburgh.

In the previous financial year, MoveCorp submitted a report addressing the critical issue of overcrowding in art storage. As an interim measure, work commenced this year on a study to assess the feasibility of securing an off-site storage facility, in preparation for the eventual transfer of Collection objects to the Gallery of Modern Art.

In December, the Gallery embarked upon a Provenance Research Project. This follows a precedent established by European and American museums in response to allegations that art objects confiscated during the period of Nazi rule (1933–45) and not restituted to the rightful owners can be found in public museums worldwide. The project is carrying out further research on particular European objects in the Collection in an effort to confirm the Gallery's good title to them. In response to inquiries made in early 2000 by the research team, it was confirmed that the Master of Frankfurt painting *Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter* (c.1496) was confiscated by Nazi authorities in 1939. According to information provided by the Kommission für Provenienzforschung, Vienna, the painting was part of the collection confiscated in 1939 from the Jewish Viennese resident Oscar Bondy. Part of the collection, including the Master of Frankfurt, was retrieved in 1946 and restituted to Bondy's widow in 1947, who was by that time residing in New York. Documentation provided to the Gallery also showed that the painting had been intended for Hitler's Führermuseum planned for the Austrian city of Linz.

The Gallery's deaccessioning policy was reviewed and revised in consideration of contemporary museological practice and current Gallery philosophy.

CONSERVING THE COLLECTION

Conservation of the State Art Collection covers specialist assessment and condition reporting, through to in-depth treatment and related research. This year the intriguing issue of attribution has been explored in conservation, through the possible origins of the work *Study for Un Matin à Ville D'Avray* (attributed to Corot). Staff were fortunate to have discussions with Dr Philip Connisbee, Senior Curator of European Paintings and Sculpture at the National Gallery of Art, Washington DC, who gave some insight into the working methods of Corot. The processes of attribution, although difficult to resolve, are fascinating.

Paintings Conservator Anne Carter completed the restoration of a painting attributed 'after Tintoretto' – *David lamenting the death of Absalom*. This work also has a fascinating story, possibly being by the artist Carlo Cignani (1628–1719). Analysis supports the attribution of

this painting to the seventeenth century. After it was cleaned, the final coats of varnish brought out the richness of alizarin crimson and vermilion glazes in this still-powerful work. Restoration of the carved and gilded frame, carried out by the Gallery Artisan, was a major treatment in its own right and further enhances the presentation of this painting.

Cleaning of an early twentieth-century Queensland painting, Oscar Fristrom's *Portrait of Millicent Smith*, has proved to be dramatic, with the satin sheen of the sitter's dress becoming evident as layers of yellowed varnish were removed. The work had been extensively damaged, with an old tear running through more than half of the painting. The tear had been filled and inpainted to match the old discoloured varnish. Old overpaint has been reduced and the painting now requires restoration to redisplay the tear. An infrared camera revealed a set of grid lines under the paint layers, indicating that it was painted from a photograph. Although not a masterpiece, this is an interesting Queensland work illustrating the juncture between photography and painting.

Some of the problems involved in the conservation of modern art have been highlighted with the ongoing treatment of Rummana Hussain's *A space for healing*. This installation was first displayed in the Third Asia-Pacific Triennial of Contemporary Art and recently returned after being loaned to the new Tate Modern. The work includes the display of painted plastic intravenous equipment. The plastic reacted with the paint, causing plasticisers to leach out and make the painted surface sticky. The sticky surface worsened over time, staining the stretchers on which the intravenous equipment had been installed and trapping dust and particulate matter in the sticky paint. Initial treatment of the plastic revealed that the intravenous equipment used had fluid contents remaining in the lines. The equipment was subsequently quarantined and disposed of. This scenario is an illustration of the often-complex decision-making process attached to the treatment of works that are made of ephemeral materials.

CULTURAL EVENTS

The Queensland Art Gallery continued to consolidate its role as an initiator of high-quality national and international exhibitions. The exhibitions, events and programs presented throughout the year also consolidated the Gallery's commitment to extending and maximising access for all Queenslanders to the State Collection and to cultural information and education services.

EXHIBITIONS PRESENTED AT THE GALLERY

International Focus

'Renoir to Picasso'

One of the highlights of the Gallery's exhibition program was the international exhibition 'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris', presented from 29 March to 20 May 2001. The exhibition comprised eighty-one exceptional works from the Jean Walter and Paul Guillaume Collection of the Musée de l'Orangerie. The paintings were by some of the most famous artists of the late nineteenth and early twentieth centuries – Pierre-Auguste Renoir, Claude Monet, Paul Cézanne, Henri Rousseau, Henri Matisse, Amedeo Modigliani, Chaim Soutine, Marie Laurencin, Maurice Utrillo, André Derain and Pablo Picasso. The works encapsulated the creativity that marked this period.

The works in the collection of the Musée de l'Orangerie have been in constant international demand, but the Gallery has previously been able to lend only a limited number of individual works to international exhibitions at any one time. A major renovation at the Musée de l'Orangerie, begun in 2000, enabled this once-only tour of Asia, North America and Australia to take place. An additional privilege for Australian audiences was the addition of three paintings from Claude Monet's famous 'Water lilies' series, on loan from a private collection in Paris.

The Queensland Art Gallery in collaboration with Art Exhibitions Australia organised the Australian tour of 'Renoir to Picasso'. The Gallery hosted the national media launch and official opening on 28 March, and the exhibition achieved record attendances totalling more than 120 000 people before it closed on 20 May 2001. It also enjoyed the support of schools and teachers, who took advantage of the opportunity for their students to view works of international significance in Queensland. 'Renoir to Picasso' tours to the Art Gallery of New South Wales and the National Gallery of Victoria on Russell later in 2001.

'Renoir to Picasso' was one of the most significant cultural events to take place in the State during the year, attracting over 120 000 people.
Photograph: Marc Grimwade



Comprehensive audience research was conducted in the form of a visitor survey, the results of which showed that 97.2% of survey respondents enjoyed the exhibition, and 91.7% expressed satisfaction with the educational and contextual information provided.

The Queensland Art Gallery has a proud record of reaching out to the community to provide exhibitions of excellence and significance. The public response to 'Renoir to Picasso' demonstrated an appreciative and discerning local audience and established a new benchmark in the Gallery's reputation as a centre of international standing.

Korean Ceramics

'Earth, Spirit, Fire: Korean Masterpieces of the Chosŏn Dynasty' (16 June – 20 August 2000) was the first major exhibition in Australia focusing on Korean ceramics, and brought to Australia seventy-eight works of extraordinary quality, including two national treasures. The exhibition was an official event in the Sydney 2000 Olympic Arts Festival program, and was organised by the Queensland Art Gallery, the Powerhouse Museum and the National Museum of Korea in association with the Ho-Am Art Museum. It highlighted the outstanding

contribution that Korean potters have made to international ceramic practice, offered a broader picture of the sophistication of the arts of the Chosŏn dynasty, and provided a compelling insight into the richness of Korea's cultural heritage.

Works from Germany

Erich Buchholz was a key figure in the development of non-objective art in Berlin between 1918 and 1924. Eighty-six of his works, spanning the artist's entire career, were displayed in the exhibition 'Erich Buchholz: The Restless Avant-Gardist' from 25 June to 17 September 2000. The works were drawn from a private collection, the Queensland Art Gallery's own holdings and those of other State lenders in Australia.

'German Photography' (June–October 2000), coinciding with 'Erich Buchholz: The Restless Avant-Gardist', presented a compelling selection of images from eight German photographers that challenged traditional notions of photography.

'Fluxus and Music'

This exhibition focused on experimental art from the Fluxus movement, donated by Italian publisher Francesco Conz. It included works by Nam June Paik, Charlotte Moorman, Joe Jones and Philip Corner.

Focus on Australian Culture

In a year notable for an unprecedented international focus on Australian culture, the Queensland Art Gallery joined the celebrations for the Sydney 2000 Olympics and the Centenary of Federation, presenting a program of exhibitions that reflected the diversity, energy and quality of local visual culture and communities.

The timely presentation of culturally significant exhibitions secured national and international attention for the State's Collection and the Gallery's programs, further consolidating the Gallery's vital role in building cultural understanding both locally and abroad.

'Urban Dingo: The Art of Lin Onus 1948–1996' (24 November 2000 – 4 March 2001) was the first major retrospective exhibition on one of Australia's most remarkable Indigenous artists. Spanning the last three decades, the exhibition comprised fifty-eight paintings, prints and sculptures drawn from private, public and corporate collections, and recognised Onus's major contribution to contemporary Australian culture. Onus's distinctive style combines imagery from traditional and contemporary Aboriginal culture and from Western art. The exhibition proved a popular inclusion in the official Sydney 2000 Olympic Arts Festival.

While 'Urban Dingo' engaged viewers with an insight into Australia's broader cross-cultural and political landscapes, the series of exhibitions titled 'Looking at Land, Seeing Country: A Focus on Landscape' celebrated the country's unique and diverse geography. The series began in August with 'Figuring Landscape', an exhibition of works on paper looking at the way landscape has influenced the Australian identity. 'Terra Cognita: The Land in Australian Art', in September and October, explored the rich mythological, social and cultural associations of Australian landscapes, with particular emphasis on Queensland artists. 'Terra Cognita' celebrated the achievements of Indigenous and non-Indigenous Australians and the diverse ways in which they have represented the land during the past century.

The third and final display in the 'Looking at Land, Seeing Country' series was 'TERRA SPIRITUS . . . with a darker shade of pale 1993–98: Bea Maddock' (September–November). Fifty-one incised drawings by distinguished artist Bea Maddock displayed a continuous panorama of

the Tasmanian coastline, evoking the spirit of the land and its people. The exhibition was accompanied by public floortalks and a lecture by the artist.

'A Centenary of Faces' celebrated the Centenary of Federation with an exhibition of portraits from the Queensland Art Gallery Collection, spanning the past 100 years. Through the artists' choices of subject, viewers could recognise Queensland's unique cultural heritage and the contributions made by rarely acknowledged 'ordinary' individuals. Also presented as part of 'A Centenary of Faces' was *Personal eugenics*. Continuing the theme of portraiture, this installation by new media artist John Tonkin invited visitors to manipulate their own image on screen to create a new or future self-image. The installation space eventually became plastered with hundreds of images created by visitors to the Gallery, demonstrating a growing enthusiasm for interactive and creative opportunities within the Gallery.

The quintessentially Australian work of John Brack, presented in the National Gallery of Australia's travelling exhibition 'John Brack: Inside and Outside', provided an appropriate conclusion to a year of national reflection and celebration. Brack is one of Australia's most intelligent and committed artists, whose penetrating gaze illuminates aspects of Australian urban life. This exhibition further highlighted the importance of the Queensland Art Gallery's role in enabling local access to key works in the National Collection.

Queensland Artists

Exhibitions featuring Queensland attracted new local audiences and displayed dynamic local culture.

'Fortitude: New Art From Queensland' was presented in association with the Energex Brisbane Festival 2000 (30 September – 12 November 2000), and provided an opportunity to showcase excellence in local contemporary art practice from ten artists aged thirty-five and under. This exciting exhibition brought together work by artists from across Queensland – from urban Brisbane to remote Lockhart River on Cape York. Ranging from site-specific and multimedia installations to painting, printmaking and photography, 'Fortitude' demonstrated the extraordinary vitality of current art practice in Queensland. The overwhelming response to the exhibition's launch demonstrated the potential for further enthusiastic support from the youth market. A website, catalogue and comprehensive program of educational activities were presented in conjunction with the exhibition, all of which were well received.

A focus display from June to October paid tribute to the late Vincent Brown, the first local artist to fully embrace and celebrate the modern

The popular exhibition 'Urban Dingo: The Art of Lin Onus 1948-1996' opened in Sydney as part of the Sydney 2000 Olympic Arts Festival, before returning to the Queensland Art Gallery.

© Onus, 1991 / Licensed by Viscopy, Sydney 2002

'A Centenary of Faces' consisted of portraits from the Queensland Art Gallery Collection spanning the 100 years since Federation.

Photograph: Marc Grimwade

A view of Kamin Lertchaiprasert's *Problem - wisdom* from the Queensland Art Gallery's Asian collection.

Works in a broad range of media by talented young Queensland secondary school students featured in the 'Minister's Awards for Excellence in Art 2001'.



movement in art. This exhibition was the Queensland Art Gallery's contribution to Queensland Day celebrations 2001.

The 'Minister's Awards for Excellence in Art 2001' was exhibited from February to April. This special exhibition displayed outstanding artwork by senior students throughout Queensland. Art works were selected from around 15 000 secondary-school art students across the state.

Planning and preparation continued for the major retrospective of work by leading Queensland painter William Robinson, opening at the Gallery in late August 2001 and subsequently travelling to the National Gallery of Australia. Work also continued on the exhibition 'Northern Journey: Conrad Martens in Early Queensland', with the Gallery's Australian Art staff carrying out research and negotiating the loan of works from other public and private collections. This comprehensive display of Martens's work will mark the 150th anniversary of the artist's journey to Queensland.

Children's Exhibitions

The Queensland Art Gallery has continued to break new ground in the presentation of exhibitions designed specifically for children. Research initiatives have improved access to international innovations and key trends, consolidating the Queensland Art Gallery's reputation as a leader in this field.

The Gallery's first children's exhibition for the year, 'Animals Who Think They Are People', proved a popular introduction to visual culture for thousands of young people who visited the Gallery between August and October. The exhibition offered many exciting opportunities for exploration and learning through a variety of media, new technology and support material, and engaged young people of all ages.

'Animals Who Think They Are People' was followed by 'A Day at the Beach', which was eagerly anticipated by the Gallery's growing number of young patrons and their parents. This exhibition again looked at Australian culture and heritage, this time depicting Australia's infatuation with the beach. Presented over the summer school holiday period, the exhibition coincided with 100 years of legalised swimming

Indigenous Australia and Reconciliation

The exhibition 'Urban Dingo: The Art of Lin Onus 1948–1996' was presented from 24 November 2000 until 4 March 2001. This major retrospective exhibition presented the work of Lin Onus, a contemporary Australian artist of Aboriginal and Scottish descent. The exhibition and accompanying publication, *Urban Dingo: The Life and Art of Lin Onus 1948–1996*, received an overwhelmingly positive response from visitors to the Gallery.

The Gallery is engaging with the Indigenous communities of northern Queensland for the 'Indigenous Art of Cape York' project. Combining research, training and exhibition, this project will forge new and positive relationships.

The work of Indigenous Australian artists also featured in the trio of exhibitions 'Looking at Land, Seeing Country: A Focus on Landscape'.

The Gallery's permanent display of Indigenous Australian Art continued to be a popular attraction to visitors to the Gallery.

International

The Director travelled to China to negotiate exhibition exchange between the Shanghai Museum and the Queensland Art Gallery as part of the Sister-State Relationship. He continued to Japan to meet with corporations which had previously provided financial support to the Gallery, with a view to enlisting further support.

The Senior Project Officer (Asia-Pacific Triennial) undertook a major professional development program in 2000. An Asialink Arts Management Residency in Asia and support from the Queensland Art Gallery Foundation allowed the Senior Project Officer to research international projects similar to the Asia-Pacific Triennial, in order to inform planning for future APT projects.

The Gallery's Curator (Prints, Drawings and Photographs) was invited to attend the 34th Annual Congress of the International Association of Art Critics at the Tate Modern in London in September 2000. She presented a paper at the Congress titled 'Asian Women Artists and the Impact of Feminism', developed from the Conference of the Third Asia-Pacific Triennial of Contemporary Art. Her trip was supported by the Gallery and the Gordon Darling Foundation.

The Senior Project Officer (International Exhibitions) was awarded an Australian Bicentennial Scholarship by the Menzies Centre for Australian Studies, King's College London. The Senior Project Officer

is currently in London completing postgraduate research on British landscape views of South-East Asia.

The Head of Access, Education and Regional Services received a Darling Travel Grant from the Gordon Darling Foundation which enabled him to undertake a six-week research trip to selected museums in the United States in May and June 2001. Innovative children's programs within galleries and museums in the United States were the focus of the research.

Continuing the Gallery's involvement with the arts of Japan, a cultural tour of Japan was organised during the year for members of the Friends of the Queensland Art Gallery. The tour will be held in November 2001 and will be led by the Gallery's Audience Development Manager.

INFORMATION & EDUCATION

RESEARCH AND INTERPRETATION

Research – always a high priority for the Gallery – was facilitated by the Curatorial Research Committee and the Research Library. The library continued to develop specialist resources in specific areas, including contemporary art of the Asia-Pacific region. The results of research into works in the Collection and for exhibitions were published in a wide variety of formats such as books, catalogues, websites, didactics, children's activity booklets, conference papers and videos.

A major monograph, *Urban Dingo: The Art and Life of Lin Onus, 1948–1996*, was published to coincide with the travelling exhibition that opened in Sydney as part of the Sydney 2000 Olympic Arts Festival. This highly popular book, published by Craftsman House in association with the Gallery, is the first major publication on this important Australian artist.

The Gallery, jointly with Art Exhibitions Australia, published a substantial catalogue to accompany the Australian tour of the 'Renoir to Picasso' exhibition. The exhibition and catalogue proved to be

extremely popular with audiences in Brisbane and Sydney, the first two cities of the national tour.

Publications in preparation at the end of 2000–01 include *Darkness and Light: The Art of William Robinson*, a major monograph to accompany the first retrospective exhibition of this distinguished Queensland artist, which opens in August 2001. Two booklets in the 'In Focus' series are also in preparation for release in August. These will accompany exhibitions of the work of Indigenous Queensland artist Fiona Foley and contemporary Chinese artist Cai Guo Qiang.

An exhibition catalogue was produced for 'Fortitude: New Art from Queensland', featuring an essay by young Queensland writer Ingrid Woodrow as well as essays on the ten artists who participated. A video and website also formed part of the interpretative resources available for this exhibition, which was held in association with the Energex Brisbane Festival 2000.

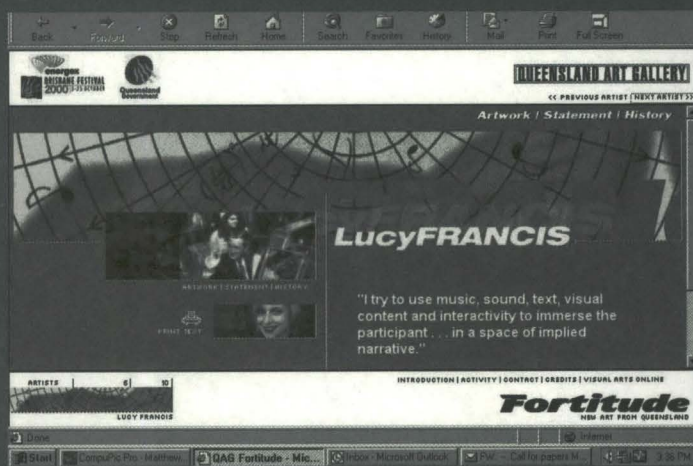
A video featuring works by and interviews with Queensland secondary school students was produced for display during the 'Minister's Awards

Brisbane artist Pip Haydon giving a floortalk about her work in the exhibition 'Fortitude: New Art from Queensland'.

The display 'Fluxus & Music' focused on experimental art from the Fluxus movement donated by Italian publisher Francesco Conz.

The works of the ten Queensland artists in the exhibition, 'Fortitude: New Art from Queensland' were featured in an accompanying website.

The Pigs Have Flown was an 'Out Of The Box' Early Childhood production staged within the Gallery in conjunction with the children's exhibition 'Animals Who Think They Are People'. Here a cast member pretends to be the sleeping Alice in Wonderland, as portrayed in the Gallery's Charles Blackman painting *The blue Alice*.
© Blackman, 1956-57/Licensed by Viscopy, Sydney 2002



for Excellence in Art 2001'. A website and video are in development for the forthcoming exhibition 'Northern Journey: Conrad Martens in Early Queensland', which opens in the Gallery in August before travelling to Toowoomba and Warwick.

The Gallery published the papers from the conference held in conjunction with the Third Asia-Pacific Triennial of Contemporary Art in September 1999, further contributing to scholarship and publications on the contemporary art of Asia and the Pacific.

The design, size and format of *Artlines*, the quarterly magazine of the Friends of the Gallery, was substantially revised and expanded to meet the needs of the growing Friends program.

VOLUNTEERS: INTERNATIONAL YEAR OF VOLUNTEERS

The United Nations designated 2001 as the International Year of Volunteers, and this provided a timely recognition of the invaluable role played by volunteers in supporting the Queensland Art Gallery. Approximately 245 volunteers assist the Gallery's visitors and staff – taking guided tours of the Collection and visiting exhibitions, staffing

the information desk, working behind the scenes in the library and in curatorial, and conducting visitor surveys for special exhibitions. The Gallery proudly acknowledges the extraordinary skills, expertise and dedication that these volunteers bring; it is only with their assistance that the Gallery can successfully accomplish its broad range of programs. A special celebration for Gallery volunteers in all areas was held on 30 June.

This year, guides have worked successfully together to provide informative, interactive and enjoyable tours for schools, families, special interest groups and individuals. Their ongoing training includes lectures for each exhibition, workshops, excursions and discussions with other volunteer groups. Their commitment to self-initiated learning enables Gallery visitors to gain an in-depth understanding of the works of art on display, communicated by the guides in a friendly and enthusiastic manner. The major exhibition 'Renoir to Picasso' received unprecedented interest from groups wishing to take guided tours, resulting in guides taking more than 1000 people a week through the exhibition.

The significant contribution made by the many volunteers at the Queensland Art Gallery was acknowledged at a special International Year of Volunteers celebration held on 30 June 2000.



CHILDREN AND YOUTH FOCUS

Two highly successful exhibitions for children have consolidated the Gallery's reputation as a leader in the presentation of exhibitions and programs specifically for children. The exhibitions, 'Animals Who Think They Are People' and 'A Day at the Beach', were presented with interactive components and associated activities. Both exhibitions drew extensively on the Gallery's collections and presented young audiences with innovative, participatory and accessible information and ideas.

Sandra Taylor's playful ceramic work *Bella casa* formed the focus of 'Animals Who Think They Are People'. The Hon. Anna Bligh MP, Minister for Families, Youth and Community Care and Minister for Disability Services, officially opened the exhibition, assisted by Rob Mullens from Network Ten's 'Totally Wild' and 'Harry the Monkey'. Around 400 children and their families enjoyed the opening, which included live farm animals, performing ponies and a 'show and tell' of native fauna by Queensland Parks and Wildlife. A letter-writing activity associated with the 'pig family' of Taylor's *Bella casa* prompted an overwhelming response, with over 6000 letters received.

'A Day at the Beach' explored one of Australia's favourite leisure activities through paintings, sculpture, prints, sound and screen-based works. Features of the display included a large rear-projected video of a marine aquarium showing footage of live sea creatures, and two audio soundscapes, one comprising ambient underwater sounds and the other comprising familiar sounds of the beach environment. An interactive element requiring children to use their sense of smell was included for the first time. This involved a number of small sniffing boxes, each of them containing a custom-made scent, located near particular art works. After successfully completing its display at the Gallery, 'A Day at the Beach' was dispatched on a 13-month tour of regional Queensland, opening at the Perc Tucker Regional Gallery on Friday 16 February.

The two children's exhibitions attracted significant audience numbers during the school holiday period, and a total of over 12 000 children's activity books were distributed. To ensure the continued development and success of these events, the 3-year QUT collaborative research project into children's learning in museums continued through 2001. Its research findings underpin developments in the Gallery's children's programs.

Attendance figures for booked school groups rose sharply with the commencement of the academic year. The high level of attendance reflected the education sector's interest in the 'Minister's Awards for Excellence in Art 2001' exhibition. Education staff, in partnership with

Education Queensland, developed a number of programs that enhanced the exhibition's effectiveness for school groups; these included an interpretative video, CD-ROM and worksheet. The Gallery has recently made a commitment to display this annual exhibition until 2005.

An Access and Youth Programs Officer was identified for appointment in the Access, Education and Regional Services section. This appointment will represent the Gallery's commitment to developing programs, exhibitions and cultural opportunities for youth audiences in Queensland. An exhibition designed for youth and secondary-school audiences, 'Otherworlds: Images of Fantasy and Fiction', is in preparation. This is a selection of works, including paintings, collages, constructions, photographs and video works, which explore the realms of imagination and fantasy. Surrealist and sometimes bizarre imagery features in the exhibition, which will tour to regional venues before being presented at the Gallery in association with the Stage X youth festival in 2003.

PUBLIC PROGRAMS

The Gallery's public programs continued to be a feature of exhibition-related events and educational activities. Integrated components of these programs catered to a diverse array of audiences. 'Sunday at the Gallery' activities for children involved young visitors in artmaking that reflected the content and themes of the exhibition program. The 'First Wednesday of the Month' lecture series has attracted consistent interest and attendances, with highlights such as Santiago Bosse's talk in association with 'Activism as Image: Political Art from the Contemporary Asian Art Collection' and Dr Sasha Grishin's presentation on the art of John Brack. An overwhelming response to 'Renoir to Picasso' necessitated the scheduling of a second lecture, and floortalks by Education staff on the exhibition were also well attended. Over 17 000 students visited this exhibition.

Tasmanian artist Bea Maddock presented a talk in association with the display of her work *TERRA SPIRITUS . . . with a darker shade of pale* 1993-98, providing a valuable insight to one of the Gallery's unique acquisitions. Attendances at lectures and floortalks associated with 'Urban Dingo: The Art of Lin Onus 1948-1996' reflected the popularity of the exhibition and drew favourable comment from audiences. Contemporary artists included in the 'Fortitude' exhibition delivered public artist talks, a series of talks for groups of tertiary visual arts students and student workshops. All of these presentations were very well received, and helped to strengthen the Gallery's engagement with a youth and contemporary arts audience.

To mark the Centenary of Federation celebrations, the exhibition 'A Centenary of Faces' was installed in the Watermill Gallery. Associated with the exhibition was a four-day program that included a Day of Centenary Celebrations for families on 1 April. The program consisted of guided tours and floortalks by Gallery staff and volunteers, workshops for children, films, performances and interactive activities in association with John Tonkin's computer-based installation *Personal eugenics*. A forum was developed collaboratively by staff from the Education Section and the Institute of Modern Art, featuring John Tonkin and academic Nicholas Zurbrugg; this was fully booked.

A series of 'Film Focus' programs were curated and screened in association with specific exhibitions such as 'Animals Who Think They Are People', 'Terra Cognita: The Land in Australian Art' and 'Renoir to Picasso'. The focus programs represent a shift from a monthly Friday screening to programs focusing on specific exhibitions and themes, allowing for a more concentrated exploration of exhibition themes through the moving image.

'Sunday at the Gallery' included performances and recitals catering to audiences of all ages. Experimental sound artists and musicians John Rodgers and Ken Eadie performed a work employing 'accidental and found sound' in association with the 'Fortitude' exhibition. This exhibition also provided a platform for performance works by young Queensland artists as a component of the opening party. An extensive program of events, performances and films was presented in association with 'Renoir to Picasso'. This included four performances by a Brisbane jazz trio in the Sculpture Courtyard café, a program of thirty-eight films, performances by Ausdance and Queensland University of Technology dance students, and Sunday activities for children.

Education staff presented three teachers' previews for the exhibitions 'Renoir to Picasso' and 'John Brack: Inside and Outside' which provided background information and resources to assist teachers in preparing students for exhibition visits. Information and resources available at the previews received positive feedback from teachers and users.

As part of the Gallery's policy to provide cultural events and opportunities for youth audiences, Access and Education staff collaborated with Brisbane-based theatre group Backbone Youth Arts in the presentation of the Too High Festival in November. Highlights of the festival included workshops, displays of student work and a graffiti art event in the lower Sculpture Courtyard.

PUBLIC ACCESS THROUGH NEW TECHNOLOGY

On 29 March 2001 the Gallery launched artmail@qag, a new email information service. Communicating with mass numbers of our audience by email has the potential to generate a substantial increase in visitor numbers, as well as promoting the Gallery within both community and corporate sectors. Initial response to the program has been positive, with over 3000 people registering to receive artmail@qag in the initial stage of the project.

The Gallery's website continued to undergo improvements, including a page focusing on the Queensland Gallery of Modern Art. With the assistance of an Arts Queensland Digital Media Program Grant, development continued on the Queensland Visual Arts Online website. Ten young Queensland artists were featured on the site, to coincide with the 'Fortitude' exhibition. To build on the success of this website, several new components are in preparation including a focus on leading contemporary Queensland artist William Robinson and Conrad Martens's travels in Queensland.

SERVICES TO REGIONAL QUEENSLAND

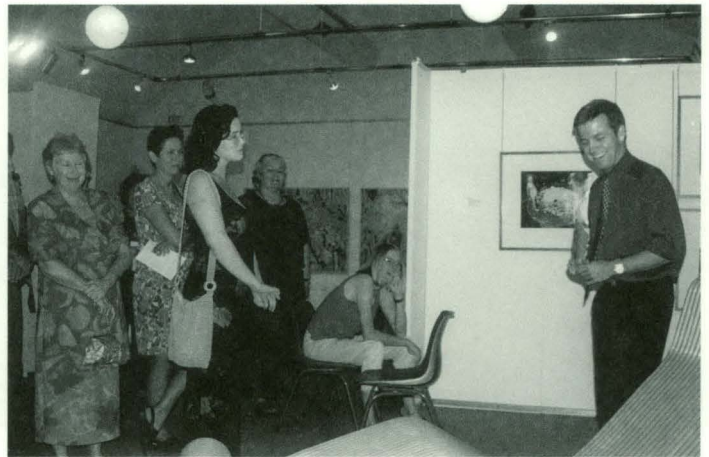
The Gallery continued to provide a wide range of services to regional Queensland. Throughout the year Gallery staff made ninety-three visits to regional areas to judge art awards, open exhibitions, present lectures and provide professional training for regional gallery staff and volunteers. Travelling exhibitions are discussed in more detail under Cultural Events, and are listed under 'Exhibitions Schedule & Sponsors' in the Appendix. Through collaboration with Museums Australia, Queensland Branch, and with the Regional Galleries Association of Queensland's Training and Professional Development Program, Gallery staff presented professional workshops on a variety of subjects. These included a 'Handling Artwork' workshop held at the Quilpie Museum and Visitor Centre.

Gallery staff travelled to the newly established Texas Art Gallery to provide advice to volunteers on operational issues. Consultancy advice was also requested by exhibition venues in development, such as Boyne Tannum Community Centre, Calliope Shire and the Qantas Museum in Longreach.

The Gallery continued its involvement and support for regionally based and focused organisations through representation on the Flying Arts Management Committee, Arts Advisory Board of the University of the Sunshine Coast, the Queensland Museums Peer Assessment Panel and the Cultural Advisory Council of Arts Queensland.

Gallery Guide Rosemary Fraser contemplates one of the works of art in the 'Minister's Awards for Excellence in Art 2001' with students from Tamborine Mountain State High School.

Peter Denham, Travelling Exhibitions Officer, gives a floortalk at Gladstone Regional Art Gallery and Museum about the Queensland Art Gallery travelling exhibition 'Terra Cognita: The Land in Australian Art'.



COLLABORATIVE PARTNERSHIPS

As part of the Gallery's Strategic Alliance with Cairns Regional Gallery, staff from the Queensland Art Gallery contributed to the preparation and presentation of the major exhibition 'Local Colour, Local Lives: Far North Queensland since Federation', a component of Queensland's Centenary of Federation celebrations. Paintings such as *Barron Falls* by Winifred Rumney, *Sunrise, Albion Hotel, Normanton* by Ray Crooke, and a large group of photographs including images by Max Dupain are among the twenty-three art works included in this exhibition from the Queensland Art Gallery Collection. The exhibition is on display at Cairns Regional Gallery for eighteen months.

Access, Education and Regional Services worked in partnership with the Queensland University of Technology, the Queensland Museum, the Sciencecentre and Global Arts Link on the ongoing 'Museums Collaborative' research project. The focus of this is the investigation of young children's interactive and informal learning in museum-based settings. As part of the project team, the Gallery contributed to the development of enriching gallery experiences for young visitors through research, training and staff development.

PROGRAMS OF ASSISTANCE

SCHOLARSHIPS FOR YOUNG ARTISTS

The Gallery continued its program of supporting young developing artists by awarding annual scholarships and bursaries.

Trustees Creative Art Scholarships for Children

Trustees Creative Art Scholarships for Children were awarded to twenty-four primary school students aged 8–12 years. Within the Scholarship Program, which dates from 1941, students attended four 2-day workshops held throughout the year in the Gallery Studio. The Gallery supplied all art materials and tutors, and the workshops were conducted to take full advantage of the exhibitions on display. This year saw greater participation in the Scholarship Program by students living outside Brisbane. Application forms are distributed to all regional and metropolitan schools in Queensland.

The Melville Haysom Memorial Art Scholarship

This scholarship is designed to assist art students or artists, twenty-five years of age or younger, by providing studio space at the Gallery, access to the Gallery's resources and expertise, and financial assistance for a period of three months.

The winner of the 2000 Melville Haysom Memorial Art Scholarship was Rachel Haynes, a graduate of the Queensland University of Technology. During her scholarship, Rachel will create works for an exhibition in Brisbane later in 2001.

The scholarship is funded by a grant from Mrs Yvonne Haysom in memory of her husband, artist Melville Haysom, who died on 25 December 1967. Melville Haysom was a recipient of the Godfrey Rivers Bequest Award, a member of the Victorian Art Society and the Fellowship of Australian Artists, and a Life Member of the Royal Queensland Art Society.

YOUTH TRAINING

The Gallery continued its commitment to the training of young people by acting as a host for secondary and tertiary students undertaking work experience and the provision of traineeship and volunteer opportunities.

Arts Administration Trainees recruited by the Gallery included (from left to right): Emma Scoffi (Design and Exhibitions), Sonia Lepelaar (Publications), Donna McCole (International Art) and Tricia Johnson (Indigenous Australian Art).



Traineeships

Four Arts Administration Trainees completed their traineeships in the Curatorial, Publications, Design and Exhibitions departments, and they were subsequently offered further employment for one year. Offered under the State Government initiative 'Breaking the Unemployment Cycle', these traineeships enable young people to develop skills and knowledge through a combination of on-the-job and external training over a 12-month period. Another trainee is due to complete her traineeship in the Indigenous Australian Art department in July 2001.

In a shared initiative with the Department of Arts and the Department of Employment and Training, the Gallery commenced planning for the recruitment of Indigenous Queenslanders to receive Arts Administration Traineeships. These trainees, who will be based in North Queensland as well as in Brisbane, will assist in the development of the major exhibition 'Indigenous Art of Cape York', which will open at the Gallery in 2003.

Critical Writing Program

The Queensland Art Gallery acted as one of six host organisations for Arts Queensland's Critical Writing Program. A group of young emerging writers, including Gallery trainees and volunteers, participated in two writing seminars conducted by a senior writer who subsequently provided ongoing mentoring.

FOUNDATION

The Foundation assists the Gallery in three major areas: to provide funds for expansion of the Collection; to support the Gallery financially for the presentation of important exhibitions from galleries and private collections within Australia and overseas; and to assist with a variety of community-related services such as the regional services program, which tours the Gallery's Collection and loan exhibitions throughout the vast regional communities of Queensland.

Supported by the Queensland Government, which contributes a subsidy on sponsorships and memberships received, the Foundation brings together the financial support of private individuals and the business sector throughout Australia and overseas.

The highlight of the 2000–01 year was the receipt of a \$1 million donation from Mr Michael Myer and Mrs Ann Gamble Myer. Honoured as the Michael Sidney Myer and Ann Gamble Myer Endowment, it has been determined that the funds will be invested in perpetuity and the interest be applied to acquire purchases for The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.

Collection development is a major focus of the Foundation's funding activities. Gifts of art works, bequests and cash donations to the Gallery through the Foundation ensure that all areas of the Collection are significantly developed. The following donors are particularly acknowledged this year:

Philip Bacon, AM	Mr and Mrs Baillieu Myer
Ms Robin Bade and Mr Michael Parkin	Michael Sidney Myer and Ann Gamble Myer
John Blaine	Mr A.J. Myers
Energex Brisbane Festival 2000	Bill Nuttall
Mr and Mrs Ian George	Mike Parr
Douglas Green	Professor Alan Rix
Haulmark Group	Mr George Roberts, CBE
Dr Morris Low	Mr James Sourris
Dr Cathryn Mittelheuser, AM	Mo Wedd-Buchholz
Miss Margaret Mittelheuser	

The Conty and Roydon Robinson Bequest received in 1998 purchased Donald Friend's *Port Douglas* 1955, the major new acquisition within the heritage section of the Australian Art department. A special function was held to celebrate the purchase, at which members of the Foundation joined with members of the Robinson family. Conty

Robinson was a longstanding member of the Queensland Art Gallery Society, and in later years she also became a member of the Foundation. Practical gestures such as this bequest not only benefit the community culturally, but also provide a source of inspiration for the initiative and foresight of those who have chosen to support the Gallery in this way.

The Foundation's annual membership drive was an outstanding success, attracting a record sixty-nine new members as at the close of the financial year. This represents an increase of over ninety per cent from the result of the appeal in the previous year and is indicative of the respected status the Foundation enjoys among the Queensland community.

The Gallery continues to recognise that its support from the corporate community plays a crucial role in the expansion of the reach and scope of its exhibitions and public programs.

The appointment of a Development Officer within the Foundation during the year has enabled a growth in activity of Foundation programs. As well as seeking to increase corporate relationships, among the major functions of this position is the implementation of programs to enhance and benefit the Foundation's existing relationship with its many private sector donors.

The Queensland Art Gallery Foundation produces a separate Annual Report, which details all aspects of the Foundation's operations and activities including sponsorships, gifts and donations.

Total funds generated for 2000–01	\$4 273 653
Art works fully or partially funded or gifted through the Foundation	83
Gifts of art works from the private sector through the Foundation	18
New memberships	102
Membership upgrades	11

The Foundation had a highly successful year, with many corporate and private sponsorships being received and record results achieved for its annual membership drive.

FRIEND, Donald Australia 1915–89 *Port Douglas* 1955 Oil on canvas. Purchased 2001.
Conty and Roydon Robinson Bequest through and with the assistance of the Queensland
Art Gallery Foundation



CORPORATE SERVICES, OPERATIONS & RESOURCES

The process of revising all human resource policies was completed during the year, and a series of information/training sessions in relation to all policies was conducted for Gallery staff.

Drafting of a new Code of Conduct was also finalised. The draft Code, which has been forwarded to the Minister for the Arts for approval, is the product of extensive staff consultation and includes input from the relevant unions and the Office of Public Sector Merit and Equity.

EQUAL EMPLOYMENT OPPORTUNITY

In keeping with its commitment to build on the policy foundation for the prevention of discrimination, the Gallery – in its Equal Employment Opportunity Management Plan – undertook to implement anti-discrimination training and certification for all managers and supervisors. On 8 June 2001, all such staff were enrolled to undertake an online training package 'Workplace Discrimination and Sexual Harassment – Legal Compliance and Prevention', with accreditation in this course being included as a performance objective in the performance plans of all managers and supervisors. The training is self-paced, with progress of all staff monitored on a regular basis.

ENTERPRISE BARGAINING

In support of the consultative framework provided by the State Government Departments Certified Agreement 2000, which includes the Gallery, an Agency Consultative Committee was established to assist with implementation of certain aspects of the Enterprise Bargaining Agreement including, among other things, the agreed training agenda for the Gallery.

AUDIT COMMITTEE

The Board of Trustees Audit Committee met on three occasions. Members met with representatives of the Queensland Audit Office concerning the timetable and process for the 2000–01 audit of the Gallery's books and accounts, and they also commissioned a Security Staffing and Technology Risk Review.

ETHICS ACT

During 2000–01, the Gallery completed drafting its new Code of Conduct. The Code is the product of extensive consultation with Gallery staff. Also, the relevant unions and the Office of Public-Sector Merit and Equity were invited to provide input and comment. The Code was forwarded to the Minister for the Arts for approval on 4 June.

Following the Minister's approval, copies of the Code in hardcopy and electronic format will be made available to all Gallery staff and it will also be included on the Gallery's intranet. Persons other than staff members will be able to inspect the Code, free of charge, upon request at the Gallery's Library, with extracts and/or a full copy being available free of charge.

Upon distribution of the new Code to all staff, education and training sessions will be conducted in relation to: the operations of the Ethics Act; the application of ethics principles and obligations to all Gallery staff; the contents of the Code; and the rights and obligations of officials in relation to contraventions of the Code. Administrative procedures and management practices will be reviewed to ensure they have proper regard to the Act and the Code.

WHISTLEBLOWERS PROTECTION ACT

There were no disclosures received over the reporting period and no disclosures substantially verified.

INFORMATION TECHNOLOGY

In November 2000, the Gallery developed a new Information Strategic Direction document covering the next five years. In developing this document, emphasis was placed on the information technology requirements to enable the Gallery to move to a new plateau of service demand with the transition to a two-site operation on the planned opening of the Queensland Gallery of Modern Art in 2005.

One of the main objectives is to upgrade and refine the Gallery's Collection Management Information System and to integrate it with a digital library infrastructure which stores images, multimedia and video-streaming productions which can be distributed via the World Wide Web to the people of Queensland as well as a global audience.

The Gallery commenced the implementation of its client contact databases and events database in the Foundation, Marketing, and Friends of the Gallery sections, as part of the strategy to simplify and minimise the costs associated with Gallery-related mail-outs.

Other projects successfully achieved were the implementation of secure e-commerce online shopping for the Gallery Store, and the development of a staff intranet for improved internal communication and dissemination of information.

COMMERCIAL SERVICES

The Board undertook the following commercial and fundraising activities during the year:

- | merchandising through the Gallery Store and special exhibition shops
- | seeking sponsorship wherever appropriate
- | fundraising through the Queensland Art Gallery Foundation
- | hiring of Gallery spaces
- | leasing of the Gallery Bistro.

Gallery Store

Launch of online shopping

The Gallery Store launched its e-commerce online shopping site on 6 December 2000; it is one of the first Gallery shops in Australia to offer the service. The site features Australian art books, Gallery publications, exhibition catalogues and merchandise. Sales have been received from the United Kingdom, Taiwan, Korea, the United States and throughout Australia, the most popular items being books and exhibition catalogues.

Schools program

In July 2000, the Gallery Store participated in two trade displays for teachers – 'Focus on Technology and Multimedia in the Classroom' at St Peter's Lutheran College, and the 'Secondary Teacher In-Service Day' at Kelvin Grove. From these trade displays, sales appointments were made to visit teachers in schools.

Approximately 200 visits to schools, libraries and TAFE Colleges in Queensland and northern New South Wales were made during the year by the Gallery Store Wholesale Coordinator.

Development of Merchandise

Merchandise ranges were developed and distributed to other venues in conjunction with the exhibitions 'Urban Dingo' and 'Renoir to Picasso'. Merchandise produced in association with 'Urban Dingo' was sold through the Gallery Store, MCA Store (Sydney) and the Museum of Melbourne. A merchandise range developed by the Gallery Store following negotiations with the Art Gallery of New South Wales and National Gallery of Victoria was distributed to all venues.

Management of Exhibition Shops

An exhibition shop was developed and managed by the Gallery Store in conjunction with 'Renoir to Picasso'.

FINANCIAL SERVICES

The Financial Services Unit is responsible for the management of the Gallery's overall accounting function, monitoring of the Gallery's budget, and development of systems and procedures for financial operations necessary to support the Gallery's initiatives in the areas of exhibitions and commercial activities. The Unit provides advice on financial issues to the Board of Trustees, the Director, the Executive Management Team and other Gallery staff.

The Unit provided support to 'Renoir to Picasso' through the management of ticket sales and budgetary controls.

Except for the funds generated from entry-fee exhibitions, such as 'Renoir to Picasso', the Gallery is mainly reliant upon funding appropriated by Parliament. As has been the practice for some years now, Government funding is not used to source and conduct exhibitions for which an entry fee is levied. Any surpluses derived from such entry-fee exhibitions are used to supplement Government funding and are applied to a range of projects/activities.

Income derived from the merchandising activities of the Gallery Store and from the hiring of Gallery spaces for functions also assists with interpretive programs and research and information services.

Consultancy Expenditure

During 2000-01, the Gallery utilised the services of the following consultants to carry out specific tasks where their expertise was required:

	\$
Norman Disney & Young	5 200
S. O'Hara-Smith	2 100
Genesis Management Consulting	4 000
Strategic and Financial Consultancy Services	4 000
OBM International	500
	15 800

Major Investments and Borrowings

There were no major investments during the year. The amount of \$275 000 was borrowed from the Queensland Treasury Corporation.

PROTECTION AND SECURITY

Advice on risk management, protective security, emergency procedures and workplace health and safety is a key component of the services provided by the Protection and Services Unit. During the year, the Unit provided effective protective security to ensure the safety and security of all staff, visitors and Gallery property, including emergency procedures, first aid response and workplace health and safety systems. A high-standard front-of-house service was provided to Gallery visitors, whilst discreet security was maintained through the presence of Protection and Security Officers in the public galleries and their attendance at official openings.

RISK MANAGEMENT

The Gallery has identified a number of risk areas, and an outline of the management policies and procedures is contained in its yearly Operational Plan.

COLLECTION ACQUISITIONS

DONORS

**Donations and Gifts
through the Queensland Art
Gallery Foundation**

Philip Bacon, AM
John Blaine
Energex Brisbane Festival 2000
Ian and Christine George, Robin Bade
and Michael Parkin, Mr Baillieu
Myer, AC and Mrs Myer, and
Mr A.J. Myers, QC
Douglas Green
Dr Morris Low
Sidney Myer Centenary Celebration
1899–1999 Gift
Bill Nuttall
Mike Parr
Professor Alan Rix
Conty and Roydon Robinson Bequest
Mo Wedd-Buchholz

**Gifts under the
Cultural Gifts Program**

John Blaine
Douglas Green
Dr Morris Low
Bill Nuttall
Mike Parr
Professor Alan Rix

Gifts

Venetia Campbell
Valerie Davis
Rukmani Devi
Edmund Vardy

Bequests

Cedric Powne
Paula Rosenstengel

GIFTS, BEQUESTS & PURCHASES

ABERHART, Laurence
New Zealand b.1949

Angel over Whangape Harbour, Northland,
6 May 1982 1982, printed 1991
Gelatin silver photograph
19.5 x 24.7cm (comp.)

Midway Beach, Gisborne, 13 May 1986
1986, printed 1994
Gelatin silver photograph
19.6 x 24.5cm (comp.)

Nature morte (silence), Savage Club,
Wanganui, 20 February 1986
1986, printed 1999
Gelatin silver photograph
24.8 x 19.3cm (comp.)

'Tē Waiherehere', Koroniti, Wanganui, River,
29 May 1986 1986, printed 1997
Gelatin silver photograph
19.6 x 24.5cm (comp.)
Acc. 2000.183–186
Purchased 2000. Queensland Art Gallery
Foundation Grant

ANNING, Boiyool Michael
Australia b.1955

(Yidinjji language group)
Rainforest shield (strangler fig design)
and sword 2000
Shield: natural pigments on softwood
(native fig), 102 x 40 x 6cm;
sword: hardwood, beeswax and resin
with bush string, 130 x 15cm

*Rainforest shield (hand-held fishing net
design) and sword* 2000
Shield: natural pigments on softwood
(native fig), 102 x 41 x 6cm;
sword: natural pigments on hardwood,
beeswax and resin with bush string,
130 x 14cm

Rainforest shield (scorpion design)
and sword 2000
Shield: natural pigments on softwood
(native fig), 104 x 41 x 6cm;
sword: natural pigments on hardwood,
beeswax and resin with bush string,
130 x 15cm

Rainforest shield (pond skater design)
and sword 2000
Shield: natural pigments on softwood
(native fig), 102 x 40 x 6cm;
sword: hardwood, beeswax and resin
with bush string, 139 x 11cm

Rainforest shield (shark design)
and sword 2000
Shield: natural pigments on softwood
(native fig), 102 x 39 x 6cm;
sword: hardwood, beeswax and resin
with bush string, 131 x 15cm
Acc. 2001.017–021
Purchased 2001. Queensland Art Gallery
Foundation Grant





- AUDETTE, Yvonne**
Australia b.1930
Untitled 1963
Gouache and ink
30 x 40.7cm (comp.)
Acc. 2000.178
Purchased 2000. Queensland Art Gallery Foundation Grant
-
- BATTARBEE, Rex**
Australia 1893–1973
(Central Australian landscape) 1947
Watercolour over pencil
39.9 x 52.7cm
Acc. 2001.003
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- BEWICK, Thomas**
England 1753–1828
(Untitled) c.1790s
Engravings
Seven sheets: a & b (on same sheet): 4.5 x 6.8cm (comp.); 4.4 x 6.4cm (comp.); c: 5.1 x 7cm (comp.); d: 4.3 x 6.3cm (comp.); e: 3.8 x 5.9cm (comp.); f: 4.7 x 7.9cm (comp.); g: 4.6 x 7.8cm (comp.)
Acc. 2001.079.001–007
Gift of Valerie Davis 2001
-
- BINNS, Vivienne**
Australia b.1940
In memory of the unknown artist: Japanese fabric 2, ochre 2000
Synthetic polymer paint on canvas
90 x 183.5cm
Acc. 2001.015
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- BOONMA, Montien**
Thailand 1953–2000
Black altar 1995
Aluminium, graphite, herbs
480 x 120 x 100cm
Acc. 2000.999
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899–1999 Gift through the Queensland Art Gallery Foundation
-
- BOULETARI, Chantal**
Vanuatu b.1968
Carrying basket (Pentecost Island style) 2000
Woven pandanus, commercial dyes
84 x 20cm (diam., approx.)

Carrying basket (Pentecost Island style) 2000
Woven pandanus, blue commercial dye
88.5 x 15cm (diam., approx.)
Acc. 2000.172–173
Purchased 2000. Queensland Art Gallery Foundation Grant
-
- BUCHHOLZ, Erich**
Germany 1891–1972
Untitled 1952
Watercolour
31 x 29.5cm (comp.)
Acc. 2001.080
Gift of Mo Wedd-Buchholz through the Queensland Art Gallery Foundation 2001
-
- CALLAS, Peter**
Australia b.1952
Fish market, Manaus (from 'Um Novo Tempo' (A new time) series) 1999
Computer-generated print on photographic paper
206 x 105cm (comp.)
Acc. 2001.036
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- CHAUNCY, Auschar**
England/Australia c.1836–77
Portrait of Richard Edwards 1874
Oil on canvas
76 x 63.5cm (sight)
Acc. 2001.004
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- DANKO, Aleks**
Australia b.1950
Anxiety Switch 1969–70
Bronze, velvet, wood, plastic, wool, metal, paper, felt and ink, ed. 1/7;
Sculpture: 9.3 x 5 x 2.5cm; box: 10.5 x 14.25 x 17cm; plaque: 26 x 20.5cm

Heavy Aesthetic Quality – Mantelpiece Edition 1971, cast 1995
Cast bronze, ed. 2/7
21.2 x 15.7 x 4.4cm

The Danko 1971 Aesthetic Withdrawal Kit 1971
Steel and plastic
12.5 x 18 x 80cm
Acc. 2001.005–007
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- DEVI, Rukmani**
India b.1964
Tree of life with mandala 2000
Natural pigments, glue on MDF board
1800 x 3400cm
Acc. 2000.192
Gift of the artist 2000
-
- DJUNGINY, Robyn**
Australia b.1947
(Ganalbingu language group)
(Bottle form) 2000
Woven pandanus
37.5 x 15cm (complete)

(Bottle form) 2000
Woven pandanus
35 x 14cm (complete)

(Bottle form) 2000
Woven pandanus
27 x 13cm (complete)

(Bottle form) 2000
Woven pandanus
28 x 13cm (complete)
Acc. 2001.022–025
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- DREW, Marian**
Australia b.1960
Untitled (from 'Powerhouse' series) 2000
Type C colour photograph on aluminium sheet with glass surround
90 x 113cm (comp.)
Acc. 2000.187a–b
Purchased 2000. Queensland Art Gallery Foundation Grant
-
- ESELI, James**
Australia b.1929
(Torres Strait Islander, Kala lagaw ya language group)
Bomber aircraft headdress 2000
Hibiscus wood, paint, nails, PVC container, PVA fixative
32 x 72 x 62cm

Fighter aircraft headdress 2000
Hibiscus wood, paint, nails, PVC container, PVA fixative
33 x 58 x 50cm
Acc. 2001.026–027
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- FRANCIS, Lucy**
Australia b.1976
Jackie ohhh! 1997
CD-ROM
Acc. 2001.037.001–002
Purchased 2001 with funds from Energex Brisbane Festival 2000 through the Queensland Art Gallery Foundation
-
- FRIEND, Donald**
Australia 1915–89
Port Douglas 1955
Oil on canvas
39 x 49cm (sight)
Acc. 2001.002
Purchased 2001. Conty and Roydon Robinson Bequest through and with the assistance of the Queensland Art Gallery Foundation
-
- FROESE, Joachim**
Australia b.1963
Rhopography #9 1999
Selenium-toned gelatin silver photographs bonded to aluminium with display shelf, ed. 2/12
50 x 80cm (overall comp.)
Acc. 2001.038a–c
Purchased 2001. Queensland Art Gallery Foundation Grant
-
- GRANT, W.G.**
Australia 1876–1951
Chinese settlement, North Qld 1946
Watercolour over pencil
49 x 57.1cm

Coastline at Point Perry c.1945–49
Watercolour over pencil
47.7 x 53.2cm

Hut in the bush, North Qld c.1946–47
Watercolour over pencil
52.3 x 48.9cm

Woman with blue parasol c.1950
Watercolour over pencil
75.6 x 55.2cm
Acc. 2001.008–011
Purchased 2001. Queensland Art Gallery Foundation Grant

Interior (Ann Grant's bedroom) 1948
Watercolour over pencil
51 x 56.5cm (sight)
Acc. 2001.042
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2001

Girl knitting c.1910
Watercolour over pencil
32.3 x 22.4cm
Acc. 2001.041
Gift of Philip Bacon, AM through the Queensland Art Gallery Foundation 2001

The yellow gown c.1940–46
Watercolour over pencil
49 x 60.6cm
Acc. 2001.043
Gift of Philip Bacon, AM through the Queensland Art Gallery Foundation 2001
-
- GREEN, Denise**
Australia/United States b.1946
Inspired by Gerhard 1989–97
Watercolour, pen and ink, crayon and pastel
36 sheets: 29 x 23cm (each)
Acc. 2001.054.001–036
Purchased 2001 with funds from Ian and Christine George, Robin Bade and Michael Parkin, Mr Baillieu Myer, AC and Mrs Myer, and Mr A.J. Myers, QC through the Queensland Art Gallery Foundation

GREEN, Douglas

Australia b.1921
Herberton, North Queensland 1943
 Pencil
 21.3 x 24.2cm

Our workhouse 1943
 Watercolour with pencil
 25.5 x 35.6cm

Pool, North Queensland 1943
 Pencil
 25 x 18.4cm

(Storm cloud) c.1943
 Watercolour with gouache over pencil
 26.5 x 36.3cm
 Gift of the artist through the
 Queensland Art Gallery Foundation 2001

Darwin Harbour 1942
 Watercolour over pencil
 26.5 x 36.3cm

Draughting room c.1942
 Watercolour over pencil
 25.6 x 35.4cm

Reece 1943
 Watercolour with gouache and pencil
 25.6 x 36.1cm
 Purchased 2001. Queensland Art Gallery
 Foundation Grant

HALL, Fiona

Australia b.1953
Medicine bundle for the non-born child
 1993-94
 Aluminium, rubber, plastic
 Layette comprising matinee jacket:
 27.5 x 47.5 x 10cm, booties: 7 x 5 x
 8.5cm and bonnet: 13 x 13 x 6cm;
 rattle: 32 x 8.5 x 6cm; six pack of baby
 bottles: 17 x 20 x 13cm

The real thing (from 'The price is right'
 series) 1994
 Polaroid photographs
 Diptych: a: 75 x 55cm (comp., irreg.);
 b: 70 x 55.5cm (comp., irreg.)
 Acc. 2000.179-180
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

HANSEN PIGOTT, Gwyn

Australia b.1935
Jug and bowl c.1986-87
 Porcelain, wheelthrown
 Jug: 6.5 x 8.1 x 8cm;
 bowl: 5.5 x 9.2cm (diam.)
 Acc. 2001.085a-b
 Gift of John Blaine in memory of
 Lenore Rich through the Queensland
 Art Gallery Foundation 2001

HERON, Don

Australia b.1970
Granite Belt landscape #3 2000
 Oil on canvas
 Diptych: 85 x 210cm (overall)
 Acc. 2001.016
 Purchased 2001 with funds from
 Energex Brisbane Festival 2000 through
 the Queensland Art Gallery Foundation

HUNAI, Alice

Vanuatu/Australia b.1951
Bivana (money mat) 2000
 Woven pandanus
 320 x 115cm (including fringe)
 Acc. 2001.001
 Commissioned 2001 by the
 Queensland Art Gallery with funds
 from the Queensland Art Gallery
 Foundation Grant

KAIKILEKOFÉ, Patrice

New Caledonia b.1972
 (Wallis Island and Futuna Island)
Tama/Tā'ahine (Man/Woman)
 1999-2000
 Linocut on tapa cloth
 Diptych: a: 129 x 30cm (comp.);
 b: 129 x 32cm (comp.)
 Acc. 2000.191a-b
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

KARATSU STYLE

Japan
O-tokkuri (sake bottle) 19th century
 (Late Edo Period)
 Stoneware, wheel-thrown with green-
 grey slip and brushed glaze decoration
 32 x 22 x 22cm
 Acc. 2001.053
 Gift of Alan Rix through the
 Queensland Art Gallery
 Foundation 2001

KINGSBURY, Mrs J. J.

Australia b.(c.)1858-1919
Sideboard 1906
 Pokerwork on wood
 216 x 153 x 50cm
 Purchased 2001. Queensland Art Gallery
 Foundation Grant

KY, Marine

Cambodia/Australia b.1966
*Prêt-à-porter couturier/Paris, rue St-
 Germain-des-Près, 15h, en faisant de la
 lêche-vitrine* 1999-2000
 Etching and aquatint, ed. 1/10
 Two sheets: 127.3 x 59.7cm (comp.
 overall, irreg.)
 Acc. 2001.039a-c
 Purchased 2001. Queensland Art Gallery
 Foundation Grant

LAING, Rosemary

Australia b.1959
Flight research #5 1999
 Type C photograph, ed. 2/3
 107 x 240cm (comp.)
 Acc. 2000.188
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

LAMBERT, Rose

Australia 1885-1974
Pansy tea service c.1930
 Porcelain with polychrome overglaze
 Teapot: 8 x 18.8 x 12cm (complete);
 jug: 7 x 12.2 x 8.5cm; sugar bowl:
 9.5 x 12.7 x 9.5cm (diam., complete);
 six cups: 6.5 x 11 x 9cm (each); six
 saucers: 2.5 x 14.7cm (diam., each);
 six plates: 2 x 18cm (diam., each)
 Acc. 2000.193.001-015
 Gift of Venetia Campbell 2000

LINDSAY, Lionel

Australia 1874-1961
(Indian palace)
 Watercolour
 52 x 64cm (sight)
 Bequest of Cedric Powne 2001

LOWE, Allan

Australia 1907-2001
Vase c.1955-70
 Earthenware, wheel-thrown cylindrical
 form with Chün type glaze
 28 x 13cm (diam.)
 Acc. 2000.194
 Bequest of Paula Rosenstengel 2000

MACNAMARA, Shirley

Australia b.1949
 (Indilandji/Alyawarre language group)
Guutu (Vessels) 2000
 Woven spinifex, nylon thread and
 synthetic polymer fixative
 Seven vessels: 19 x 23cm (diam.),
 38 x 27cm (diam.), 33 x 18cm (diam.),
 16 x 33cm (diam.), 17 x 31cm (diam.),
 16 x 46 x 25cm (oval) and 22 x 34cm
 (diam.); 20 circlets ranging from .5 x
 3cm (diam.) to 1 x 15cm (diam.)
 Acc. 2001.028a-aa
 Purchased 2001. Queensland Art Gallery
 Foundation Grant

MANGOLD, Julia

Germany b.1966
Shifting white line 1999
 Graphite on card and acetate
 Four sheets: 33.8 x 24.7cm (each comp.)
 Acc. 2000.189a-d
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

NAMOK, Rosella

Australia b.1979
 (Ungku language group)
Para way 2000
 Synthetic polymer paint on canvas
 81.5 x 106cm
 Acc. 2000.181
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

NIHMEI, Nai

Vanuatu b.(c.)1940
Carrying basket (Futuna Island style) 2000
 Woven pandanus
 117 x 15cm (diam., approx.)
 Acc. 2000.174
 Purchased 2000. Queensland Art Gallery
 Foundation Grant

PARR, Mike

Australia b.1945
*Cathartic Action: Social Gestus no. 5
 (The Armchop)* 1977, printed 2001
 Colour photographs
 12 sheets: 125.7 x 154cm (each comp.)
Integration 3 (Leg spiral) 1975,
 printed 1993
 Colour photographs
 12 sheets: 40 x 60cm (each comp.)

Integration 3 (Leg spiral performance) 1975,
 printed 2001
 Gelatin silver photographs
 Four sheets: 56.5 x 45.7cm (each comp.)

Mike Parr performances 1972-1975
 1972-75

Digital videotape made from original:
 39:30 minutes, black and white and
 colour, re-mastered in stereo
 Acc. 2001.046-048, 2001.051
 Gift of the artist through the
 Queensland Art Gallery Foundation 2001

PARR, Mike

Australia b.1945
KENNEDY, Peter
 Australia b.1945
Idea demonstrations 1972
 Digital videotape made from original:
 47:00 minutes, black and white and
 colour, re-mastered in stereo

Pushing a camera over a hill 1971/72
 Digital videotape made from original:
 30:00 minutes, black and white,
 re-mastered in stereo
 Acc. 2001.049-050
 Gift of the artist through the
 Queensland Art Gallery
 Foundation 2001

ROBERTS, Douglas

Australia 1919-76
(Study of a woman) 1942
 Watercolour with gouache and pencil
 39 x 28.7cm
 Acc. 2001.012
 Purchased 2001. Queensland Art Gallery
 Foundation Grant

Dejected men c.1940-44

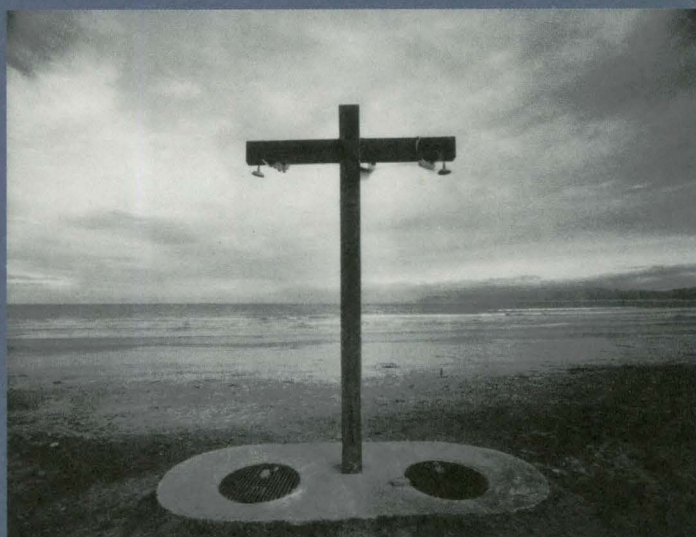
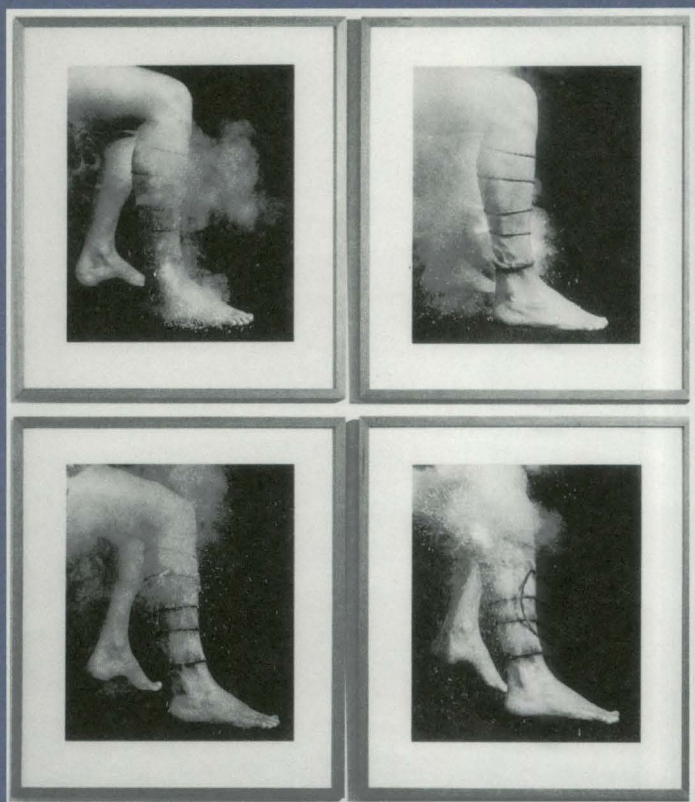
Pen and ink
 27.9 x 16.4cm

Two women 1943

Pen and ink
 27.9 x 16.4cm
 Acc. 2001.044-045
 Gift of Bill Nuttall through the
 Queensland Art Gallery
 Foundation 2001

PARR, Mike Australia b.1945 *Integration 3 (Leg spinal performance)* 1975, printed 2001
Gelatin silver photographs Gift of the artist through the Queensland Art Gallery
Foundation 2001

ABERHART, Laurence New Zealand b.1949 *Midway Beach, Gisborne, 13 May 1986*
1986, printed 1994 Gelatin silver photograph Purchased 2000. Queensland Art Gallery
Foundation Grant

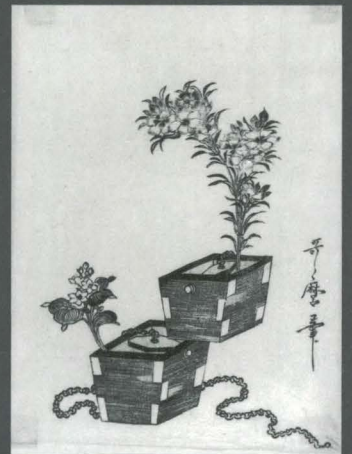
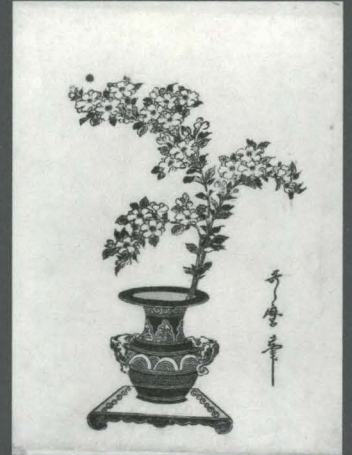


UTAMARO, Kitagawa Japan 1753–1806 *Carp and pine needles on swirl of water* c.1800–05
Woodblock print on paper

Cherry blossom in a two-handed bronze vase c.1800–05 Woodblock print on paper

(Iris in) flat dish on four feet c.1800–05 Woodblock print on paper

Peach blossom and suisen in bucket-shaped vases c.1800–05 Woodblock print on paper
Gift of Edmund Vardy 2001



ROONEY, Robert

Australia b.1937
Garments: 3 December 1972 – 19 March 1973 1973
Colour photographs,
with typewritten text
107 photographs: 70 x 160cm (installed)

Holden Park 1, March 1970 & Holden Park 2, May 1970 1970
Colour photographs
19 photographs: 50 x 75cm (installed)
Acc. 2001.013–014
Purchased 2001. Queensland Art Gallery Foundation Grant

ROOTSEY, Joe

Australia 1918–63
(Mutumui language group)
(*Ghost gum*) c.1958
Watercolour
37 x 44.5cm

(*Landscape*) c.1958
Watercolour
38.5 x 44.5cm

(*Mountain range*) c.1958
Watercolour
37.5 x 55cm
Acc. 2001.029–031
Purchased 2001. Queensland Art Gallery Foundation Grant

SAMBO, George

Australia b.(c.)1945
(Torres Strait Islander, Meriam Mir language group)
Dhari headdress 1 2000
Cane, cotton thread, wood, paint, PVA fixative, sea-bird feathers
63 x 45 x 3cm

Dhari headdress 2 2000
Cane, cotton thread, pearl shell, PVA fixative, sea-bird feathers
72 x 50 x 3cm
Acc. 2001.032–033
Purchased 2001. Queensland Art Gallery Foundation Grant

SHIMMEN, Heather

Australia b.1957
The ubiquitous balance 2000
Linocut with fabric overlay, ed. 19/40
64.5 x 41cm (comp.); fabric overlay:
41 x 41cm
Acc. 2001.052
Acquired 2001. Print Council of Australia Patron Print 2000

TAMARII, Emma

Marquesas Islands/Tahiti b.1937
Tifaijai (Marquesan style) 2000
Commercial cotton cloth and thread
in reverse appliqué technique
227 x 253cm

Reine de nuit tifaijai (Tahitian style) 2000
Commercial cotton cloth and thread in
appliqué technique
231 x 250cm
Acc. 2000.175–176
Purchased 2000. Queensland Art Gallery Foundation Grant

TIPOTI, Alick

Australia b.1975
(Torres Strait Islander)
Kobupa thoerapiese 1999
Linocut, ed. 4/98
99 x 65.5cm (comp.)

Mawa kedtha 1999
Linocut, ed. 2/98
100 x 66cm (comp.)
Acc. 2001.034–035
Purchased 2001 with funds from
Energex Brisbane Festival 2000 through
the Queensland Art Gallery Foundation

TYNDALL, Peter

Australia b.1951
detail
*A Person Looks At A Work Of Art/
someone looks at something...*
*LOGOS/HA HA (The Heart of the
Surveyor)* 1995–97
a: oil on board, 64.5 x 41cm; b: ink on
paper (printed map), 105 x 100cm; c:
ink over printed material on paper
adhered to cloth, 160.9 x 55.5cm; d: oil,
ink and varnish on paper, 105 x 100cm;
e: oil on board, 64.5 x 41cm
Acc. 2000.182a–e
Purchased 2000. Queensland Art Gallery
Foundation Grant

UTAMARO, Kitagawa

Japan 1753–1806
Carp and pine needles on swirl of water
c.1800–05
Woodblock print
22 x 17cm (comp.)

*Cherry blossom in a two-handed bronze
vase* c.1800–05
Woodblock print
22 x 17cm (comp.)

(Iris in) flat dish on four feet c.1800–05
Woodblock print
22 x 17cm (comp.)

*Peach blossom and suisen in bucket-shaped
vases* c.1800–05
Woodblock print
22 x 17cm (comp.)
Gift of Edmund Vardy 2001

WARNER, Carl

Australia b.1965
Brown 2000
Type C photograph
60 x 301cm (comp.)
Acc. 2001.040
Purchased 2001 with funds from
Energex Brisbane Festival 2000 through
the Queensland Art Gallery Foundation

WIGHT, Normana

Australia b.1936
Lemon tea: A still life for our time 1998
Computer-generated print on canvas,
ed. of 2
99.5 x 149cm (comp.)
Acc. 2000.190
Purchased 2000. Queensland Art Gallery
Foundation Grant

DEACCESSIONS**BOYD, Arthur**

Australia 1920–99
Landscape c.1950
Oil on canvas on composition board
65.3 x 79cm
Acc. 1:1215
Purchased 1972. Sir Leon Trout Gift

Trees c.1950

Oil on muslin laid down on
composition board
59.2 x 47.8cm
Acc. 1:1704
Gift of Lady Trout through the
Queensland Art Gallery Foundation 1980

FEINT, Adrian

Australia 1894–1971
Hibiscus in a Chinese vase 1954
Oil on canvas
44.2 x 34cm
Acc. 1:0651
Gift of Sir James (Robert) McGregor,
KBE, 1954

GRÜNER, Elioth

Australia 1882–1939
Flower piece 1928
Oil on canvas
61.4 x 50.7cm
Acc. 1:1577
Gift of an anonymous donor 1977

MEERE, Charles

England/Australia 1890–1961
Symphony in green c.1950–51
Oil on canvas on composition board
23.8 x 29.4cm
Acc. 1:0493
Purchased 1951

NOLAN, Sidney

Australia/England 1917–92
Central Australia 1965
Oil on composition board
91.5 x 122cm
Acc. 1:1567
Purchased 1977

PRESTON, Margaret

Australia 1875–1963
Mixed flowers c.1925–30
Oil on canvas
52.2 x 41.7cm (sight)
Acc. 1:0311
Purchased 1943

REES, Lloyd

Australia 1895–1988
Grecian image 1961
Oil on canvas on composition board
54 x 67.8cm
Acc. 1985.025
Gift of Dr Norman Behan through
the Queensland Art Gallery
Foundation 1985

EXHIBITIONS SCHEDULE AND SPONSORS

EXHIBITIONS PRESENTED
AT THE GALLERY

Australian Jewels: Collection 2000
20 May – 6 Aug. 2000
From the Queensland Art Gallery
Collection

**Earth, Spirit, Fire: Korean
Masterpieces of the Chosŏn Dynasty**
16 June – 20 Aug. 2000
Organised by the Queensland Art
Gallery, the Powerhouse Museum and
the National Museum of Korea in
association with the Ho-Am Art Museum
An official event in the Sydney 2000
Olympic Arts Festival
Principal Sponsor
Samsung Electronics
Sponsors
Singapore Airlines
Indemnified by the Queensland
Government
Supporters
Ministry of Culture and Tourism of the
Republic of Korea
Australia-Korea Foundation

Erich Buchholz:
The Restless Avant-Gardist
25 June – 17 Sept. 2000
Sponsored by the Artist's Family and the
Goethe-Institut, Sydney

Looking at Land, Seeing Country:
A Focus on Landscape
Figuring Landscape
19 Aug. – 26 Nov. 2000

Terra Cognita:
The Land in Australian Art
6 Sept. – 29 Oct. 2000
This project was financially assisted
by the Queensland Government
through the Queensland
Community Assistance Program
of Centenary of Federation
Queensland.

TERRA SPIRITUS . . .
with a darker shade of pale
1993–98: Bea Maddock
6 Sept. – 26 Nov. 2000

Animals Who Think They Are People
29 Aug. – 29 Oct. 2000
A Queensland Art Gallery
Children's Exhibition
Sponsored by the *Sunday Mail* –
'Factor X', and Network Ten

Fortitude: New Art from Queensland
In association with the Energex
Brisbane Festival 2000
30 Sept. – 12 Nov. 2000

Urban Dingo:
The Art of Lin Onus 1948-1996
24 Nov. 2000 – 4 Mar. 2001
A Queensland Art Gallery
Travelling Exhibition
An official event in the Sydney 2000
Olympic Arts Festival
This project has been assisted by the
Commonwealth Government
through the Australia Council, its arts
funding and advisory body
and the Aboriginal and Torres Strait
Islander Commission.
Queensland Sponsor
The *Courier-Mail*

A Day at the Beach
6 Dec. 2000 – 28 Jan. 2001
A Queensland Art Gallery Children's
Exhibition
This project has been financially assisted
by the Queensland Government
through the Queensland
Community Assistance Program of
Centenary of Federation Queensland.
Sponsored by the *Sunday Mail* –
'Factor X', and Network Ten

Lightness of Being
9 Dec. 2000 – 4 Mar. 2001
Pinaree Sanpitak and Judith Wright:
Rotation #10
A selection of art works from the
Kenneth and Yasuko Myer Collection of
Contemporary Asian Art

**The Gaze of Narcissus: Exploring
Aspects of Self-reflection through
Works from the Queensland Art
Gallery Collection**
16 Dec. 2000 – 1 Apr. 2001

**Minister's Awards
for Excellence in Art 2001**
16 Feb. – 13 May 2001
Organised by Education Queensland and
supported by the Queensland Government

**A Centenary of Faces: Celebrating
the Centenary of Federation**
29 Mar. – 1 Apr. 2001
This project has been financially assisted
by the Queensland Government
through the Queensland Government
Assistance Program of Centenary of
Federation Queensland.

**Renoir to Picasso: Masterpieces from
the Musée de l'Orangerie, Paris**
29 Mar. – 20 May 2001
Presented by Mazda Australia
Indemnified by the Australian Government
in association with the Governments of
Queensland, New South Wales and Victoria
Singapore Airlines Limited
Channel 7
Ansett Airlines
Triple M
Hilton International, Brisbane
Sponsored in Queensland by
Merrill Lynch HSBC
The *Courier-Mail*
The Exhibition was organised by the
Queensland Art Gallery and Art
Exhibitions Australia.

Personal Eugenics:
John Tonkin Installation
29 Mar. – 3 June 2001
This project has been financially assisted
by the Queensland Government
through the Queensland Government
Assistance Program of Centenary of
Federation Queensland.

**Activism as Image: Political Art from
the Contemporary Asian Collection**
14 Apr. – 15 July 2001

John Brack: Inside and Outside
31 May – 29 July 2001
A National Gallery of Australia
Travelling Exhibition

Problem – Wisdom:
Kamin Lertchaiprasert
7 June – 15 July 2001

**Paperworks: Australian Artists
Exploring Drawing and the
Printed Image**
7 June – 5 Aug. 2001

**Fancy Work: Women's Art in the
Federation Period**
30 June – 28 Oct. 2001

FOCUS/THEMATIC DISPLAYS
PRESENTED AT THE GALLERY

German Photography
June – Oct. 2000

Five Artists from Queensland
June – Nov. 2000

David and Hermia Boyd Ceramics
Nov. 2000 – 25 June 2001

Fluxus & Music

Oct. 2000 – Feb. 2001

Arthur Boyd

Oct. 2000 – Feb. 2001

Women's Business

Feb. 2001 – Feb. 2002

Norman Lindsay's Women

26 Feb. – 25 June 2001

Vincent Brown (1901–2001):

A Centenary Tribute

6 June – 31 Oct. 2001

Mike Parr and Viennese Actionism

June – Sept. 2001

PRESENTED IN**REGIONAL QUEENSLAND****Luminous: Glass from the Queensland Art Gallery Collection**

This project has been assisted by the Thomas Foundation.

21 July – 27 Aug. 2000

Hervey Bay Regional Gallery

8 Sept. – 15 Oct. 2000

Mackay City Library

Lines of Descent: The Family in Contemporary Asian Art

16 June – 30 July 2000

Noosa Regional Gallery

11 Aug. – 24 Sept. 2000

Cairns Regional Gallery

29 Sept. – 12 Nov. 2000

Perc Tucker Regional Gallery, Townsville

6 Dec. 2000 – 14 Jan. 2001

Bundaberg Arts Centre

19 Jan. – 28 Feb. 2001

Rockhampton Art Gallery

Terra Cognita:**The Land in Australian Art**

This project has been financially assisted by the Queensland Government through the Queensland Community Assistance Program of Centenary of Federation Queensland.

10 Nov. 2000 – 4 Feb. 2001

Cairns Regional Gallery

9 Feb. – 17 Mar. 2001

Gladstone Regional Art Gallery and Museum

23 Mar. – 29 Apr. 2001

Hervey Bay Regional Gallery

19 May – 15 June 2001

Outback Regional Gallery, Winton

22 June – 22 July 2001

Balonne River Gallery, Surat

A Day at the Beach

A Queensland Art Gallery

Children's Exhibition

This project has been financially assisted by the Queensland Government through the Queensland Community Assistance Program of Centenary of Federation Queensland.

Sponsored by the *Sunday Mail* – 'Factor X', and Network Ten

16 Feb. – 25 Mar. 2001

Perc Tucker Regional Gallery, Townsville

31 Mar. – 22 Apr. 2001

Warwick Art Gallery

28 Apr. – 20 May 2001

Duaringa Shire Art Gallery, Blackwater

25 May – 30 June 2001

Gladstone Regional Art Gallery and Museum

PRESENTED INTERSTATE**Earth, Spirit, Fire: Korean****Masterpieces of the Chosŏn Dynasty**

8 Sept. 2000 – 28 Jan. 2001

Powerhouse Museum, Sydney

Organised by the Queensland Art Gallery, the Powerhouse Museum and the National Museum of Korea in association with the Ho-Am Art Museum

An official event in the Sydney 2000 Olympic Arts Festival

Principal Sponsor

Samsung Electronics

Sponsors

Singapore Airlines

Indemnified by the Queensland Government

Supporters

Ministry of Culture and Tourism of the Republic of Korea

Australia-Korea Foundation

Urban Dingo:**The Art of Lin Onus 1948–1996**

11 Aug. – 29 Oct. 2000

Museum of Contemporary Art, Sydney

6 Apr. 2001 – 29 July 2001

Melbourne Museum

A Queensland Art Gallery

Travelling Exhibition

An official event in the Sydney 2000

Olympic Arts Festival

This project has been assisted by

the Commonwealth Government

through the Australia Council,

its arts funding and advisory body

and the Aboriginal and Torres Strait

Islander Commission.

Queensland Sponsor

The *Courier-Mail*

Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris

1 June – 29 July 2001

Art Gallery of New South Wales

10 Aug. – 30 Sept. 2001

National Gallery of Victoria on Russell, Melbourne

Presented by Mazda Australia

Indemnified by the Australian

Government in association with the

Governments of Queensland, New

South Wales and Victoria

Singapore Airlines Limited

Channel 7

Ansett Airlines

Triple M

Hilton International, Brisbane

Sponsored in Queensland by

Merrill Lynch HSBC

The *Courier-Mail*

The Exhibition was organised by the

Queensland Art Gallery and Art

Exhibitions Australia.

PUBLICATIONS

PUBLISHED BY THE GALLERY

Artlines [quarterly magazine pub. on behalf of the Friends of the Queensland Art Gallery]. July/Aug. 2000 – Winter 2001. (20 pp., illus: col)

Staff contributions:

Beckmann, Michael. 'Animals who think they are people: an exhibition for children'. (July–Aug. 2000, p.13.)

Bosse, Joanna. 'John Brack: inside and outside'. (Winter 2001, pp.10–13.)

Carter, Anne. 'Beneath the *Blue Alice*'. (Sept.–Oct. 2000, p.11.)

Cooke, Glenn R. 'Vincent Brown (1901–2001): A centenary tribute'. (Winter 2001, p.18.)

Daw, Robyn. 'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris'. (Autumn 2001, pp.6–9.)

Devenport, Rhana. 'Lustre: Recent Australian Jewellery, from the Queensland Art Gallery Collection'. (July–Aug. 2000, p. 11.)

Devenport, Rhana. 'Recent international contemporary art biennials: Taiwan, Japan, France, Cuba'. (Winter 2001, pp.16–18.)

Giakoumi, Dionissia. 'Island journeys: Researching the art of the Pacific'. (Sept.–Oct. 2000, p.13.)

Kirker, Anne. 'A Critical Eye: The 34th Congress of the International Association of Art Critics'. (Autumn 2001, pp.14–15.)

Kirker, Anne. 'Max Gimblett: a major gift of contemporary drawings'. (July–Aug. 2000, pp.8–9.)

Kirker, Anne. 'Paperworks: Australian Artists Exploring Drawing and the Printed Image'. (Winter 2001, p.15.)

Lee, Alison. 'New work by women in the Queensland Art Gallery Collection'. (Nov.–Dec. 2000, pp.8–9.)

Massy, John. 'Japan: Now and zen'. (Autumn 2001, pp.16–17.)

Massy, John. 'Lecture series'. (July–Aug. 2000, p.12.)

Massy, John. 'Through wide eyes: Gallery experiences for children'. (Nov.–Dec. 2000, p.11.)

Price, Julie. 'Breathtaking, stimulating, diverse!: Exhibitions at the Queensland Art Gallery in 2001'. (Nov.–Dec. 2000, pp.12–13.)

Walsh, Julie & Bosse, Joanna. 'Fortitude: New Art from Queensland'. (Sept.–Oct 2000, p.12.)

Walsh, Julie. 'Instant evolution: John Tonkin's Personal Eugenics'. (Autumn 2001, pp.12–13.)

Yuksel, Adeline & Price, Julie. 'Urban Dingo: The Art of Lin Onus, 1948–1996'. (Nov.–Dec. 2000, p. 10.)

Bates, Elizabeth. *Luminous*. Education resources. (2000; 4pp., illus: col., b/w)

Beckmann, Michael. *A Day at the Beach*. Children's activity book. (2000; 16 pp., illus: col.)

Beckmann, Michael. *Animals Who Think They Are People*: Children's Activity Book. (2000; 16pp., illus: col.)

Beyond the Future: Papers from the Conference of the Third Asia-Pacific Triennial of Contemporary Art, Brisbane, 10–12 September, 1999. (2000; 180pp.)

Staff contributions:

Ewington, Julie. 'Negotiations', pp.107–9.

Hall, Doug. 'Foreword', p.8.

Kirker, Anne (ed.). 'Special Interest Group Lunch: Women Artists & Curators', pp.39–51.

Turner, Caroline. 'Introduction', pp.9–[12].

Turner, Caroline. 'Gallery welcome', pp.20–2.

Daw, Robyn. *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*. Kids French–English trail. (2001; 2pp., illus: colour)

Daw, Robyn. *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*. Teachers Resource kit. (2001; kit 20pp., plus folder, illus: colour)

Fortitude: New Art from Queensland. (2000; 64pp., col. b/w)

Staff contributions:

Bosse, Joanna. 'Adam Donovan – More than a fetish for quirky machines', p.34–37.

Brand, Michael. 'Rosella Namok – My country and people', pp.26–9.

Daw, Robyn. 'Anne Wallace – In the absence of narrative', pp.58–61.

Ewington, Julie. 'Don Heron: Looking at seeing', p.38–41.

Giakoumi, Dionissia. 'Alick Tipoti – The sea is history', p.46–9.

Kirker, Anne. 'Yenda Carson – Subliminal objects', p.42–5.

Lee, Alison. 'Lucy Francis – The art of storytelling', p.22–5.

Rafell, Suhanya. 'Craig Walsh – Bewitched', p.50–3.

Seear, Lynne. 'Fortitude: a cardinal artistic virtue', pp.14–16.

Seear, Lynne. 'Pip Haydon–Blending the great jumble', pp.54–7.

Walsh, Julie. 'Carl Warner – An evolution of pattern', pp.30–3.

Neale, Margo (ed). *Urban Dingo: The Art and Life of Lin Onus, 1948–1996*. (2000; 144 pp., illus: col., b/w; softcover ed.; hardcover ed. produced in association with Craftsman House, Sydney)

Staff contributions:

Hall, Doug. 'Foreword', p. 9.

Neale, Margo. 'Urban dingo', pp.11–23.

Preview. (quarterly; brochure, illus: col.)

Queensland Art Gallery Annual Report 1999–2000. (2000; 79pp., illus: b/w)

Queensland Art Gallery Foundation Twenty-First Annual Report 1999–2000. (2000; 48 pp., illus: col., b/w)

Terra Cognita: The Land in Australian Art. (2000; 6pp., illus: b/w)

PUBLICATIONS IN PROGRESS
AT 30 JUNE

Cai Guo Qiang. Dragon or Rainbow Serpent: A myth glorified or feared. (In Focus booklet; 16pp., illus: col., b/w.)

Fiona Foley. Pir'ri-Mangrove. (In Focus booklet; 18pp., illus: col.)

Darkness and Light: The Art of William Robinson. (book; 160pp., illus: col.)

Hide and Seek with Josephine and Friends. William Robinson: A Retrospective. (children's activity pamphlet; illus: col.)

William Robinson: A Retrospective. (education resource pamphlet; 6pp., illus: col.)

CONTRIBUTIONS TO
EXTERNAL PUBLICATIONS

Beckmann, Michael. 'Animals who think they are people'. *Antiques & Art in Queensland*, July–Nov. 2000, pp.8–9.

Beckmann, Michael. 'A day at the beach: An exhibition for children'. *Antiques & Art in Queensland*, Nov. 2000, p.8.

Beckmann, Michael. 'Engaging a young audience: Exhibitions for children at the Queensland Art Gallery'. *Artlink*, June 2001.

Cooke, Glenn. *A Portrait of the Gold Coast: The Art of Betty Quellhurst*. [exh.cat] Gold Coast City Gallery, 2001, pp.4–7, 32.

Cooke, Glenn. *Sunday's Child: Joy Roggenkamp OAM* [exh.cat] Caloundra Regional Art Gallery, 2001, p.2.

Cooke, Glenn. 'Brisbane and the beach: The art of Betty Quellhurst'. *The World of Antiques and Art*, July–Dec. 2000, pp.98–102.

- Cooke, Glenn & Campbell, Venetia. 'The "work" commitments of Rose Lambert and Vera Lambert', *Antiques & Art in Queensland*, July–Nov. 2000, pp.42–3.
- Cooke, Glenn. 'Locating Lady woodcarvers of Rockhampton'. *Queensland Review*, vol.7, no.2, 2000, pp.99–106.
- Cooke, Glenn. 'Margaret Olley and the social context of *Susan with flowers 1963*'. *Australian and New Zealand Journal of Art*, vol.1, no.2, 2000, pp.99–110.
- Daw, Robyn. 'Ghost Nation' [review]. *Courier-Mail*, BAM, May 2001, p.8.
- Daw, Robyn. 'Joachim Froese: Rhopography'. *Photofile*, Dec. 2000, p.57.
- Daw, Robyn. 'Naughty teasing vixen: Recent work by Nicole Voevodin-Cash' [website essay], 2001.
- Daw, Robyn. 'Private Rooms. Anne Wallace – 10 years of paintings' [online review]. *Art Monthly Online* [website], 2001.
- Daw, Robyn. 'Stranded flurries: The work of Sandra Rechico'. In *Stranded Flurries . . .* [exh. cat.]. IMA Publications, Brisbane, 2000.
- Daw, Robyn. 'Time, gentlemen, please'. *Artlink*, vol.21, no.1, 2001, pp.80–1.
- Daw, Robyn. 'Volunteers at the Queensland Art Gallery'. *Artefact*, vol.6, no.1, pp.10–11.
- Denham, Peter. 'Introduction'. In Crooke Ray. *Island Journal*. Bede Publishing, Brisbane, 2000.
- Devenport, Rhana. 'Luc Tuymans Sincerely'. *Eyeline*, no.45, Autumn/Winter, 2001, pp.44–5.
- Devenport, Rhana. 'One closer to the other: The Seventh Biennial in Havana'. *Eyeline*, no.45, Autumn/Winter, 2001, pp.14–17.
- Devenport, Rhana. 'Profiles: Rhana Devenport'. *Artworker*, Winter 2001, [unpag.].
- Devenport, Rhana. 'The sky is the limit: Taipei Biennial 2000'. *Art Asia Pacific*, no.30, 2001, pp.20–2.
- Devenport, Rhana. 'What's new in museums at the Museum of Contemporary Art, Tokyo'. *Object: craft + design + culture*, no.1/01, 2001, pp.17–19.
- Dudley, Andrew. 'ARC and the early days'. *Journal of the Australian Registrars Committee*, no.34, Jan. 2001, pp.8–9.
- Ewington, Julie. 'Fiona Hall'. In Genocchio, Benjamin & Chiu, Melissa (eds). *Selections From the University of Western Sydney Art Collection*. Nepean Arts Acquisition Committee and the Projects Unit, School of Contemporary Arts, University of Western Sydney, [Kingswood, NSW], 2000, pp.13–14.
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(UNPUBLISHED)

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- Beckmann, Michael. 'Re-configuring the museum display for target audiences'. Queensland University of Technology, Academy of the Arts, 14 Sept., 2000.
- Beckmann, Michael. 'Education programs for students and artists'. QUT, School of Education, Teacher Education Seminar 17 Aug., 2000.
- Cooke, Glenn. 'A short history of chip carving'. Antique Collectors Society of Brisbane, 26 July 2000.
- Cooke, Glenn. 'Bouquets for the Governor's Lady: The social context of flowers in the visual arts during the 1930s'. Australian Garden History Society (Queensland Branch), Mt Cootha Botanic Gardens, 12 Sept. 2000.
- Cooke, Glenn. 'Searching for Kalboori Youngi'. Art Association of Australia and New Zealand Annual Conference, Queensland University of Technology, Brisbane, 10 Dec. 2000.

- Cooke, Glenn. 'Soldiers of the Queen: the departure of the Queensland Contingents to the Boer War', First Australiana Society Conference, Government House, Sydney, 1 April 2001.
- Cooke, Glenn. 'Patriotism and plein airism: art in Queensland in 1901', Queensland Museum, 11 April, 2001.
- Daw, Robyn. 'Hors d'oeuvres: Ornamental decoration and gender'. Art Association of Australia and New Zealand conference. QUT, Brisbane.
- Daw, Robyn. 'How Guides enhance the visitor's experience'. Museums Australia (Queensland) and Regional Galleries Association, Valuing Volunteers seminar, 18 May, 2001.
- Gunning, Judy. 'Searching for solutions: Some issues of security and access to special collections'. Securing Our Heritage: Arts Libraries Society, Australia and New Zealand (ARLIS/ANZ) Annual Conference 2000, Canberra, 21 Oct. 2000.
- Devenport, Rhana. 'Australian art and Asia-Pacific Triennial of Contemporary Art'. Museum of Contemporary Art, Tokyo, 31 Aug. 2000.
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- Devenport, Rhana. 'Current international exhibitions and Museums'. Staff Lecture, Queensland Art Gallery, 17 Apr. 2001.
- Devenport, Rhana. 'Curating design exhibitions'. Design Institute of Australia (Queensland Branch), 27 June 2001.
- Devenport, Rhana. 'Longing and belonging (or seeds and soap)'. 7th Havana Biennial: Academic and Critical Meeting, Havana, Cuba, 24 Nov. 2000.
- Devenport, Rhana. 'Queensland Art Gallery and the Asia-Pacific Triennial of Contemporary Art'. CIMAM (International Committee of ICOM for Museums and Collections of Modern Art) General Meeting: 'Does Contemporary Art Need Museums Anymore?'. Budapest, Hungary, 25 Sept. 2000.
- Devenport, Rhana. 'Recent International Tri/ Biennials'. Public Lecture, Queensland Art Gallery, 11 Apr. 2001.
- Devenport, Rhana. 'Recent Tri/Biennials', Fukuoka Asian Art Museum, Fukuoka, Japan, 11 Nov. 2000.
- Devenport, Rhana. 'The Tri/Biennial Virus: Recent outbreaks'. Curating and Commissioning Contemporary Art Masters Course, Royal College of Art, London, UK, 14 Nov. 2000.
- Raffel, Suhanya. 'Lines of Descent: The Family in Contemporary Asian Art'. Rockhampton Art Gallery, 15 Feb. 2001.
- Raffel, Suhanya. 'Lines of Descent: The Family in Contemporary Asian Art'. Cairns Regional Gallery, 26 Aug. 2000.
- Raffel, Suhanya. 'Palimpsest: The art of Simryn Gill'. Canberra School of Art, Australian National University, Canberra, 13 Mar. 2001.
- Raffel, Suhanya. 'Slow release: One view of APT3'. Canberra School of Art, Australian National University, Canberra, 13 Mar. 2001.
- Raffel, Suhanya. 'The Sher-Gil Archive'. Queensland Art Gallery Public Lecture, 5 July 2000.
- Raffel, Suhanya. 'Vivan Sundaram and The Sher-Gil Archive'. Art Association of Australia and New Zealand Annual Conference, Queensland University of Technology, Brisbane, 8 Dec. 2000.

WEBSITES PRODUCED BY THE GALLERY

- Queensland Art Gallery website:
www.qag.qld.gov.au
- Queensland Visual Arts Online:
www.visualarts.qld.gov.au
- Gallery Store:
www.gallerystore.com.au
- Fortitude: New Art from Queensland:
www.visualarts.qld.gov.au/fortitude/
- Old fashioned dance:
The Art of Ken Thaiday:
www.visualarts.qld.gov.au/thaiday/
- Lady Woodcarvers of Rockhampton:
www.visualarts.qld.gov.au/woodcarvers/

VIDEOS PRODUCED BY THE GALLERY

- Erich Buchholz: The Restless Avant-Gardist.*
Duration: 12min, 2000.
- Animals Who Think They Are People.*
Duration: 12min, 2000.
- Fortitude: New Art from Queensland.*
Duration: 24min, 2000.
- A Day at the Beach:*
Surf (Duration: 8min);
Fishtank (Duration: 30min, 2000).
- Minister's Awards for Excellence in Art 2001.* Duration: 30min, 2001.
- Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris – Sponsors Report.* Duration: 2min, 2001.
- Lines of Descent: The Family in Contemporary Asian Art – Nguyen Minh Thanh Portrait of Mother 1998.*
Duration: 6min, 2001
-

STATISTICAL SUMMARY

ATTENDANCE

Total Gallery attendance	421 510
Total attendance at exhibitions in Regional Queensland	59 058

EXHIBITIONS PRESENTED IN REGIONAL QUEENSLAND

Total travelling exhibitions	4
Exhibitions venues	15
Collection works in exhibitions	144

'Luminous: Glass from the Queensland Art Gallery Collection'

(Final 2 of 10 venues; 27 works)

Hervey Bay Regional Gallery	2 602
Mackay City Library	20 830
Total attendance	23 432

'Lines of Descent: The Family in Contemporary Asian Art'

(5 venues; 14 works)

Noosa Regional Gallery	1 823
Cairns Regional Gallery	4 451
Perc Tucker Regional Gallery, Townsville	4 963
Bundaberg Arts Centre	635
Rockhampton Art Gallery	903
Total attendance	12 775

'Terra Cognita: The Land in Australian Art'

(First 4 of 7 venues; 44 works total, 31 works each venue)

Cairns Regional Gallery	5 954
Gladstone Regional Art Gallery and Museum	1 625
Hervey Bay Regional Gallery	2 912
Outback Regional Gallery, Winton	2 649
Total attendance	13 140

'A Day at the Beach: An Exhibition for Children'

(First 4 of 11 venues; 49 works each venue)

Perc Tucker Regional Gallery, Townsville	5 527
Warwick Art Gallery	1 762
Duaringa Shire Art Gallery, Blackwater	422
Gladstone Regional Art Gallery and Museum	2 000
Total attendance	9 711

ACQUISITIONS

Australian art	71
Asian art	4
International art	18
Funded through Foundation	57
Total	93

CURATORIAL PUBLIC INQUIRIES

Telephone/written inquiries	761
Study room/Collection Storage visits supervised	57
Visitors with works of art	24

EDUCATION

Tours (guided and unguided)

Adults participating in booked tours (guided and unguided)	2 634
Adults taken on unbooked (general public) guided tours	6 686
Students participating in booked tours (guided and unguided)	55 227

Schools program

Teacher services	
Inservice consultations	770
Institutions receiving Education Brochure	2 500
Teachers Previews	3
Total attendance	227
Schools enquiries (workshops and tours)	11 357
Student lectures	17

Public programs

Public enquiries re exhibitions and public programs	402
Childrens activities and workshops	32
Total attendance	1 125
Trustees workshops	4
Total attendance	24
Film and Video Program screenings	72
Total attendance	1 527
Performances	19
Total attendance	1 365
Artists Talks	7
Total attendance	165
Public Lectures (Wednesday series)	14
Total attendance	884
Floortalks (Wednesday series)	10
Total attendance	269

Education/Interpretative Resources

Interpretation and documentation sheets	2
Children's trail sheets/activity books	4
Education Resource materials – Teacher and Student kits	3

Didactics/Info Panels	38		
Expanded Labels	126		
Corporate Talks	13		
<hr/>			
LIBRARY			
Items ordered	210		
Items received	632		
Items catalogued/indexed	1 154		
Internal loans	1 768		
Inter-library loans borrowed	264		
Inter-library loans lent	61		
QAGLIB database holdings	17 545		
QAGEX database holdings	665		
SERIALS database holdings	1 024		
AP-ARTS database holdings	3 146		
PROJECT database holdings	4 151		
<hr/>			
MOVEMENT OF OBJECTS			
Received for exhibition	225		
Returned after exhibition	290		
Received for general display	29		
Returned after general display	2		
Received for acquisition consideration	132		
Returned after acquisition consideration	15		
Despatched on loan to other institutions	59		
Returned after loan to other institutions	36		
Despatched on loan to Government Offices	16		
Returned after loan to Government Offices	45		
Objects despatched for sale/auction	8		
Collection stored safely and securely to international museum standards	100%		
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PHOTOGRAPHIC REPRODUCTIONS AND COPYRIGHT CLEARANCES			
External reproduction requests	55		
Internal reproduction requests	34		
External copyright requests (85 works)	56		
Internal copyright clearances sought			
Works	68		
Publications	13		
<hr/>			
PUBLICATIONS			
Published by the Gallery	19		
In progress at 30 June	5		
Staff contributions to external publications	52		
Papers presented (unpublished)	26		
Websites	6		
Videos	7		
<hr/>			
		REGIONAL QUEENSLAND SERVICES	
		Travelling exhibitions	4
		(See Exhibitions Schedule for details)	
		Exhibitions venues	15
		Total exhibition attendances	59 058
		Personnel visiting regional Queensland (total)	55
		(to set up/demount QAG exhibitions)	24
		(to open exhibitions)	6
		(to attend exhibitions)	10
		(to speak or give workshops)	15
		Regional venues visited by Gallery personnel	33
<hr/>			
		AWARDS JUDGED	
		Regional workshops	1
		Educational resource material (regional)	2
<hr/>			
		WEBSITE USAGE	
		Queensland Art Gallery	
		(www.qag.qld.gov.au)	
		Hits:	2 265 721
		Sessions:	102 005
		Queensland Visual Arts Online	
		(www.visualarts.qld.gov.au)	
		Hits:	291 222
		Sessions:	7 984
<hr/>			
		VOLUNTEERS	
		Curatorial Volunteers	7
		Information Officer Volunteers	40
		Library Volunteers	8
		Mail-out Volunteers	15
		Survey Volunteers	10
		Friends Volunteers	40
		Volunteer Guides (total)	118
		Rostered	95
		Active reserve	10
		On extended leave	10
		Associate Guides – retired	10
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FINANCIAL STATEMENTS
QUEENSLAND ART GALLERY BOARD OF TRUSTEES

STATEMENT OF FINANCIAL PERFORMANCE FOR YEAR ENDED 30 JUNE 2001

	Note	2001 \$'000	2000 \$'000
Revenue from ordinary activities			
Grant		9,452	9,325
Total revenue from ordinary activities		9,452	9,325
Revenue from independent sources			
Gallery Store Revenue		1,735	987
Other Revenues	2	973	1,151
Total revenue from independent sources		2,708	2,138
Total revenue from all sources		12,160	11,463
Expenses from ordinary activities excluding borrowing costs expense			
Program Delivery Expenses			
Employee Expenses	3	5,629	5,840
Supplies and Services	4	3,631	4,346
Depreciation and Amortisation		111	170
Other Expenses	5	28	30
Non-Program Delivery Expenses			
Operating Expenses		286	269
Gallery Store Expenses		1,411	782
Other Expenses		1	266
Total expenses from ordinary activities excluding borrowing costs expense		11,097	11,703
Borrowing costs expense		1	–
Net Surplus/ (deficit)		1,062	(240)
Increase in asset valuation reserve	6	25,750	5,638
Total revenues, expenses and valuation adjustments recognised directly in equity		25,750	5,638
Total changes in equity other than those resulting from transactions with owners as owners		26,812	5,398

To be read in conjunction with the attached notes

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2001

	Note	2001 \$'000	2000 \$'000
CURRENT ASSETS			
Cash		325	22
Receivables	7	526	266
Investments	8	1,500	888
Loans and Advances		–	2
Inventories – Gallery Store		430	394
Prepayments		34	45
Total Current Assets		2,815	1,617
NON-CURRENT ASSETS			
Art Works	9	149,481	125,000
Plant and Equipment	10	285	320
Research Library Materials	11	2,129	900
Total Non-Current Assets		151,895	126,220
Total Assets		154,710	127,837
CURRENT LIABILITIES			
Payables		320	573
Interest-bearing Liabilities	12	51	–
Provisions – Employee Entitlements	13	540	493
Total Current Liabilities		911	1,066
NON-CURRENT LIABILITIES			
Interest-bearing Liabilities	12	220	–
Total Non-Current Liabilities		220	0
Total Liabilities		1,131	1,066
Net Assets		153,579	126,771
EQUITY			
Accumulated results from operations		102,865	101,803
General Equity		714	718
Asset Revaluation Reserves	6	50,000	24,250
Total Equity		153,579	126,771

To be read in conjunction with the attached notes

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

STATEMENT OF CASH FLOWS FOR YEAR ENDED 30 JUNE 2001

	Note	2001 \$'000	2000 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Inflows:			
Grants		9,452	9,325
Gallery Store Operations		1,568	972
Interest Received		123	62
GST Collected on Sales		199	-
GST Imput Tax Credits Received		423	-
Other		803	1,159
Outflows:			
Program Delivery		(9,485)	(10,112)
Gallery Store Operations		(1,282)	(884)
Borrowing Costs		(1)	-
GST Paid on Purchases		(492)	-
GST Remitted to ATO		(196)	-
Other		(342)	(502)
Net cash provided by operating activities	14	770	20
CASH FLOWS FROM INVESTING ACTIVITIES			
Inflows:			
Proceeds from Disposal of Plant and Equipment		-	47
Proceeds from Deaccessioning of Art Works		203	93
Outflows:			
Purchases of Art Works		(251)	(719)
Purchases of Property, Plant and Equipment		(78)	(144)
Net cash used in investing activities		(126)	(723)
CASH FLOWS FROM FINANCIAL ACTIVITIES			
Inflows:			
Borrowings		275	-
Outflows:			
Borrowing Redemptions		(4)	-
Net cash provided by financing activities		271	-
Net increase/(decrease) in cash		915	(703)
Cash at beginning of financial year		910	1,613
Cash at end of financial year	15	1,825	910

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

The financial statements are a general purpose financial report and have been prepared in accordance with the Australian Accounting Standards issued by the Australian accounting bodies as endorsed by the *Financial Management Standard 1997*. Revenue and expenses are brought to account on an accrual basis with revenue being recognised on production of an invoice. The accounts are in accordance with conventional historical cost principles except for certain assets at valuation.

(b) Corporate Administration Agency

The Corporate Administration Agency (CAA) was established on 1 July 1997, as a unit of Arts Queensland. The CAA provides corporate support to the Gallery in the areas of Finance and Human Resources. The CAA processed all financial transactions in respect of the Gallery's General Fund during 2000/2001

(c) Cash

For financial reporting purposes, cash includes all cash and cheques received but not banked as well as deposits at call with financial institutions. It also includes liquid investments with short periods to maturity which are convertible readily to cash on hand at the investor's option and which are subject to an insignificant risk of changes in value.

(d) Receivables

Receivables are recognised at the amount due at the time of sale or service delivery. The collectability of receivables is assessed periodically with provision being made for doubtful debts. All known bad debts have been written off. Settlement on trade debtors is generally required within thirty days.

(e) Inventories

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

(f) Investments

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

(g) Non Current Assets

The Gallery's non-current physical asset recording threshold for Plant and Equipment is set at \$2,000 and the asset revaluation threshold is set at \$1,000,000.

Australian Accounting Standard AAS38 *Revaluation of Non-Current Assets*, requires that all non-current physical assets be measured at either fair value or cost. This standard came into effect on 1 July 2000. Public Sector entities have been granted a transitional period in moving to the new standard pending the release of Queensland Treasury guidelines on its implementation.

At present the entities' non-current physical assets are valued in accordance with the deprival value methodology.

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

The Gallery's Art Works including gifts are recorded in accordance with the deprival value methodology and are revalued by the Gallery's curatorial staff on an annual basis for insurance purposes. Amounts incidental to their purchase e.g. freight etc are not considered to be part of the asset cost and are treated as an expense.

The valuation of the Gallery's Research Library Materials represents the cost of replacing the core collection of monographs, serials and slides of the Gallery's Art Works in the event of loss of the Library's collection. These items are determined as being essential for replacement to support the Gallery's research and exhibition development objectives.

The Gallery's Plant and Equipment are recorded at cost

(h) Amortisation and Depreciation

Depreciation is charged on plant and equipment using the straight-line method at rates based on the estimated useful life of the assets to the Art Gallery. For each class of depreciable asset the following depreciation rates were used:

Class	Depreciation Rates
Computers	30%
Motor Vehicles	25%
Other	10%
Printers	20%

(i) Payables

Creditors are recognised at the amount to be paid in the future for goods and services received.

(j) Provision for Employee Entitlements

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

Recreation Leave is accrued and shown as a current liability.

Accumulated Sick Leave does not normally exceed the Sick Leave taken in any year. Consequently no liability has been brought to account.

Long service leave is funded by a government scheme whereby a levy is made on the Gallery to cover this expense and amounts paid to employees for long service leave are claimed from the scheme as a reimbursement. Accordingly, a provision for long service leave is no longer recognised.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

(k) Services Provided by the Corporate Administration Agency

The *Arts Legislation Amendment Act 1997* transferred the assets and liabilities of the Queensland Cultural Centre Trust that was abolished in December 1997 to the State and the Corporate Administration Agency (CAA) became the manager of the Cultural Centre precinct. The CAA provides a number of services to the Gallery at the Queensland Cultural Centre. These services include building maintenance and repairs, electricity, security, cleaning, air-conditioning and telephone rental. The cost of these services to the Queensland Art Gallery for the 2000/2001 year was \$1,655,678. (Note 4)

(l) Leases

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 CAA 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, form part of this agreement.

(m) Interest-Bearing Liabilities

Loans payable are recognised at the face value of the principal outstanding, with interest being expensed as it accrues. Borrowings also are disclosed at their fair market value as indicated in Note 12.

(n) Taxation

The Gallery's activities are exempt from Commonwealth taxation except for Fringe benefits Tax and Goods and Services Tax (GST). As such, input tax credits receivable and GST payable from/to the Australian Tax Office are recognised and accrued.

(o) Comparative Information

Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

(p) Rounding

Amounts included in the financial statements have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero.

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

	2001 \$'000	2000 \$'000
NOTE 2 OTHER INCOME		
Donations and Bequests	311	345
Exhibition Income and Scholarships	247	205
Gain/(Loss) on Sale of Plant and Equipment	-	17
Gain/(Loss) on Deaccessioning of Art Works	38	23
Grants	28	203
Interest Earned	90	51
Interest Receivable	7	33
Operating Income	252	274
	973	1,151
NOTE 3 EMPLOYEE EXPENSES		
Long Service Leave Expenses	69	70
Other	25	81
Overtime and Allowances	386	356
Payroll and Fringe Benefits Tax	292	360
Recreation Leave Expenses	398	338
Redundancy Payments	51	-
Salaries and Wages	3,758	3,945
Staff Recruitment and Training	47	36
Superannuation	580	628
Workers' Compensation	23	26
	5,629	5,840
NOTE 4 SUPPLIES AND SERVICES		
Access, Education and Regional Services	130	179
Communications	57	67
Conservation	68	50
Exhibitions	165	362
Fees - Provision of Services	672	390
Freight and Postage	120	382
Insurance	96	74
Maintenance of Equipment	62	103
Office Expenses	265	251
Other Expenses	16	107
Printing and Publications	64	84
Promotions and Public Relations	111	225
Qld Cultural Centre Facilities Costs	1,635	1,656
Reference Books and Materials	60	56
Subscription/Memberships	11	11
Travel Expenses	99	349
	3,631	4,346

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

	2001 \$'000	2000 \$'000
NOTE 5 OTHER		
Fees - Audit External	10	10
Sundry Expenses	18	20
	28	30
NOTE 6 ASSET REVALUATION RESERVES		
Balance - 1 July	24,250	18,612
Increment/(Decrement) - Library Research Materials	1,229	(85)
Increment/(Decrement) - Art Works	24,521	5,723
	50,000	24,250
NOTE 7 RECEIVABLES		
Trade Debtors	410	215
GST Input Tax Credits Receivable	89	-
GST Payable	(19)	-
	70	-
Net Receivable	70	-
Other	39	18
Interest Receivable	7	33
	526	266
NOTE 8 INVESTMENTS		
Bank Bills and Term Deposits	1,500	888
	1,500	888
NOTE 9 ART WORKS		
Balance - 1 July	125,000	118,503
Purchases/Gifts	126	844
	125,126	119,347
Less Deaccessioned Art Works	166	70
	124,960	119,277
Asset Revaluation Reserve - Increment/(Decrement)	24,521	5,723
	149,481	125,000
NOTE 10 PLANT AND EQUIPMENT		
Cost	716	640
Less Accumulated Depreciation	431	320
	285	320

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

	2001 \$'000	2000 \$'000
NOTE 11 RESEARCH LIBRARY MATERIALS		
Balance – 1 July	900	985
Asset Revaluation Reserve		
– Increment/(Decrement)	1,229	(85)
Balance – 30 June	2,129	900
NOTE 12 INTEREST-BEARING LIABILITIES		
Current		
Queensland Treasury Corporation Borrowings	51	–
Total Current	51	–
Non-current		
Queensland Treasury Corporation Borrowings	220	–
Total Non-Current	220	–
The market value of the debt as notified by Queensland Treasury Corporation at 30 June 2001 was \$269,341.		
NOTE 13 PROVISIONS – EMPLOYEE ENTITLEMENTS		
Current		
Recreation Leave	540	493
Total Current	540	493
NOTE 14 RECONCILIATION OF NET SURPLUS/DEFICIT TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Surplus/deficit from ordinary activities	1,062	(240)
Non-cash items		
Depreciation – Plant and Equipment	111	110
(Gain)/Loss on Sale of Plant and Equipment	–	7
(Gain)/Loss on Deaccessioning of Art Works	(38)	(23)
Net leave liabilities transferred to other government entities	(1)	–
Purchases of Prior Year Art Works	125	–
Change in Net Assets and Liabilities		
Decrease/(Increase) in Receivables	(260)	(183)
Decrease/(Increase) in Loans and Advances	2	–
Decrease/(Increase) in Inventories	(36)	(128)
Decrease/(Increase) in Prepayments	11	89
(Decrease)/Increase in Accounts Payable	(253)	388
(Decrease)/Increase in Employee Provisions	47	–
Net Cash Used By Operating Activities	770	20

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

	2001 \$'000	2000 \$'000
NOTE 15 CASH		
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:		
General Fund	245	53
Trust Fund	80	(31)
Investments:		
General Fund	–	–
Trust Fund	1,500	888
	1,825	910
NOTE 16 OPERATING LEASES		
Lease commitments		
(i) not later than one year	105	105
(ii) later than one year but not later than five years	77	182
	182	287
NOTE 17 TRUST FUND		
In accordance with the <i>Queensland Art Gallery Act 1987</i> the Queensland Art Gallery Board of Trustees operates a separate Trust Fund through which various activities are maintained. Separate accounting is carried out for each of these activities. The transactions are incorporated in the Statement of Financial Performance.		
Balance – 1 July	857	1,261
Receipts	2,903	2,553
Expenditure	(2,180)	(2,957)
Balance – 30 June	1,580	857
Represented by:		
Cash	80	(31)
Investments	1,500	888
	1,580	857
Included in the above balance is \$171,624 of restricted funds.		

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

NOTE 18 FINANCIAL INSTRUMENTS

(a) Terms, Conditions and Accounting Policies

The Gallery's accounting policies including the terms and conditions of each class of financial asset and financial liability at balance date are as follows:

Financial Instrument	Note	Accounting Policies Terms & Conditions
Financial Assets		
Cash	1	Recognised at cost. Interest is recognised as it accrues. All funds are invested at banks and mature within 12 months.
Receivables (Trade Debtors)	1	Recognised upon delivery of goods or services. Recorded at nominal amounts due less any provision for doubtful debts. Provision is made for doubtful debts when collection of the full amount is no longer probable. Credit sales are in accordance with normal commercial practices.
Financial Liabilities		
Payables	1	Recognised upon receipt of goods or services irrespective of whether an invoice has been received. Measurement is based on the agreed purchase costs. The amounts are unsecured and are settled within 30 days.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2001

(b) Interest Rate Risk Exposure

The Gallery's exposure to interest rate risk and the effective interest rates of financial assets and financial liabilities are shown in the following table. All assets and liabilities are shown by maturity or contractual repricing dates and at face value.

Financial Instrument	Floating Rate	1 year or less	1 to 5 years	Non Interest Bearing	Total	Weighted Average Rate
	\$'000	\$'000	\$'000	\$'000	\$'000	%
FINANCIAL ASSETS						
Cash on hand and at bank	-	-	-	125	125	N.A.
Deposits at call	200	-	-	-	200	4.20%
Short term securities	-	1,500	-	-	1500	5.02%
Receivables	-	-	-	526	526	N.A.
Total	200	1500	-	651	2351	-
FINANCIAL LIABILITIES						
Payables	-	-	-	320	320	N.A.
Interest-bearing liabilities	-	51	220	-	271	5.91%
	-	51	220	320	591	-

(a) The floating interest rate represents the most recently administrated market rate applicable to the instrument at 30 June 2001.

(b) The fixed rate represents weighted average market interest rate.

(c) Credit Risk Exposure

Credit risk exposure represents the extent of credit related losses the Gallery may be subject to on amounts to be exchanged under loans and accounts receivable from financial assets.

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the carrying amount of those assets net of any provisions for doubtful debts as indicated in the Statement of Financial Position.

(d) Net Fair Value

It is considered that the net fair value of the financial assets and financial liabilities of the Gallery closely approximate the carrying values due to their short term to maturity.

NOTE 19 CONTINGENT LIABILITY


There are no known significant contingent revenues or liabilities at 30 June 2001.

QUEENSLAND ART GALLERY BOARD OF TRUSTEES

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 the 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 2000 to 30 June 2001 and of the financial position as at 30 June 2001.



Wayne GOSS
Chairman, for and on behalf
of the Board of Trustees

Date: 10 September 2001



D.G. HALL
Director
Queensland Art Gallery

Date: 10 September 2001

INDEPENDENT AUDIT REPORT

TO THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES
Scope

I have audited the general purpose financial statements of the Queensland Art Gallery Board of Trustees for the year ended 30 June 2001 in terms of section 46F of the *Financial Administration and Audit Act 1977*. The financial statements comprise the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, Notes to and forming part of the financial statements and certificates given by the Chairman and Director responsible for financial administration.

The Board 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*, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures 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 requirements which include Australian Accounting Standards so as to present a view which is consistent with my understanding of the entity's financial position and the results of its operations and its cash flows.

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

Audit Opinion

In accordance with section 46G of the *Financial Administration and Audit Act 1977*, I certify that I have received all the information and explanations I have required 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 1 July 2000 to 30 June 2001 and of the financial position as at the end of that year.



O C CLARE
Acting Director of Audit
(As Delegate of the Auditor-General of Queensland)

Queensland Audit Office
Brisbane



Queensland
Government
Arts Queensland