



QUEENSLAND ART GALLERY

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

For the period 1 July 2001 to 30 June 2002

In pursuance of the provisions of the *Queensland Art Gallery Act 1987* s 45, the *Financial Administration and Audit Act 1977* s 37B and s 46J, and the *Financial Management Standard 1997* Part 6, the Queensland Art Gallery Board of Trustees forwards to the Minister for the Arts its Annual Report for the year ended 30 June 2002.



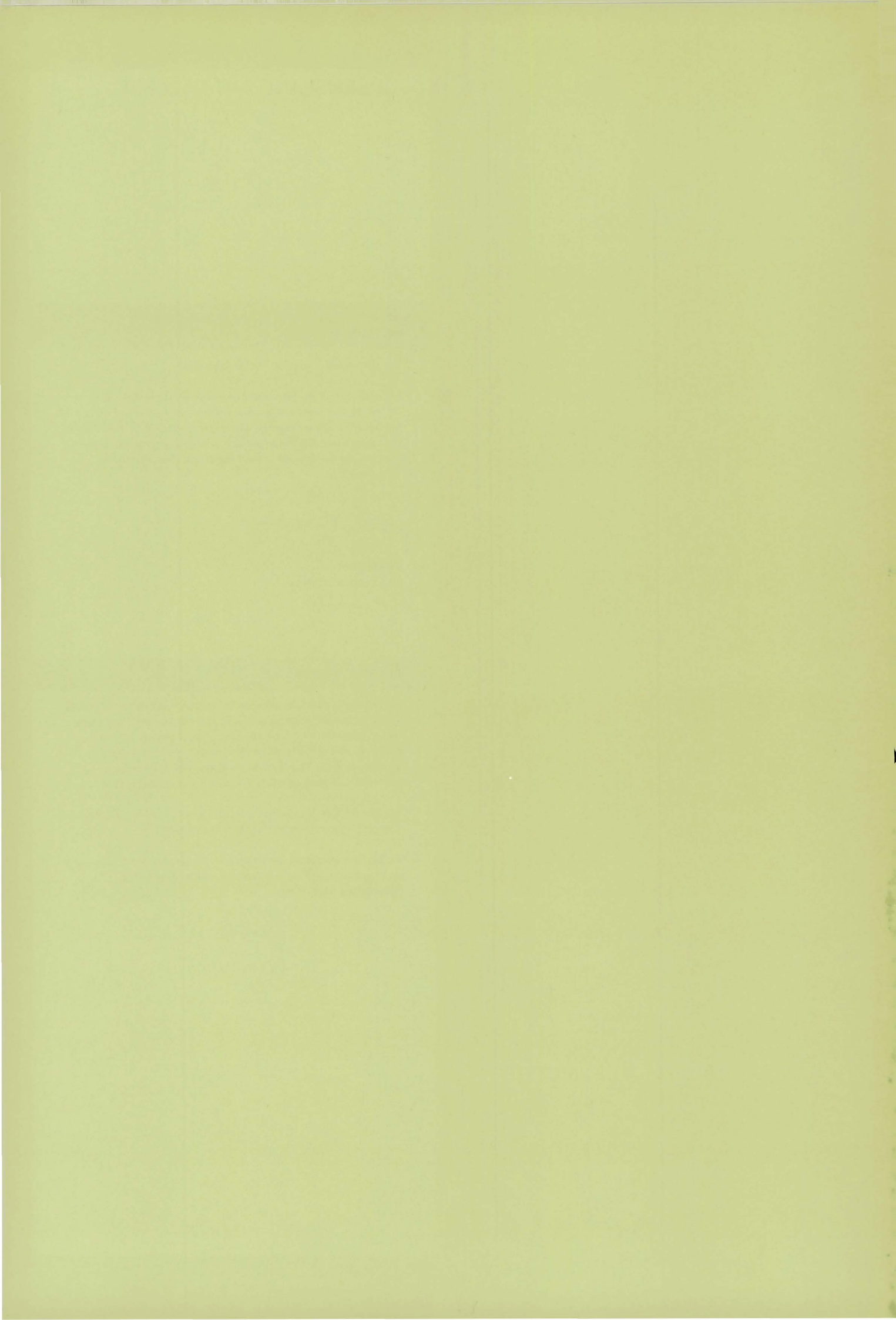
Wayne Goss
Chairman of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities, initiatives and achievements during 2001-02, and shows how the Gallery met its objectives for the year. This comprehensive review demonstrates the diversity and significance of the Gallery's activities and the role the Gallery plays within the wider community. It also indicates direction for the coming year.

The Annual Report provides a historical record of the Gallery and is an important reference tool for researchers.

The Gallery welcomes comments on the Report and suggestions for improvement. Please address all comments to the Publications department.



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GALLERY PROFILE

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Since then, more than 8 650 000 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 regional services program provides exhibitions and related services to regional Queensland, increasing access to the State Art Collection for all Queenslanders. Increasingly, the Gallery is looking to technology to assist in the efficient and cost-effective delivery of the Collection and programs to its audiences, irrespective of their geographical location.

The Gallery's role in helping to build a culturally rewarding relationship with the Asia-Pacific region, by staging cultural events such as the highly successful Asia-Pacific Triennial of Contemporary Art series of exhibitions, has been, and will continue to be, an important one. This engagement has led to a significant collection of contemporary Asian and Pacific art and recognised expertise in collecting, presenting and interpreting contemporary art of Asia and the Pacific.

Private and corporate sponsorship plays a vital role in the Gallery's activities, particularly in the areas of exhibitions, acquisitions and publications. Support from the Queensland Government underpins the Gallery's acquisitions and programs. 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 and diverse population and its ongoing popularity as a tourist destination provide the potential for even greater future patronage.

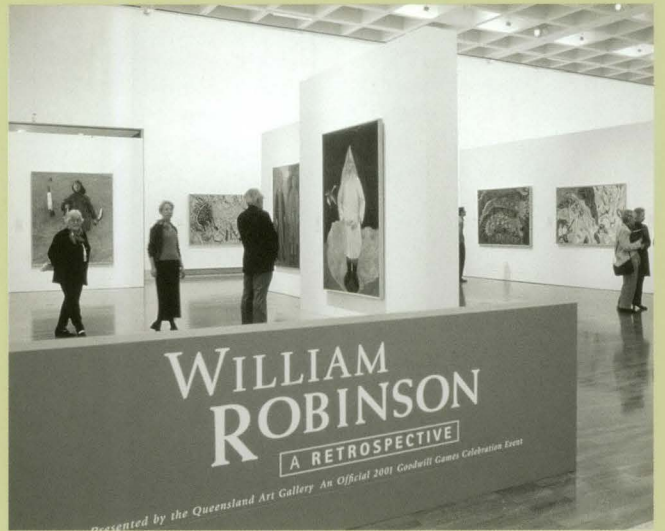
In May 2000, the Queensland Government announced its plans for the Millennium Arts Project to include the design and construction of the Queensland Gallery of Modern Art and in April 2002, following an architect selection competition, Architectus + Davenport Campbell were selected as the successful architects for the new building. The Queensland Gallery of Modern Art is due to open in late 2005.



Koomeeta, Craig Australia b.1977 (Wik Alkan language group) *Apelech brothers*
2002 Carved wood with natural pigments Left figure: 112 x 35 x 15cm; right
figure: 124 x 38 x 11cm Purchased 2002. Queensland Art Gallery Foundation

HIGHLIGHTS & ACHIEVEMENTS

- | Appointed Architectus + Davenport Campbell as the architects for the Queensland Gallery of Modern Art following an internationally advertised architect selection competition which attracted 174 entries from 24 countries.
- | Announced the continuation of the Gallery's flagship contemporary art event, the Asia-Pacific Triennial of Contemporary Art (APT), which will open on 12 September 2002. APT 2002 will feature innovative elements in curatorial approach and public programming.
- | Initiated, curated and organised the first major retrospective exhibition of work by William Robinson, one of Australia's most distinguished contemporary artists. The exhibition drew critical acclaim and public support, attracting over 142 000 visitors to its showings at the Queensland Art Gallery and the National Gallery of Australia, Canberra.
- | Attracted more than 92 000 visitors during the 2001 summer holidays to the children's exhibition, 'Play', making it the most popular children's exhibition to date. The opening celebration was attended by nearly 4000 people, and the innovative exhibition design featured many engaging and interactive elements.
- | Further developed the 'Story Place: Indigenous Art of Cape York and the Rainforest' exhibition, which will bring the art of the remote Cape York region to national and international attention for the first time.
- | Contributed to national celebrations for the 2001 Goodwill Games through the presentation of three major exhibitions by significant Australian artists, and for the 2002 Year of the Outback through the travelling exhibition 'Exploring Outback: Artists' Responses to Life on the Land'.
- | Attracted over 4000 people to 'Prime', a multi-arts event for youth to celebrate National Youth Week 2002.
- | Organised and presented the first Queensland Art Gallery travelling exhibition specifically designed to appeal to a youth audience — 'Otherworlds: Images of Fantasy and Fiction'. The exhibition's seven-venue tour of regional Queensland began in early 2002 and will conclude with a presentation at the Gallery itself in 2003.
- | Purchased the significant painting, *Church interior* c.1941–42, by Australian modernist Grace Cossington Smith, with funds raised through a successful public appeal staged by the Queensland Art Gallery Foundation. 113 donors contributed to the campaign and the work was acquired in late 2001.
- | Acquired *TV cello* 2000, an important work by pioneering multimedia artist Nam June Paik for The Kenneth and Yasuko Myer Collection of Contemporary Asian Art.
- | Attracted more than 475 000 visitors to over 40 temporary, travelling and Collection-based exhibitions staged at the Gallery, throughout regional Queensland and interstate.
- | Increased by 75% attendances at public programs compared to the previous financial year.
- | Increased by 19% the number of educational, social and interpretive programs offered to the general public, with a special focus on programming for children and youth.
- | Used Internet and new media technologies to increase audience engagement with Gallery exhibitions and programs. Achievements included the successful re-design of the Gallery's website, continued growth of the *artmail* e-bulletins, and production of numerous video documentaries and special websites as means of communicating about art to a diverse range of audiences.



Clockwise from top left: More than 4000 people attended the multi-arts event 'Prime' staged on 7 April to celebrate National Youth Week 2002.

'Play', the popular children's exhibition, attracted over 92 000 visitors to the Gallery during the 2001 summer holidays. Photograph: Marc Grimwade

The first major retrospective of the work of William Robinson, organised by the Queensland Art Gallery, attracted over 142 000 visitors at its showings at the Queensland Art Gallery and the National Gallery of Australia, Canberra. Photograph: Richard Stringer

CHAIRMAN'S OVERVIEW

It has been another year of outstanding achievements by the Queensland Art Gallery.

In an important milestone in the development of the Queensland Gallery of Modern Art, the architectural team of Architectus + Davenport Campbell was selected to design the new building, as a result of the international selection competition conducted during the year in review.

It was appropriate that the exhibition of the competition's five short-listed designs opened on 21 June, the twentieth anniversary of the Gallery's existing building. The Queensland Art Gallery looks forward to working with Architectus + Davenport Campbell to develop what will be the second largest public art museum in Australia, and an important cultural landmark for Queensland and Australia.

The Gallery has focused on collection development, exhibitions and programs for the new gallery that will respond to new initiatives. Increased funding allocated to the Gallery by the Queensland Government in the 2002-03 State Budget will enable this work to take place. This funding is gratefully acknowledged.

During 2001-02 the Gallery announced the fourth Asia-Pacific Triennial of Contemporary Art (APT). APT 2002 continues the Gallery's role as a major contributor to the exhibition and discussion of contemporary art, and promises to provide unique experiences for those with a passion for contemporary art, and for children, families and youth from diverse cultural backgrounds.

The fourth Triennial will further the development of the Australian Centre of Asia-Pacific Art, to be housed in the Queensland Gallery of Modern Art. The Centre will be the focus for the Gallery's Asia-Pacific programs, especially in the areas of research, collection and exhibition development, the establishment of creative partnerships and alliances, publishing and scholarship, and the provision of residencies, internships and public programs.

Significant progress was made towards the exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest'. Scheduled for display at the Queensland Art Gallery from July to September 2003, the exhibition will bring the art of the remote Cape York region to national and international attention for the first time.

A cornerstone of the project is an innovative training initiative whereby five young Indigenous Queenslanders commenced a twelve-month

traineeship with the Gallery, funded by the Queensland Government Department of Employment and Training. This program provides an opportunity for the trainees to contribute to this exhibition and gain valuable experience towards pursuing a career in the arts.

The Gallery's significant achievements during the year would not have been possible without the committed and enthusiastic assistance of our many supporters and audiences. I take this opportunity to acknowledge and thank the Queensland Government; Premier and Minister for Trade, the Honourable Peter Beattie, MP; and Minister for Employment, Training and Youth and Minister for the Arts, the Honourable Matt Foley, MP.

I would also like to thank the Gallery's numerous corporate and private sponsors and donors for their invaluable financial and philanthropic support.

Finally, I would like to acknowledge my colleagues on the Board of Trustees, and the Director, staff and volunteers of the Queensland Art Gallery for their expertise and ongoing dedication to enriching the lives of all Queenslanders.

Wayne Goss
Chairman
Board of Trustees



Clockwise from top left: Artist Craig Koomeeta, who will participate in the forthcoming exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest' which opens at the Gallery in July 2003.

Angus Trumble, curator of 'Love & Death: Art in the Age of Queen Victoria', an Art Gallery of South Australia travelling exhibition, addresses guests at the opening on 29 May 2002.

Guests at the opening of the 'Queensland Art Gallery of Modern Art Architect Selection Competition' exhibition with the model by Architectus + Davenport Campbell, the architects selected to design the new Gallery.
Photograph: Marc Grimwade

DIRECTOR'S OVERVIEW

'The role of the Gallery is to make a place for people to connect with art, in all its facets.'

Architectus + Davenport Campbell

This year Gallery management and staff have been busy not only with the projects and operations of the current building, but also with planning for the Gallery's much-anticipated expansion through the design and construction of the Queensland Gallery of Modern Art. The Queensland Government's announcement in April 2002 of Architectus + Davenport Campbell as the selected architects was an important milestone in the realisation of the Gallery's second site. The Architectus team was unanimously recommended by the Art Selection Competition's assessment panel, being identified as an ideal partner for the Gallery in creating an outstanding functional and architectural building for Queensland.

Our current building has seen many highlights in terms of exhibitions and programs during 2001–02. One of the standout events was arguably the Gallery's most popular and ambitious children's exhibition to date, 'Play'. More than 92 000 people attended during the exhibition's 11-week display, filling the Gallery on a daily basis with children and their families delighting in the presentation of 'playful' Australian and international art works from the Gallery's Collection. The popular success of and critical acclaim for the exhibition cemented the Gallery's national and international reputation for excellence in programming for children and families. Built around extensive research undertaken by staff in collaboration with education sector partners, the Gallery's children's programs continue to create intense interest within the museum sector about future directions in audience development.

During the year the Gallery organised the first major retrospective exhibition of work by one of Australia's most distinguished contemporary artists, William Robinson. Robinson's extensive links with Queensland made it highly appropriate that the Gallery took a leading role in documenting and showcasing the work of this significant artist. An official component of the 2001 Goodwill Games Celebration Events, 'William Robinson: A Retrospective' enjoyed support from Queensland audiences and critics before touring to the National Gallery of Australia where it received a similarly positive reception. The major monograph produced for the exhibition, *Darkness and Light: The Art of William Robinson*, gained several accolades in both national and international design and printing industry competitions.

The Gallery's commitment to audience development was reflected in the significant attention given to increasing and diversifying the range of public program events offered during the year. Three new staff positions were created in the areas of public, youth and children's programming, fostering considerable expertise for the Gallery in presenting targeted programs for these audiences. This expertise resulted in the considerable success of events, such as the opening celebrations of 'Play', and the multi-arts youth event, 'Prime', in attracting new and younger audiences to the Gallery.

Queensland Art Gallery staff continued to make their mark in the museum sector. The Gallery's commitment to encouraging and fostering the careers of young museum professionals continued, with 15 trainees and apprentices employed during 2001–02. In addition, the Gallery's volunteer and work experience programs, and annual scholarships and bursaries for young artists, provided essential support and opportunities to Queensland's next generation of arts workers and artists. The Gallery also supported staff members to undertake professional development opportunities nationally and internationally during the year, to ensure new ideas and global vision benefit local programs.

Looking ahead, the Gallery is soon to present the fourth exhibition in the Asia-Pacific Triennial of Contemporary Art series. In a new and highly anticipated curatorial approach to the exhibition, APT 2002 will explore important developments in contemporary art and modern culture through the presentation of significant groups of work by each artist represented. In celebrating 20 years in our present premises we can look back at how much we've achieved — particularly over the last decade with our Asian and Pacific programs — and forward to the development of our second site, the new Queensland Gallery of Modern Art.

Doug Hall
Director



Clockwise from top left: William Robinson signing *Darkness & Light: The Art of William Robinson* at the exhibition opening.

Children enjoying ventriloquist Jules Knight, otherwise known as 'Victor the Great', on 'Play Day', a special day of celebration and activities for children and families in association with the 'Play' exhibition. Photograph: Marc Grimwade

The Honourable Matt Foley, MP, the Minister for Employment Training and Youth and Minister for the Arts with five Indigenous trainees photographed at the Queensland Art Gallery in front of Boiyool Michael Anning's *Rainforest Shields and Swords*, 2000. (L to R) Semah Heinemann, Sonja Gibson, Tamara Pearson, Tony Albert and Krystle Sutherland.

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 2001–02 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.

MINISTERIAL DIRECTIONS

The Minister for the Arts gave no directions to the Board of Trustees during the year.

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

CURATORIAL

Australian Art
Australian Art to 1950
Contemporary Australian Art
Indigenous Australian Art
Queensland Heritage
Asian Art
Historical Asian Art
Contemporary Asian Art
Asia-Pacific Triennial
International Art
European and American Art
Pacific Art (incl. Aotearoa
New Zealand)

COLLECTION SUPPORT

CONSERVATION

REGISTRATION

INFORMATION & PUBLISHING SERVICES

Research Library
Publications
Web & Multimedia Services

PROGRAM RESPONSIBILITIES

- | 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

ASSISTANT DIRECTOR

PUBLIC PROGRAMS

EXHIBITIONS

ACCESS, EDUCATION & REGIONAL SERVICES

Education
Regional Services

MARKETING

Audience Development
Design
Friends of The Gallery
Functions
Promotions

PROGRAM RESPONSIBILITIES

- | Maximise access to the Collection and to temporary exhibitions through display, information, educational and interpretive services of the highest standard
- | Develop and maintain the Gallery's public profile as an accessible and dynamic art museum through strategic marketing and communication initiatives
- | Undertake market research to identify audience perceptions and needs
- | Develop existing and new audiences through targeted initiatives and cooperative ventures
- | Manage the Gallery's state-wide regional services

ASSISTANT DIRECTOR

MANAGEMENT &
OPERATIONS

CORPORATE GOVERNANCE

FINANCIAL SERVICES

INFORMATION TECHNOLOGY

PROTECTION & SERVICES

COMMERCIAL SERVICES

PROGRAM RESPONSIBILITIES

- | Provide administrative, personnel, financial and corporate governance 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



Members of the Queensland Art Gallery Board of Trustees and the Director, Doug Hall with the model by Architectus + Davenport Campbell, the architects selected to design the Queensland Gallery of Modern Art. From left to right: Ms Sue Purdon, Mr Mark Gray, Mr Doug Hall (Director), Dr Morris Low, Mrs Ann Gamble Myer (Deputy Chair), Mr Brian Robinson, Mr Wayne Goss (Chairman), Mr Tim Fairfax. Absent: Ms Cheryl Leavy, Ms Katrina McGill and Ms Judith Wright.

QUEENSLAND ART GALLERY

BOARD OF TRUSTEES

		TERM OF APPOINTMENT
CHAIRMAN		
Mr W Goss	24/6/99 to 23/6/02	24/6/02 to 23/6/05
DEPUTY CHAIR		
Mrs A Gamble Myer	24/6/99 to 23/6/02	24/6/02 to 23/6/05
MEMBERS		
Mr T Fairfax	24/6/99 to 23/6/02	24/6/02 to 23/6/05
Mr M Gray	24/6/02 to 23/6/05	
Ms C Leavy	25/5/00 to 24/5/03	
Dr M Low	24/6/99 to 23/6/02	24/6/02 to 23/6/05
Ms K McGill	24/6/99 to 23/6/02	24/6/02 to 23/6/05
Ms S Purdon	28/1/99 to 27/1/02	31/1/02 to 30/1/05
Mr B Robinson	24/6/99 to 23/6/02	24/6/02 to 23/6/05
Ms J Wright	24/6/99 to 23/6/02	24/6/02 to 23/6/05

(Section 6 (1) of the *Queensland Art Gallery Act 1987* provides for the Board to consist of the number of members appointed by the Governor in Council)

EXECUTIVE MANAGEMENT TEAM

The Executive Management Team provides strategic direction and manages the Gallery's operations and programs.

DIRECTOR
Mr Doug Hall

ASSISTANT DIRECTOR, CURATORIAL & COLLECTION DEVELOPMENT
Ms Lynne Seear

ASSISTANT DIRECTOR, MANAGEMENT & OPERATIONS
Mr Alan Wilson

ASSISTANT DIRECTOR, PUBLIC PROGRAMS
Mr Andrew Clark

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 education 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 people 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.
- 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.
- 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 Queensland Gallery of Modern Art and the refurbishment of the existing Gallery.

GOALS

The Gallery focused on the following goals to ensure its contribution to the attainment of the Government's priority 'Community Engagement and a Better Quality of Life'. These goals will remain current for the Gallery's Strategic Plan covering the next five-year planning cycle, 2002-07.

- 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 and which extends to regional and remote Queensland, for the benefit and enjoyment of present and future audiences.
- Ensure the Gallery's building and strategic development, including the Queensland Gallery of Modern Art project, meets the needs of the community and the Gallery.
- Provide assistance and encouragement to young emerging artists and professional development and employment opportunities for young persons seeking a career in the visual arts.
- Continue to develop an organisational culture that articulates best practice throughout the Gallery's operations.

OPERATIONAL PLAN

The Gallery's Operational Plan underpins its Strategic Plan 2001-06. It documents the major

activities undertaken during the 12-month period from 1 July 2001 to 30 June 2002 identified in the Strategic Plan.

COLLECTION

The Gallery has custodial responsibility for the State's visual arts collection. The Collection currently consists of 11 303 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.

INITIATIVES & SERVICES

- Continue to foster research into the Collection and communicate the results through interpretative programs for a diversity of audiences.
- Continue to develop and implement integrated 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.
- Organise and present exhibitions at the Queensland Art Gallery.
- Develop, coordinate and tour exhibitions to regional Queensland.
- Continue to advise and consult with the education sector in urban and regional Queensland.

- | Continue to develop a leading research facility to foster research into and the development of the Asia-Pacific Collection and major exhibitions/projects.
- | Continue to provide consultancy services and professional support to local government-funded regional galleries.
- | Continue to provide professional development opportunities for arts workers in regional Queensland.
- | Continue to support Gallery touring exhibitions with a range of related education and information resources and programs.

EXHIBITIONS & AUDIENCES

- | Organise and present exhibitions at the Queensland Art Gallery.
- | Develop, coordinate and tour exhibitions to regional Queensland.
- | Develop, coordinate and tour exhibitions that showcase the work of regional Queensland artists.
- | Continue to develop collaborative and consultative procedures for developing exhibitions and supporting programs to travel to regional Queensland.

QUEENSLAND GALLERY OF MODERN ART

- | Contribute to the masterplan for the Millennium Arts at the Queensland Cultural Centre (MA-QCC).
- | Refine the functional brief for the Queensland Gallery of Modern Art.
- | Conduct an architect selection competition for the Queensland Gallery of Modern Art.
- | Coordinate planning for developing the programming for the Queensland Gallery of Modern Art.
- | Develop community liaison activities addressing the Queensland Gallery of Modern Art.
- | Consult with regional Queensland communities and arts organisations throughout the development of the Queensland Gallery of Modern Art.
- | Commence the design process for the Queensland Gallery of Modern Art.
- | Promote the Queensland Gallery of Modern Art as a key component of the Gallery's development strategy.

PROGRAMS OF ASSISTANCE

- | Conduct annual awarding of scholarships and bursaries.
- | Continue youth training and apprenticeship program.

ORGANISATIONAL CULTURE

- | Refine operations of the Program Committee.
- | Facilitate ongoing series of inter-section workshops to ensure collaborative interaction.
- | Undertake debriefings and evaluations and communicate outcomes to staff.
- | Review Code of Conduct.
- | Identify and support training and professional development opportunities for staff.
- | Implement strategies contained in the Equal Employment Opportunity Plan.

QUEENSLAND GALLERY OF MODERN ART

In these crucial years leading up to the 2005 opening of the Queensland Gallery of Modern Art, the Gallery has been working to ensure that building development initiatives meet the needs of the community and the Gallery.

ARCHITECT SELECTION COMPETITION

The primary undertaking towards the Queensland Gallery of Modern Art project during 2001–02 was the staging of the Architect Selection Competition. The two-stage competition was advertised internationally and endorsed by the Royal Australian Institute of Architects, and resulted in the short-listing of five architectural teams. Following the assessment panel's recommendation, the Queensland Government announced the selected team, Architectus + Davenport Campbell, on 8 April 2002.

Both stages of the competition were assessed by a panel of five members, the majority of whom were architects, supported by expert advisers. The panel members were: Department of Public Works Deputy Director-General, Gary May (Chair); Queensland Government Architect, Michael Keniger; Queensland Art Gallery Director, Doug Hall; Head of Architecture, University of Sydney, Tom Heneghan; and Chief Curator, Museum of Contemporary Art, Chicago, Elizabeth Smith.

Launched on 18 July 2001, Stage 1 of the competition called for conceptual responses from architects regarding the new building. A total of 174 entries was received from 24 countries. The entries ranged from aspiring young architectural students to highly respected international firms, and with considerable diversity of approach to both the building and the site.

The five short-listed teams invited to proceed to Stage 2 of the Competition were Architectus + Davenport Campbell, Benson & Forsyth + Peddle Thorp, Durbach Block + Bligh Voller Nield, LAB architecture studio + the B+N Group + Bligh Voller Nield, and Massimiliano Fuksas Architetto + Hassell.

In Stage 2 the short-listed architects responded to a competition brief which detailed the Gallery's objectives for the Queensland Gallery of Modern Art, its public programs and the public precinct. Submissions were evaluated on their suitability and compatibility with the site; design clarity, functionality and innovation; buildability and ease of construction; achievability of the cost plan and value for money; and resource and

management methodology, including communication strategies.

The competition assessment panel was unanimous in its recommendation of Architectus + Davenport Campbell as the team that offered the most robust and flexible schematic design, one which was capable of evolving and being refined in close consultation with the Gallery.

SELECTED ARCHITECTS: ARCHITECTUS + DAVENPORT CAMPBELL

Architectus is an association of several practices: the Travis McEwen Group based in Sydney and Shanghai, the Sainsbery Reed Group in Melbourne, Clare Design in Sydney and Architectus Bowes Clifford Thomson in Auckland and Christchurch.

The Design Principals, Kerry and Lindsay Clare, established Clare Design on the Sunshine Coast in 1979 and were appointed as Design Directors in the New South Wales Government Architects' Office between 1998 and 2000. Kerry and Lindsay Clare are currently Adjunct Professors at the University of Sydney. Another principal with the team is James Jones, who has practised and lectured in Tasmania for many years.

Davenport Campbell's projects include the Commonwealth Law Courts in Brisbane and the Brisbane Powerhouse Centre for the Live Arts.

COMMUNITY AND INDUSTRY CONSULTATION

Several community liaison activities were undertaken in relation to planning and development of the Queensland Gallery of Modern Art during the year.

Tours of the precinct were conducted for members of the public, and liaison with local service providers also occurred. Gallery audiences were informed on developments in the project through updates in program brochures, the *artmail* e-bulletin and media channels. Comprehensive information was also available on the Gallery's website.

On 21 June 2002, the twentieth anniversary of the Queensland Art Gallery's existing building, an exhibition and publication were launched to mark the culmination of the Architect Selection Competition and, more broadly, the first stage of the Government's Millennium Arts, Queensland Cultural Centre project.

The exhibition provided the opportunity to view schematic designs by the successful architects and the four short-listed architectural consortia. A 40 page, full-colour publication, *Queensland Gallery of Modern Art Architect Competition*, and a website were launched in conjunction with the exhibition.

During the year the Gallery also engaged external consultants to assist with planning for the new building. Three discussion papers were prepared for the Gallery on technical, operational and programming aspects of the proposed cinémathèque in the Queensland Gallery of Modern Art. Internal working groups were established to address resources and programs for the new building.



Illustration of the schematic design for the Queensland Gallery of Modern Art by Architectus + Davenport Campbell. Courtesy of Architectus

COLLECTION

One of the Gallery's primary goals is the development, management and conservation of the State Collection to the highest art museum standards, for the benefit and enjoyment of present and future users.

Senior Gallery staff, led by the Director, completed a revision of the Gallery's acquisition policy to refine and consolidate the future directions and scope of the Collection, particularly for the Queensland Gallery of Modern Art. Gallery staff involved in the development and care of the Collection participated in discussion groups concerning the implications of a two-site institution for the Collection.

Over the past 12 months, the new acquisitions policy has been successfully implemented, guiding curatorial staff to identify works of art which will strengthen the Collection. The year has seen the Gallery acquire some 210 significant art objects. Key curatorial staff appointments have also consolidated the importance of areas such as Indigenous Australian art and Pacific art in the Collection profile.

ASIAN ART

Over the last decade the Gallery has achieved international recognition as a leader in exhibiting, documenting and researching art of Asia and the Pacific. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art reflects this important focus with ever-increasing breadth and sophistication.

The major work acquired during 2001-02 was *TV cello* 2000 by Nam June Paik, a senior artist who has played a pioneering role in the development of video, new media and multimedia art. Paik's work is characterised by his use of eclectic combinations of material including sound, found objects, text and the moving image. *TV cello* draws full circle Paik's representation in the Gallery by connecting his 1960s performance works (represented in the Collection through documentary photographs gifted by Franceso Conz), with his video assemblages and video works. *TV cello* will be unveiled as part of the Asia-Pacific Triennial of Contemporary Art 2002.

AUSTRALIAN ART

A successful public appeal through the Queensland Art Gallery Foundation enabled the Gallery to purchase an important work by Australian modernist Grace Cossington Smith

(1892-1984). *Church interior* c.1941-42 is one of Grace Cossington Smith's most significant achievements, incorporating her major stylistic approaches and interests. The painting encapsulates the artist's concern with the colour and the spiritual quality that she found in the world around her. Its acquisition by the Gallery has enabled the public to view this important work for the first time in 30 years, having been held in private collections since around 1970.

Substantial bodies of work by various artists were also acquired for the Australian Collection during the year. These included 15 watercolours by Queensland Indigenous artist Joe Rootsey; 34 weavings by Indigenous artists from Maningrida in Arnhem Land; a major group of works by Tim Johnson; and a photographic suite, *Up in the sky* 1997 by Tracey Moffatt.

A significant group of contemporary works by senior Queensland artists was also acquired, strengthening the representation of these artists in the Collection. The group includes recent paintings by Richard Bell, Leonard Brown and Scott Redford; a suite of ceramic vessels by Gwyn Hanssen Pigott; and a major installation by Judith Wright donated in memory of the late Brisbane art dealer Michael Millburn. The representation of regional Indigenous artists from Queensland was also greatly enhanced, with the acquisition of works including a feathered woven vessel by Shirley Macnamara, a ceramic vessel by the senior potter Thancoupie, an important dance mask by Torres Strait Islander artist Edrick Tabuai, and several works by Aurukun sculptor Craig Koomeeta. In addition, the first works in a group of Aboriginal and Torres Strait Islander prints were acquired.

Planning for acquisitions for the next financial year is underway, with a special focus on works relevant to a proposed publication on major works produced since 1965 in the Australian Collection.

INTERNATIONAL ART

During 2001-02 the chief acquisitions made included a gift of three 'paper pulp' paintings by distinguished Australian expatriate artist Denise Green. The three works, *Black faced bandar 2*, *Jasper and Kothi 6* — created during a residency at the Sarabhai Studio, Ahmedabad, India during 1986-87 — mark an interesting discovery of the properties innate to both her materials and practice.

A portfolio by leading German conceptual artist Rosemarie Trockel was also acquired. Entitled

Singend kehrte ich heim (I returned home singing) 1999, the work was influenced by the writing and life of Chilean poet Pablo Neruda (1904-73), whose works reflected the political struggles during and after the Spanish Civil War. Trockel's response to Neruda's body of work juxtaposes screenprints of video stills, drawings and other imagery which conjures up feelings about 'home'.

South African artist William Kentridge, whose socio-political work is attracting considerable attention, is now represented in the Collection by a major hand-coloured etching, *Atlas procession II* 2000.

DISPLAYING THE COLLECTION

Collection-based displays formed a strong component of the Gallery's exhibition program during 2001-02.

'Tree of Life', which was presented for the 2001 festive season, looked at the image of the tree as central to the mythologies of many cultures. The exhibition presented a selection of contemporary works from the Collection by artists who had used the tree as a point of departure for exploring issues of humanity, birth and growth. The exhibition also featured a 'wishing tree' activity, which involved an invitation to visitors to add their own wishes for the coming year to the silhouette of a tree on the Gallery wall. Over time many thousands of wishes in different languages, many for peace and goodwill, were added to the tree on special strips of Japanese paper.

'Mother and Child' explored its classic theme through a selection of works from the Queensland Art Gallery's Australian, international and Asian art collections. Ukiyo-e prints, paintings by seventeenth-century Italian masters and photographs by contemporary Australian artists were some of the forms through which the maternal bond was revealed in this display.

Important developments in contemporary Australian craft were showcased in the Collection display 'Function and Non-Function in Contemporary Craft', presented from March 2002. The display contrasted the traditional and useful aspects of craft objects with the ways that contemporary practitioners meditate on or play with the forms and purposes of the objects. Works by Indigenous and non-Indigenous Australian practitioners were included.

The Pacific art display gallery featured Michael Parekowhai's 'Ten Guitars' installation,



Hanssen Pigott, Gwyn Australia b.1935 *Travellers no. 3* 2001 Wheel thrown
Limoges porcelain 26 parts: 31 x 200 x 17cm (installed) Purchased 2001.
Queensland Art Gallery Foundation Grant



Clockwise from top left: Installation view of *Dragon or rainbow serpent: A myth glorified or feared* by Cai Guo Qiang, a work from the Queensland Art Gallery's Collection.

Trish Johnson, Project Officer and Community Trainee Coordinator, with visitors to the Indigenous Australian art display in Gallery 2.

Mandy Smith, Conservation Technician examining the *Virgin and Child with St James the Pilgrim, St Catherine and the Donor with St Peter* by The Master of Frankfurt.

comprising an intricately crafted guitar and a video projection of ten near-identical guitars in performance. This significant work was purchased following its inclusion in the Third Asia-Pacific Triennial of Contemporary Art (APT3) in 1999.

Also purchased following its inclusion in APT3 was Zhang Peili's installation *Endless dancing* 1999. Featuring eight televisions playing footage of ballroom dancers, this work was displayed during the first quarter of 2002.

Another important Collection work to be displayed during the year was *Dragon or rainbow serpent: A myth glorified or feared* by Cai Guo Qiang. Created for the Second Asia-Pacific Triennial, the work is a series of nine drawings made using spent gunpowder on large scrolls of Japanese paper. A 16-page 'In Focus' booklet documenting the work was published to coincide with this display.

DOCUMENTING AND MANAGING THE COLLECTION

The Gallery's Registration section continued to manage the storage and movement of the Collection to international museum standards.

Works in the Gallery's Collection continued to be in demand for special exhibitions at other regional, interstate and international art institutions. There were three particularly significant international loans during the year. Two works from Nilima Sheikh's series of hanging scrolls, *Shamiana* 1996, were loaned to the Asia Society in New York for the exhibition 'Conversations with Traditions: Nilima Sheikh and Shahzia Sikander'. The Walker Art Gallery, England, borrowed George Romney's painting *Mrs Yates as the Tragic Muse, Melpomene* 1771 for an exhibition of the artist's work at the Walker Art Gallery and the National Portrait Gallery, London. One of the Gallery's most important works, Picasso's *La Belle Hollandaise* 1905, made a rare departure from the Gallery's walls to be exhibited in 'Forma: El Ideal Clasico en el Arte Moderno' at the Museo Thyssen-Bornemisza in Madrid from October 2001 to January 2002.

In December 2001 the Gallery embarked upon a provenance research project to confirm the Gallery's good title to works of European origin that may have been confiscated during the period of Nazi rule (1933-45). Work on this project continued in 2001-02, with 12 of the 59 objects under investigation being cleared, bringing the total of those removed from the list to 15.

A further 70 elements of new information regarding the provenance of the works were gathered and added to catalogue information. Substantial information on the provenance research project, its research and findings was published on the Gallery's website during the year. The web presence is indicative of the Gallery's recognition of the importance of disclosing the results of the project to the public in an open and timely manner. The website was chosen as the communication tool for this purpose because of its accessibility and potential to reach parties who may be able to contribute further information to the project. Librarian Jacklyn Young also presented a paper on the subject at the annual conference of the Arts Libraries Society, Australia and New Zealand, in Auckland, New Zealand.

CONSERVING THE COLLECTION

The Conservation section continued its crucial role in preventative conservation, treatment, and research relating to the care of works in the State Art Collection.

Planning for the Centre of Excellence for the Conservation of Modern and Contemporary Materials proposed for the Queensland Gallery of Modern Art accelerated during the year. The Centre will provide the opportunity for the Conservation section to significantly raise its level of operation and to increase its integration into Gallery programs. It will also provide opportunities for the delivery of tangible benefits for the care of modern and contemporary art works nationally and internationally. A review of the Gallery's conservation policy began during the year in view of the exciting challenges and opportunities that lie ahead.

Conservation staff also undertook or organised international travel for research purposes relating to the new Centre. Anne Carter, Acting Head of Conservation, met with former colleagues at the Museum of Modern Art (MoMA), New York, to observe planning for MoMA's expanded conservation facilities in their building project. Interesting and valuable ideas from discussions with MoMA conservators were forthcoming. Importantly, strategies for anticipating the needs of conservation of modern materials and digital collections were discussed.

Major treatments undertaken by conservators include the restoration and manufacture of reproduction frames for *Holy Family with the Infant Baptist* after Barroccio, Corot's *Study after 'Un matin a ville-d'Avray'* c.1870, and Affandi's *Self portrait in Kusamba Beach* 1983. Other

painting restorations completed include the cleaning of de Vlaminck's *Nature morte (Still life)* c.1910 and Conder's *Fruit Trees in Blossom, Algiers* 1892. Rummana Hussain's *A space for healing* 1999 was restored prior to travel to Tate Modern, and will require ongoing conservation due to its ephemeral nature.

Substantial research using technologies such as X-radiography and infra-red reflectography was undertaken during the year. These technologies allow conservators to look beneath the surface of paintings. Research undertaken on a fifteenth-century painting by The Master of Frankfurt, *Virgin and Child with St James the Pilgrim, St Catherine and the Donor with St Peter*, revealed fascinating differences between the work's underdrawing and the painting visible to the viewer. As well as tracing the changes in the symbolism of the painting, this type of research also assisted in authenticating the creator of the work. Planning began for the first in a series of Collection-based exhibitions regarding conservation research.

EXHIBITIONS & AUDIENCES

Throughout 2001–02 the Queensland Art Gallery provided access to exhibitions, educational services and interpretive programs of excellence for a diversity of cultures and audiences.

EXHIBITIONS OF AUSTRALIAN ART

As part of the Official Celebration Events for the 2001 Goodwill Games, the Gallery organised and presented three important exhibitions — 'William Robinson: A Retrospective', 'Northern Journey: Conrad Martens in Early Queensland' and 'Fiona Foley: Piri'ri – Mangrove'. Each exhibition provided the opportunity for audiences to experience a different and unique aspect of Australian culture.

The retrospective of work by pre-eminent Queensland landscape artist William Robinson was a highlight of the Gallery's exhibition program. Featuring paintings and works on paper, it traced the important shifts in Robinson's work over the last three decades. This exhibition received significant critical acclaim and public support, attracting over 64 000 visitors at the Queensland Art Gallery and more than 77 800 to its showing at the National Gallery of Australia, Canberra.

Interpretive material produced to accompany the exhibition included an education kit, a website produced as part of the Queensland Visual Arts Online initiative, and a 160-page, full-colour publication, *Darkness and Light: The Art of William Robinson*. This publication won three Gold Medal awards at the 2001 Queensland Printing Industry Craftsmanship Awards, and received an honourable mention in the 2002 American Association of Museums Publication Design Competition.

The education and public events program supporting the exhibition was well-patronised, and included floortalks, films and lectures. Interactive activities were also incorporated into the exhibition to engage young children and their families. Responding to Robinson's early series of paintings that depicted farmyard scenes, a live family of goats was housed in the Gallery's Sculpture Courtyard, with facilities provided for children to draw the animals. This activity proved extremely popular with visitors of all ages. A themed 'Farmyard Funday' for families was also successfully presented in conjunction with the exhibition, attracting over 3000 visitors.

'Northern Journey: Conrad Martens in Early Queensland' presented more than 60 watercolours and sketches made by colonial artist Conrad Martens during his travels through

Moreton Bay and the Darling Downs district. Significant not only for their artistic merit, the works also form a valuable topographical and historical record of south-east Queensland. A comprehensive website and video documentary were produced, which enabled visitors to discover more about the history and development of the Queensland sites Martens painted. At a special seminar held in conjunction with the exhibition, a panel of historians and experts from various disciplines discussed the work of Martens and related topics. These included the history of the Indigenous peoples of the area, early squatters of the Darling Downs and Brisbane town in the early 1850s. The papers from the seminar will appear in the forthcoming edition of *Queensland Review*.

'Fiona Foley: Piri'ri – Mangrove' presented new work by this distinguished, contemporary Indigenous artist. The installation and sculptural works presented drew on Foley's knowledge of the natural environment of K'gari (Fraser Island) and her people, the Badtjala. An 'In Focus' publication was produced in conjunction with the exhibition, and several public events exploring related Indigenous cultural issues were well received.

In 2002, the Gallery presented an Art Gallery of New South Wales travelling exhibition, 'Belle-Île: Monet, Russell and Matisse in Brittany'. This exhibition focused on the achievements of Australian impressionist painter John Peter Russell, in the context of his European contemporaries Claude Monet and Henri Matisse. Works from the Queensland Art Gallery's Collection were included.

EXHIBITIONS OF INTERNATIONAL ART

In May 2002 the Gallery presented 'Love and Death: Art in the Age of Queen Victoria', an Art Gallery of South Australia travelling exhibition. This exhibition provided Queenslanders with the opportunity to view over 60 paintings from some of the masters of the Victorian era, including Dante Gabriel Rossetti and John Everett Millais. Drawn from public and private collections throughout Australia and New Zealand, 'Love and Death' also included key works from the Gallery's own Collection, such as Blandford Fletcher's much-loved *Evicted 1887*.

The comprehensive range of public programs presented in conjunction with the exhibition enabled visitors to explore further some of the many themes, mythologies and histories behind the works. Elements of the program included music and drama performances, floortalks, lectures and an extensive film program.

The work of two expatriate New Zealand artists was explored through the exhibitions 'Max Gimblett: The Language of Drawing' and 'Len Lye'. The Max Gimblett exhibition revealed the richness and complexity of this New York-based artist's approach to mark making, drawing and abstraction, as shown through a large selection of works on paper donated to the Gallery by the artist in 1999.

The exhibition also offered audiences the opportunity of viewing in-depth the working methods and inspiration of an artist. Gimblett's journals and workbooks were on display, and audiences had access to the video documentary and major monograph on the artist published by the Gallery.

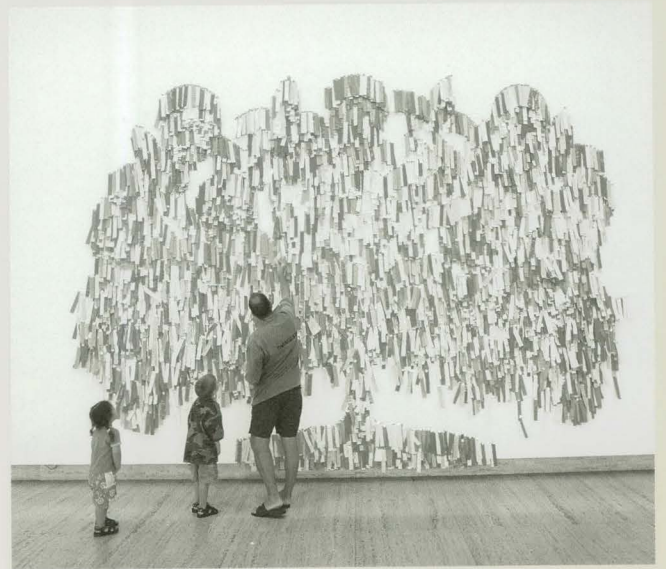
'Len Lye' was a joint exhibition between the Art Gallery of New South Wales and the Govett-Brewster Art Gallery, supported by the Len Lye Foundation. It featured a selection of Lye's kinetic sculptures, photograms and films, and was the first major exploration of his artistic achievements to be seen in Australia.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE

In July 2001 a newly created position of Access and Youth Programs Officer was established within the Access, Education and Regional Services section of the Gallery. This dedicated position is one of only two such positions known to be in place in Australian state galleries, and demonstrates the Gallery's commitment to providing accessible, engaging and diverse exhibitions and programs for young people.

Initiatives included the establishment of a Youth Advisory Group in November 2001. Since that time the Group has successfully achieved its aim of providing an ongoing forum for young people aged 12 to 25 to directly respond to and provide advice and feedback on the direction of the Gallery's programming for youth. Increased engagement with young audiences has also been reflected in the development of a regular youth section called 'Creative and Contemporary' in the Gallery's quarterly program brochure, *Preview*.

The highlight for young people at the Gallery was the multi-arts event 'Prime', staged on 7 April to celebrate National Youth Week 2002. Targeted programming and a strategic marketing campaign resulted in attendance at the event by more than 4000 people. 'Prime' involved emerging and high profile young artists, designers, film-makers, performers and musicians.



Clockwise from top left: During the exhibition 'William Robinson: A Retrospective', a family of goats was housed in the Gallery's Sculpture Courtyard, with drawing facilities provided for children.

Installation view of the exhibition 'Fiona Foley: Piri'ri - Mangrove', which featured a ground painting by the artist.

As part of the 'Tree of Life' display during the 2001 festive season, many thousands of visitors took up the invitation to add their wishes for the coming year to a silhouette of a tree on the Gallery wall.



Clockwise from top left: Minister for Education, Ms Anna Bligh, MP, and Mr Jim Varghese, the then Director-General of Education Queensland with some of the secondary students included in the 'Minister's Awards for Excellence in Art' at the opening of the exhibition.

Performer Jeanette Fabila leads children in 'The Rainbow Serpent' an interactive storytelling and artmaking experience presented at the Gallery as part of the 'Out of the Box' children's festival.

'Otherworlds: Images of Fantasy and Fiction', a Queensland Art Gallery Travelling Exhibition designed for a youth and secondary schools audience, opened its regional tour at the Perc Tucker Regional Gallery, Townsville, in February 2002. Photograph: Andrew Rankin

The Gallery's focus on strengthening its youth programming integrated with the Regional Services program to present the first Queensland Art Gallery travelling exhibition to be designed specifically to appeal to young adult audiences. 'Otherworlds: Images of Fantasy and Fiction' began its tour to seven regional venues in February 2002.

Art work by both regional and metropolitan-based young people was exhibited at the Gallery in the annual 'Minister's Awards for Excellence in Art', which recognised outstanding achievements in visual arts by senior secondary students from throughout the state. The Gallery collaborated with Education Queensland to present this popular exhibition.

Another collaboration, this time with Bar Merlo at the Gallery, resulted in the launch of 'Starter Space' in April 2002. 'Starter Space' has been conceived as a display area within Bar Merlo for the work of young and emerging artists. The Gallery's 2002 Melville Haysom Scholar, Natalya Hughes, was the first young artist to exhibit in the new space.

EXHIBITIONS AND PROGRAMS FOR CHILDREN

Over the past five years, the Queensland Art Gallery has developed both a national and international reputation for excellence in programming for children and families.

The major children's exhibition during 2001–02 was 'Play', presented from 8 November 2001 to 28 January 2002. The exhibition was an overwhelming success, attracting 92 622 visitors to the Gallery. Importantly, visitor research conducted during 'Play' indicates that the exhibition attracted a high proportion of people who were visiting their first children's exhibition (66.7%), with more than half of these indicating that it was also their first visit to the Gallery itself. A promotional campaign directed at pre-schools and childcare centres attracted 116 groups to the exhibition.

Works by Australian and international artists that explored or exemplified the notion of 'play' were included, along with a special display of art works created by children living in Vietnam as well as children from remote and urban Indigenous Australian communities. Works were grouped into themes such as 'Sport', 'Alice in Wonderland' and 'Games and mazes'.

One of the most successful elements of 'Play' was its innovative exhibition design. The design ensured exhibition spaces were welcoming and

fun for children as well as providing accessible and educational experiences. Conceived as a construction site ('a site for potential'), the design for 'Play' included a series of water tanks fitted with customised interactive elements such as sound and light scapes and a puppet theatre. The exhibition also included a free children's activity book, a custom-designed computer game, and special tours including an Auslan-interpreted tour for children with hearing impairments.

The exhibition opening was staged as a special day of celebration for children and families. Held on 25 November, the day attracted just over 4000 people, which exceeded expectations. The staging of the day involved a broad range of staff expertise, including promotions, event management, design and workshop, education and programming, and protective and visitor services.

'Play' was sponsored by Quest Newspapers and Adshel, both new Gallery sponsors who played a key role in promoting the exhibition. The Gallery's partnership with Quest Newspapers on the project resulted in selection as a category finalist in the Australia Business Arts Foundation (AbaF) 2002 Business Arts Partnership Awards.

In June 2002 the Gallery again participated in the 'Out of the Box' Children's Festival, presenting a five-day program of daily activities centred on 'The Rainbow Serpent', an interactive storytelling and art making experience. Continuing the Indigenous art focus, a special children's drawing trail was also developed to engage children with the patterns and symbolism in works from the Indigenous Australian art collection.

Children's programs also played an important role in the William Robinson retrospective (see 'Exhibitions of Australian Art'). The Gallery's first travelling exhibition for children, 'A Day at the Beach', concluded its popular 11-venue tour of regional Queensland in April 2002.

TRAVELLING EXHIBITIONS

For the first time, the Queensland Art Gallery presented travelling exhibitions targeted at specific audiences — children and youth.

The children's exhibition 'A Day at the Beach' completed its 11-venue tour of regional Queensland at the Gold Coast City Art Gallery in April 2002. Comprising art works, interactive displays, labels, guided tours, activity books and art making activities, the exhibition was

designed to address an age group from pre-school to upper primary (3–12 years).

Most venues presented openings or open days for children, which incorporated collaborations with local organisations such as Queensland Surf Lifesaving groups, Queensland Cancer Council representatives and in one case, the local swimming pool.

'Otherworlds: Images of Fantasy and Fiction' is an exhibition with a youth and secondary schools audience focus that was designed to explore aspects of fantasy, fictitious worlds and surrealist imagery through Collection works.

This was the first travelling exhibition to be curated and designed for young people in regional centres. The popularity of the theme seems to be an ongoing one for teenagers and young adults. Fantasy, surrealism, science fiction and horror are genres that appear regularly in literature, television and films. 'Otherworlds' began its tour in February and to date has attracted over 20 000 visitors at its first three venues.

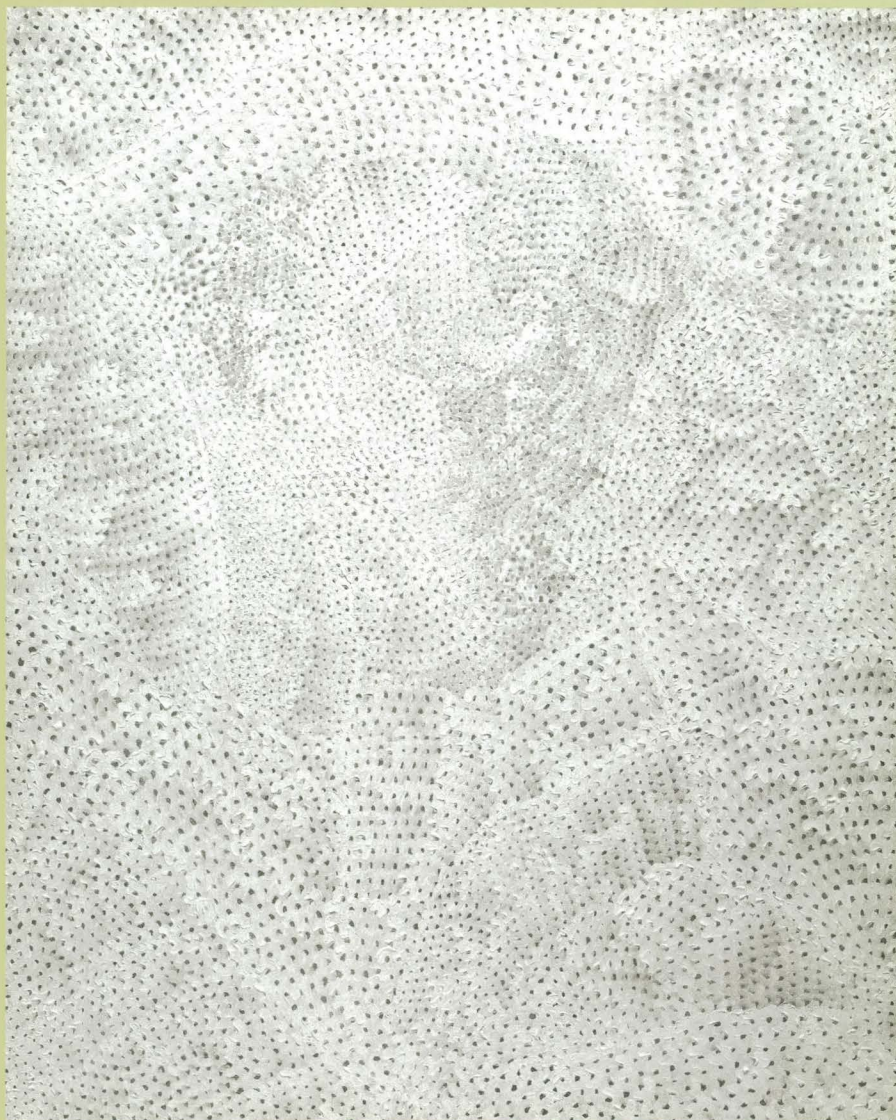
Also travelling in Queensland throughout the year were 'Terra Cognita: The Land in Australian Art', 'Northern Journey: Conrad Martens in Early Queensland' and 'Exploring Outback: Artists Responses to Life on the Land'.

MAJOR EXHIBITIONS IN DEVELOPMENT

Story Place: Indigenous Art of Cape York and the Rainforest

This exhibition, scheduled to open in July 2003, will present the rich culture and continuing traditions of the Cape York and rainforest regions of Queensland. During 2001–02 the exhibition continued to be developed with the support of the primary art making communities of the region. It will celebrate and explore the intrinsic links between art works, ceremonies, dance and beliefs unique to the Indigenous cultures of the area.

During the year project staff visited many institutions in regards to the exhibition, including the James Cook University Museum of Anthropology, the Australian Museum, Sydney, the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, the Melbourne Museum and the South Australian Museum, Adelaide. Staff also began extensive community consultation in regions such as Cairns, Kuranda, Hopevale, Laura and Mossman to establish contacts with community leaders and key regional organisations.



Kusama, Yayoi Japan/United States b.1929 *Infinity nets* 2000 Synthetic polymer paint on canvas Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2001 with funds from The Myer Foundation, a project of the Sidney Myer Centenary Celebration 1899–1999, through the Queensland Art Gallery Foundation

Five young Indigenous people began a 12-month traineeship with the Gallery, funded by the Queensland Government's Department of Employment and Training. Two trainees are based at the Gallery, and three are based in North Queensland — at Cairns Regional Gallery, Tropical North Queensland Institute of TAFE and Hopevale Community Learning Centre. As part of their work programs the trainees work directly on various aspects of the Cape York exhibition's development.

Asia-Pacific Triennial of Contemporary Art 2002

Preparations for the forthcoming Asia-Pacific Triennial of Contemporary Art 2002 (APT 2002) have been an important focus for the Gallery during the year. Senior curatorial staff undertook travel in the region to finalise selection of artists and to renew or establish valuable contacts with artists, dealers and curators. The Triennial has once again been successful in attracting a high level of financial support from government bodies, grant agencies, corporations and individuals.

INITIATIVES & SERVICES

RESEARCH

The Gallery continued to foster research into the Collection and new directions in museological practice.

The Gallery's Research Library fostered this research through expansion of its specialist resources, in particular material relating to the contemporary art of the Asia-Pacific region. These resources will form part of the Australian Centre of Asia-Pacific Art to be housed in the Queensland Gallery of Modern Art.

Results of Gallery research associated with the Collection and special exhibitions were made accessible to the public through a wide variety of publications, websites, information panels, children's activity books and video documentaries. The Gallery's major publication for the year, *Darkness and Light: The Art of William Robinson*, proved popular at both exhibition venues. Gallery staff continued to develop the second volume on the Gallery's Australian art collection as well as the publications which will be released to coincide with the Asia-Pacific Triennial of Contemporary Art 2002 and 'Story Place: Indigenous Art of Cape York and the Rainforest' in 2003.

Gallery staff who undertook international travel for the purposes of research and professional development included the Director, Doug Hall, who travelled to Hawaii to attend the Association of Art Museum Directors Midwinter Meeting, where he presented a paper on collecting and exhibiting contemporary Asian art.

The Head of Asian Art, Suhanya Raffel, represented the Gallery at the Gwangju Biennale, Korea, where she was able to meet many of the artists involved in this major exhibition and establish important contacts in the region.

The senior staff appointed to the curatorial team for APT 2002 (Head of Australian Art, Head of International Art, Head of Asian Art and the Senior Project Officer, APT) undertook research travel for the project. Over several weeks in August and September 2001 they visited 11 countries, liaising with artists and their representatives, visiting galleries and museums, and refining the lists of works and artists to be included in this major initiative. These important experiences were integral in determining the shape and scope of APT 2002.

The Acting Head of Exhibition Design and Installation, Don Heron, was awarded a Queensland Smithsonian Fellowship to

investigate innovative museum practice and building programs, with specific reference to exhibition design and collection display. This fellowship will be undertaken in the United States from September 2002 to January 2003, during which time he will visit Smithsonian institutes and galleries such as the Freer Gallery of Art, the Arthur M. Sackler Gallery and the National Museum of the American Indian.

ACCESS THROUGH TECHNOLOGY

The Gallery's website was substantially re-designed and improved during the reporting year. The new look and information architecture of the site received positive feedback from users, and was also favourably reviewed in the industry publication *Desktop Magazine* (no. 170, May 2002). Two new features — on Conrad Martens in Queensland and William Robinson — were added to the Queensland Visual Arts Online website, and a website was launched to coincide with the exhibition, 'Queensland Gallery of Modern Art Architect Competition'.

The *artmail* e-bulletin continued to attract new subscribers, with numbers doubling since the previous financial year to 6200 recipients. In the lead-up to the 2005 opening of the Queensland Gallery of Modern Art, the Gallery's aim is to generate community awareness and support of this exciting project. As such, updating subscribers on developments towards the new building has been one of *artmail*'s most important roles. The email service also facilitated a new and unique two-way channel of communication between the Gallery and individual members of our audience.

A series of new media workshops to be presented in partnership with one of Queensland's leading tertiary institutions is planned for the Asia-Pacific Triennial in September 2002.

SERVICES TO REGIONAL QUEENSLAND

The Gallery's Regional Services staff provided exhibition support services and advice, and training and professional development services to regional arts venues and communities throughout Queensland. Educational and promotional resources in support of each travelling exhibition were provided to venues as an integral part of each travelling exhibition. Gallery staff also travelled to regional venues to assist venue staff set up and dismantle exhibitions.

Over two days in March 2002 the Gallery presented, in association with Regional Galleries Association of Queensland and Museums Australia (Qld), a major training initiative for regional gallery staff called 'Off the Wall'. The program provided participants with an opportunity to hear from a wide range of staff from the Queensland Art Gallery and select industry professionals, and to share highlights of professional practice in contemporary galleries and museums.

The Gallery's major project for 2003, 'Story Place: Indigenous Art of Cape York and the Rainforest', focuses on the work of regional artists. The Gallery is directly involving people from regional communities in the development of the project.

RECONCILIATION

The Queensland Art Gallery is committed to reconciliation and recognises the need for economic, social and cultural wellbeing of Indigenous peoples.

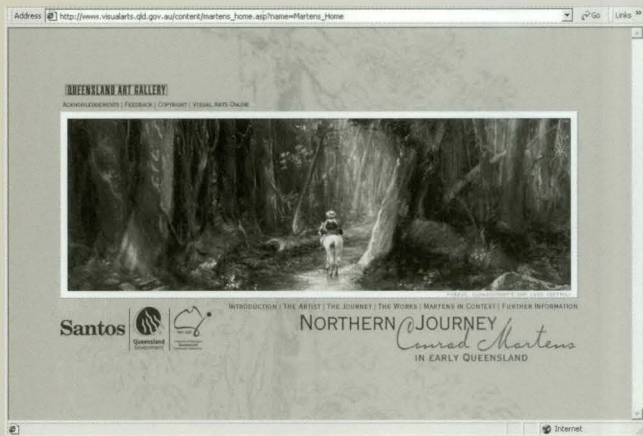
Through the collaboration begun in 2001–02 with local Indigenous communities to present the exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest', the Gallery aims to introduce the diversity and richness of the Aboriginal cultures of the Cape York region to a broad audience. The increase in the number of Indigenous staff employed at the Gallery as a result of the traineeships provides an opportunity for professional interaction and the forming of friendships, both of which further the reconciliation process on a personal and community level.

The Gallery has also engaged young visitors to the Gallery with the richness of Indigenous culture through special performances associated with the 'Out of the Box' festival, and a special drawing trail that focused on the Indigenous Australian art collection display.

FRIENDS OF THE QUEENSLAND ART GALLERY

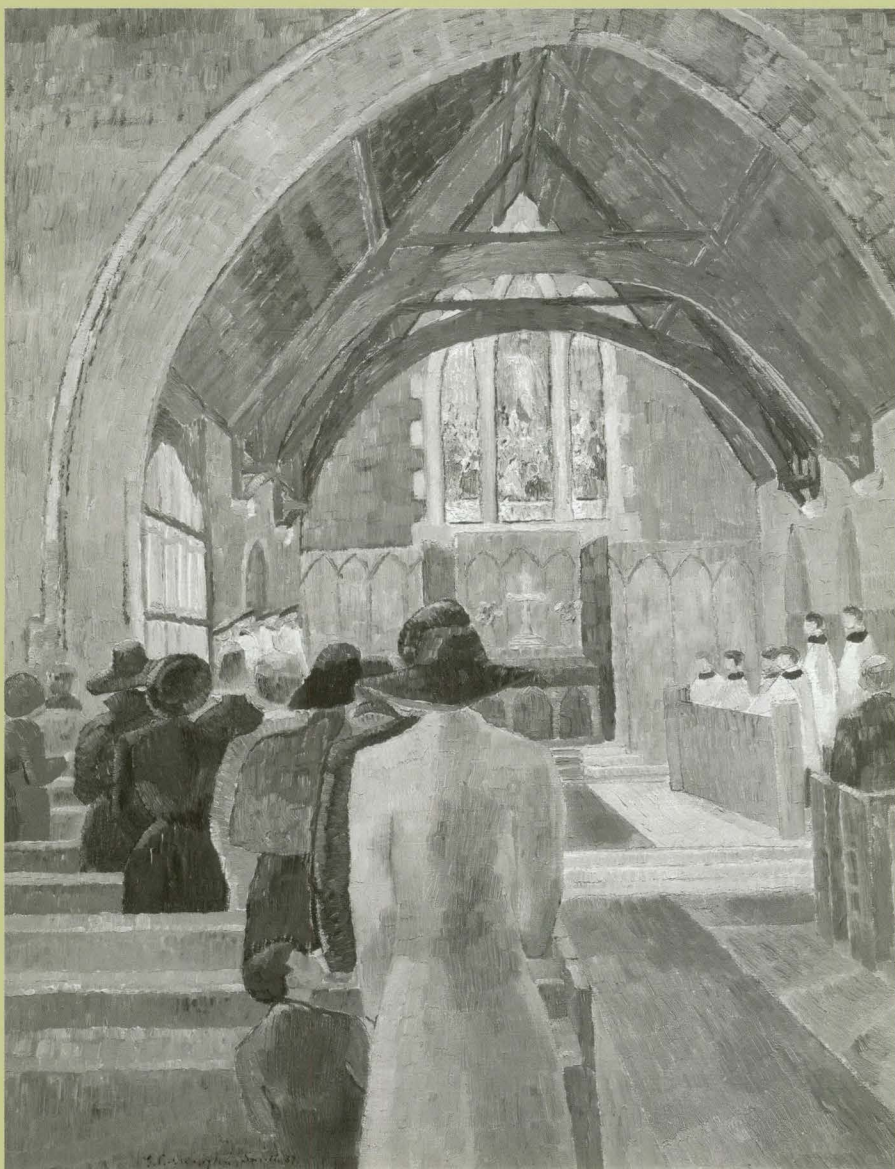
The Friends of the Queensland Art Gallery program continued to foster and enhance public appreciation of the visual arts through a program of social and educational events and the provision of dedicated facilities for members.

A highlight of the Friends program during the year was the monthly 'Wake up to art!' series. Each event in the series consisted of a breakfast in the Gallery followed by a guided walk-through



Left to right: A feature on Conrad Martens in Queensland was added to the Queensland Visual Arts Online website to coincide with the Gallery's travelling exhibition, 'Northern Journey: Conrad Martens in Early Queensland'.

The Gallery's e-bulletin *artmail* doubled its subscriber base to become a vital means of communication between the Gallery and its audience. Photograph: Richard Stringer



Smith, Grace Cossington Australia 1892–1984 *Church interior* c.1941–42
[inscr. 1937] Oil with pencil on pulpboard 55.2 x 42.2cm Purchased 2001 with
funds raised through The Grace Cossington Smith Queensland Art Gallery
Foundation Appeal

of a current exhibition or Collection display by specialist Gallery staff. The series proved extremely popular with members and their guests, and assisted members to increase their knowledge and understanding of works in the Queensland Art Gallery Collection.

QUEENSLAND ART GALLERY FOUNDATION

The Foundation is the primary fundraising body for the development of the Gallery's Collection and exhibition programs. 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. Members of the Foundation receive a number of privileges and enjoy an enduring association with the Queensland Art Gallery.

In September 2001 the Foundation launched an appeal to acquire the painting *Church interior* c.1941–42 by Grace Cossington Smith. To launch the appeal, the Foundation staged a special viewing of the painting at which the *Sydney Morning Herald* art critic Bruce James addressed guests. The painting was acquired in late 2001 with 113 donors contributing to the Appeal's target of \$150 000.

Another highlight was the Foundation's gala fundraising dinner held in March in association with the exhibition 'Belle-Île: Monet, Russell & Matisse in Brittany'. The evening received generous support from retailers and restaurants through the donation of a significant number of prizes for auction and raffle. Over \$23 000 was raised, and the success of the evening has prompted plans to make it an annual event.

Of note during the year was the considerable increase in the amount of contra sponsorship secured to support Gallery exhibitions and special projects such as 'Play' and 'Prime'.

For full details of the Queensland Art Gallery Foundation operations and activities please see the separate Annual Report produced by the Foundation.

PROGRAMS OF ASSISTANCE

TRUSTEES CREATIVE ART SCHOLARSHIPS FOR CHILDREN

The Trustees Creative Art Scholarships for Children provided recipients with free tuition in areas such as drawing, three-dimensional design, painting and printmaking over four two-day workshops. The scholarships continued to be in demand, with over 370 applications received for the 24 scholarships available for children aged 8 to 12 years.

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

Administered by the Queensland Art Gallery, the annual Melville Haysom Memorial Art Scholarship assists young and emerging artists by providing financial support, access to the Gallery's resources and expertise, and studio space at the Gallery to complete a specific body of work. The scholarship is funded by a grant from Mrs Yvonne Haysom in memory of her husband, artist Melville Haysom. Melville Haysom was a recipient of the Godfrey Rivers Bequest Award, and a Life Member of the Royal Queensland Art Society.

In 2002 the scholarship was awarded to Natalya Hughes. Hughes's work drew on imagery from Japanese wood block prints in the Queensland Art Gallery Collection. The paintings completed during her studio residency at the Gallery were displayed in Bar Merlo at the Gallery as the first of the exciting 'Starter Space' exhibitions of young and emerging artists.

HOBDAV AND HINGSTON BURSARY

The annual Hobday and Hingston Bursary was awarded to Griffith University Queensland College of Art student, Megan Young. The Bursary is awarded annually to the most promising undergraduate from a Queensland tertiary art course. The bursary was instigated by Florence Emily Hobday in memory of her husband, the artist Percy Stanhope Hobday, and of her brother, Arthur James Hingston. Each annual recipient receives \$1000 towards his or her continued development as an artist.

TRAINEESHIPS

During the year the Gallery provided quality training and employment opportunities in a wide range of professional art museum disciplines. In 2001–02 the Gallery employed 15 trainees and apprentices in areas such as curatorial,

publications, design, education, financial services and the workshop.

Five of these were Indigenous Queenslanders who commenced traineeships as part of the 'Story Place: Indigenous Art of Cape York and the Rainforest' project. The Gallery built a series of measures into this project to enhance trainees' access to, and experience of, vocational education and training. An Indigenous member of staff, Trish Johnson, was appointed to the role of Community Trainee Coordinator. This position was developed to address the culture-specific needs of Indigenous trainees, and to provide support in addition to that provided by the Gallery's Trainee Coordinator.

The Gallery's central aim for the Indigenous trainees initiative was to equip trainees with a broad spectrum of generalist art museum skills, while simultaneously supporting their acquisition of specialist knowledge in the area of Indigenous art practice and management. This two-pronged approach to training will produce highly employable Indigenous professionals for the art museum sector, provide trainees with a range of ideas for the development of their professional career, and encourage them to undertake higher qualifications following the completion of their traineeship. The program was funded by the Department of Employment and Training, and will continue in 2002–03 with a further five traineeships.

VOLUNTEER OPPORTUNITIES

Queensland Art Gallery volunteer programs continued to offer people in the community with opportunities for experience and involvement in Gallery programs. Approximately 250 volunteers assist the Gallery's visitors and staff — presenting interpretive tours of the Collection and visiting exhibitions, staffing the Information Desk, working behind the scenes in the Research Library or with the marketing, curatorial and Friends of the Gallery sections, and conducting visitor surveys for audience research. The volunteers dedicate countless hours to the Gallery and its visitors and through their expertise, enthusiasm and knowledge make an invaluable contribution to the Gallery's achievements.



Left to right: Indigenous trainee Krystle Sutherland with children participating in an artmaking activity during 'The Rainbow Serpent', presented at the Gallery as part of the 'Out of the Box' children's festival.

The Queensland Art Gallery's 2002 Melville Haysom Scholar, Natalya Hughes, in the Gallery's studio.

CORPORATE SERVICES, OPERATIONS & RESOURCES

ETHICS ACT

The Minister approved the Gallery's new Code of Conduct, and printed copies of the Code were provided to all staff with an electronic copy also available to staff on the Gallery's Intranet. Persons other than staff members are able to inspect the Code, free of charge, upon request at the Gallery's Research Library, with extracts or a full copy available free of charge.

Education and training sessions were conducted for staff in the operations of the Ethics Act, the application of ethics principles and the obligations of officials in relation to contravention of the Code.

EQUAL EMPLOYMENT OPPORTUNITY

Strategies to achieve the objectives contained in the Gallery's Equal Employment Opportunity (EEO) Management Plan 2001-03 continued to be implemented and monitored against target dates during the year. Key strategies included: implementation of career planning sessions; implementation of online anti-discrimination training and certification for all supervisors and managers; implementation of five Indigenous art traineeships; and advertising vacancies according to agreed target group network sources and development of a supervisor/manager role statement to be attached to position descriptions outlining in full, responsibilities relevant to EEO, diversity and anti-discrimination. An equity/anti-discrimination case study was included in the Code of Conduct training for all staff.

AUDIT COMMITTEE

The Board of Trustees' Audit Committee met on one occasion. An internal audit of the Gallery Store's e-commerce site was undertaken against the Queensland Audit Office guidelines 'Better Practice Guide for E-Business Environment'.

WHISTLEBLOWERS PROTECTION ACT

There were no disclosures received over the reporting period.

INFORMATION TECHNOLOGY

The Gallery's Information Strategic Directions Document was reviewed during the year. It includes a major focus for the development and planning of the operational needs for the Gallery to expand its services to a two-site operation

with the opening of the Gallery of Modern Art in 2005.

The following five information technology projects were identified as strategically essential to the Gallery's operations:

1. upgrade the Collection Management System
2. digitise the Collection and implement a mass storage solution
3. develop and expand the network infrastructure
4. review and upgrade office applications and databases
5. review and expand web, multimedia and e-commerce operations.

These projects will be progressively implemented during the transitional years leading to opening of the Gallery of Modern Art.

A risk analysis on the Gallery's information security was completed and a compliance table produced as required by Information Standard no.18. It is intended that the Gallery will be fully compliant with the principles contained in the standard by December 2002.

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 coffee shop.

During the year the Gallery Store produced a merchandise range for the exhibition 'William Robinson: A Retrospective' which was also sold at the Museum of Contemporary Art and National Gallery of Australia. Exhibition merchandise and tickets were sold online for the exhibition 'Belle-Île: Monet, Russell & Matisse in Brittany'.

Approximately 250 visits to schools, libraries and TAFE Colleges in Queensland and northern New South Wales were made by the Gallery Store Wholesale Coordinator. From these visits, art teachers and libraries ordered art books and exhibition catalogues with sales reaching a record level.

The Gallery Store held various events for customers such as a book launch for a new Thames & Hudson title *Sidney Nolan*; a preview

performance of 'Art', a new Queensland Performing Arts Company play; as well as events in conjunction with the Brisbane Writers' Festival.

A Commercial Services Working Group was established to coordinate commercial activities in the new Gallery of Modern Art.

Tenders for operation of the Gallery's coffee shop were finalised during the year with the new operators, Bar Merlo, commencing operations as from 1 August 2001.

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 produces monthly financial reports for the Board of Trustees and internal management.

The Unit provided support to the exhibitions 'Belle-Île: Monet, Russell & Matisse in Brittany' and 'Love and Death: Art in the Age of Queen Victoria' through the management of ticket sales and budgetary controls.

Except for the funds generated from entry-fee exhibitions, 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 and 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 2001-02, the Gallery used the services of the following consultants to carry out specific tasks where their expertise was required:

	\$
BDO Kendalls (Information technology)	86,875
Genesis Management Consulting (Human resources)	850
Total	87,725

MAJOR INVESTMENTS AND BORROWINGS

There were no major investments or borrowings during the year.

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, while 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.

ENTITIES CONTROLLED

The Queensland Art Gallery Foundation was established in 1979 by the Queensland Art Gallery Board of Trustees to raise corporate and private funding to support the growth of the State Art Collection and exhibition programs. The Gallery provides all the infrastructure support and meets all operational costs of the Foundation. For the purposes of the Financial Administration and Audit Act, the Foundation is

an entity controlled by the Queensland Art Gallery Board of Trustees.

Financial reports are prepared by the Gallery for submission to the Foundation's Executive Council. The Foundation produces its own annual report and its books and accounts have been audited by commercial auditors. As from the 2001-02 year, the Queensland Audit Office will undertake these audits.

OPERATIONAL PERFORMANCE

Reports on operational performance against declared goals, strategies and benchmarks are prepared and presented at each meeting of the Board of Trustees. Quarterly, non-financial performance reports measured against declared targets are submitted to the Department of the Arts and Queensland Treasury.

OUTPUT / PERFORMANCE STATEMENT 2001-2002

MEASURES	PUBLISHED TARGETS <small>(as per Strategic Plan)</small>	ACTUAL ACHIEVEMENT TO 30 JUNE 2002
QUANTITY		
Number of exhibitions presented at Queensland Art Gallery	13	28
Number of Collection-based exhibitions presented	6	18
Number of exhibitions touring regional Queensland	3	5
Number of exhibitions presented interstate	-	3
Total attendance at Queensland Art Gallery	300,000	352,973
Number of internship/trainees	4	13
QUALITY		
Level of audience satisfaction with Collection-based displays, programs and activities	80%	95%
Increase in loan requests and requests for reproductions from the Collection from external agencies	10%	79%
Extent of client satisfaction with exhibitions program	90%	95%
Number of trainees/apprentices completing traineeships	100%	-
LOCATION		
Travelling exhibitions through regional Queensland	3	5
Number of regional locations receiving travelling exhibitions and education, interpretative and information services	15	34

APPENDIX

COLLECTION ACQUISITIONS

DONORS

Donations and Gifts through
the Queensland Art Gallery
Foundation

Anonymous donor
Irene Chou
Andrew Clark
Domenico de Clario
Gina M. Fairfax
Max Gimblett
The Grace Cossington Smith
Queensland Art Gallery
Foundation Appeal
Pat Hoffie
Jan and Martin Jorgensen
Dr Cathryn J. Mittelheuser, AM
The Myer Foundation
National Australia Bank
Limited
Bill Nuttall and Annette
Reeves
G. Ewan Ogilvy
Roslyn and Tony Oxley
Michael Parkin and Robin
Bade
Leonard and Kathleen
Shillam
James C. Sourris
Spectrum
Estate of Betty Taylor
Everil Taylor
Peter Tyndall
Judith Wright

GIFTS UNDER THE CULTURAL GIFTS PROGRAM

Anonymous donor
Domenico de Clario
Pat Hoffie
Jan and Martin Jorgensen
Bill Nuttall and Annette
Reeves
G. Ewan Ogilvy
Roslyn and Tony Oxley
Everil Taylor
Peter Tyndall

GIFTS

Pilar Rojas

BEQUESTS

Karl and Gertrude Langer
Cedric Powne

PURCHASED THROUGH BEQUESTS, TRUSTS AND FUNDS

Friends of the Queensland
Art Gallery

GIFTS, BEQUESTS & PURCHASES

BELL, Richard
Australia b.1953
(Kamilaroi language group)
"Aussie, Aussie, Aussie"
2002
Gravel, glue and synthetic
polymer paint on canvas
218 x 131cm

"I didn't do it" 2002
Gravel, glue and synthetic
polymer paint on canvas
90 x 60cm
Acc. 2002.092-093
Purchased 2002.
Queensland Art Gallery
Foundation

BLACK, Dorrit
Australia 1891-1951
Chapman's Pool 1935
Colour linocut, ed. 2/50
18 x 29.6cm (comp.)

On the rocks 1935
Colour linocut, ed. 8/50
19.4 x 31.4cm (comp.)
Acc. 2002.078-079
Purchased 2002.
Queensland Art Gallery
Foundation Grant

BOPIRRI, Namiyal
Australia b.1927
(Birritjama/Liyagalawumirr
language group)
*Wayanaka oysters and
oyster beds* 2001
Natural pigments on bark
212.8 x 81.2cm (irreg.)

Dhubada - Marradjirri pole
2001
Wood with string, feathers
and natural pigments
205.4 x 7cm (diam.)
Acc. 2002.094-095
Purchased 2002.
Queensland Art Gallery
Foundation

BROWN, Leonard
Australia b.1949
Homios - the man 1999
Oil on Belgian linen
76 x 66cm

Monumental archaic nose
1999
Oil on Belgian linen
76 x 66cm

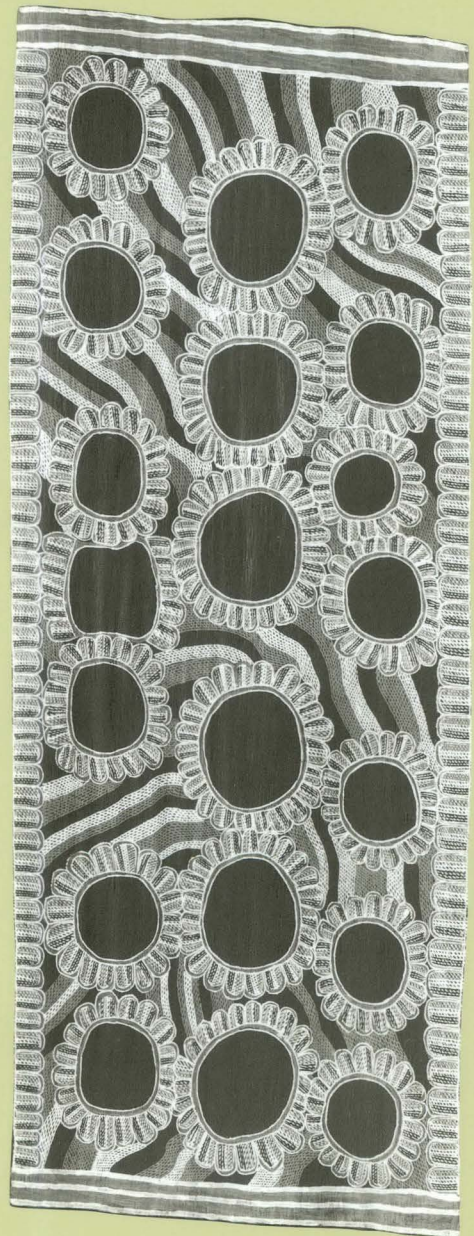
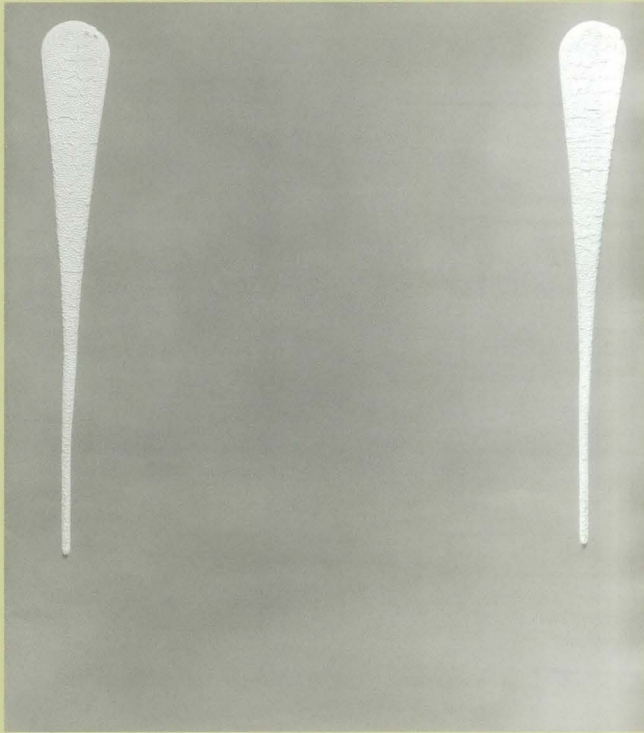
*The bruised reed shall not
be broken* 1999
Oil on Belgian linen
76 x 66cm
Acc. 2001.057-059
Purchased 2001.
Queensland Art Gallery
Foundation Grant

Landscape - sleeping figure
1991
Oil on Belgian linen
101 x 91cm
Acc. 2002.018
Gift of an anonymous donor
through the Queensland Art
Gallery Foundation 2002

BROWN, May
Australia b.1960
(Gurrngoni language group)
Bag 1997
Knotted pandanus
(Pandanus spiralis) fibre
with natural dyes and string
handle
41 x 35cm
Acc. 2002.026
Purchased 2002.
Queensland Art Gallery
Foundation Grant

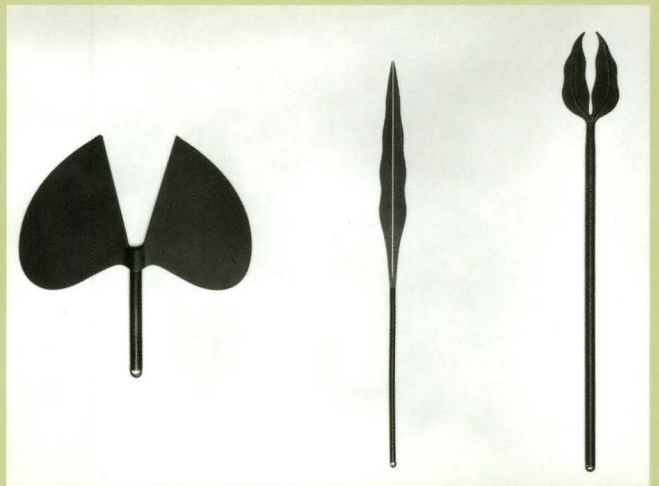
BROWN, Vincent
Australia 1901-2001
Backyard 1940
Pen and red ink with red ink
wash and red pencil
34 x 35.5cm

Figure with a kettle 1940
Pen and red ink
36.5 x 24cm
Acc. 2002.108-109
Gift of Jan and Martin
Jorgensen through the
Queensland Art Gallery
Foundation 2002



Left to right: **Bopirri, Namiyal** Australia b.1927 (Birritjama/Liyagalawumirr language group) **Wayanaka oysters and oyster beds** 2001 Natural pigments on bark 212.8 x 81.2cm [irreg.] Purchased 2002. Queensland Art Gallery Foundation ©Bopirri, 2001, licensed by Viscopy, Sydney 2002

Brown, Leonard Australia b.1949 **Homios – the man** 1999 Oil on Belgian linen 76 x 66cm Gift of an anonymous donor through the Queensland Art Gallery Foundation 2002



Clockwise from top left: **Green, Denise** Australia/United States b.1946 *Black faced bandar 2* 1986 Paper pulp with pigment 65 x 84.5cm (irreg.) Purchased 2001 with funds from Michael Parkin and Robin Bade through the Queensland Art Gallery Foundation ©Green, 1986, licensed by Viscopy, Sydney 2002

Lorraine, Sue Australia b.1955 *Inflated specimen* 2001 Spring steel, mild steel, heat coloured 36 x 36 x 2cm

Deflated specimen 2001 Spring steel, mild steel, heat coloured 63 x 5 x 1cm Purchased 2002. Queensland Art Gallery Foundation

Neutral specimen 2001 Spring steel, mild steel, heat coloured 69 x 13 x 1.5cm

Dodd, Margaret Australia b.1941 **Morris Minor** 1967 Hand built white earthenware, underpainted with black glaze stain, glazed with clear frit with a small percentage of cobalt carbonate 15.7 x 33.8 x 15.8cm Purchased 2002. Queensland Art Gallery Foundation

BRUCE, Jane

Australia b.1947
Black/fluro/clear vessel 2001
Glass, cased fluro and black over clear and wheel cut
32 x 22 x 14cm
Acc. 2002.081
Purchased 2002.
Queensland Art Gallery Foundation

CALLAGHAN, Michael

(collaborating artist)
Australia b.1952
COCKRAN, Paul
(collaborating artist)
Australia
Condoman says: Use condoms! 1988
Screenprint
74.2 x 49cm (comp.)
Acc. 2002.110
Gift of Andrew Clark and Sarah Tiffin through the Queensland Art Gallery Foundation 2002

CHOU, Irene

Hong Kong/Australia b.1924
First landscape 1986
Chinese ink
69.8 x 139.3cm (comp.)

Happy New Year no. 1 1955
Chinese ink
119.5 x 56.1cm (comp.)

Happy New Year no. 2 1955
Chinese ink
91.5 x 53.7cm (comp.)
Acc. 2001.147-149
Gift of the artist through the Queensland Art Gallery Foundation 2001

CLEVELAND, Buster

United States 1943-98
Art For Um (vols 4-5, Apr. 1996 - Apr. 1997; vol. 6, issue 2, 1998)
Colour laser print with collage on paper adhered to foam board
13 sheets: 13 x 13 x 0.3cm (each comp.)
Acc. 2002.023a-m
Acquired 2002. Art For Um Member Print 1996-97

COLLINSON, Laurence

Australia 1925-86
Cooper's Park 1945
Oil on paper mounted on board
30.5 x 22.5cm (sight)
Acc. 2002.015
Bequest of Karl and Gertrude Langer 1985

CROFT, Brenda L.

Australia b.1964
(Gurindji language group)
'Attractive to look at, a promising lad' (from 'Colour b(l)ind' series) 1998
Colour photograph (Ilfochrome print), ed. 1/10
49 x 75cm (comp.)
Acc. 2002.096
Purchased 2002. Friends of the Queensland Art Gallery

'Don't go kissing at the garden gate' (from the 'Colour b(l)ind' series) 1998
Colour photograph (Ilfochrome print), ed. 1/10
49 x 75cm (comp.)

She called him son (from the 'Colour b(l)ind' series) 1998
Colour photograph (Ilfochrome print), ed. 1/10
49 x 75cm (comp.)
Acc. 2002.097-098
Purchased 2002.
Queensland Art Gallery Foundation

de CLARIO, Domenico

Australia b.1947
Billabong formulas (my own particular anxiety) cold frightened yellow painting (including 'Blindfold painting no. 3' (1993) and three mouth paintings by Edward Prayta (1983)) 1983-97
Mixed media
244 x 124 x 83cm (installed, overall)
Acc. 2002.016a-j
Gift of the artist in memory of Michael Milburn through the Queensland Art Gallery Foundation 2002

DJAMARRAYKU, Lena

Australia b.1943
(Rembarrnga language group)
Butterfly fish trap 1997
Knotted kurrajong (Brachychiton diversifolus) fibre string and timber struts
134 x 110cm (closed)

Camp dog 2001

Twined pandanus (Pandanus spiralis) fibre, wool and natural pigments
112 x 28 x 13cm

Echidna 1997

Twined pandanus (Pandanus spiralis) fibre, wood and natural pigments
18.5 x 45 x 14cm

Camp dog 2001

Twined pandanus (Pandanus spiralis) fibre, wood and natural pigments
25 x 88 x 16cm

Camp dog 2001

Twined pandanus (Pandanus spiralis) fibre, wood and natural pigments
27 x 103 x 12cm

Spotted quoll 2001

Twined pandanus (Pandanus spiralis) fibre, wood and natural pigments
16 x 75 x 11cm

Dilly bag 1997

Twined pandanus (Pandanus spiralis) fibre, natural pigments, feathers, cotton and coiled pandanus handle
48 x 15cm (with handle)
Acc. 2002.027-033
Purchased 2002.
Queensland Art Gallery Foundation Grant

DODD, Margaret

Australia b.1941
Morris Minor 1967
Hand built white earthenware, underpainted with black glaze stain, glazed with clear frit with a small percentage of cobalt carbonate
15.7 x 33.8 x 15.8cm
Acc. 2002.001
Purchased 2002.
Queensland Art Gallery Foundation

EBATARINJA, Cordula

Australia 1919-73
(Arrernte (Aranda) language group)
(Hermannsburg range) 1950s
Watercolour
39.5 x 28.5cm
Acc. 2001.072
Purchased 2001.
Queensland Art Gallery Foundation Grant

EDWARDS, Mary Cooper

Australia 1882-1963
Queensland landscape c.1932
Linocut
19.2 x 28cm (comp.)
Acc. 2002.002
Purchased 2002.
Queensland Art Gallery Foundation Grant

FOLEY, Fiona

Australia b.1964
(Badtjala language group, Wondunna clan, Fraser Island)
Badtjala woman 1994
Gelatin silver photographs
Three sheets: 45 x 35cm (each comp.)

Black velvet 1996

Cotton fabric with cotton appliqué
9 units: 99 x 20cm (with handle, each)

Mangrove paddle 2000

Cast bronze, ed. 1/3
113 x 13 x 5cm (irreg.)
Acc. 2001.101-103
Purchased 2001.
Queensland Art Gallery Foundation Grant

FRIEND, Donald

Australia 1915-89
Malaytown (Cairns) c.1940-41
Pen and ink and ink wash over pencil
26.9 x 36.4cm
Acc. 2001.096

Mantis and tropical plants

c.1959
Watercolour with brush and ink, and pen and coloured inks, heightened with white
34.1 x 49.9cm
Acc. 2001.098
Purchased 2001.
Queensland Art Gallery Foundation Grant

GILL, Simryn

Malaysia b.1959
Silver 1991
Assorted cutlery
OR
Forking tongues 1992
Assorted cutlery with dried chillies
600cm (installed, diam., approx.)
Acc. 2001.062a-
Purchased 2001.
Queensland Art Gallery Foundation

GIMBLETT, Max (artist)

New Zealand/United States b.1935

YAU, John (poet)

United States b.1950

HINES, Tobin (collaborating artist/publisher)
United States

Double-headed creature features 2001

Nine-page accordian book with one watercolour, five linocuts, and letterpress text, ed. 13/50
45 x 17.2 x 1.8cm (closed)
Acc. 2002.024
The Max Gimblett Gift. Gift of the artist through the Queensland Art Gallery Foundation 2002

GREEN, Denise

Australia/United States
b.1946

Black faced bandar 2 1986

Paper pulp with pigment
65 x 84.5cm (irreg.)

Jasper 1987

Paper pulp with pigment
64.5 x 85cm (irreg.)

Kothi 6 1986

Paper pulp with pigment
64 x 83.5cm (irreg.)
Acc. 2001.139–141
Purchased 2001 with funds
from Michael Parkin and
Robin Bade through the
Queensland Art Gallery
Foundation

GROVES, Helga

Australia b.1961

Luminous 2001

Oil and mixed media on linen
135.5 x 135.8cm
Acc. 2002.082
Purchased 2002. Queensland
Art Gallery Foundation

GURRMANAMANA, Frank

Australia b.1925
[Burarra language group]

An-gujechiya (conical fish trap) 2001

Twined jungle vine (Malaisia scandens)
220 x 82 x 55cm
Acc. 2002.034
Purchased 2002.
Queensland Art Gallery
Foundation Grant

HANSSEN PIGOTT, Gwyn

Australia b.1935

Travellers no. 3 2001

Wheel thrown Limoges
porcelain
26 parts: 31 x 200 x 17cm
(installed)
Acc. 2001.071a–z
Purchased 2001.
Queensland Art Gallery
Foundation Grant

HENSON, Bill

Australia b.1955

Untitled 1980–82 1980–82

Gelatin silver photograph, ed.
3/10
38.5 x 39.1cm (comp.)
Acc. 2002.111
Gift of G. Ewan Ogilvy
through the Queensland Art
Gallery Foundation 2002

HESTER, Joy

Australia 1920–60

Figure at a bar c.1944

Watercolour
20.3 x 31.7cm
Acc. 2001.097
Purchased 2001.
Queensland Art Gallery
Foundation Grant

HOPE, Laurence

Australia b.1927

Sketch of Mo (Roy Rene)
c.1947

Watercolour
20.4 x 17.2cm

(The lovers) c.1947

Gouache, watercolour and
pencil
12.7 x 23cm
Acc. 2001.143–144
Gift of Leonard and Kathleen
Shillam through the
Queensland Art Gallery
Foundation 2001

Tired girl 1950

Ink and gouache
21.5 x 16.8cm
Acc. 2002.003
Purchased 2002.
Queensland Art Gallery
Foundation Grant

Brisbane street scene

c.1945
Watercolour and ink
17.4 x 23cm
Acc. 2002.017
Bequest of Karl and
Gertrude Langer 1985

JAMES, John

Australia

(Resting sheep) c.1860s

Oil on strawboard
21 x 25cm
Acc. 2001.100
Purchased 2001 with funds
from the Estate of Betty
Taylor through the
Queensland Art Gallery
Foundation

JIN.GUWARABA, Mary

Australia b.1933

[Burarra language group]

Burlupurr (dilly bag) 2001

Twined pandanus (Pandanus
spiralis) fibre with natural
dyes and string handle
37 x 20cm (diam.)

Dilly bag 1997

Twined pandanus (Pandanus
spiralis) fibre with raised
stitching, black and white
natural pigments and string
handle
49 x 28 x 18cm
Acc. 2002.035–036
Purchased 2002.
Queensland Art Gallery
Foundation Grant

JIN.MALIBA, Nancy

Australia b.1951

[Na-Kara language group]

Burlupurr (dilly bag) 1997

Twined pandanus (Pandanus
spiralis) fibre with natural
dyes and string handle
40 x 23cm (diam.)
Acc. 2002.037
Purchased 2002.
Queensland Art Gallery
Foundation Grant

JINMAN.GA, Ruby

Australia b.1940

[Burarra language group]

Burlupurr (dilly bag) 2001

Twined pandanus (Pandanus
spiralis) fibre with raised
stitching
56 x 27cm (diam.)
Acc. 2002.038
Purchased 2002.
Queensland Art Gallery
Foundation Grant

JOHNSON, Tim

Australia b.1947

Type A 1970

Aluminium, bakelite,
electrical fittings, perspex,
ed. of approx. 40
156 x 82.5 x 18cm
Acc. 2001.104
Purchased 2001 with funds
from Spectrum through the
Queensland Art Gallery
Foundation

Electric Fans (yellow) 1980

Screenprint
27.5 x 42.3cm (comp.)

Punk! 1980

Screenprint
29.7 x 21.1cm (comp., irreg.)

Punk (two figures) 1980

Screenprint
28.4 x 21cm (comp.)

Punk! (with text) 1980

Screenprint
29 x 20.9cm (comp.)

Untitled (band) 1980

Screenprint
51.3 x 38.2cm (comp.)

Untitled (band) 1980

Screenprint
51.3 x 38.2cm (comp.)

Untitled (head) 1980

Screenprint
25.1 x 19cm (comp., irreg.)

Untitled (Iggy Pop) 1980

Screenprint
29.2 x 21cm (comp.)

Untitled (punk girl) 1980

Screenprint
24.7 x 20.1cm (comp., irreg.)

Untitled (two girls) 1979

Screenprint
29.6 x 20.4cm (comp.)

Nightmare 10/11/76 1976

Synthetic polymer paint with
pencil on Fabriano Cotton
paper
56 x 76cm (comp.)

Railroad eyes 1976

Synthetic polymer paint and
watercolour with pencil on
cartridge paper from a spiral
bound notebook
36.8 x 53.4cm (comp.)

The pyramid concept 1976

Synthetic polymer paint and
watercolour with pencil on
cartridge paper from a spiral
bound notebook
36.8 x 53.4cm (comp.)

Chessboard 1976

Synthetic polymer paint with
pencil on Fabriano Cotton
paper
41.1 x 40.7cm (comp.)

Untitled (blue/green triangles) 1977

Synthetic polymer paint with
pencil on paper
56 x 75cm (comp.)

Untitled (colour squares)
1977

Synthetic polymer paint on
Fabriano Cotton paper
56.5 x 75.5cm (comp.)

Untitled (conehead/figure)
1977

Synthetic polymer paint with
pencil on paper
56 x 73.5cm (comp.)

Mandala 1–4 1976

Synthetic polymer paint and
pencil on paper
Four sheets: 56.4 x 76.4cm
(each comp., approx.)

Busby 1–2 1977

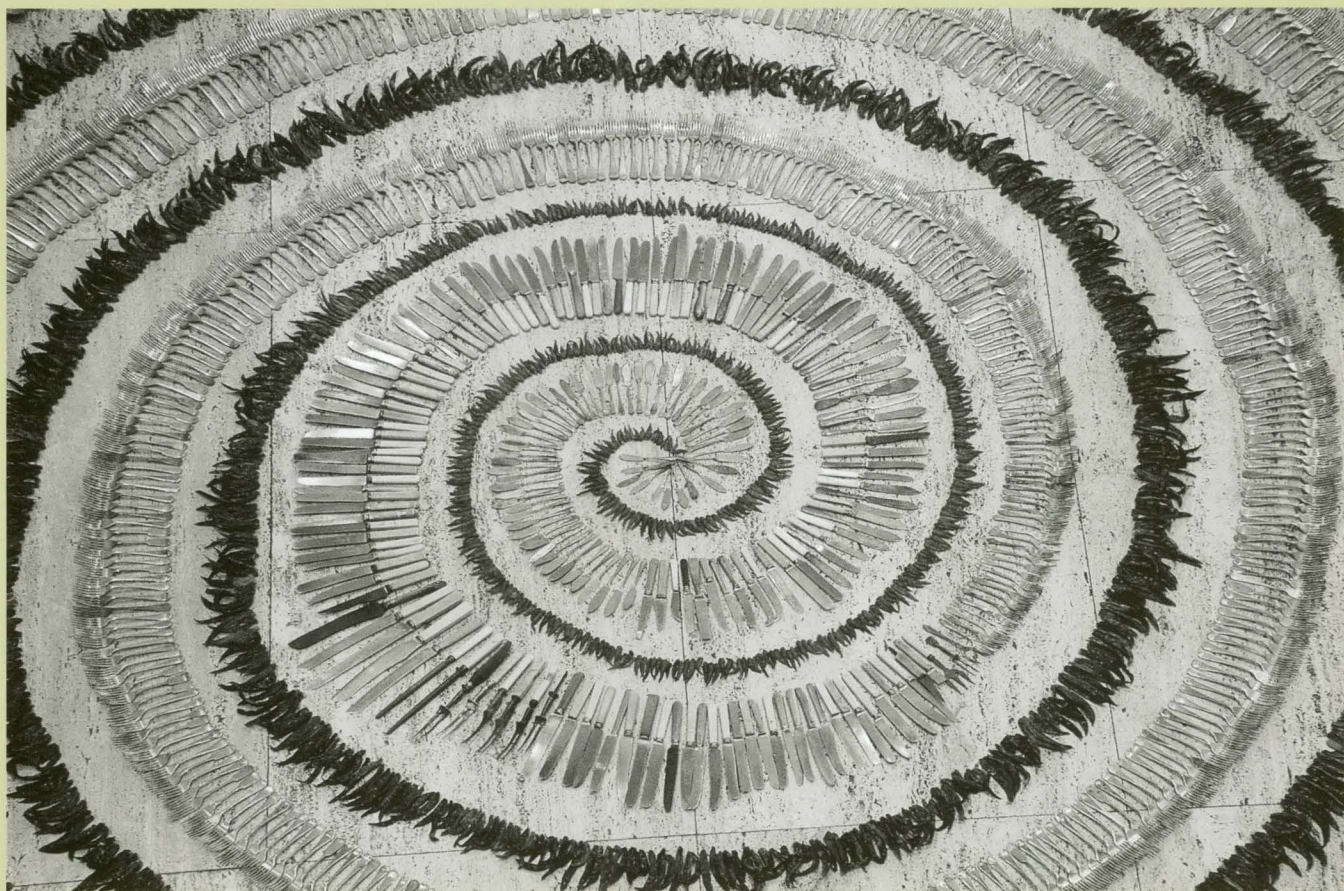
Synthetic polymer paint on
paper
21.2 x 36cm (comp., irreg.);
21.4 x 36.3cm (comp., irreg.)
Acc. 2001.105–127
Purchased 2001.
Queensland Art Gallery
Foundation Grant

Alienation 1976

Book of 26 photocopied
leaves, ed. of 100
28 x 21.6 x 0.4cm (closed)

Be an artist 1973

Book of 70 photocopied
leaves
26.2 x 21 x 0.8cm (closed)



Gill, Simryn Malaysia b.1959 *Forking tongues* 1992 Assorted cutlery with dried chillies 600cm (installed, diam., approx.) Purchased 2001. Queensland Art Gallery Foundation



Left to right: **Laing, Rosemary** Australia b.1959 *groundspeed (Red Piazza) #2* 2001 Type C photograph mounted on perspex, ed. 5/15 110 x 205cm (comp.)

groundspeed (Rose Petal) #15 2001 Type C photograph mounted on perspex, ed. 5/15 110 x 212cm (comp.) Purchased 2002. Queensland Art Gallery Foundation

Be an artist 1976

Book of 56 photocopied leaves, ed. of 30
26.1 x 20.7 x 0.9cm (closed)

Fittings 1971

Book of 28 photocopied leaves, ed. of 90
26.1 x 20.7 x 0.5cm (closed)

Public fitting 1972

Book of 43 photocopied leaves, ed. of 200
25.1 x 19.6 x 0.7cm (closed)

Spare parts 1971

Book of 111 photocopied leaves, ed. of 10
26.1 x 20.8 x 1.4cm (closed)
Acc. 2001.128–133
Purchased 2001 with funds from Spectrum through the Queensland Art Gallery Foundation

You 1976

Book of 11 photocopied leaves, ed. of 100
28 x 21.7 x 0.2cm (closed)
Acc. 2001.134
Purchased 2001.
Queensland Art Gallery Foundation with assistance from Spectrum through the Queensland Art Gallery Foundation

KANTILLA, Kitty

Australia b.(c.)1928
[Tiwi language group]
Traditional tiwi motif XVI 1997
Etching, ed. 99/99
51 x 34cm (comp.)
Acc. 2002.099
Purchased 2002.
Queensland Art Gallery Foundation

Jilamara (good design) #1–2

2001
Lithographs, ed. 68/80, ed. 48/80
Two sheets: 65.5 x 33.5cm (each comp.)
Acc. 2002.100–101
Purchased 2002.
Queensland Art Gallery Foundation

KAYBBIRAMA, Nancy

Australia b.1925
[Rembarrnga language group]
Burlupurr (dilly bag) 1997
Twined pandanus (*Pandanus spiralis*) fibre with natural dyes and string handle
28 x 18cm (diam.)
Acc. 2002.039
Purchased 2002.
Queensland Art Gallery Foundation Grant

KEMPSON, Michael

[collaborating artist]
Australia b.1961
TOME, Matthew [collaborating artist]
Australia b.1964
The Right Hon. J.W. Howard, a centenary of Federation tribute 2001
Screenprint, ed. 19/40
25 x 50cm (comp.)
Acc. 2002.112
Acquired 2002. Print Council of Australia Member Print 2001

KENTRIDGE, William

South Africa b.1955
Atlas procession II 2000
Etching, aquatint, drypoint, letterpress and hand-colouring, ed. 2/30
150 x 98cm (comp.)
Acc. 2001.075
Purchased 2001.
Queensland Art Gallery Foundation Grant

KING, Adrian

Australia b.1974
[Lama Lama language group]
Wenlock outstation 2001
Synthetic polymer paint on canvas
80 x 105cm
Acc. 2002.117
Purchased 2002.
Queensland Art Gallery Foundation

KOOMEETA, Craig

Australia b.1977
[Wik Alkan language group]
Freshwater crocodile 2002
Carved wood with synthetic polymer paint
23 x 125 x 23cm
Acc. 2002.102

Apelech brothers 2002

Carved wood with natural pigments
Left figure: 112 x 35 x 15cm;
right figure: 124 x 38 x 11cm
Acc. 2002.118a–b
Purchased 2002.
Queensland Art Gallery Foundation

KURRINIYA, Lena

Australia b.1939
[Kuninjku language group]
Basket 1997
Coiled kurrajong (*Brachychiton diversifolus*) and pandanus (*Pandanus spiralis*) fibre with natural dyes
42 x 41cm (diam.)
Acc. 2002.040
Purchased 2002.
Queensland Art Gallery Foundation Grant

KUSAMA, Yayoi

Japan/United States b.1929
Infinity nets 2000
Synthetic polymer paint on canvas
162 x 130cm
Acc. 2001.063
Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2001 with funds from The Myer Foundation, a project of the Sidney Myer Centenary Celebration 1899–1999, through the Queensland Art Gallery Foundation

LAING, James William

England/Australia b.(c.)1811–77
Marino Lodge, Oxley-Ipswich Road, Queensland 1873
Pencil
41.5 x 66cm
Acc. 2002.116
Purchased 2002.
Queensland Art Gallery Foundation Grant

LAING, Rosemary

Australia b.1959
groundspeed (Red Piazza) #2 2001
Type C photograph mounted on perspex, ed. 5/15
110 x 205cm (comp.)
groundspeed (Rose Petal) #15 2001
Type C photograph mounted on perspex, ed. 5/15
110 x 212cm (comp.)
Acc. 2002.083–084
Purchased 2002. Queensland Art Gallery Foundation

LANDARA, Benjamin

Australia 1921–85
[Arrernte (Aranda) language group]
MacDonnell Ranges c.1955–62
Watercolour over pencil
26 x 35.5cm (comp.)
Acc. 2001.145
Bequest of Cedric Powne 2001

LEE Bul

South Korea b.1964
Untitled (Cyborg knee) 2000
Hard-paste porcelain, slip cast, fired to 1555°C and with clear glaze, ed. 3/10
14 x 14.7 x 15cm

Untitled (Cyborg hand) 2000
Hard-paste porcelain, slip cast, fired to 1555°C and with clear glaze, ed. 3/12
9 x 10 x 25cm

Untitled (Cyborg hands) 2000

Hard-paste porcelain, slip cast, fired to 1555°C and with clear glaze, ed. 3/12
22 x 7 x 9cm
Acc. 2002.009–011
Purchased 2002.
Queensland Art Gallery Foundation Grant

LORRAINE, Sue

Australia b.1955
Neutral specimen 2001
Spring steel, mild steel, heat coloured
69 x 13 x 1.5cm

Inflated specimen 2001

Spring steel, mild steel, heat coloured
36 x 36 x 2cm

Deflated specimen 2001

Spring steel, mild steel, heat coloured
63 x 5 x 1cm
Acc. 2002.085–087
Purchased 2002.
Queensland Art Gallery Foundation

LUO BROTHERS

China b.1963/1964/1972
Untitled (baby and tiger) 2000
Collage and lacquer on board
65 x 55 x 2.3cm

Untitled (children and battery train) 2000

Collage and lacquer on board
65 x 55 x 2.3cm

Untitled (children with elephant) 2000

Collage and lacquer on board
65 x 55 x 2.3cm

Untitled (children with lemonade bottle) 2000

Collage and lacquer on board
65 x 55 x 2.3cm

Untitled (children with storks) 2000

Collage and lacquer on board
65 x 55 x 2.3cm

Untitled (Kirin beer) 2000

Collage and lacquer on board
65 x 55 x 2.3cm
Acc. 2001.064–069
Purchased 2001.
Queensland Art Gallery Foundation

MACNAMARA, Shirley

Australia b.1949
(Indilandji/Alyawarre language group)
Guutu (vessel) 14 2001
Woven spinifex (*Triodia longiceps*) fibre with nylon thread, synthetic polymer fixative and emu feathers
24.3 x 22.5 x 21cm
Acc. 2002.008
Purchased 2002.
Queensland Art Gallery Foundation Grant

MACQUEEN, Kenneth

Australia 1897–1960
Contour ploughing c.1945
Watercolour with gouache over pencil
39 x 47.4cm
Acc. 2001.055
Purchased 2001.
Queensland Art Gallery Foundation Grant

Hook Island from Hayman

1938
Watercolour over pencil
31.7 x 40.4cm
Acc. 2002.077
Purchased 2002.
Queensland Art Gallery Foundation Grant

MAIS, Hilarie

Australia b.1952
Rive 2000
Oil paint on wood
Diptych: 83 x 208 x 15.5cm (each)
Acc. 2002.007a–b
Purchased 2002 with funds from Gina M. Fairfax through the Queensland Art Gallery Foundation

MALGARRICH, Shirley

Australia b.1947
(Burarra language group)
(Large round mat with fringe) 2001
Woven pandanus, with traditional dyes and natural pigments
296cm (diam., irreg.); 73cm (radius, irreg.); 75cm (fringe, irreg.)
Acc. 2001.135
Purchased 2001.
Queensland Art Gallery Foundation Grant

Burlupurr (dilly bag) 1997

Twined pandanus (*Pandanus spiralis*) fibre with natural dyes
60 x 39cm (diam.)
Acc. 2002.041
Purchased 2002.
Queensland Art Gallery Foundation Grant

MANARRDJALA, Minnie

Australia b.1929
(Na-Kara language group)
Galaburdok (dilly bag with raised stitching) 1997
Twined pandanus (*Pandanus spiralis*) fibre with raised stitching, natural dyes and string handle
42 x 30cm (diam.)

Galaburdok (dilly bag with raised stitching) 1997

Twined pandanus (*Pandanus spiralis*) fibre with raised stitching, natural dyes and string handle
40 x 29cm (diam.)
Acc. 2002.042–043
Purchased 2002.
Queensland Art Gallery Foundation Grant

MARABAMBA, Mary

Australia b.1938
(Kuninjku language group)
Mandjabu (conical fish trap) 2001
Twined jungle vine (*Malaidia scandens*)
105 x 39cm (diam.)
Acc. 2002.044
Purchased 2002.
Queensland Art Gallery Foundation Grant

MASON, John

Australia 1864–1944
Dressing table 1890s
Various Queensland timbers inlaid and turned, with mirror, glass knobs and ceramic casters
205 x 106 x 54cm
Acc. 2001.138a–i
Purchased 2001 with funds from Dr Cathryn J. Mittelheuser, AM through the Queensland Art Gallery Foundation

McKENNA, Noel

Australia b.1956
Hospital change table 1994
Watercolour and ink
27.2 x 38cm (comp., sight)
Acc. 2002.113
Gift of Bill Nuttall and Annette Reeves through the Queensland Art Gallery Foundation 2002

MINJINGALA, Shirley

Australia b.1938
(Burarra language group)
Burlupurr (dilly bag) 1997
Diagonally twined sand palm (*Livistonia humilis*) fibre with string handle
35 x 18cm (diam.)
Acc. 2002.045
Purchased 2002.
Queensland Art Gallery Foundation Grant

MIPILANGGURR, Elizabeth

Australia b.1935
(Burarra language group)
Burlupurr (dilly bag) 1997
Twined grass (*Cyperus javanicus*) fibre with string handle
33 x 20 x 13cm

Ceremonial skirt 1997

Twined pandanus (*Pandanus spiralis*) fibre with natural dyes
57 x 90cm
Acc. 2002.046–047
Purchased 2002.
Queensland Art Gallery Foundation Grant

MIRDABURRWA, Mary

Australia b.1935
(Burarra language group)
Burlupurr (dilly bag) 1997
Twined sand palm (*Livistonia humilis*) fibre with string handle
40 x 25cm (diam.)

Burlupurr (dilly bag) 1997

Twined pandanus (*Pandanus spiralis*) fibre with natural dyes and string handle
39 x 27cm
Acc. 2002.048–049
Purchased 2002.
Queensland Art Gallery Foundation Grant

MOFFATT, Tracey

Australia b.1960
Up in the sky (portfolio) 1997
Photo-offset, ed. 5/60
25 sheets: 61 x 76cm (each comp.)
Acc. 2002.114.001–025
Gift of Roslyn and Tony Oxley through the Queensland Art Gallery Foundation 2002

MORRIS, Robert (artist)

United States b.1931
GENIS, Fred (master printer)
Holland/United States/Australia b.1934
War memorial (portfolio) 1970
Lithographs, A.P. 1/5, ed. 16/40, ed. 23/40, ed. 16/40, A.P. 5/7
Five sheets: 51 x 102cm (comp., irreg., each)
Acc. 2001.076a–e
Purchased 2001.
Queensland Art Gallery Foundation Grant

NABORLHBORLH, Lora

Australia b.1956
(Kunwinjku language group)
Bag 1997
Looped kurrajong (*Brachychiton diversifolus*) fibre string bag with string handle
31 x 32cm
Acc. 2002.050
Purchased 2002.
Queensland Art Gallery Foundation Grant

NADJUNGDANGA, Daisy

Australia b.1945
(Ndjebbana language group)
Basket 2001
Coiled pandanus (*Pandanus spiralis*) fibre
40 x 37cm (diam.)
Acc. 2002.059
Purchased 2002.
Queensland Art Gallery Foundation Grant

NALMAKARRA, Mary

Australia b.1942
(Burarra language group)
Bag 1997
Knotted sand palm (*Livistonia humilis*) fibre with string handle
40 x 40cm

Large basket 1997

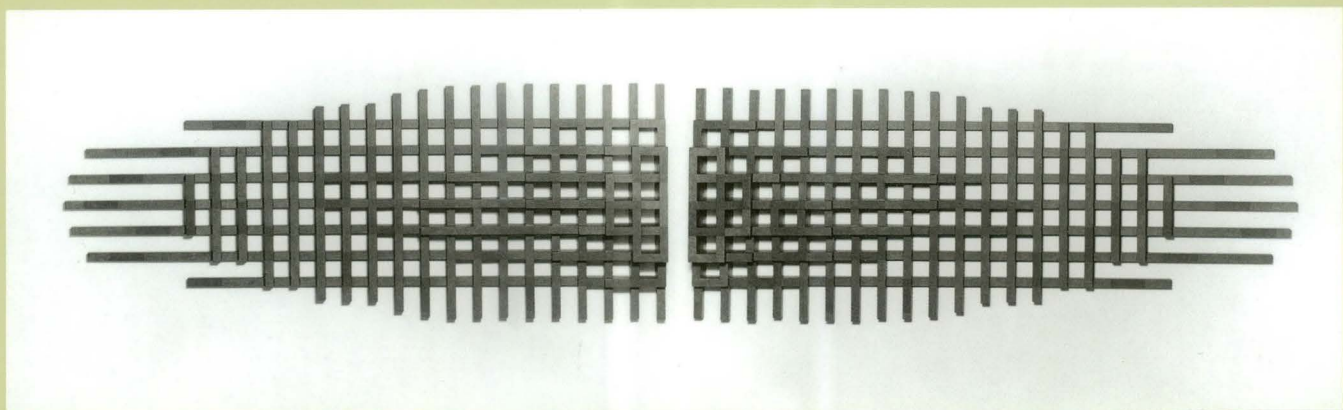
Twined pandanus (*Pandanus spiralis*) fibre with raised stitch, natural dyes and coiled pandanus/string handle
57 x 64cm (diam.)
Acc. 2002.051–052
Purchased 2002.
Queensland Art Gallery Foundation Grant

NAMANYILK, Leanne

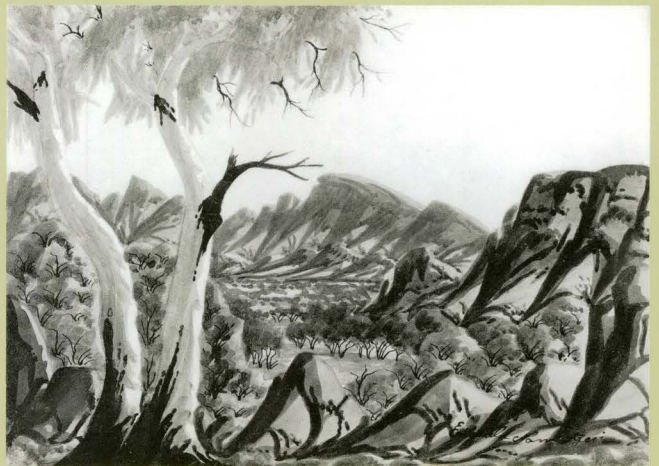
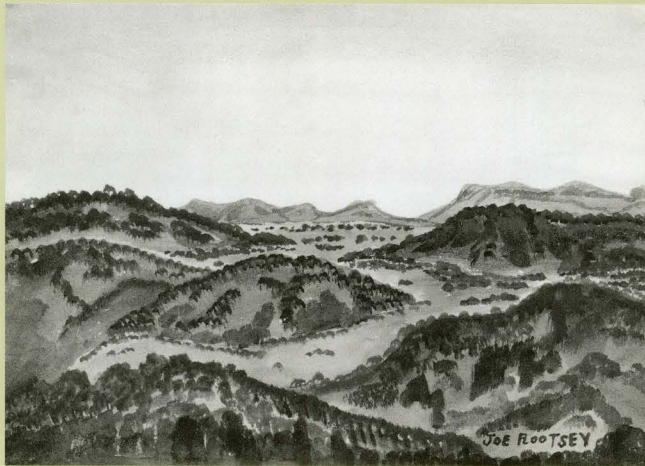
Australia b.1940
(Kuninjku language group)
Ceremonial triangular mat 1997
Twined pandanus (*Pandanus spiralis*) fibre with natural dyes
76 x 101cm
Acc. 2002.053
Purchased 2002.
Queensland Art Gallery Foundation Grant

NAMATJIRA, Ewald

Australia 1930–84
(Arrernte [Aranda] language group)
(Hermannsburg landscape) 1950s
Watercolour
27.5 x 37.5cm
Acc. 2001.073
Purchased 2001.
Queensland Art Gallery Foundation Grant



Mais, Hilarie Australia b.1952 *Rive* 2000 Oil paint on wood
Purchased 2002 with funds from Gina M. Fairfax through the Queensland Art
Gallery Foundation.



Clockwise from top left: **Rootsey, Joe** Australia 1918–63 (Mutumui language group) *(Mountains with colourful vegetation)* 1959 Watercolour 28.7 x 39.5cm Purchased 2002. Queensland Art Gallery Foundation Grant

Namatjira, Ewald Australia 1930–84 (Arrernte (Aranda) language group) *(Hermannsburg landscape)* 1950s Watercolour Purchased 2001. Queensland Art Gallery Foundation Grant

Macquene, Kenneth Australia 1897–1960 *Contour ploughing* c.1945 Watercolour with gouache over pencil Purchased 2001. Queensland Art Gallery Foundation Grant

NAMATJIRA, Keith

Australia 1937–77
(Arrernte [Aranda] language group)

Ghost gums c.1948–62

Watercolour over pencil
35 x 52cm [comp.]
Acc. 2001.146
Bequest of Cedric Powne
2001

NAMATJIRA, Maurice

Australia 1939–79
(Arrernte [Aranda] language group)

(Ghost gums) 1950s

Watercolour over pencil
37.7 x 55.1cm
Acc. 2001.074
Purchased 2001.
Queensland Art Gallery
Foundation Grant

NGUYEN-HATSUSHIBA, Jun

Japan/Vietnam/United States
b.1968

Memorial Project Nha Trang, Vietnam, towards the complex – for the courageous, the curious, and the cowards 2001

D.V.D.: 13:00 minutes,
colour, stereo, ed. 4/10
Acc. 2002.080
Purchased 2002.
Queensland Art Gallery
Foundation Grant

NITSCH, Hermann

(performer)
Austria b.1938

PAROLIN, Mario

(photographer)
Italy

Hermann Nitsch: 24 hour performance in Prinzendorf (Austria) 1975

Gelatin silver photographs
Three sheets: 50 x 64.8cm
(each comp.)
Acc. 2001.077.001–003
Purchased 2001.
Queensland Art Gallery
Foundation Grant

NONA, Dennis

Australia b.1973
(Torres Strait Islander, Kala
Lagaw Ya language group)

Puwa Pun 2001

Linocut, ed. 20/85
61.5 x 46cm [comp.]

Kuiku Garpathai Mabaig (Headhunters of the Torres Strait) 2001

Linocut, ed. 24/85
32.5 x 45.5cm [comp.]

Goba 2000

Hand-coloured linocut, ed.
35/75, second state
62 x 48cm [comp.]

Malu lag a dapar – A urungu aidal (Sea, land and air creatures) 2000

Hand-coloured linocut, ed.
42/75, second state
88 x 50cm [comp.]
Acc. 2002.103–106
Purchased 2002.
Queensland Art Gallery
Foundation

PAIK, Nam June

Korea/United States b.1932
T.V. cello 2000

D.V.D.s, video monitors,
perspex, wooden cello neck
with coloured plastic strings
and wooden tail piece,
marble base
232.2 x 75 x 55cm [overall]
Acc. 2002.012a–j
Kenneth and Yasuko Myer
Collection of Contemporary
Asian Art. Purchased 2002
with funds from The Myer
Foundation, a project of the
Sidney Myer Centenary
Celebration 1899–1999,
through the Queensland Art
Gallery Foundation

PRESTON, Margaret

Australia 1875–1963
Australian rock lily c.1933
Hand-coloured woodcut, ed.
2/12
46.5 x 47cm [comp.]
Acc. 2001.095
Purchased 2001.
Queensland Art Gallery
Foundation Grant

Aboriginal design, with Sturt's pea 1943

Hand-coloured Masonite-cut
30.8 x 38.6cm [comp.]
Acc. 2002.075
Purchased 2002.
Queensland Art Gallery
Foundation Grant

PROCTOR, Thea

Australia 1879–1966
Summer 1930
Hand-coloured woodcut, A.P.
17.3 x 22.8cm [comp.]
Acc. 2002.004

Women with fans 1930

Woodcut
22 x 22.2cm [comp.]
Acc. 2002.076
Purchased 2002.
Queensland Art Gallery
Foundation Grant

REDFORD, Scott

Australia b.1962
Surf painting/Modernist house 2000
Fibreglass, polyester resin
and acrylic lacquer on
urethane foam
114.5 x 221cm

Surf painting/The reflex

2000
Fibreglass, polyester resin
and acrylic lacquer on
urethane foam
221 x 114.5cm
Acc. 2001.060–061
Purchased 2001.
Queensland Art Gallery
Foundation Grant

RIVERS, R. Godfrey

England/Australia
1859–1925

A shady nook, Tamborine Mountain 1914

Oil on wood panel
20.3 x 30.5cm
Acc. 2001.056
Purchased 2001.
Queensland Art Gallery
Foundation Grant

ROJAS, Pilar (potter)

Spain b.1964

MOLINA, Jorge (wood-turner)

Granada

ARROYO, Ramona (lace-worker)

Spain

En jarras 2000

Hand-built terracotta with
linen and timber
Jug: 43 x 53.5cm (diam.,
irreg); table: 81.3 x 57.5cm
(diam.); tablecloth: 86cm
(diam.)
Acc. 2001.078a–c
Gift of the artist 2001

ROOTSEY, Joe

Australia 1918–63
(Mutumui language group)
(Landscape with road and fence) c.1959
Watercolour
28.5 x 35.7cm

(Landscape with gum tree on right) 1959

Watercolour
28.5 x 35.8cm

(Cherbourg mission building) 1959

Watercolour over pencil
28.5 x 35.5cm

(Red and pink mountains with tree on left) 1959

Watercolour
28.5 x 35.7cm

(Blue mountains in background) 1959

Watercolour over pencil
28.5 x 35.5cm

(Yellow rocks in foreground) 1959

Watercolour
28.5 x 39.5cm

(Orange rocks with tree on left) 1959

Watercolour
28.5 x 35.7cm

(Mountains with colourful vegetation) 1959

Watercolour
28.7 x 39.5cm

(Four sketches) 1959

Watercolour over pencil
27 x 33cm

(Road with three trees on either side) 1959

Watercolour over pencil
28.5 x 35.5cm

(Valley with small trees in foreground) 1959

Watercolour over pencil
26.5 x 40cm

(Landscape with grass plain in foreground) 1959

Watercolour
30 x 39.7cm

On the way to Samford, Qld 1959

Watercolour
29 x 39.5cm

McLean Bridge on the way to Mt. Tamborine c.1959

Watercolour
28.5 x 35.5cm

(Landscape with tree on left) c.1959

Watercolour over pencil
40.5 x 58cm
Acc. 2002.060–074
Purchased 2002.
Queensland Art Gallery
Foundation Grant

ROSTRON, Jessie

Australia b.1964
(Rembarrnga language group)
Jerrk (looped string bag)
2001

Looped kurrajong
(Brachychiton diversifolus)
fibre with natural dyes and
string handle
28 x 30cm
Acc. 2002.054
Purchased 2002.
Queensland Art Gallery
Foundation Grant

RUNGGIWANGA, Laura

Australia b.1954
[Dungbon language group]
Basket 1997
Coiled pandanus (*Pandanus spiralis*) fibre with natural dyes and coiled string handle
43 x 32cm (diam.)
Acc. 2002.055
Purchased 2002.
Queensland Art Gallery
Foundation Grant

SMITH, Grace Cossington

Australia 1892–1984
Church interior c.1941–42
[inscr. 1937]
Oil with pencil on pulpboard
55.2 x 42.2cm
Acc. 2001.099
Purchased 2001 with funds raised through The Grace Cossington Smith
Queensland Art Gallery
Foundation Appeal

SYDDIC NAPALTJARRI, Linda

Australia b.1937
[Pintupi language group]
Land and spirits 2001
Synthetic polymer paint on canvas
130 x 178cm
Acc. 2002.107
Purchased 2002.
Queensland Art Gallery
Foundation

TABUAI, Edrick

Australia b.1933
[Torres Strait Islander, Kalaw Kawaw Ya language group]
Wene – Wenel Mawa (very powerful witch doctor's mask) 2001
Wood, synthetic polymer paint, shells, beads, white feathers, horse hair, cassowary and emu feathers
177 x 88 x 25cm (irreg.)
Acc. 2002.025
Purchased 2001.
Queensland Art Gallery
Foundation Grant

TAN, Truong [collaborating artist]

Vietnam b.1963

VAN INGEN, Pat

[collaborating artist]
Australia 1947–2001
Ami go home 1997
Ink, synthetic polymer paint, pencil and cotton thread on paper
46 x 62.4cm

He art 1997

Ink, synthetic polymer paint and cotton thread on paper
41.2 x 69.6cm

Man dreaming 1997

Ink, synthetic polymer paint and cotton thread on paper
50.7 x 40.2cm
Acc. 2002.020–022
Gift of Pat HOFFIE through the Queensland Art Gallery
Foundation 2002

THANCOUPE

Australia b.1937
[Thainakuith (Thanaquith) language group]
Pearl shells – Wives of Chivaree 1990–91
Stoneware, hand-built sphere; exterior deeply incised with Aboriginal motifs picked out in oxides and slip-glazed
27 x 30cm (diam.)
Acc. 2001.136
Purchased 2001 with funds from National Australia Bank Limited through and with the assistance of the Queensland Art Gallery Foundation

THORPE, Hall

Australia 1874–1947
The Chinese vase c.1926
Colour woodcut
48.3 x 33.8cm (comp.)
Acc. 2002.005
Purchased 2002.
Queensland Art Gallery
Foundation Grant

TROCKEL, Rosemarie

Germany b.1952
Singend kehrte ich heim (I returned home singing) [portfolio] 1999
Screenprints and videotape: 5:25 minutes, colour, sound, ed. 43/99
Ten sheets: 27 x 37cm (each comp.)
Acc. 2001.142a–k
Purchased 2001. Friends of the Queensland Art Gallery

TRUMAN, Catherine

Australia b.1957
Interior under scrutiny #9 2001
English lime and paint
27 x 13 x 5cm

Interior under scrutiny #10 2001

English lime and paint
20 x 22 x 6.5cm
Acc. 2002.088–089
Purchased 2002. Queensland Art Gallery Foundation

Interior under scrutiny #19 2002

English lime and paint
26 x 6.5cm
Acc. 2002.090
Commissioned 2002 by the Queensland Art Gallery with funds from the Queensland Art Gallery Foundation

TYNDALL, Peter

Australia b.1951
detail
A Person Looks At A Work Of Art/someone looks at something...QLD : 1979 (PUPPET CULTURE FRAMING SYSTEM) 1979
Oil on canvas and wood with plastic covered wires
178 x 56.5cm
Acc. 2002.115
Gift of the artist through the Queensland Art Gallery
Foundation 2002

UPWARD, Peter

Australia 1932–84
Untitled 1963
Coloured ink wash
63.2 x 51.4cm
Acc. 2002.006
Purchased 2002.
Queensland Art Gallery
Foundation Grant

WALLER, Christian

Australia 1894–1954
The Great Breath 1932
Book containing 12 leaves with 7 linocuts
44.2 x 25.6 x 0.7cm (closed)
Acc. 2002.091
Purchased 2002.
Queensland Art Gallery
Foundation

WANDJIRMA, Mary

Australia b.1934
[Burrara language group]
(Oblong sail) 2001
Woven pandanus, with traditional dyes and natural pigments
147 x 245cm (irreg.)
Acc. 2001.137
Purchased 2001.
Queensland Art Gallery
Foundation Grant

WANG Qingsong

China b.1966
Night revels of Lao Li 2000
Type C photograph, ed. 7/9
120 x 960cm (comp.)
Acc. 2002.013
Purchased 2002 with funds from James C. Sourris through the Queensland Art Gallery Foundation

WANG Zhiyuan

China/Australia b.1958
Fragments 2000
Synthetic polymer paint on MDF board
40 components: 600 x 600cm (installed, variable)
Acc. 2002.014a–nn
Purchased 2002.
Queensland Art Gallery
Foundation Grant

WILSON, Philomena

Australia b.1970
[Burarra language group]
Burlupurr (dilly bag) 1997
Twined pandanus (*Pandanus spiralis*) fibre with string handle
34 x 25cm (diam.)
Acc. 2002.056
Purchased 2002.
Queensland Art Gallery
Foundation Grant

WRIGHT, Judith

Australia b.1945
God's bones: for Nicole 1988–91
Paper saturated with bitumen, powdered pigment and wax, steel rods with cement
200 x 740 x 30cm (installed, approx.)
Acc. 2002.019a–n
Gift of the artist in memory of Michael Milburn through the Queensland Art Gallery
Foundation 2002

WURRKIDJ, Debra

Australia b.1971
[Kuninjku language group]
Bag 2001
Looped/ knotted pandanus (*Pandanus spiralis*) fibre with natural dyes and string handle
24 x 28cm
Acc. 2002.057
Purchased 2002.
Queensland Art Gallery
Foundation Grant

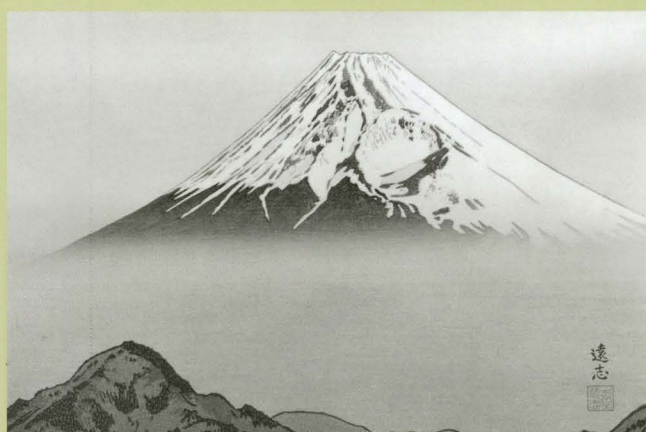
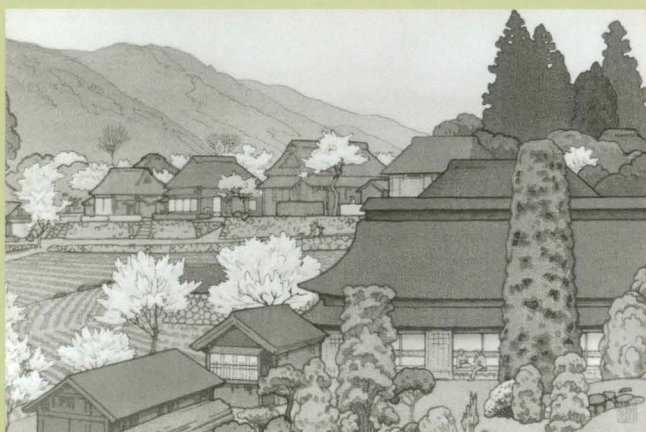
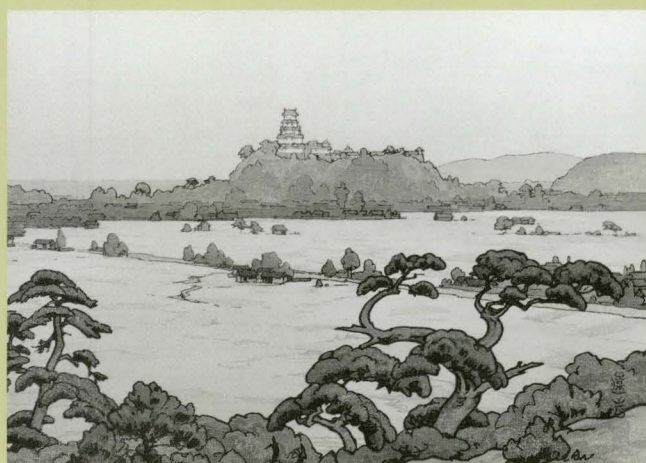
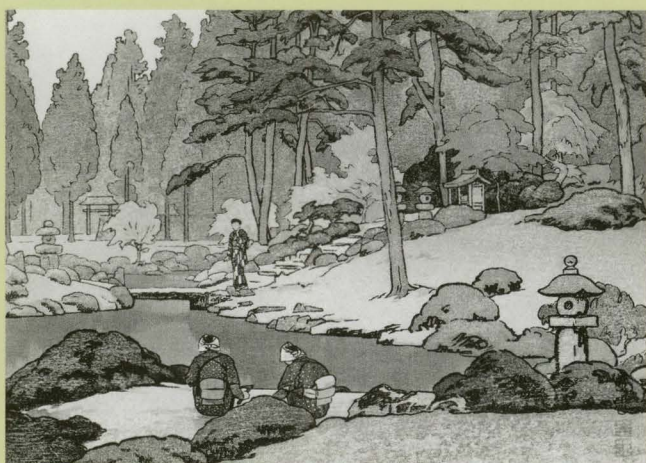
YARINKURA, Lena

Australia b.1961
[Rembarrnga language group]
Jerrk (looped string bag) 2001
Looped kurrajong (*Brachychiton diversifolus*) fibre with natural dyes, brolga feathers and string handle
42 x 39cm
Acc. 2002.058
Purchased 2002.
Queensland Art Gallery
Foundation Grant



Left to right: **Preston, Margaret** Australia 1875–1963 *Australian rock lily* c.1933 Hand-coloured woodcut, ed. 2/12 Purchased 2001. Queensland Art Gallery Foundation Grant

Thorpe, Hall Australia 1874–1947 *The Chinese vase* c.1926 Colour woodcut 48.3 x 33.8cm [comp.] Purchased 2002. Queensland Art Gallery Foundation Grant



Clockwise from top left: **Yoshida, Toshi** Japan 1911–95 *Linnoji Garden* 1941
Colour woodblock print

Shirasagi Castle 1942 Colour woodblock print

(Mt Fuji) From Katsuragi-Yama 1962 Colour woodblock print

Village of plums 1951 Colour woodblock print Gift of Everil Taylor through the
Queensland Art Gallery Foundation 2001

YOSHIDA, Toshi

Japan 1911–95

Ishiyama Temple 1946
Colour woodblock print
37.7 x 24.2cm (comp.)

Linnoji Garden 1941
Colour woodblock print
17.2 x 24.2cm (comp.)

Morinji in spring 1951
Colour woodblock print
24.6 x 37.4cm (comp.)

**Mt Fuji from Nagoaka,
morning** 1962
Colour woodblock print
20.7 x 31.3cm (comp.)

Mt Fuji from Ohito, autumn
1962
Colour woodblock print
20.8 x 31.5cm (comp.)

Mt Fuji from Ohito, morning
1962
Colour woodblock print
20.9 x 31.4cm (comp.)

Nikko 1940
Colour woodblock print
17 x 23.7cm (comp.)

Rice-field in Suizu 1951
Colour woodblock print
24.5 x 37.2cm (comp.)

Shirasagi Castle 1942
Colour woodblock print
17.4 x 24.2cm (comp.)

**Shrine of the paper-makers,
Fukui** 1951
Colour woodblock print
37.4 x 24.4cm (comp.)

Stone lanterns 1941
Colour woodblock print
17 x 24cm (comp.)

Village of plums 1951
Colour woodblock print
24.2 x 37.2cm (comp.)

**(Mt Fuji) From Katsuragi-
Yama** 1962
Colour woodblock print
21.3 x 31.2cm (comp.)
Acc. 2001.150–162
Gift of Everil Taylor through
the Queensland Art Gallery
Foundation 2001

ZHANG Peili

China b.1957

Endless dancing 1999
20 minute video installation
comprising of 8 Betacam
tapes, ed. 1/3
610cm (installed, diam.,
approx.)
Acc. 2001.070a–h
Purchased 2001.
Queensland Art Gallery
Foundation

EXHIBITIONS SCHEDULE & SPONSORS

EXHIBITIONS PRESENTED AT THE GALLERY

A Centenary of Faces: Celebrating the Centenary of Federation

29 March – 8 July 2001
This project has been financially assisted by the Queensland Government through the Queensland Community Assistance Program of Centenary of Federation Queensland.

Activism as Image: Political Art from the Contemporary Asian Collection

14 April – 15 July 2001

John Brack: Inside and Outside

31 May – 29 July 2001
A National Gallery of Australia Travelling Exhibition
Sponsored by:
Ansett Air Freight

Paperworks: Australian Artists Exploring Drawing and the Printed Image

7 June – 5 August 2001

'Problem – Wisdom': Kamin Lertchaiprasert

7 June – 12 August 2001

Fancy Work: Women's Art in the Federation Period

30 June 2001 – 10 March 2002

Photography from our Region

28 July – 4 November 2001

Northern Journey: Conrad Martens in Early Queensland

11 August – 14 October 2001
This project is financially assisted by the Queensland Government through the Queensland Community Assistance Program of Centenary of Federation Queensland
Major sponsor: Santos Ltd

Fiona Foley: Pir'ri – Mangrove

11 August – 14 October 2001
Sponsors:
Corporate Arts Funding
Hyne & Son Pty Ltd
Westpac Private Bank
Qantaslink
Harvey World Travel
Hervey Bay
Royal Albert Apartment Hotel

William Robinson: A Retrospective

31 August –
11 November 2001
Sponsors:
Screen Offset Printing
Edwards Dunlop Paper
DAS Distribution

'Dragon or Rainbow Serpent: A Myth Glorified or Feared' by Cai Guo Qiang

31 August 2001 –
3 February 2002

Play – An Exhibition for Children

8 November 2001 –
28 January 2002
Sponsors:
Australia Council for the Arts
Quest Community
Newspapers
ADSHL

Lines of Descent: The Family in Contemporary Asian Art

24 November 2001 –
28 January 2002
A Queensland Art Gallery
Travelling Exhibition

'YBA': Young British Artists

29 October 2001 –
26 February 2002

Tree of Life

13 November 2001 –
3 March 2002

Pop Is...British and American Prints from the Queensland Art Gallery Collection

17 November 2001 –
17 February 2002

Minister's Awards for Excellence in Art 2002

12 February – 28 April 2002
Organised by Education
Queensland and supported
by the Queensland
Government and
Regional Galleries
Association of Queensland

Belle-Île: Monet, Russell and Matisse in Brittany

14 February – 21 April 2002
An exhibition organised by
the Art Gallery of New South
Wales
Sponsored in Queensland by:
The Courier-Mail
Network Ten (Brisbane) Pty Ltd
Opening sponsors:
Beringer Blass Wine
Estates Limited
Carlton and United
Breweries Limited

Zhang Peili 'Endless Dancing'

22 February – 28 April 2002

Close: A Video and Sound Installation by Iain Mott

16 March – 16 June 2002

Fashion in the Floating World: The Kimono in Ukiyo-e Imagery from the Collection

16 March – 28 June 2002

Function and Non-Function in Contemporary Craft

20 March – November 2002

Young QAG

5 April – 4 June 2002

Starter Space: Natalya Hughes

5 April – 22 July 2002

Len Lye

17 May – 28 July 2002
Sponsored by:
Creative NZ, Arts Council of
New Zealand Toi Aotearoa

Max Gimblett: The Language of Drawing

17 May – 28 July 2002
Sponsored by:
Edwards Dunlop Paper

The Rainbow Serpent

24 May – 17 June 2002
An interactive storytelling
and art making experience
for children
Sponsored by:
The Seymour Group Pty Ltd

Love & Death: Art in the Age of Queen Victoria

30 May – 28 July 2002
An Art Gallery of South
Australia Travelling
Exhibition
Indemnified by the
Queensland Government
Sponsored in Queensland by:
The Courier-Mail
Opening sponsors:
Beringer Blass Wine
Estates Limited
Carlton and United
Breweries Limited

FOCUS/THEMATIC DISPLAYS PRESENTED AT THE GALLERY

Vincent Brown (1901–2001): A Centenary Tribute

6 June – 31 October 2001

Mike Parr & Hermann Nitsch: An Exhibition of Performance Art Documentation

29 June – September 2001

Pushing Painting: Australian Painting from the 1970s to the Present

29 October 2001 –
16 June 2002

Sadie Benning and Mona Hatoum

October 2001 – February
2002

Desert Paintings

24 November 2001 –
20 January 2002

Asian/Australian Art

26 January – 21 April 2002

**Directions in the 1990s
and Beyond**

February – July 2002

Mother and Child

1 May – 28 July 2002

**Michael Parekowihi's
'Ten Guitars'**

May – September 2002

**William Dobell and the Art
of Portraiture**

29 June – 3 November 2002

**PRESENTED IN REGIONAL
QUEENSLAND****Terra Cognita: The Land
in Australian Art**

November 2000 – October 2001

A Queensland Art Gallery
Travelling Exhibition

Cairns Regional Gallery
10 November 2000 –
4 February 2001

Gladstone Regional Art
Gallery and Museum
9 February – 17 March 2001

Hervey Bay Regional Gallery
23 March – 6 May 2001

Outback Regional Gallery,
Winton 9 May –
15 June 2001

Balonne River Gallery, Surat
22 June – 22 July 2001

Noosa Regional Gallery
27 July – 2 September 2001

Logan Art Gallery
7 September –
14 October 2001

This project is financially
assisted by the Queensland
Government through the
Queensland Community
Assistance Program of
Centenary of Federation
Queensland

**Northern Journey: Conrad
Martens in Early Queensland**

28 November 2001 –
26 February 2002
Centenary of Federation
Queensland celebrations
Toowoomba Regional Art
Gallery 28 November
2001 – 20 January 2002
Warwick Art Gallery
25 January –
26 February 2002

This project is financially
assisted by the Queensland
Government through the
Queensland Community
Assistance Program of
Centenary of Federation
Queensland
Major sponsor: Santos Ltd

**A Day at the Beach –
An Exhibition for Children**

16 February 2001 –
7 April 2002
A Queensland Art Gallery
Travelling Exhibition for
Children

Perc Tucker Regional
Gallery, Townsville
16 February –
25 March 2001

Warwick Art Gallery
31 March – 22 April 2001

Duaranga Shire Art Gallery,
Blackwater 28 April –
20 May 2001

Gladstone Regional Art
Gallery and Museum
25 May – 30 June 2001

Gallery Hinchinbrook,
Ingham 7 July –
5 August 2001

University of the Sunshine
Coast 11 August –
2 September 2001

Mt Isa Civic Centre
12 September –
7 October 2001

Hervey Bay Regional Gallery
26 October –
25 November 2001

Noosa Regional Gallery
1 December –
13 January 2002

Redcliffe City Art Gallery
18 January –
24 February 2002

Gold Coast City Art Gallery
1 March – 7 April 2002

This project is financially
assisted by the Queensland
Government through the
Queensland Community
Assistance Program of
Centenary of Federation
Queensland

**Otherworlds: Images of
Fantasy and Fiction**

1 February 2002 – April 2003

A Queensland Art Gallery
Travelling Exhibition
Perc Tucker Regional
Gallery, Townsville 1

February – 3 March 2002

Hervey Bay Regional Gallery
8 March – 7 April 2002

Gold Coast City Art Gallery
12 April – 19 May 2002

Gladstone Regional Art
Gallery and Museum
24 May – 29 June 2002

Caloundra Regional Art
Gallery 5 July –
18 August 2002

Cairns Regional Gallery
23 August –
29 September 2002

Rockhampton Art Gallery
15 November 2002 –
12 January 2003

Principal sponsor:
Commonwealth Bank

**Exploring Outback:
Artists' Responses**

to Life on the Land

28 June 2002 –

7 September 2003

A Queensland Art Gallery
Travelling Exhibition

Qantas Founders Outback
Museum, Longreach
28 June – 4 August 2002

Gallery Hinchinbrook,
Ingham 16 August –
15 September 2002

Emerald Regional Art Gallery
27 September –
20 October 2002

Dogwood Crossing Art
Gallery, Miles 25 October –
1 December 2002

Texas Regional Art Gallery
6 December 2002 –
11 January 2003

Logan City Art Gallery
17 January –
22 February 2003

Cooloola Shire Art Gallery,
Gympie 28 February –
13 April 2003

Dalby Regional Art Gallery
18 April – 25 May 2003

Rockhampton City Gallery
30 May – 20 July 2003

Artspace Mackay 25 July –
7 September 2003

Supported by 2001 Year of
the Outback

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

11 August – 29 July 2001
Museum of Contemporary
Art, Sydney 11 August –
29 October 2000

Queensland Art Gallery
24 November 2000 –
4 March 2001

Melbourne Museum
6 April – 29 July 2001

Sponsored by:
The Courier-Mail

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

29 March –
30 September 2001
Queensland Art Gallery
29 March – 20 May 2001

Art Gallery of New South
Wales 1 June –
29 July 2001

National Gallery of Victoria
On Russell, Melbourne
10 August –

30 September 2001

Exhibition organised by the
Queensland Art Gallery and
Art Exhibitions Australia
Indemnified by the Australian
Government in association

with the Governments of
Queensland, New South
Wales and Victoria

Principal sponsor:
Mazda Australia

National sponsors:
Singapore Airlines Limited
Channel 7

Ansett Airlines
Triple M
Hilton International,
Brisbane

State sponsors:
Merrill Lynch HSBC
The Courier-Mail

**William Robinson:
A Retrospective**

31 August 2001 –
10 March 2002

Queensland Art Gallery
31 August –
11 November 2001

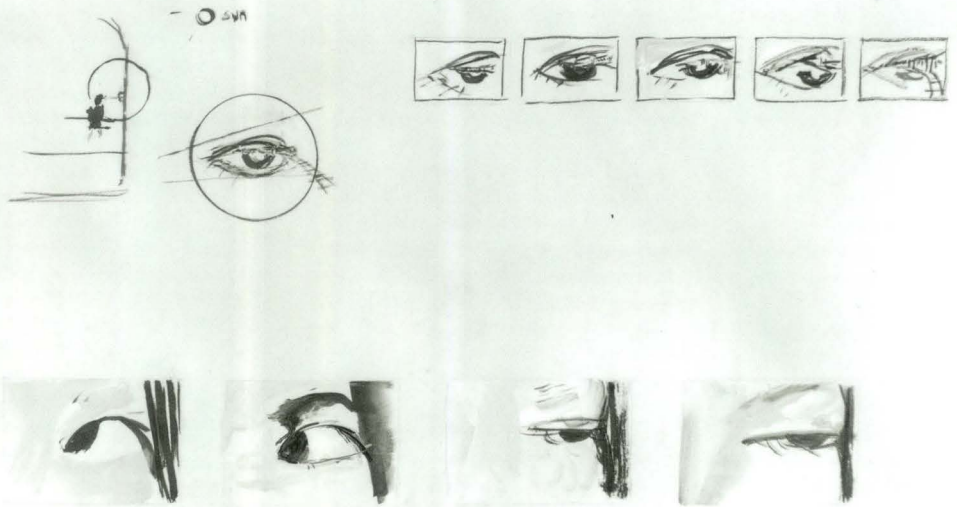
National Gallery of Australia
7 December 2001 –
10 March 2002

Sponsors:
Screen Offset Printing
Edwards Dunlop Paper
DAS Distribution



Bell, Richard Australia b.1953 [Kamilaroi language group] *"Aussie, Aussie, Aussie"* 2002 Gravel, glue and synthetic polymer paint on canvas 218 x 131cm
Purchased 2002. Queensland Art Gallery Foundation

RAILROAD EYES



TRAIN FROM ROME TO PARIS 9.4.75

Johnson, Tim Australia b.1947 *Railroad eyes* 1976 Synthetic polymer paint and watercolour with pencil on cartridge paper from a spiral bound notebook 36.8 x 53.4cm (comp.) Purchased 2001. Queensland Art Gallery Foundation Grant

PUBLICATIONS

PUBLISHED BY THE GALLERY

Artlines [quarterly magazine published for the Friends of the Queensland Art Gallery] July/Aug. 2001 – Winter 2002. (20 pp., illus: col.).

Staff contributions:

Beckman, Michael.

'Postcards from America'. (Summer 2001-02, pp.16-17).

Carter, Anne. 'Infra-red imaging'. (Winter 2002, pp.14-15).

Cooke, Glenn. 'Oscar Friström's *Portrait of Millicent Smith*'. (Autumn 2002, p.7).

Devenport, Rhana. 'Luo Brothers'. (Summer 2001-02, pp.10-11).

Dudley, Andrew. 'The Provenance Research Project'. (Spring 2001, pp.14-15).

Goddard, Angela.

'Nothern Journey: Conrad Martens in early Queensland'. (Spring 2001, pp.14-15).

Johnson, Trish. 'Fiona Foley: Pir'ri – Mangrove'. (Spring 2001, pp.16-17).

Kirker, Anne. 'Len Lye: the life and work of a maverick artist'. (Autumn 2002, pp.14-15).

Littley, Samantha. 'Bill and Mary: The Painter and the Poet'. (Winter 2002, pp.6-7).

Littley, Samantha. 'Exploring Outback: Artists' Responses to Life on the Land'. (Winter 2002, pp.16-17).

Littley, Samantha. 'Grace Cossington Smith's *Church interior*'. (Autumn 2002, pp.8-9).

Page, Maud. 'Illustrating diversity: The Queensland Art Gallery's Pacific Collection'. (Winter 2002, pp.12-13).

Seear, Lynne. 'The art of William Robinson'. (Spring 2001, pp.14-15).

Seear, Lynne. 'For such is the kingdom of heaven'. (Winter 2002, pp.8-11).

Seear, Lynne. 'John Peter Russell and friends on "the savage coast"'. (Summer 2001-02, pp.6-9).

artmail [e-bulletins] No. 3-21 2001-02.

Beckmann, Michael. *Play* (2002, children's activity book, illus: col.).

Burnett, David. *Otherworlds: Images of Fantasy and Fiction*. (2001, brochure, illus: col.).

Burnett, David. *Love and Death: Art in the Age of Queen Victoria*. (2002, education resource pamphlet, 8pp., illus: col.).

Daw, Robyn. *Belle-Île: Monet, Russell & Matisse in Brittany* (2002, education resource pamphlet, 8pp., illus: col.).

Ewington, Julie. *Fiona Foley: Pir'ri – Mangrove*. (2001, Queensland Art Gallery In Focus booklet, 16pp., illus: col.).

Exploring Outback: Artists' Responses to Life on the Land. (2002, Queensland Art Gallery in Focus booklet, 6pp., illus: col.).

Hide and Seek with Josephine and Friends. William Robinson: A Retrospective. (2001, children's activity pamphlet; illus: col.).

Kirker, Anne, with a contribution by John Yau. *Max Gimblett: The Language of Drawing*. (2002, exhibition catalogue, 64pp., illus: col., b/w).

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

Queensland Art Gallery Annual Report 2000-2001. (2002, 72pp., illus: b/w).

Queensland Art Gallery Foundation Twenty-First Annual Report 2000-2001. (2002; 48 pp., illus: col., b/w).

Queensland Gallery of Modern Art Architect Competition. (2002, exhibition catalogue, 40pp., illus: col., b/w).

Raffel, Suhanya. *Cai Guo Qiang: 'Dragon or Rainbow Serpent: A myth glorified or feared'*. (2001, Queensland Art Gallery In Focus booklet 16pp., illus: col., b/w).

Searching for Patterns in Indigenous Art. (2002, children's drawing trail; illus: col.).

Seear, Lynne (ed.). *Darkness and Light: The Art of William Robinson*. (2001, exhibition catalogue, 160pp., illus: col.).

Staff contributions:
Beckmann, Michael. 'Breathing in & out: Dark tide, Bogangar'. (pp.134-5).

Ewington, Julie. 'Four seasons'. (pp.90-1).

Hall, Doug. Foreword. (p.6).

Heron, Don. 'A model education'. (p.40).

Lee, Alison. 'Equestrian self portrait: a right royal send up'. (p.146).

Seear, Lynne. 'The colour of daily life: Sophie in her bedroom'. (p.62).

Walsh, Julie. 'Goats, cows & chooks: the painter's farmyard'. (p.72).

William Robinson: A Retrospective. (2001, education resource pamphlet; 6pp., illus: col.).

PUBLICATIONS IN PROGRESS AT 30 JUNE

APT 2002: Asia-Pacific Triennial of Contemporary Art. (2002, exhibition catalogue; 160pp., illus: col., b/w).

Asia-Pacific Triennial of Contemporary Art 2002. (2002, education resource kit; illus: col.).

Brought to Light, Volume 2 [working title]. (2004, monograph)

Story Place: Indigenous Art of Cape York and the Rainforest. (2003, exhibition catalogue)

Kids' APT. (2002, children's activity book; illus: col.).

CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Beckmann, Michael. 'A pillow fight in an art museum'. *Gallery: The Journal of the Regional Galleries Association of Queensland*, Issue 10, October 2001, pp.7-8.

- Beckmann, Michael. 'The real thing: Learning in a gallery'. *QATA Journal*, February, 2002.
- Cooke, Glenn R. *Chance, Change and Synchronicity: Barbara Cheshire* [exhibition catalogue], Perc Tucker Regional Gallery, Townsville, 2001, pp. 2-3.
- Cooke, Glenn R. 'Early American decorative arts 1620-1860' [book review]. *Museum National*, August 2001, p.31.
- Cooke, Glenn R. 'Memorials of the Boer War: paintings of the first departure of the Queensland Contingent to South Africa'. *The World of Antiques and Art*, December 2001 - June 2002, p.70.
- Cooke, Glenn R. 'Pokerwork sideboard by Mrs J. J. Kingsbury, 1906'. *The World of Antiques and Art*, December 2001 - June 2002, p.170.
- Cooke, Glenn R. 'The Story Bridge: on becoming a Brisbane icon'. *The World of Antiques and Art*, December 2001 - June 2002, pp.78-85.
- Devenport, Rhana. 'Collectors - Love Addiction: Kirsti Simpson'. *Object: objects + design + ideas*, no.39, June 2002, pp.66-7.
- Devenport, Rhana. *Glow: Body of Light* [exhibition brochure], Object: Australian Centre for Craft and Design Galleries, Sydney, 2001.
- Devenport, Rhana. 'Queensland's "Asia-Pacific Triennial": Past connections and new directions'. *Contemporary Art, China*, Beijing, 2002, pp.32-7.
- Devenport, Rhana. *Voices and Visions from China: Texts for Senior English Classroom* [contributing author], Curriculum Corporation, Access Asia and Education Foundation, Commonwealth of Australia through NALSAS (National Asian Languages and Studies in Australian Schools), CD-ROM, 2002.
- Ewington, Julie. 'Installation in Southeast Asia in the 1990s: heritage in modernity'. *TAASA Review*, vol.11, no.1, March 2002, pp.7-9.
- Ewington, Julie. *Sensuous interiors under scrutiny: Sue Lorraine and Catherine Truman* [self-published brochure]. 2001.
- Ewington, Julie. 'Time to go'. *Time to go: Robin White: Work from 1982 to 2000* [exhibition catalogue], Drill Hall Gallery, Australian National University, Canberra, 2001, 8pp.
- Flatt, Naomi. 'Between the mountains and the sea: homeground, Marianne Penberthy and Kerry Johns'. *Eyeline* [Special Issue: the Critical Writing Project 2001], Spring 2001, pp.24-5.
- Flatt, Naomi. 'A dancing warrior: Alick Tipoti's "Kobupa thoerapieese"'. *Eyeline* [Special Issue: the Critical Writing Project 2001], Spring 2001, p.56.
- Goddard, Angela. 'Dancing light: the work of Catherine Brown'. *Eyeline* [Special issue: the Critical Writing Project 2001], Spring 2001, pp.8-9.
- Goddard, Angela. 'Northen journey: Conrad Martens in early Queensland'. *Antiques & Art in Queensland*, July-November 2001, p.11.
- Goddard, Angela. 'Review: Curatorial lab'. *EA (Emerging Artists)*, Queensland Artworkers Alliance, November 2001.
- Gunning, Judy. 'Searching for solutions: some issues of security and access to special collections'. *ARLIS/ANZ Journal: Journal of the Arts Libraries Society, Australia and New Zealand*, no.52, August 2001, pp.14-17.
- Kirker, Anne. 'In the Vanguard: contemporary Korean photographers'. *Awakening* [exhibition catalogue], Australian Centre for Photography, August - September 2001, pp.11-18.
- Kirker, Anne. 'Postscript on Te Papa'. *Museums National*, vol.10, no.4, May 2002, pp.24-5.
- Kirker, Anne. 'Printmaking Shifts'. *No Muttering* [exhibition catalogue], Ivan Dougherty Gallery, The University of New South Wales, 4 October - 3 November 2001, [unpag.].
- Kirker, Anne. 'Restructuring collections and staff'. *Gallery: The Journal of the Regional Galleries Association of Queensland*, Issue 11, May 2002, pp.7-10.
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- Massy, John. 'Paper & String'. 2000 [exhibition catalogue], Redcliffe City Art Gallery, 2002, [unpag.].
- Massy, John. 'Pricing your art work' *Intersections*, Ausdance Queensland, Flying Arts Inc., Youth Arts Queensland, 2001, p.4.
- McColm, Donna. 'Anne Wallace: The Go-Betweens paintings'. *Eyeline*, no.47, Summer 2001-2002, pp.47-8.
- McColm, Donna. 'Glen Henderson'. *Art & Australia*, vol.39, no.1, September 2001, pp.164-5.
- Raffel, Suhanya. 'Bibliofile: Geeta Kapur, "When was Modernism: Essays on Contemporary Cultural Practice in India"' [book review]. *Art Monthly Australia*, no.142, August 2001, pp.28-9.
- Raffel, Suhanya. 'Fiona Hall: money talks'. In *Unpacking Europe: Towards a Critical Reading* [exhibition catalogue], eds. Sarah Hassan and Iftikhar Dadi, Museum Boijmans Van Beuningen, Rotterdam, 2001, pp. 338-43.
- Raffel, Suhanya. 'Redemption through repetition: Sugimoto's "Hall of Thirty Three Bays"'. *TAASA Review*, vol.11, no.2, June 2002, pp. 7-9.
- Stutchbury, Sarah. 'Putting the Queensland Art Gallery in your inbox'. *Museum National*, vol.10, no.3, February 2002, p.5.
- Tiffin, Sarah and Stuart-Fox, Martin. 'The Dvaravati "Buddha on a Monster" stelae: a possible interpretation'. *Journal of the Royal Asiatic Society, Third Series*, vol. 12, part 1, April 2002, pp.47-65.
- Walsh, Julie. 'Prime'. *Youth Arts Queensland News*, June 2002, p.5.

PAPERS PRESENTED (UNPUBLISHED)

- Beckmann, Michael. 'Programs for young audiences in art museums'. National Network of State Coordinators for Senior Secondary Student Art Exhibitions, Queensland Art Gallery, 19 April 2002.
- Beckman, Michael. 'Defining the teacher as artist'. Chalk 2002 Art Education Forum. Queensland University of Technology, Brisbane, 18 April 2002.
- Beckmann, Michael. 'Teaching the new syllabus in the Gallery'. Primary Art Network Professional Development, Brisbane State High School, 8 April 2002.
- Beckmann, Michael. 'New ways to present education programs'. Off the Wall: Regional Galleries Seminar Program, Queensland Art Gallery, 13 March, 2002.
- Beckmann, Michael. 'Scary monsters and talking pigs: art through the eyes of children'. Queensland Art Gallery, 15 September 2001.
- Carter, Anne. 'Notes on devarnishing modern paintings'. AICCM Paintings Group Symposium, Sydney, September 2001.
- Dudley, Andrew and Flatt, Naomi. 'In Search of the lost art: Investigating the collection for Nazi plunder'. Queensland Art Gallery, 7 November, 2001.
- Devenport, Rhana. 'APT 2002, craft and design intersections'. Craft Curators Meeting, Object Galleries, Customs House, Sydney, 8 April, 2002.
- Devenport, Rhana. 'APT: Tradition, Change and the Future'. Redlands Cultural Expo Speakers' Forum, Redlands Community Cultural Centre, 27 April, 2002; Queensland University of Technology, 30 May, 2002.

- Devenport, Rhana. 'The Asia-Pacific Triennial'. Asia Matters Conference, Brisbane Catholic Education Centre and Access Asia Schools Program, O'Shea Centre, 27 October, 2001.
- Devenport, Rhana. 'Different perspectives — curating across cultures — a visual arts curatorial seminar'. Regional Galleries Association of Queensland and Museums Australia (Qld) through the joint Training and Professional Development Program, Queensland Museum, Brisbane, 12 October, 2001.
- Devenport, Rhana. freshOn — Professional Breakfast Seminar Series. Design Institute of Australia (Queensland Chapter), Two, Brisbane, 24 October, 2001.
- Devenport, Rhana. 'The global bi/triennial epidemic: curatorial and contextual issues'. Curatorial Lab — A Program for Emerging Curators, 200 Gertrude Street and Metro Arts, Potter Museum of Modern Art, Melbourne, 18, August 2001; Metro Arts, Brisbane, 25 August, 2001.
- Devenport, Rhana. 'Opening address. Discover Japan through contemporary posters'. The Japan Foundation and Consulate-General of Japan, Brisbane, 4 February, 2002.
- Devenport, Rhana. 'Opening address: Queensland Potters Association 2001 Graduate Award Exhibition. Fusions Gallery, Brisbane, 15 February, 2002.
- Ewington, Julie. 'Best practice, export quality and Artlink'. Gold Coast City Gallery, 12 December, 2001.
- Ewington, Julie. 'Between worlds'. Panel discussion (with Brook Andrew, Melissa Chiu, Narelle Jubelin, Djon Mundine). ARCO, Madrid, 14 February, 2002.

- Ewington, Julie. 'The Biennale of Sydney'. Panel discussion (with Richard Grayson and Mike Parr). Museum of Contemporary Art, Sydney, 3 June, 2002.
- Ewington, Julie. 'The future of arts spaces'. Panel discussion (with Elizabeth-Ann MacGregor, Michael Snelling, Jock McQueenie). The Parallax Perspective: Art Spaces in the New Millennium, Metro Arts, Brisbane, 10 August, 2001.
- Ewington, Julie. 'What was Australian landscape? The Federation period, nationalism and Queensland'. Australian Decorative & Fine Arts Society, Auditorium, Queensland Cultural Centre, 24 October, 2001.
- Goddard, Angela. 'Northern Journey: Conrad Martens in early Queensland'. Public lecture, Toowoomba Regional Art Gallery, 28 November, 2001.
- Goddard, Angela. 'Under the microscope: the colonial paintings of Conrad Martens'. Public lecture, Queensland Art Gallery, 5 September 2001.
- Hall, Doug. 'Panel speaker: globalization and contemporary art'. Challenges facing museums in the era of globalization: Association of Art Museum Directors Midwinter meeting, Hawaii, February 2002.
- Hogan, Janet. 'Genesis of a capital: Conrad Martens's Brisbane in 1851'. Northern Journey: Conrad Martens in Early Queensland Seminar, Queensland Art Gallery, 11 August, 2001.
- McColm, Donna. 'Feminist art', Queensland University of Technology, Brisbane, 26 April & 16 May, 2002.
- Mallos, Melina. 'Uncover: graduate research in the museum sector'. Australian Museum, 24 May 2002.

- Young, Jacklyn. 'Allied forces: Librarians and museums collaborating on WWII provenance research'. Getting the Picture: Perspectives on the Art Library, Arts Library Society, Australia and New Zealand Annual Conference and AGM, Auckland, 27 April 2002.

WEBSITES PRODUCED BY THE GALLERY

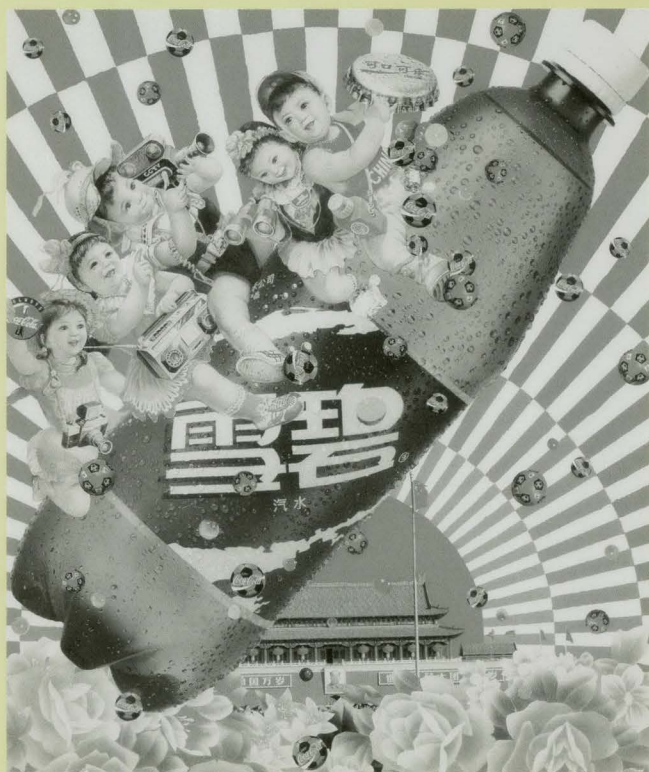
- Gallery Store
<www.gallerystore.com.au>
Northern Journey: Conrad Martens in Early Queensland
<www.visualarts.qld.gov.au>
Queensland Art Gallery
<www.qag.qld.gov.au>
Queensland Gallery of Modern Art
<www.qag.qld.gov.au/qgma>
William Robison
<www.visualarts.qld.gov.au>
APT 2002
<www.qag.qld.gov.au/apt2002>

VIDEOS PRODUCED BY THE GALLERY

- Max Gimblett: The Language of Drawing*. Duration: 24 mins, 2002 (VHS and NTSC format).
- Northern Journey: Conrad Martens in Early Queensland*. Duration: 28 mins, 2001.

VIDEOS IN PROGRESS AT 30 JUNE

- Queensland Gallery of Modern Art



Left to right: **Luo Brothers** China b.1963/1964/1972 *Untitled (children and battery train)* 2000 Collage and lacquer on board 65 x 55 x 2.3cm

Untitled (children with lemonade bottle) 2000 Collage and lacquer on board 65 x 55 x 2.3cm Purchased 2001, Queensland Art Gallery Foundation

STAFF PROFILE

	Permanent	Temporary	Casual	Trainee
DIRECTORATE				
Directorate	2	-	-	-
Building & Development	2	1	-	-
Foundation	2	-	-	-
CURATORIAL & COLLECTION DEVELOPMENT				
Administration	-	-	-	-
Curatorial	6	8	-	6
Registration	3	2	-	-
Conservation	5	5	4	-
Collection Support	3	3	-	2
Information & Publishing Services	5	2	1	1
PUBLIC PROGRAMS				
Administration	3	-	-	-
Audience Development	3	1	1	-
Design	1	2	-	1
Functions	-	-	-	-
Promotions	2	4	-	-
Friends of the Gallery	-	-	-	-
Access, Education & Regional Services	6	2	-	1
Workshop	2	1	-	-
Exhibitions	3	1	9	-
MANAGEMENT & OPERATIONS				
Administration	2	-	-	-
Finance & Operations	7	1	-	1
Gallery Store	2	3	4	-
Protection & Services	33	-	3	-
Information Technology	2	1	-	-
TOTAL	94	37	22	12

OVERSEAS TRAVEL

EMPLOYEE	DESTINATION	DATES	PURPOSE	COST
HEAD OF ASIAN ART Suhanya Raffel	India, UK, USA, Japan, China	13 Aug. – 14 Sept. 2001	Research for the APT 2002 exhibition. Research possible acquisitions for the QAG collection. Develop QAG alliances with key international organisations. Research new individuals, galleries and museum exchange opportunities for the APT and QAG.	\$7,093
	Korea	27 Feb. – 1 Apr. 2002	Attend the Gwangju Biennale, Korea, and symposium. Research possible acquisitions for QAG's Contemporary Asian Art Collection. Promote the new Queensland Gallery of Modern Art, APT 2002 and the Australian Centre of Asia-Pacific Art. Further develop networks in the region.	\$3,796
HEAD OF INTERNATIONAL ART Anne Kirker	USA, UK, France, Japan, Korea	23 Aug. – 17 Sept. 2001	Research for APT 2002.	\$9,928
	New Zealand	13–25 Jan. 2002	Research for the APT; Collection research; examination of a Doctoral student at University of Auckland.	\$1,525
HEAD OF AUSTRALIAN ART Julie Ewington	Japan, USA, Philippines, Thailand	31 Aug. – 22 Sept. 2001	Research possible artists for inclusion in APT 2002 and for acquisition for QAG collection. Consult professional colleagues in the field. Attend the Yokohama Triennial, and other major exhibitions and installations.	\$8,877
SENIOR PROJECT OFFICER, ASIA-PACIFIC TRIENNIAL Rhana Devenport	China, South Korea, Taiwan	5–19 Sept. 2001	Research for APT 2002. Research possible acquisitions for the QAG collection. Further QAG alliances with key international organisations. Research new opportunities for the APT and extend QAG international networks.	\$5,184
CONSERVATOR, PAINTINGS Anne Carter	USA, Spain	2–21 Jan 2002	Courier a painting from Madrid, Spain, to Brisbane; update on MoMA building project in New York, USA.	\$12,000*
LIBRARIAN Jacklyn Young	New Zealand	25–30 Apr. 2002	Present a paper on the provenance research project at the Arts Libraries Society of Australia and New Zealand Conference, Auckland. Collect material for the Library's Asia-Pacific Research Collection.	\$2,246
DIRECTOR Doug Hall	Hawaii	5–11 Feb. 2002	Panel speaker at the Association of Art Museum Directors Midwinter Meeting.	\$3,404*

* Costs met by external organisations

STATISTICAL SUMMARY

ATTENDANCE

Total Gallery attendance 352 973

Total attendance at exhibitions in regional Queensland 45 604

EXHIBITIONS PRESENTED IN REGIONAL QUEENSLAND

Total travelling exhibitions 5

Exhibitions venues 17

Collection works in exhibitions 185

Terra Cognita: The Land in Australian Art

Final 3 of 7 venues (44 works)

Balonne River Gallery, Surat 1939

Noosa Regional Gallery 5560

Logan Art Gallery 1128

Total attendance final 3 venues 8627

Total attendance for 7 venues 21 767

A Day at the Beach: An Exhibition for Children

Final 7 of 11 venues (49 works)

Gallery Hinchinbrook, Ingham 283

University of the Sunshine Coast 2497

Mt Isa Civic Centre 700

Hervey Bay Regional Gallery 2338

Noosa Regional Gallery 2190

Redcliffe City Art Gallery 3866

Gold Coast City Art Gallery 4571

Total attendance final 7 venues 16 445

Total attendance for 11 venues 27 652

Northern Journey: Conrad Martens in Early Queensland

Two venues (13 works)

Toowoomba Regional Art Gallery 5829

Warwick Art Gallery 1830

Total Attendance 7659

Otherworlds: Images of Fantasy and Fiction

First 4 of 7 venues (34 works)

Perc Tucker Regional Gallery, Townsville 3749

Hervey Bay Regional Gallery 3193

Gold Coast City Art Gallery 4014

Gladstone Regional Art Gallery and Museum 1177

Total attendance 12 133

Exploring Outback: Artists' Responses to Life on the Land

First of 10 venues (45 works)

Qantas Founders Outback Museum, Longreach 740

Total attendance 740

ACQUISITIONS

Asian art 15

Australian art 28

Contemporary Asian art 20

Contemporary Australian art 57

Indigenous Australian art 80

International art 10

Total 210

Acquired through Foundation 206

Acquired through Friends 2

EDUCATION - ACCESS

Schools program

Students participating in booked tours (guided and unguided) 25 337

Teacher services

Inservice consultations 164

Institutions receiving Education Brochure 3704

Teachers previews 3

Total attendance at teacher previews 142

Schools enquiries 2134

Public programs

Children's activities and workshops 40

Total attendance 12 028

Total attendance at 'Prime' youth event 4267

Youth scholarships/bursaries 2

Youth Advisory Group meetings 3

Performances 5

Total attendance 197

Public lectures (Wednesday series) 16

Total attendance 956

Floor talks (Wednesday series) 15

Total attendance 362

Interpretative videos 3

Photographic reproductions and copyright clearances

External reproduction requests	118
Internal reproduction requests	69
External copyright requests (105 works)	88
Internal copyright clearances sought	93

Publications

Published by the Gallery	18
In progress at 30 June	5
Staff contributions to external publications	35
Papers presented (unpublished)	28
Websites	6
Videos	2

Regional Queensland services

Travelling exhibitions	5
(See Exhibitions Schedule for details)	
Exhibitions venues	17
Total exhibition attendances	45 604
Total visits by Gallery staff to Regional Queensland	119
(to set up/demount QAG exhibitions)	29
(to open exhibitions)	8
(to attend exhibitions)	22
(to present workshops)	3
(to give lectures and talks)	17
(to judge awards)	11
(to research and provide consultancies)	29

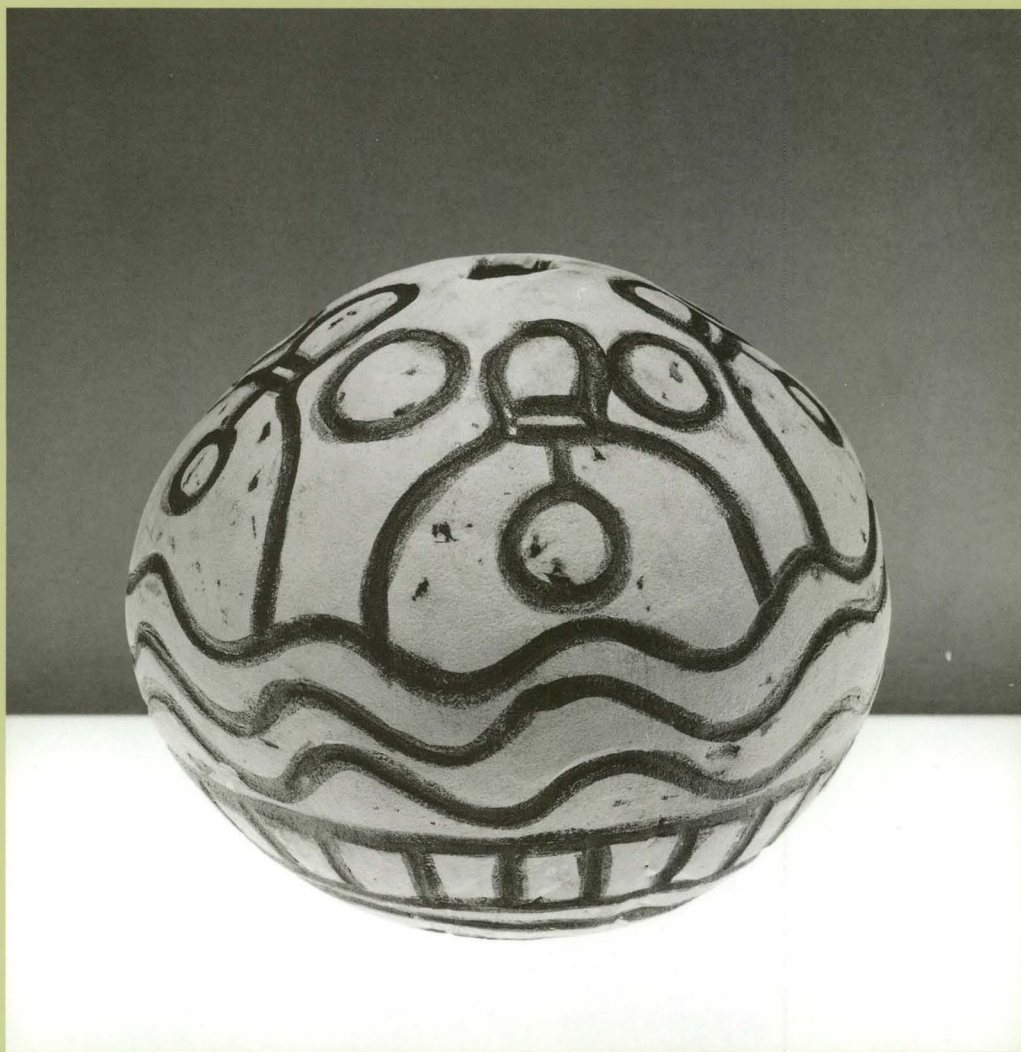
Website usage

Queensland Art Gallery *	
<www.qag.qld.gov.au>	
Hits:	3 378 946
Sessions:	132 097

*includes Queensland Visual Arts Online

Volunteers

Curatorial volunteers	4
Information Officer volunteers	41
Library volunteers	8
Mail-out volunteers	15
Survey volunteers	10
Friends volunteers	40
Volunteer Guides (total)	117
Rostered	77
Active reserve	21
On extended leave	8
Associate Guides/retired	11
Total number of hours contributed by Volunteer Guides	14 220
Total number of hours contributed by Information Officer volunteers	5110



Thancoupie Australia b.1937 [Thainakuith (Thanaquith) language group]
Pearl shells - Wives of Chivaree 1990-91 Stoneware, hand-built sphere;
exterior deeply incised with Aboriginal motifs picked out in oxides and slip-
glazed 27 x 30cm (diam.) Purchased 2001 with funds from National Australia
Bank Limited through and with the assistance of the Queensland Art Gallery
Foundation.

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL
PERFORMANCE FOR YEAR
ENDED 30 JUNE 2002

	Note	2002 \$'000	2001 \$'000
Revenue from ordinary activities			
Grant		10,164	9,452
Gallery Store Revenue		1,204	1,735
Other Revenues	2	1,803	1,642
Total revenue from ordinary activities		13,171	12,829
Expenses from ordinary activities excluding borrowing costs expense			
Employee Expenses	3	6,785	6,142
Supplies and Services	4	4,422	4,351
Gallery Store Expenses	5	510	1,130
Grants and Subsidies		500	-
Depreciation and Amortisation		83	111
Other Expenses	6	70	32
Total expenses from ordinary activities excluding borrowing costs expense		12,370	11,766
Borrowing costs expense		14	1
Net Surplus		787	1,062
Net increase in asset valuation reserve	13	10,103	25,750
Total revenues, expenses and valuation adjustments recognised directly in equity		10,103	25,750
Total changes in equity other than those resulting from transactions with owners as owners		10,890	26,812
To be read in conjunction with the attached notes			

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2002

	Note	2002 \$'000	2001 \$'000
CURRENT ASSETS			
Cash Assets		496	325
Receivables	7	205	526
Other Financial Assets	8	2,000	1,500
Inventories - Gallery Store		626	430
Prepayments		37	34
Total Current Assets		3,364	2,815
NON-CURRENT ASSETS			
Art Works	9	159,867	149,481
Research Library Materials	9	1,983	2,129
Plant and Equipment	9	289	285
Total Non-Current Assets		162,139	151,895
TOTAL ASSETS		165,503	154,710
CURRENT LIABILITIES			
Payables	10	176	320
Interest-bearing Liabilities	11	52	51
Provisions - Employee Entitlements	12	637	540
Total Current Liabilities		865	911
NON-CURRENT LIABILITIES			
Interest-bearing Liabilities	11	169	220
Total Non-Current Liabilities		169	220
TOTAL LIABILITIES		1,034	1,131
NET ASSETS		164,469	153,579
EQUITY			
Accumulated results from operations	13	103,652	102,865
General Equity	13	714	714
Asset Revaluation Reserves	13	60,103	50,000
TOTAL EQUITY		164,469	153,579
To be read in conjunction with the attached notes			

STATEMENT OF CASH FLOWS FOR YEAR ENDED 30 JUNE 2002

	Note	2002 \$'000	2001 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Inflows:			
Grants		10,649	9,452
Gallery Store Operations		1,365	1,568
Interest Received		129	123
GST Collected on Sales		192	199
GST Input Tax Credits Received from ATO		527	423
Other		1,336	1,491
Outflows:			
Employee Expenses		(6,653)	(6,115)
Supplies and Services		(4,431)	(4,650)
Gallery Store Operations		(882)	(999)
Grants and Subsidies		(500)	-
GST Paid on Purchases		(541)	(492)
GST Remitted to ATO		(189)	(196)
Borrowing Costs		(14)	(1)
Other		(34)	(33)
Net cash provided by/(used in) operating activities	14	954	770
CASH FLOWS FROM INVESTING ACTIVITIES			
Inflows:			
Proceeds from Disposal of Plant and Equipment		18	-
Proceeds from Deaccessioning of Art Works		1	203
Outflows:			
Purchases of Art Works		(139)	(251)
Purchases of Property, Plant and Equipment		(114)	(78)
Net cash provided by/(used in) investing activities		(234)	(126)
CASH FLOWS FROM FINANCING ACTIVITIES			
Inflows:			
Borrowings		-	275
Outflows:			
Borrowing Redemptions		(49)	(4)
Net cash provided by/(used in) financing activities		(49)	271
Net increase/(decrease) in cash		671	915
Cash at beginning of financial year		1,825	910
Cash at end of financial year	15	2,496	1,825
To be read in conjunction with the attached notes			

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2002

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

These 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.

The accounting policies adopted are consistent with those for the previous year.

(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 2001/2002.

(c) Cash Assets

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 that 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 the lower of cost and net realisable value. Cost includes expenditure incurred in acquiring the inventories and bringing them to their existing condition.

Net realisable value is determined on the basis of the Gallery Store's normal selling pattern. Expenses associated with marketing, selling and distribution are deducted to determine net realisable value.

(f) Other Financial Assets

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

(g) Non Current Assets

Acquisition of Assets

The Gallery uses actual cost for the initial recording of all acquisitions of assets. Assets acquired at no cost or for nominal considerations are recognised at their fair value at date of acquisition in accordance with AAS 21 - *Acquisition of Assets*.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2002

Plant and Equipment

All items of plant and equipment with a cost or other value in excess of \$2,000 are recognised in the financial statements in the year of acquisition.

Items with a lesser value are expensed in the year of acquisition.

Revaluation of Non-Current Physical Assets

From 1 July 2001 cultural assets are measured at fair value in accordance with AASB 1041 *Revaluation of Non-Current Assets* and *Queensland Treasury's Non-Current Asset Accounting Guidelines for the Queensland Public Sector*.

All other non-current assets, principally plant and equipment, are measured at cost.

The Gallery's Art Works, including gifts, 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.

Non-current physical assets measured at fair value are comprehensively revalued on an annual basis. Only those assets, the total values of which are material, compared to the value of the class of assets to which they belong, are comprehensively revalued.

(h) Amortisation and Depreciation

Depreciation on plant and equipment is calculated on a straight-line basis at rates based on the estimated useful life of the assets to the Queensland Art Gallery.

For each class of depreciable asset the following depreciation rates were used:

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

(i) Leases

A distinction is made in the financial statements between finance leases that effectively transfer from the lessor to the lessee substantially all risks and benefits incidental to ownership, and operating leases under which the lessor retains substantially all risks and benefits.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred.

Incentives received on entering into operating leases are recognised as liabilities. Lease payments are allocated between rental expense and reduction of the liability.

The Board of Trustees has a signed lease agreement with the Queensland Cultural Centre Trust for the main Art Gallery building located within the Queensland Cultural Centre Complex for which no rent is charged.

The provision of the building and items of fit-out, including plant and equipment, form part of this agreement.

The Gallery pays for services include building maintenance and repairs, electricity, security, cleaning, air-conditioning and telephone rental. (Note p)

(j) Payables

Trade Creditors are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price gross of applicable trade and other discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

(k) 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.

(l) Provision for Employee Entitlements Wages, Salaries and Annual Leave

Wages, salaries and annual leave due but unpaid at reporting date recognised in the Statement of Financial Position include related on-costs such as payroll tax and employer superannuation contributions.

Long Service Leave

Under the State Government's scheme a levy is made on the Gallery to cover this expense. Amounts paid to employees for long service leave are claimed from the scheme as and when leave is taken.

Superannuation

Employer superannuation contributions are paid to QSuper, the superannuation plan Queensland Government employees at rates determined by the State Actuary.

(m) 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.

(n) Insurance

The Gallery's non-current physical assets and other risks are insured through the Queensland Government Insurance Fund, premiums being paid on a risk assessment basis. In addition, the Gallery pays premiums to Workcover Queensland in respect of its obligations for employee compensation.

(o) Rounding and Comparatives

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

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

(p) 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 2001/2002 year was \$1,695,366. (Note 4)

(q) Borrowing Costs

Borrowing costs are recognised as expenses in the period in which they are incurred.

	2002	2001
	\$'000	\$'000

NOTE 2 OTHER REVENUES

Donations and Bequests	172	311
Exhibition Income and Scholarships	685	916
Gain/(Loss) on Sale of Plant and Equipment	27	-
Gain/(Loss) on Deaccessioning of Art Works	(2)	38
Grants	485	28
Interest Earned	122	90
Interest Receivable	10	7
Operating Income	304	252
	1,803	1,642

NOTE 3 EMPLOYEE EXPENSES

Long Service Leave Expenses	89	77
Other	54	25
Overtime and Allowances	391	415
Payroll and Fringe Benefits Tax	354	316
Recreation Leave Expenses	405	398
Redundancy Payments	-	51
Salaries and Wages	4,734	4,165
Staff Recruitment and Training	62	47
Superannuation	672	625
Workers' Compensation	24	23
	6,785	6,142

Number of Employees:

	142	129
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The number of employees includes full-time, part-time and casual employees measured on a full-time equivalent basis.

NOTE 4 SUPPLIES AND SERVICES

Access, Education and Regional Services	206	164
Communications	61	58
Conservation	84	77
Exhibitions	290	245
Fees - Provision of Services	525	692
Freight and Postage	176	218
Insurance	94	103
Maintenance of Equipment	66	79
Office Expenses	276	267
Other Expenses	88	120
Printing and Publications	242	191
Promotions and Public Relations	375	264
Qld Cultural Centre Facilities Costs	1,695	1,635
Reference Books and Materials	58	60
Scholarships	4	5
Subscription/Memberships	12	12
Travel Expenses	170	161
	4,422	4,351

NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR YEAR ENDED 30 JUNE 2002

	2002 \$'000	2001 \$'000
NOTE 5 GALLERY STORE EXPENSES	510	1,130
Gallery Store employee expenses for the year 2001/2002 totalling \$285,230 are not contained within this amount. They are included under Note 3.		
NOTE 6 OTHER EXPENSES		
Fees - Audit External	16	10
Losses from disposal of non-current assets	36	0
Trustees Fees and Expenses	16	17
Sundry Expenses	2	5
	70	32
NOTE 7 RECEIVABLES		
Trade Debtors	100	410
GST Input Tax Credits Receivable	361	89
GST Payable	(297)	(19)
Net Receivable	64	70
Other	31	39
Interest Receivable	10	7
	205	526
NOTE 8 OTHER FINANCIAL ASSETS		
Bank Bills and Term Deposits	2,000	1,500
	2,000	1,500
NOTE 9 NON-CURRENT PHYSICAL ASSETS		
Art Works		
At valuation 2002	159,867	149,481
Research Library Materials		
At valuation 2002	1,983	2,129
Plant and Equipment:		
At cost	684	716
Less: Accumulated depreciation	(395)	(431)
	289	285
	162,139	151,895

Valuations of cultural assets were performed as at 30 June 2002 by the Gallery's curatorial staff using 'fair value' principles.

The bases of valuation for Art Works and Research Library Materials are current market values and current replacement cost, respectively.

Reconciliation

Reconciliation of the carrying amounts of each class of non-current physical assets at the beginning and end of the current reporting period.

	Art Works	Research Library Materials	Plant and Equipment	Total
	2002 \$'000	2002 \$'000	2002 \$'000	2002 \$'000
Carrying amount at start of year	149,481	2,129	285	151,895
Acquisitions	139	-	114	253
Acquisitions received from Queensland Art Gallery Foundation	774	-	-	774
Disposals	(2)	-	(27)	(29)
Revaluation increments/(decrements)	9,475	(146)	-	9,329
Depreciation/Amortisation	-	-	(83)	(83)
Carrying amount at end of year	159,867	1,983	289	162,139

	2002 \$'000	2001 \$'000
NOTE 10 PAYABLES		
Long Service Leave Levy	25	22
Trade Creditors	54	251
Other	97	47
	176	320

	2002	2001
	\$'000	\$'000

NOTE 11 INTEREST-BEARING LIABILITIES

Current

Queensland Treasury Corporation Borrowings	52	51
--------------------------------------------	----	----

Total Current	52	51
----------------------	-----------	-----------

Non-current

Queensland Treasury Corporation Borrowings	169	220
--------------------------------------------	-----	-----

Total Non-Current	169	220
--------------------------	------------	------------

The market value of the debt as notified by Queensland Treasury Corporation at 30 June 2002 was \$221,481.

NOTE 12 PROVISIONS - EMPLOYEE ENTITLEMENTS

Current

Recreation Leave	637	540
------------------	-----	-----

637	540
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NOTE 13 CHANGES IN EQUITY

	Accumulated results from operations		General Equity		Asset Revaluation Reserve	
	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000	2002 \$'000	2001 \$'000
Balance 1 July	102,865	101,803	714	718	50,000	24,250
Net surplus	787	1,062	-	-	-	-
Increase in Asset Revaluation Reserve						
Art Works - Revaluation	-	-	-	-	9,475	24,166
Art Works - Qld Art Gallery Foundation	-	-	-	-	774	355
Research Library Materials	-	-	-	-	[146]	1,229
Net leave liabilities transferred to other government entities	-	-	-	[4]	-	-
Balance 30 June	103,652	102,865	714	714	60,103	50,000
Closing balance of Asset revaluation reserve by class:						
Art Works					50,840	40,591
Research Library Materials					9,263	9,409
Total - Asset Revaluation Reserve					60,103	50,000

2002	2001
\$'000	\$'000

NOTE 14 RECONCILIATION OF NET SURPLUS/DEFICIT TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES

Surplus/deficit from ordinary activities	787	1,062
-------------------------------------------------	------------	--------------

Non-cash items

Depreciation - Plant and Equipment	83	111
(Gain)/Loss on Sale of Plant and Equipment	9	-
(Gain)/Loss on Deaccessioning of Art Works	-	[38]
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	321	[260]
Decrease/(Increase) in Loans and Advances	-	2
Decrease/(Increase) in Inventories	[196]	[36]
Decrease/(Increase) in Prepayments	[3]	11
(Decrease)/Increase in Accounts Payable	[144]	[253]
(Decrease)/Increase in Employee Provisions	97	47

Net Cash Provided By/(Used in) Operating Activities	954	770
------------------------------------------------------------	------------	------------

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	262	245
Trust Fund	234	80
Investments:		
General Fund	-	-
Trust Fund	2,000	1,500
	2,496	1,825

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2002

2002
\$'000

2001
\$'000

NOTE 16 COMMITMENTS FOR EXPENDITURE

Non-Cancellable Operating Lease Commitments

Commitments under operating leases at reporting date are inclusive of anticipated GST and are payable as follows:

(i) Not later than one year	84	116
(ii) Later than one year but not later than five years	-	84

Total - Non-Cancellable Operating Lease Commitments	84	200
------------------------------------------------------------	-----------	------------

Input tax credits anticipated	8	18
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NOTE 17 TRUST FUND

In accordance with the Queensland Art Gallery Act 1987 the Queensland Art Gallery Board of Trustees operates a separate Trust Fund through which various activities are maintained. Separate accounting is carried out for each of these activities.

The transactions are incorporated in the Statement of Financial Performance.

Balance - 1 July	1,580	857
Receipts	2,450	2,903
Expenditure	(1,795)	(2,180)
Balance - 30 June	2,235	1,580

Represented by:		
Cash	235	80
Investments	2,000	1,500
	2,235	1,580

Included in the above balance is \$171,624 of restricted funds.

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 and 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.

(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	-	-	-	486	486	N.A.
Deposits at call	10	-	-	-	10	0.50%
Short term securities	-	2,000	-	-	2,000	4.82%
Receivables	-	-	-	205	205	N.A.
Total	10	2,000	-	691	2,701	-
Financial Liabilities						
Payables	-	-	-	176	176	N.A.
Interest-bearing liabilities	-	52	169	-	221	5.64%
	-	52	169	176	397	-

(a) The floating interest rate represents the most recently administrated market rate applicable to the instrument at 30 June 2002.

(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.

	2002	2001
	\$'000	\$'000

NOTE 19 BOARD FEES

\$0 - \$1,999 10 Members

Total Remuneration paid to all members	16	17
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NOTE 20 CONTINGENCIES

There no known significant contingent assets or liabilities at 30 June 2002.

NOTE 21 CONTROLLED ENTITY

As a result changes to the *Financial Administration and Audit Act 1977* during the year ended 30 June 2002, the following entity has been deemed to be a controlled entity of the Queensland Art Gallery.

Name of Controlled Entity	Audit Arrangements
Queensland Art Gallery Foundation	Auditor-General of Queensland

The assets, liabilities, revenues and expenses of the above mentioned entity have not been consolidated in these financial statements, as they will not materially affect the reported financial position and operating result.

The following is a representation of the financial performance and financial position of the Queensland Art Gallery Foundation for the year ended and as at 30 June:

	2002	2001
	\$'000	\$'000
Revenue	1,385	2,829
Expenditure	1,140	1,221
Net Surplus	245	1,608
Assets	7,756	7,528
Liabilities	8	25
Equity	7,748	7,503

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 prepared by the Statutory Body for the year ended 30 June 2002 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 Deputy Chair and the Director.

The Board of Trustees 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 whether, in all material respects, the financial statements are presented fairly in accordance with prescribed requirements in Australia 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 performance as represented by 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 -

- I the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
- I the statements have been drawn up so as to present a true and fair view, in accordance with prescribed accounting standards and other mandatory professional reporting requirements in Australia, of the transactions of the Queensland Art Gallery Board of Trustees for the financial year 1 July 2001 to 30 June 2002 and of the financial position as at the end of that year.



J E HARTEN, FCPA

Assistant Auditor-General

[As Delegate of the Auditor-General of Queensland]

Queensland Audit Office

Brisbane

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 2001 to 30 June 2002 and of the financial position as at 30 June 2002.



A. GAMBLE MYER

Deputy Chair, for and on behalf of the Board of Trustees



D.G. HALL

Director
Queensland Art Gallery

Date: 27 September 2002

Date: 27 September 2002

QUEENSLAND ART GALLERY

ANNUAL REPORT 2001-02

PLACE OF BUSINESS

The Gallery's principal place of business is located at:

Queensland Art Gallery

Melbourne St

South Brisbane

Queensland, Australia

Telephone: 07 3840 7333

Facsimile: 07 3844 8865

Email: gallery@qag.qld.gov.au

Website: www.qag.qld.gov.au

POSTAL ADDRESS

Queensland Art Gallery

PO Box 3686

South Brisbane

Queensland 4101 Australia

There are no regional offices of the Gallery.

PUBLIC AVAILABILITY OF ANNUAL REPORT

This report is available for public perusal in the Gallery's Research Library, located on level 5. Copies may be purchased from the Gallery Store in the foyer.

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. To request a copy of this publication, please contact:

Queensland Art Gallery Foundation

PO Box 3530

South Brisbane

Queensland 4101 Australia

Telephone: (07) 3840 7287

Facsimile: (07) 3844 8865

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Front cover: **Paik, Nam June** Korea/United States b.1932 *TV cello* 2000
D.V.D.s, video monitors, perspex, wooden cello neck with coloured plastic
strings and wooden tail piece, marble base 232.2 x 75 x 55cm (overall)
Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased
2002 with funds from The Myer Foundation, a project of the Sidney Myer
Centenary Celebration 1899-1999, through the Queensland Art Gallery
Foundation



Queensland
Government
Arts Queensland