

QUEENSLAND ART GALLERY  
ANNUAL REPORT 2002-03

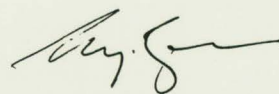




# QUEENSLAND ART GALLERY

## **Report of the Queensland Art Gallery Board of Trustees For the period 1 July 2002 to 30 June 2003**

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 2003.



Wayne Goss  
Chairman of Trustees

### **Purpose of Report**

This Annual Report documents the Gallery's activities, initiatives and achievements during 2002-03, shows how the Gallery met its objectives for the year, and addressed government policy priorities. 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 Gallery welcomes comments on the Report and suggestions for improvement.

We encourage you to complete and return the feedback form in the back of this report.

## CONTENTS



- 3 Gallery Profile**
- 4 Highlights & Achievements**
- 6 Chairman's Overview**
- 8 Director's Overview**
- 10 Queensland Gallery of Modern Art**
- 12 Collection**
- 16 Exhibitions & Audiences**
- 20 Asia-Pacific Triennial of Contemporary Art 2002 (APT 2002)**
- 24 Initiatives & Services**
- 26 Programs of Assistance**
- 28 Appendixes**
  - 28 Organisational Purpose & Responsibilities
  - 29 Program Structure
  - 30 Strategic Direction
  - 32 Meeting the Government's Policy Priorities
  - 33 Output/Performance Statement 2002-03
  - 34 Collection Acquisitions
  - 48 Exhibitions Schedule & Sponsors
  - 49 Publications
  - 51 Board of Trustees, Executive Management Team & Staff Profile
  - 52 Overseas Travel
  - 53 Statistical Summary
  - 54 Other
  - 56 Financial Statements

left and cover detail:  
Ah Xian  
China/Australia b.1960  
*Human human - lotus*,  
*cloisonné figure 1* 2000-01  
Hand-beaten copper, finely  
enameled in the cloisonné  
technique  
158 x 55.5 x 32cm  
Purchased 2002. The  
Queensland Government's  
Queensland Gallery of  
Modern Art Acquisitions Fund

## GALLERY PROFILE

### **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.

### **Gallery Profile**

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Since then, more than 9 100 000 people have visited the Gallery.

The Gallery's public program emphasises its Collection and features a diverse series of exhibitions and a comprehensive educational program with a focus on children and youth. The regional services program provides travelling exhibitions to regional and remote Queensland, increasing access to the art collection for all Queenslanders.

The highly successful 'Asia-Pacific Triennial of Contemporary Art' series of exhibitions has been, and will continue to be, an important event for the Gallery and the Asia-Pacific region. This engagement has led to a significant collection of contemporary Asian and Pacific art and the development of the Australian Centre of Asia-Pacific Art to foster alliances, scholarship and publishing. Similarly, the Gallery is committed to profiling the work of Indigenous Australian artists, and strengthening relationships with Queensland's Indigenous communities through exhibition, public programming and special initiatives, such as traineeships for young Indigenous arts workers.

Private and corporate sponsorship plays a vital role in the Gallery's activities, and support from the Queensland Government underpins the Gallery's acquisitions and programs. 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. In 2002, over 220 000 people visited APT 2002 and related events and activities.

The Gallery continues to work towards its second site, the Queensland Gallery of Modern Art, as part of the Queensland Government's Millennium Arts Project.

## HIGHLIGHTS & ACHIEVEMENTS

### Record attendances

\_Nearly 450 000 people visited the Gallery – the highest annual attendance since World Expo '88.

### International acclaim – APT 2002

\_The 'Asia-Pacific Triennial of Contemporary Art 2002' (APT 2002) – the fourth exhibition in the Queensland Art Gallery's flagship contemporary art series – was an outstanding success, attracting 220 000 visitors and consolidating the Triennial's status as a major event on the national and international arts calendar.

### Queensland Gallery of Modern Art

\_Architectus + Davenport Campbell were formally commissioned by the Queensland Government to design the Queensland Gallery of Modern Art, and significant advances were made in the design and development of site infrastructure for the new building.

\_Pilot programs for the Queensland Gallery of Modern Art, such as 'Kids' APT Summer Spectacular', the children's exhibition 'Colour' and the APT 2002 Opening Events, were major successes.

\_ *Human human – lotus, cloisonné figure 1* 2000–01 by Chinese–Australian artist Ah Xian, one of the most significant figurative sculptures of recent years, was purchased by the Queensland Art Gallery.

\_Key appointments were secured for the Queensland Gallery of Modern Art, including that of Head of Cinema.

### Innovative programming for children and families

\_The Gallery continued to be recognised as an international leader in presenting innovative museum-based learning programs for children.

\_As an integral part of APT 2002, 'Kids' APT presented four major interactive art works for children commissioned from APT artists. Nearly 25% of people attending APT 2002 attended as a family group.

\_The culmination of 'Kids' APT, the 15-day children's festival 'Kids' APT Summer Spectacular', attracted more than 50 000 people in the most ambitious and successful children's program ever staged at the Gallery.

\_The major children's exhibition, 'Colour', combined some of the best examples of contemporary art from the Gallery's Collection with innovative exhibition design and educational strategies that presented a sophisticated and engaging exhibition with appeal for all ages.

### Developing youth audiences

\_Young people had access to ongoing programs – including the major multi-arts event 'Prime Two' attended by 4000 people on 5 April 2003 – that supported and fostered young artists, encouraged participation in the arts by young people, and promoted youth arts in a broad range of mainstream and arts media.

### Supporting Indigenous Queensland artists and arts workers

\_Four trainees successfully completed the traineeship program, in conjunction with the forthcoming exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest', and secured ongoing employment in the arts industry.

\_One of the 'Story Place' trainees was subsequently named regional winner, Aboriginal and Torres Strait Islander Student of the Year, at the Queensland Training Awards.

\_Fourteen art works were commissioned from contemporary Indigenous artists from Cape York Peninsula for inclusion in the 'Story Place' exhibition, and as acquisitions for the Gallery's Collection.

clockwise from top left:  
View of the Watermall during the official opening of APT 2002, September 2002.

A larger-than-life Bug Master proved a hit at the 'Kids' APT Summer Spectacular' held from 11 to 25 January 2003. He is pictured here with the young volunteer narrators, puppeteers and musicians who assisted artist Heri Dono in presenting the Summer Spectacular Finale.  
Photograph: Lukas Davidson

Trish Johnson, Project Officer and Community Trainee Coordinator (left) with 'Story Place' interns Krystle Sutherland and Tony Albert.  
Photograph: Matthew Kirkegaard

Children enjoying the 'Colour' exhibition.  
Photograph: Matthew Kassay

Architect's impression of the Queensland Gallery of Modern Art at Kurilpa Point, opening 2006. Image courtesy of Architectus, Sydney.



## CHAIRMAN'S OVERVIEW

2002–03 has seen standout exhibition and programming achievements by the Queensland Art Gallery, and sustained strategic development towards its expansion to a two-site institution.

The diverse appeal and profile of the Gallery's exhibitions, programs and events was reflected in the attendance of almost 450 000 people during 2002–03. This total had not been reached since Brisbane was in the international spotlight for World Expo '88, and is evidence of the success of the Gallery's core philosophy of connecting art and people.

This year's highlight was the overwhelmingly successful 'Asia-Pacific Triennial of Contemporary Art 2002' (APT 2002). The fourth exhibition in the Gallery's flagship contemporary art series entered its second decade with a new concept and curatorial direction. For the first time in the Triennial series, a comprehensive body of work by a select group of artists was presented, providing the opportunity for audiences to explore the breadth of each artist's practice.

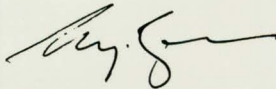
The positive reception to this new direction and the many other substantial components of the project – 'Kids' APT' and related children's programming, the major performance event by the Pasifika Divas, the exhibition publication, and educational and interpretive programs – was gratifying. At the exhibition's closing on 27 January, the unprecedented attendance of 220 000 people was convincing evidence of the exhibition's broad public appeal, in addition to its critical success both nationally and internationally. Through the innovative and targeted programming of projects such as APT 2002, the children's exhibition 'Colour', and the major youth event 'Prime Two', the Gallery has continued to successfully attract new audiences.

The success of APT 2002 consolidated the Gallery's position as a leader in collecting and interpreting contemporary visual art of the Asia-Pacific region, and promoting understanding of cultures in the region. This engagement with contemporary art of the Asia-Pacific will be a central activity of the Queensland Gallery of Modern Art. Development towards this much-anticipated expansion has continued to be the long-term goal underpinning the Gallery's operations.

The many achievements of the Gallery detailed in this report would not have been possible without the ongoing support of the Queensland Government. I take this opportunity to thank the Honourable Premier Peter Beattie, MP, Premier of Queensland and Minister for Trade; the Honourable Matt Foley MP, Minister for the Arts and Minister for Employment, Training and Youth; and Arts Queensland.

I also extend my sincere gratitude, on behalf of the Trustees, to the Gallery's numerous corporate sponsors and private donors, without whom it would not be possible to present the exhibitions and programs to the level of excellence we do, nor continue the vital expansion of the Gallery's Collection.

I wish to acknowledge the Gallery's Director, Doug Hall, and his dedicated and highly skilled staff, for their vision and determination in making the Gallery a truly dynamic and accessible art museum of international standing. I also thank my colleagues on the Board of Trustees and farewell outgoing members, Judith Wright and Cheryl Leavy, for their contribution, and welcome new Trustees, Maureen Hansen and Judy Watson. Finally, it is with sadness that I acknowledge the death in November 2002 of the Indigenous artist Ron Hurley, who served as a Gallery Trustee in 1996–97.



Wayne Goss  
Chairman  
Board of Trustees

Members of the Queensland Art Gallery Board of Trustees and the Director, Doug Hall in the Exhibitions studio with the 'Story Place: Indigenous Art of Cape York and the Rainforest' exhibition model.

From left to right:  
Mr Doug Hall (Director),  
Ms Sue Purdon, Ms Katrina McGill, Ms Judy Watson,  
Mr Tim Fairfax, Mr Wayne Goss (Chairman), Mr Mark Gray, Ms Maureen Hansen, Mr Brian Robinson, Dr Morris Low, Mrs Ann Gamble Myer (Deputy Chair).





## DIRECTOR'S OVERVIEW

A significant contribution to achieving new record attendances in 2002–03 was the presentation of the 'Asia-Pacific Triennial of Contemporary Art 2002' (APT 2002). In the ten years since the inception of the project in the early 1990s, the four APT exhibitions have received much critical and popular acclaim. Almost two-thirds of visitors to APT 2002 had attended previous Triennials, indicating that the audience for the APT is not only extensive, but loyal and eager to engage with each event. The APT is strongly positioned to continue in its new home in the Queensland Gallery of Modern Art, the Gallery's second site.

As we move towards a two-site operation, the Gallery is undergoing a period of intense planning and change. To prepare section heads and managers to undertake the strategic development needed to successfully realise the expansion, a 'managing change' professional development program commenced during the reporting year. Other staff will become involved in this program in following years.

We have had substantial success with exhibitions and events conceived as pilot programs for the expanded services and facilities of the Queensland Gallery of Modern Art. The integration of cinema and other forms of media, and the exploration of their influence on modern visual culture, in APT 2002 was a foretaste of the types of programs planned for the new building's multimedia galleries and cinémathèque. The overwhelming success of children's exhibitions and

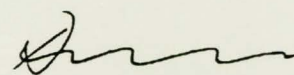
programs, such as 'Colour', 'Kids' APT' and 'Kids' APT Summer Spectacular', demonstrated the programming potential for the Gallery of Modern Art's Children's Art Centre.

There were a number of firsts for the Australian Centre of Asia-Pacific Art during 2002, including its first major publication, the APT 2002 monograph, and inaugural lectures by international speakers as part of APT 2002 opening events.

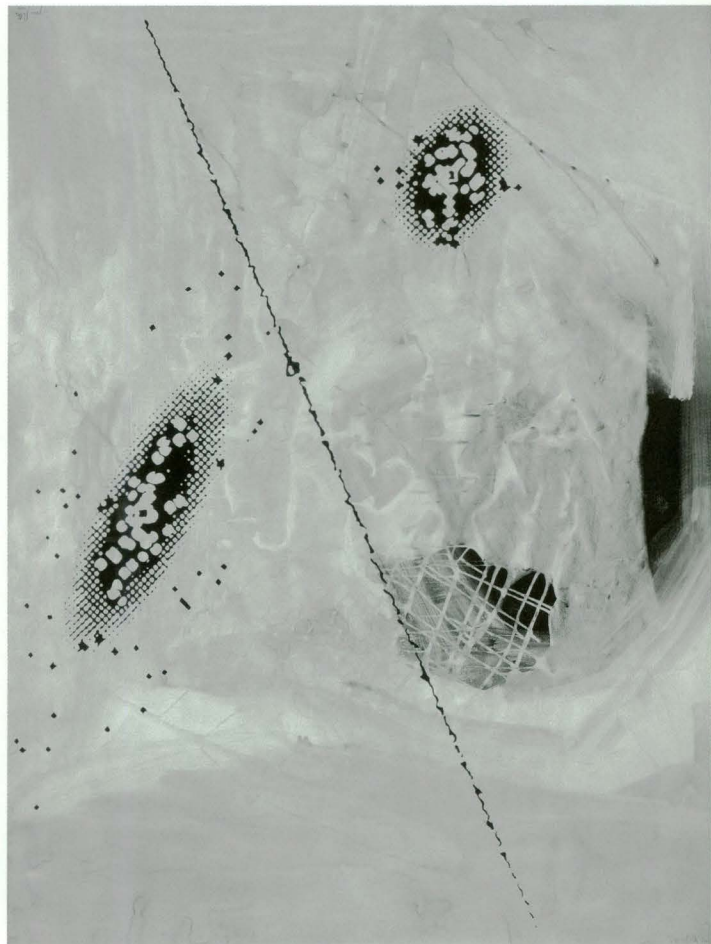
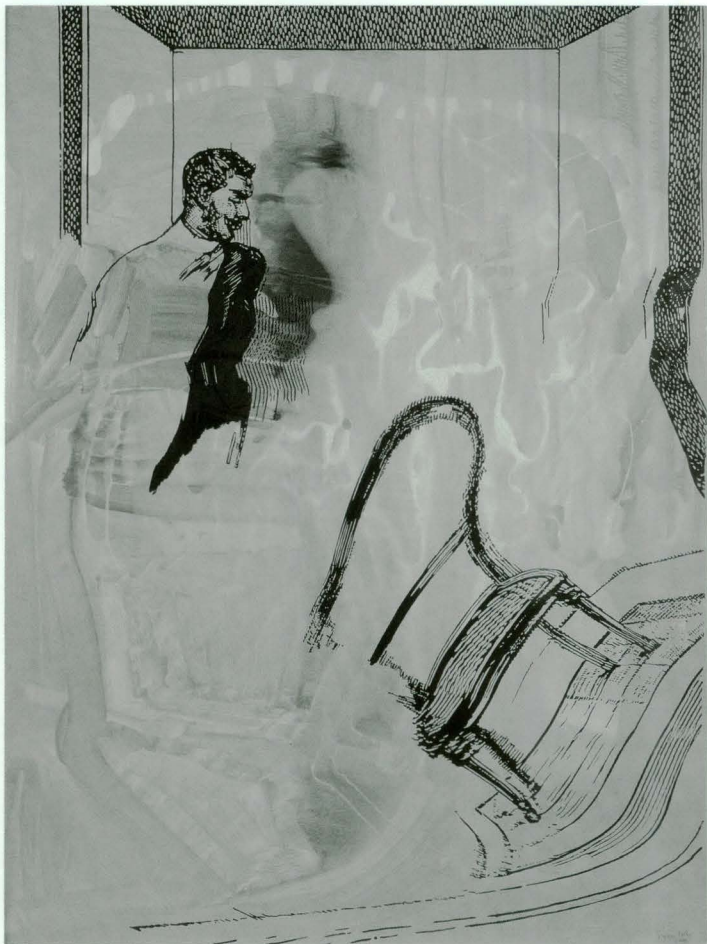
Many significant works across all collecting areas were acquired for the Collection. Government, corporate and private support continued to be essential to this development. Sponsorships totalling more than \$1.2 million were received through the Foundation. This represented a significant increase from previous years and an excellent result in what has been considered to be a difficult environment for attracting sponsorship. The philanthropy of The Myer Foundation and Michael Simcha Baevski continued. It is through their collective support that the Gallery's contemporary Asian art collections benefit from challenging and visionary acquisitions. Eight works were acquired this year for the Kenneth and Yasuko Myer Collection of Contemporary Asian Art, including major APT 2002 works by Yayoi Kusama and Lee U-fan. It is also pleasing to note a number of important gifts to the Gallery's Collection by Australian and international artists of their own work, including Yayoi Kusama, Lee U-fan, William Robinson, Song Dong and Margaret Olley.

Following APT 2002, the Gallery's focus shifted from the Asia-Pacific region to Queensland's Cape York Peninsula. The exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest', which has been in development since 2000 and is due to open on 25 July 2003, is an immensely important project, both artistically and culturally. The project continues the Gallery's longstanding commitment to the presentation and research of art by Aboriginal and Torres Strait Islander peoples. This much-anticipated exhibition will display over 300 historical and contemporary works by more than 80 Indigenous artists of the region. Already the project has had numerous positive outcomes for the communities of Cape York — the creation of employment opportunities for young arts workers through an innovative traineeship program, and the commissioning of 14 new works for the exhibition and the Collection, including paintings, works on paper, sculptures and weavings. The Gallery is grateful for the level of support and collaboration from the artists, communities, government organisations, sponsors and other cultural institutions.

I acknowledge Wayne Goss, Chair of the Board of Trustees, and members of the Board for their continued leadership and support this year, and I also thank the Gallery's expanding audiences for their support of Gallery exhibitions, programs and events.



Doug Hall, AM  
Director



Sigmar Polke  
Germany b.1941  
*Venusian enemy who went  
from high society to marry a  
prince; The Jersey Royal* 2000  
Synthetic polymer paint and  
Indian ink on paper  
Diptych: 198 x 148.5cm;  
200 x 148.8cm  
Purchased 2003. The  
Queensland Government's  
Queensland Gallery of Modern  
Art Acquisitions Fund

# QUEENSLAND GALLERY OF MODERN ART

In May 2000, the Queensland Government announced the Queensland Gallery of Modern Art as part of the Government's Millennium Arts at the Queensland Cultural Centre (MA-QCC) Project. The two-stage Architect Selection Competition was staged during 2001–02. The construction of the second site is due for completion in late 2005. With the opening of the new building, the Queensland Art Gallery will become the second largest public art museum in Australia.

## Design development

Following the announcement of the international Architect Selection Competition winners in April, Architectus + Davenport Campbell were formally commissioned by the Queensland Government on 19 July 2002 to design the Queensland Gallery of Modern Art. This coincided with the exhibition of the five shortlisted finalists' entries at the Queensland Art Gallery. The Architect Selection Competitions for the MA-QCC Project won the gold award in the marketing communication section of the Public Relations Institute of Australia's Queensland State Awards for Excellence on 5 October 2002.

On 19 October 2002, Lindsay and Kerry Clare, the principal architects with Architectus, delivered the Gertrude Langer Lecture entitled 'Tempered Urbanism – Architecture from Region to City'. The Clares discussed the influence of their projects in regional areas on their later urban projects, including the Queensland Gallery of Modern Art.

Following the architects' formal commissioning, work proceeded on the schematic design of the Gallery, in consultation with the Board of Trustees, senior staff and officers from Arts Queensland and the Department of Public Works. This work saw the development of substantial refinements to the Gallery's design, including the lowering of collection storage below the Gallery's main roofline.

## Site infrastructure

Significant advances were also made in the schematic design of the site infrastructure, including the resolution of a number of outstanding issues such as optimum traffic strategies for the MA-QCC precinct, reconciliation of different building levels, the location of the respective building footprints, central energy plant options, the definition of the site infrastructure works and the site's boundaries, determining appropriate flood levels based on advice from the Brisbane City Council, and car parking numbers. Following the resolution of these issues, the Project Steering Committee approved the architectural team of Donovan Hill + Peddle Thorp to design and document the site infrastructure.

On the completion of the schematic designs for the Queensland Gallery of Modern Art, the redevelopment of the State Library of Queensland and the site infrastructure works, a large-scale model of the proposed buildings was designed to complement an earlier model of the original Queensland Cultural Centre complex. The model was unveiled for public comment by the Minister for the Arts, the Honourable Matt Foley, MP, at the launch of the Impact Assessment Study in April 2003. The model will become the centrepiece of a public information facility, once construction work has commenced in 2004.

## Community consultation

Consultation with community groups was ongoing, including the establishment of five reference groups by Arts Queensland. The purpose of this consultation is to gain feedback and advice, and to exchange information throughout the design and documentation process. The groups include the Indigenous Community, the General Community, Equity and Access, Local Business and Transport.

## Impact Assessment Study

The Government released the Impact Assessment Study for the MA-QCC Project for public comment on 9 April 2003. This study forms an integral part of the Project's community consultation strategy. The Study reviewed the likely impacts resulting from the construction,

operation and maintenance of the proposed development, and concluded there were no social, environmental, technical or cultural issues that would prevent the project from proceeding.

The call for public comments closed on 16 May 2003. A total of 30 public submissions were received, with 24 concerned exclusively with cycling issues. Other submissions raised the issues of the homeless in the surrounding areas, the Indigenous community's needs, and the importance of a proper traffic management plan during the construction phase.

The final Impact Assessment Study was submitted to the Minister for Public Works, the Honourable Robert Swarten, MP, in June for eventual designation of the site as community infrastructure, under the *Integrated Planning Act 1997* (Qld).

## Managing contractors' tender

On 2 April 2003, the Project's Steering Committee endorsed a modified, single managing contractor for the Queensland Gallery of Modern Art, the State Library Redevelopment and the site infrastructure works. The contract subsequently adopted a fixed, guaranteed construction sum.

On 19 May 2003, four managing contracting firms were formally invited to submit tenders to provide design management services, construction documentation management services and construction management services in relation to the MA-QCC Project. The four firms were Baulderstone Hornbrook Queensland Pty Ltd, Bovis Lend Lease Pty Ltd, Leighton Contractors Pty Ltd and Multiplex Constructions (Qld) Pty Ltd.

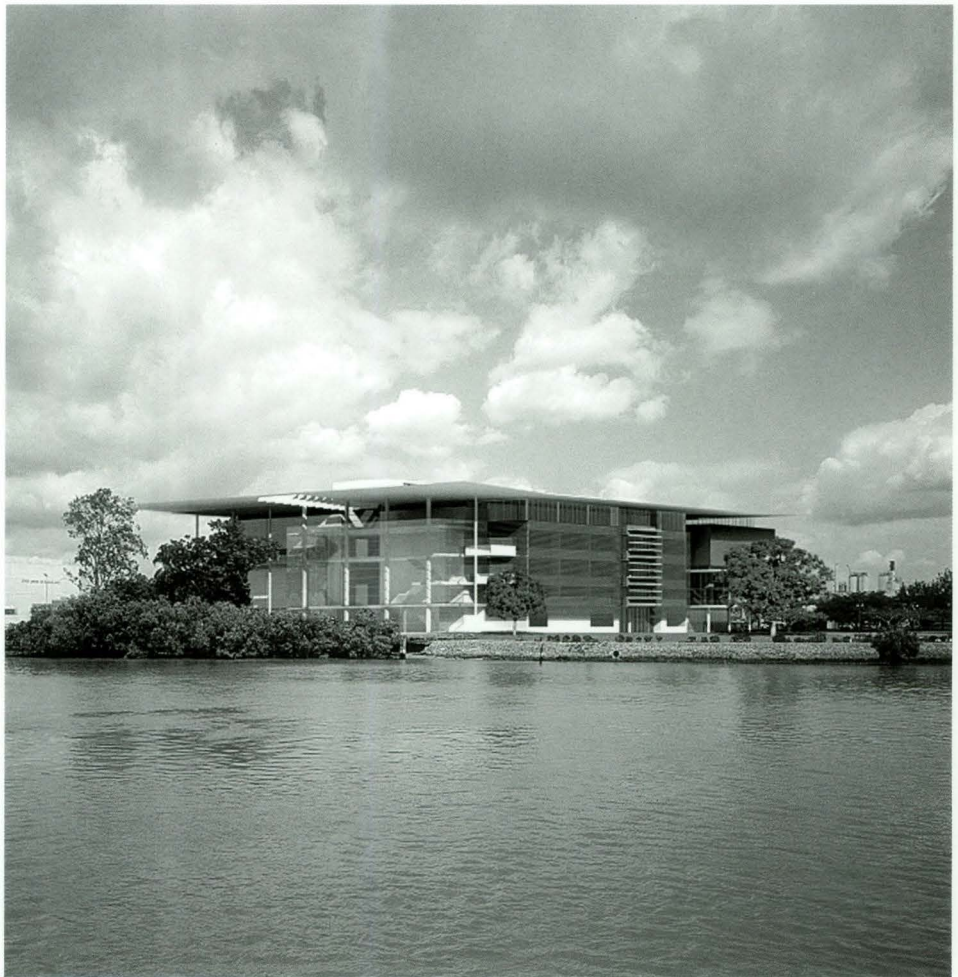
Tenders closed on 17 June 2003, and the Queensland Government will announce the successful tender for the Project's managing contract in July 2003.

Tenders were also called on 4 June for the demolition of the buildings on site. Six tenders were received, and Bellwood Contracting Pty Ltd was subsequently announced as the successful contractor. Demolition will commence in mid July and be complete by mid August.

### **Programming developments**

The Queensland Gallery of Modern Art will be an entirely new kind of art institution in this country. For the first time in Australia, a purpose-built cinémathèque will be integrated into an art museum to show the history of cinematic art, as well as the interplay between video and performance, film and painting, television and the internet. Other key initiatives will further expand the Gallery's existing programs – the Children's Art Centre will supplement the Gallery's firmly established children's and families programs, while the conservation program will build on the Gallery's expertise in preventive conservation research. The Queensland Gallery of Modern Art will also see the much-needed expansion of the Gallery's Research Library, a continued program of scholarship, and a new home for the Asia-Pacific Triennials of Contemporary Art and the Australian Centre of Asia-Pacific Art. The Gallery is also positioning itself to implement the combined resources of both sites to achieve the maximum cultural benefit for all Queenslanders, especially those living in regional areas of the state.

Through these initiatives – and the increased capacity for the display of the Gallery's permanent Collection – the Queensland Gallery of Modern Art will enable the Queensland Art Gallery to strengthen and diversify its services, and respond to the continuing challenges of presenting and interpreting the cultural life of Queensland.



Architect's impression of the Queensland Gallery of Modern Art at Kurilpa Point, opening 2006. Image courtesy of Architectus, Sydney.

## COLLECTION

The Queensland Art Gallery continued to develop its Collection in accordance with its Acquisition Policy 2001–05. A total of 224 works were acquired, with particular focus on strengthening the Gallery's collections of contemporary Asian and Indigenous Australian art.

### Asian and Pacific art

Highlights for the Asian and Pacific art department included the purchase of Ah Xian's *Human human – lotus, cloisonné figure 1* 2000–01, and collection development undertaken in conjunction with the 'Asia–Pacific Triennial of Contemporary Art 2002' (APT 2002).

Chinese–Australian artist Ah Xian's *Human human – lotus, cloisonné figure 1* 2000–01, one of the most significant figurative sculptures of recent years, was purchased using the Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund. This life-size cast won the inaugural National Sculpture Prize (2001) at the National Gallery of Australia and, in 2002, was exhibited at New York's Asia Society Galleries. The work was made using the traditional cloisonné technique perfected by the Chinese in the mid fifteenth century, and features the lotus flower as a symbolic and decorative motif. It adds to a group of four porcelain busts by Ah Xian already in the Gallery's Collection, and will be the focus of an exhibition and publication in late 2003.

Collection development has been an important aspect of the Triennial since its inception. APT 2002 again provided the Gallery with the opportunity to make a large number of significant acquisitions, with 43 of the 91 works included in the exhibition now part of the Gallery's Collection. Japanese artist Yayoi Kusama was commissioned to produce *Soul under the moon* 2002 – a major work for APT 2002, based on her 'Mirror/Infinity room' works, which became one of the most popular works of the exhibition. A successful appeal was undertaken by the Queensland Art Gallery Foundation to purchase the work. Through the generosity of donors to this campaign, including major contributions from The Myer Foundation and Michael Simcha Baevski, the Gallery became the first in

Australia, and one of only three in the world, to acquire a 'Mirror/Infinity room' by Kusama. This acquisition was accompanied by the gifting of the work *Narcissus garden* 1966/2002 to the Gallery by the artist.

Other APT 2002 works acquired or gifted included those by Lee U-fan (South Korea/Japan), Montien Boonma (Thailand), Heri Dono (Indonesia), Nalini Malani (India), Song Dong (China), Sofia Tekela-Smith (Aotearoa New Zealand/Pacific islands), Niki Hastings-McFall (Aotearoa New Zealand) and Lisa Reihana (Aotearoa New Zealand). These acquisitions augment the Gallery's contemporary Asian and Pacific collections, and further develop the depth and substance of a collection that is now one of the most significant of its kind.

### Australian art

Significant collection development in Indigenous Australian art, particularly the acquisition of works by Queensland artists, was undertaken by the Australian art department during the year. Development of the 'Story Place: Indigenous Art of Cape York and the Rainforest' project involved works by Indigenous artists of Cape York Peninsula being commissioned or acquired for the Gallery's Collection. Among these were major works by senior artists such as Arthur Koo-ekka Pambegan Jr's *Flying Fox Story Place* 2002–03 and Ron Yunkaporta's *Thuuth thaad' munth (Law poles)* 2002–03 which will be key works in the forthcoming 'Story Place' exhibition. Important examples of contemporary paintings, works on paper, sculptures and weavings were also acquired.

Indigenous and non-Indigenous artists' work also formed part of APT 2002-related acquisitions. These included two photographic portfolios by Michael Riley, and the oil painting *Counter space* 1999 by the late Western Australian painter Howard Taylor. A collection of small paintings, drawings and collages created over 15 years by Brisbane artist Eugene Carchesio was also acquired following APT 2002. Titled *187 works for the People's Republic of Spiritual Revolution* 1975–90, the work complements a group of 13 collaborative pieces by Carchesio and Gordon Bennett acquired by the Gallery in 1990.

The Gallery's collection of work by eminent Australian landscape painter William Robinson was enriched by a suite of seven exquisite pastels gifted to the Gallery by the artist. Noted for his finely detailed application of oil paint in his panoramic landscapes, the artist's use of pastel on these smaller works seems ideally suited to his mark making on a more intimate scale.

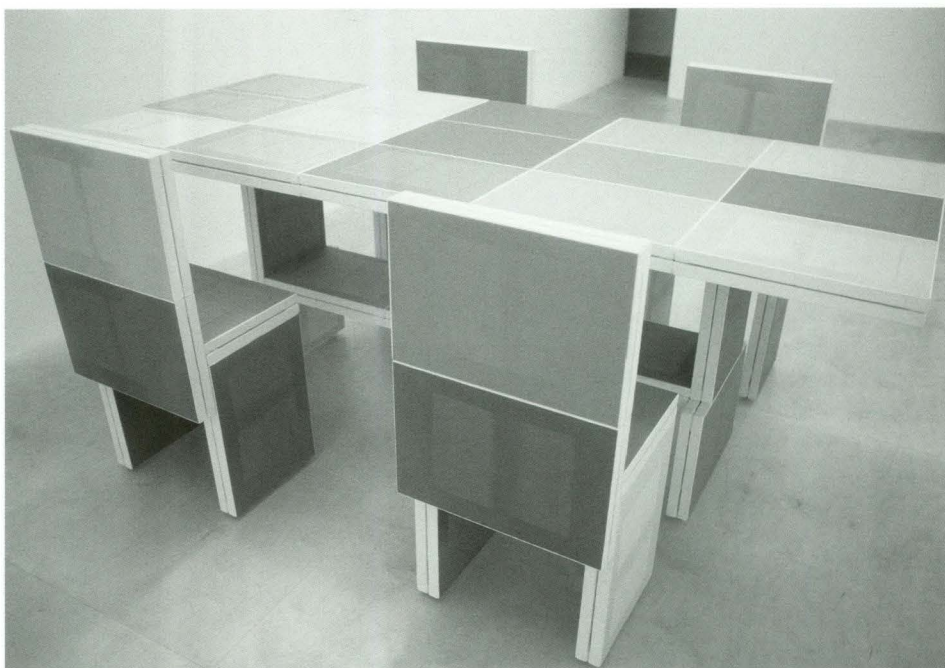
The Gallery also purchased a major work by Lyndal Jones, one of Australia's leading interdisciplinary artists, whose practice encompasses video, installation, sound and performance. Jones's work has been characterised by long-running narratives, in instalments, of a directly personal nature. *From the Darwin Translations: Room with finches or Freud's couch* 1994 continues this narrative, and is primarily based on discourses about sex, gender and personal development, informed by the writings of Charles Darwin and his theories of sexual selection.

### International art

A diptych by Sigmar Polke was the foremost acquisition for the Gallery's international art collection during the year. Widely recognised as one of the most significant German artists of our time, Sigmar Polke's work addresses Western consumer culture with a critical and satirical eye. *Venusian enemy who went from high society to marry a prince; The Jersey Royal* 2000 belongs to a recent series of Polke's paintings which have been the subject of important exhibitions around the world (including a showing at Britain's Tate Modern, scheduled for October 2003).

The Gallery also acquired a major work by the influential London-based group Art & Language. Titled *Sighs trapped by liars 702–786* 1997, the work is made from brightly painted canvases assembled into 'Mondrian-esque' tables and chairs, and presents multi-layered concerns that have occupied the Art & Language collective for almost 35 years. Established in May 1968 by four British artists, Art & Language has been instrumental in promoting conceptual art. A number of artists and theorists from the United States and Australia, including the artist Ian Burn, were actively involved during the early years of the collective.

Art & Language  
England est. 1968  
*Sighs trapped by liars*  
702-786 1997  
Photo-screenprinted text and  
mixed media on canvas over  
plywood  
84 panels: 89.3 x 214.5 x  
148.5cm (installed)  
Purchased 2002. The  
Queensland Government's  
special Centenary Fund



Yayoi Kusama  
Japan b.1929  
*Soul under the moon* 2002  
Mirrors, ultra violet lights,  
water, plastic, nylon thread,  
timber, synthetic polymer  
paint  
340 x 712.1 x 600cm  
(installed)  
The Kenneth and Yasuko Myer  
Collection of Contemporary  
Asian Art. Purchased 2002  
with funds from Michael  
Simcha Baevski and The Myer  
Foundation, a project of the  
Sidney Myer Centenary  
Celebration 1899-1999,  
through the Queensland Art  
Gallery Foundation and The  
Yayoi Kusama Queensland Art  
Gallery Foundation Appeal  
Photograph: Richard Stringer



### Displaying the Collection

Numerous Collection displays were staged throughout the year, offering audiences new ways of engaging with works in the Gallery's permanent Collection.

'Print and Reprint: Contemporary Indigenous Photography and Printmaking' showcased some of the innovative forays into photography and printmaking by both urban and regional Indigenous artists. 'Earth and Water' focused on paintings and sculptures, again by Indigenous Australian artists, that express the interconnectedness of Indigenous people with both land and water as sources of food, story and law. Recent acquisitions by artists from Arnhem Land, the Kimberley and Desert regions were included.

A special display of work by esteemed Australian painter Margaret Olley was staged in 2003 to celebrate the artist's 80th year. Titled 'Margaret Olley: Celebrating Life', the display presented some of the still-life and interior paintings for which Olley is renowned. Included in the display was the painting *Interior IV* 1970, gifted to the Gallery by the artist in 2002 and which represents a significant addition to the Gallery's holdings of work by this artist.

Also showcasing a new acquisition was 'Contemporary Chinese Art from the Collection', the focus of which was a large-format photographic work titled *Night revels of Lao Li* 2000 by Wang Qingsong. 'The Joyous Screens of Sonabai' provided the opportunity for visitors to re-acquaint themselves with the decorative sculptures of Indian artist Sonabai, originally exhibited in the 'Third Asia-Pacific Triennial of Contemporary Art' (1999).

With APT 2002 extending into the Gallery's exhibition spaces usually reserved for Collection displays, the close of this exhibition allowed a re-configuration of the Gallery's international art galleries. The architectural design of the display spaces was modified to allow viewers to make new visual connections between well-known Collection works and recent acquisitions, such as the Art & Language installation, a group of contemporary photographs by New Zealand expatriate Bill Culbert, and a late nineteenth-century Dutch landscape in oil by P.C. Dommersen.

### Documenting and managing the Collection

The legal and physical management of the Collection, and the objects in the temporary custody of the Gallery, continued to be an important function, and a stocktake of the Collection was conducted during the reporting year.

The Gallery made 55 objects from the Collection available to other institutions for exhibition purposes. These included the international loan of Ah Xian's *Human human – lotus, cloisonné figure 1* 2000–01 to the 'China Refigured: The Art of Ah Xian (with Selections from the Rockefeller Collection)' exhibition of the Asia Society, New York (October 2002 – February 2003) and Nalini Malani's *Remembering Toba Tek Singh* 1998–99 to the Adam Art Gallery at the Victoria University of Wellington for its 'Bombs Away' exhibition (June – September 2003).

A total of 595 objects were received by the Gallery for exhibition purposes, including 39 objects borrowed for APT 2002.

In June 2002, a Loan Coordinator/Curatorial Assistant (Government Buildings) was appointed to manage works on loan from the Collection of the Queensland Art Gallery to government buildings. The creation of this position was made possible through the financial support of the Department of the Premier and Cabinet. A total of 231 objects were on loan to government offices as at 30 June 2003.

Work continued on the Provenance Research Project (begun in December 2001) 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). A public lecture, presented in conjunction with the 'Pentimento: The Master of Frankfurt's *Virgin and Child*' exhibition, highlighted additional information about this painting uncovered during the course of this research project.

### Conserving the Collection

Preventive conservation, treatment, and research relating to the care of works in the Collection continued.

Major treatments undertaken by Gallery conservators included the cleaning and coating of the iron plates and stones of APT 2002 artist Lee U-fan's sculpture *Relatum* 2002. This sculpture, displayed externally in the Gallery's courtyard, had undergone rapid change as a result of environmental exposure, and conservation work was needed to stabilise its surface. Attention was also given to a work by Edgar Degas titled *Trois danseuses a la classe de danse (Three dancers at a dancing class)* c.1888–90. This oil painting was cleaned to remove a discoloured and inappropriate varnish layer, and a reproduction frame was made. Vibrancy in the delicate brushwork is now more clearly visible. *Self Portrait at Kusamba beach* 1983 by Indonesian artist Affandi also underwent major treatment, including replacing an old strip lining, tear repair, varnish and over-paint removal, surface consolidation and reframing. The painting was not revarnished as curatorial and conservation research indicated that the varnished surface had been added later, and was not part of the original work by the artist.

The Conservation department's use of technologies such as X-radiography and infra-red reflectography continued, completing documentation of works by Isaac Walter Jenner and Russell Drysdale. The processes and results of this technology were included as part of the exhibition 'Pentimento: The Master of Frankfurt's *Virgin and Child*'. Gallery conservators also worked on the 'Old Masters Project' – a collaboration involving the Queensland Art Gallery, the University of Queensland, the Abbey Museum and the Australian Catholic University. This project aims to conserve a number of historical works of art from diverse Queensland collections, and to bring them to the attention of a wider audience.



William Robinson  
Australia b.1936  
*Ridge and two valleys* 2001  
Pastel  
58 x 76.5cm  
Gift of the artist through the  
Queensland Art Gallery  
Foundation 2003



C.G.S. Hirst  
Australia c.1826-1890  
*Erin's home, Boggo*  
*Queensland* 1876  
Watercolour  
41 x 61.5cm  
Purchased 2003. The Queensland  
Government's special Centenary  
Fund



## EXHIBITIONS & AUDIENCES

While the scale and success of APT 2002 dominated the year, the Queensland Art Gallery continued to provide access to other important exhibitions, educational services and interpretive programs of excellence for diverse audiences.

### General exhibitions

'Pentimento: The Master of Frankfurt's *Virgin and Child*' attracted a diverse audience and media attention during its showing. 'Pentimento' was the first in a new series of exhibitions that bring together several strands of specialist arts research — curatorial, conservation and provenance research — on a single art work in the Gallery's Collection. In this instance, it was the painting *Virgin and Child with Saint James the Pilgrim, Saint Catherine and the Donor with Saint Peter* c.1496 by the Master of Frankfurt. The exhibition focused on changes made to the painting by the artist before its completion, revealed by conservation technologies such as X-ray and infra-red imaging. It also highlighted the painting's confiscation by the Nazi party in 1939 for Hitler's planned art museum, before the work was subsequently returned to its rightful owner in 1947. These issues were further explored in an 'In focus' booklet, produced in association with the exhibition, and in new resource material added to the Gallery's website. A children's activity also helped young visitors understand some of the symbolism in the painting. 'Pentimento' was awarded a commendation in the Design Institute of Australia Queensland Design Awards for Excellence in the category of set/display design.

The work of Australian-born printmaker Martin Lewis, who became a pivotal figure in American printmaking circles during the 1920s and 1930s, was explored in the exhibition 'Martin Lewis: Stepping into the Light'. This exhibition — organised by the Castlemaine Art Gallery and Historical Museum — brought together 47 of Lewis's works from public and private collections in Australia and the United States, including eight works from the Queensland Art Gallery Collection.

### Exhibitions and programs for children

In 2002–03 the Gallery furthered its reputation for innovation in the presentation of children's exhibitions and programs.

In addition to 'Kids' APT' (discussed in the APT 2002 section of this report), the Gallery also presented 'Colour' — the first children's exhibition shown in Gallery 4, the largest single exhibition space at the Gallery. As its name suggests, the exhibition used colour to encourage children to engage with contemporary art works from the Collection, including works by international and Australian artists such as Yayoi Kusama, Bridget Riley and Tony Tuckson. In addition, Brisbane artist John Coleman created *Colour jumps* — a kinetic sculpture installed in the Gallery's Watermill. This work incorporated coloured water jets activated at random intervals, and proved immensely popular with children. The exhibition was positively reviewed for its balance of engaging and educational activities for children, sophisticated exhibition design, and the diversity and quality of contemporary art that was featured. It won an award of merit in the set/display design category of the Design Institute of Australia Queensland Design Awards for Excellence. A total of 116 035 people visited the Gallery during the 'Colour' exhibition, including nearly 25 000 children.

The 'Colour' exhibition was an opportunity for the Gallery to continue its research into presenting exhibitions for children. In association with the School of Early Childhood at the Queensland University of Technology, the Gallery conducted visitor research with the aim of evaluating the learning-centred strategies utilised in the exhibition. A full report on the findings of this research is anticipated in late 2003.

In development during the reporting year were children's programs to accompany the forthcoming exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest', scheduled to open on 25 July 2003. This program will encompass a dedicated children's activity area and activity book, children's art work labels, and special workshops and activities involving 'Story Place' artists, as part of the Opening Celebrations weekend. A mascot character, based on flying foxes often featured in Indigenous art and stories from Cape York Peninsula, is also being developed.

### Exhibitions and programs for young people

The Gallery continued to develop and present engaging exhibitions, programs and events for young people aged 13 to 25 years. The Youth Advisory Committee, established in 2001, gave young people a voice in the direction of Gallery programming, while the development of a new section on the Gallery's website, dedicated to news and events for young people, was another important initiative for the Gallery <[www.qag.qld.gov.au/youth](http://www.qag.qld.gov.au/youth)>.

The highlight of the year was 'Prime Two', a multi-arts event held on Saturday 5 April to celebrate National Youth Week 2003. Incorporating emerging and established young artists, designers, performers and musicians, 'Prime Two' built on the success of the inaugural 'Prime' event in 2002. New elements were incorporated into the 2003 event, such as an evening concert by high-profile Brisbane band Resin Dogs, an audiovisual and display lounge inspired by popular culture of the 1980s, and an award-winning collaborative mural by local design collective Rinzen and Sydney-based Maori artist Haro. This collaboration won a Design Institute of Australia Queensland Design Awards for Excellence award of merit in the category of public art collaboration in June. A full-colour printed program guide for the event, which included profiles on all the young artists and performers involved, was produced. As with other major public events, 'Prime Two' was developed and coordinated by a large group of cross-disciplinary Gallery staff, resulting in a diverse and dynamic program that attracted 4000 visitors.

Coinciding with 'Prime Two' were other youth initiatives, including the exhibitions 'Otherworlds: Images of Fantasy and Fiction', 'Minister's Awards for Excellence in Art', and 'Starter Space: Arryn Snowball'. The youth-focused exhibition 'Otherworlds' concluded its tour to seven regional Queensland venues in January 2003, before it was displayed at the Gallery for Brisbane audiences from 4 April to 6 July 2003. A free opening party was held to celebrate this exhibition on 11 April (planned to coincide with National Youth Week), and was attended by more than 1000 young people.

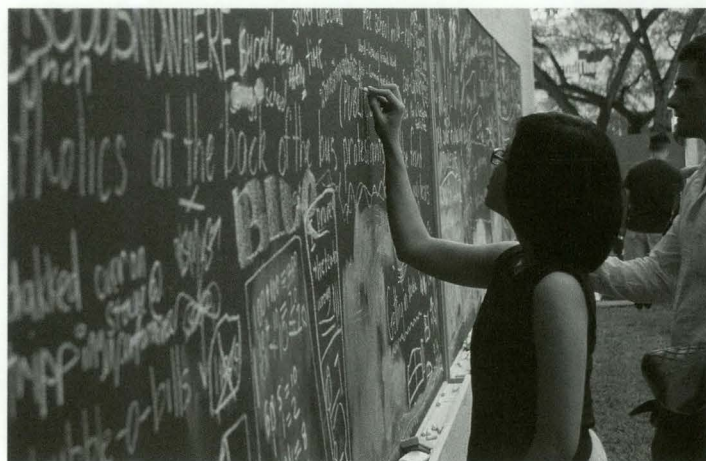
Installation view of  
'Pentimento: The Master of  
Frankfurt's *Virgin and Child*' in  
Gallery 17.  
Photograph: Lukas Davidson



Children looking into the  
'orange room' in the 'Colour'  
exhibition.  
Photograph: Matthew Kassay



A visitor contributes to Archie  
Moore's *Chalk it out* as part of  
'Prime Two'.  
Photograph: Damien Van Der Vlist



The annual 'Minister's Awards for Excellence in Art', organised by Education Queensland, again provided high-profile recognition for the work of secondary school art students throughout Queensland. A total of 220 school groups comprising 8400 students attended the exhibition.

Young artist Arryn Snowball (2003 recipient of the Melville Haysom Memorial Art Scholarship administered by the Gallery) exhibited in the Gallery's Starter Space, and presented a public talk about his work. Established in early 2002, Starter Space exhibits and promotes the work of young Queensland artists aged 25 and under.

Youth programs were also presented as part of APT 2002 (please refer to page 22).

#### **Travelling exhibitions and regional services**

The Gallery continued to provide a program of travelling exhibitions and industry advice to the regional gallery sector. Touring during the year were the exhibitions 'Exploring Outback: Artists' Responses to Life on the Land' and 'Otherworlds: Images of Fantasy and Fiction'. 'Exploring Outback' celebrated the ways in which artists have engaged with, and depicted, Australia's interior, while 'Otherworlds' was a youth-focused fantasy and surrealist exhibition.

During the year, the youth-focused 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' exhibition was developed and a tour schedule encompassing eight regional Queensland venues was confirmed. The tour will begin in August 2003. An exhibition catalogue and interactive website were also in development in 2002-03. 'Pop' will further the Gallery's commitment to providing accessible and dynamic exhibitions to young people in regional centres. It is the second travelling exhibition to be developed specifically for young people.

The Gallery's Regional Services staff were also extensively involved in research and consultation with Indigenous artists and communities of the Cape York region, in preparation for the 'Story Place' exhibition.

#### **Exhibitions in development**

##### **'Story Place: Indigenous Art of Cape York and the Rainforest'**

Following APT 2002, the Gallery's focus turned to the final stage of preparations for the exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest'. A ground-breaking exhibition initiated by the Gallery in 2000, it will bring the Indigenous art of Cape York Peninsula to national and international attention. The project has the support of the primary art-making communities of the region, and it encompasses an exhibition of more than 300 works by more than 80 artists – including 14 specially commissioned works acquired for the Gallery's Collection – an associated program of public events, a major scholarly publication, and an innovative traineeship program. During the year, the Gallery secured as exhibition sponsors several Queensland Government agencies, as well as the Aboriginal and Torres Strait Islander Commission (ATSIC), and Comalco.

Consultation and collaboration with the communities of the Cape York region have been integral parts of the project. Continuing the consultation which was begun in early 2002, project staff visited the following communities during the reporting period: Cairns, Yarrabah, Kuranda, Ravenshoe, Atherton, Jumbun/Tully, Coen, Cooktown, Hopevale, Laura, Wujal Wujal, Babinda, Pormpuraaw, Kowanyama, Mossman, Aurukun, Lockhart River and Weipa. Another integral component of the project involved Indigenous trainees working on 'Story Place' as part of the Queensland Government Department of Employment and Training's 'Breaking the unemployment cycle' initiative.

'Story Place' is scheduled to open at the Gallery on 25 July and will continue until 9 November 2003. The opening will be celebrated with a weekend-long program of talks and performances on 26 and 27 July. Planning for a regional tour of the exhibition to several venues in north Queensland also began.

##### **'Pierre Bonnard: Observing Nature'**

Preparations for the 4 July 2003 opening of 'Pierre Bonnard: Observing Nature' also took place during the reporting period. Organised by the National Gallery of Australia in association with the Queensland Art Gallery, this exhibition will include 120 works by one of Europe's most influential painters. Bonnard's use of heightened colour and light is just one element of his work that has so inspired a legion of subsequent artists worldwide, including eminent Queensland painter William Robinson.

'Exploring Outback: Artists' Responses to Life on the Land' – A Queensland Art Gallery Travelling Exhibition – installed at Texas Regional Art Gallery, December 2002.  
Photograph: Elizabeth Bates



'Story Place' artist Arthur Pambegan Jr working on *Flying Fox Story Place*, assisted by his son Alair, at the Gallery, February 2003.  
Video still: Ben Wickes



High-profile Brisbane band Resin Dogs entertain the 'Prime Two' crowd.  
Photograph: Damien Van Der Vliet



# ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART (APT 2002)

## Introduction

Since 1993, the 'Asia-Pacific Triennial of Contemporary Art' has been the only major series of exhibitions in the world to focus on the contemporary art of Asia and the Pacific, including Australia. Presented from 12 September 2002 to 27 January 2003, APT 2002 was a significant milestone in the development of this flagship project for the Gallery. In contrast to the three preceding Triennials – which featured the work of 70 or more artists – APT 2002 featured the work of 16 major artists and one performance collective. The shift enabled each artist to be represented in depth, and allowed the exhibition to explore modern art and contemporary culture from the 1960s to the present.

The work of three key international artists – Yayoi Kusama (Japan), Nam June Paik (South Korea/United States) and Lee U-fan (South Korea/Japan) – formed the core of the exhibition. The other artists selected embodied the spirit of innovation and risk-taking forged by the three senior artists, and they included Montien Boonma (Thailand), Eugene Carchesio (Australia), Heri Dono (Indonesia), Joan Grounds (United States/Australia), Ralph Hotere (Aotearoa New Zealand), Jose Legaspi (The Philippines), Michael Ming Hong Lin (Taiwan), Nalini Malani (India), Pasifika Divas (performance collective; Pacific islands/Aotearoa New Zealand), Lisa Reihana (Aotearoa New Zealand), Michael Riley (Australia, Wiradjuri/Gamilaroi people), Song Dong (China), Suh Do-Ho (South Korea/United States), and Howard Taylor (Australia).

The development of the Collection through the Triennials is one of the long-term achievements and benefits that continues to enrich the cultural scope of the Gallery's Asian and Pacific activities. Works acquired from APT 2002 are discussed in the Collection section of this report.

## Attendance and marketing

APT 2002 attracted an unprecedented number of visitors for a contemporary art exhibition at the Gallery. Over 220 000 people visited the exhibition – over 66 500 more people than APT3 in 1999. Audience survey results indicated that 94.3% of visitors enjoyed the exhibition, and 92.6% of visitors were likely, or highly likely, to recommend the exhibition to a friend or colleague.

The comprehensive marketing campaign for the exhibition encompassed print, television, internet and outdoor (bus shelter) promotion and advertising. The campaign included separate components for each major element of the project, including the exhibition, opening events, the Pasifika Divas performance, 'Kids' APT' and 'Kids' APT Summer Spectacular'. Widespread media coverage and critical review was achieved in Australia and overseas, throughout the duration of the exhibition – both in mainstream news and specialist arts media outlets.

## Exhibition design

Analysis of visitor surveys, and feedback from previous Triennials, identified a number of key areas of viewer experience that were addressed in APT 2002 to create a dynamic and refined exhibition design. These areas included vibrant use of colour in exhibition furniture and detailing to create an appealing atmosphere, increased access to information on the artists and art works on display through 'information stations' for visitors, and the creation of visual spectacle through the installation of Yayoi Kusama's *Narcissus garden* 1966/2002 in the Watermall, the Gallery's central architectural feature. Another key aspect of the exhibition's design was the APT 2002 Screening Room, which was constructed in the central gallery space of the exhibition, reflecting the importance of the moving image within the overall exhibition. The design of the 'Kids' APT' space was also crucial to the success of the children's program. The area featured Bug Master, the graphic mascot for the children's program, to create a welcoming and fun environment for children and families.

## Opening events and educational programs

The exhibition was officially opened by the Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade, on the evening of Thursday 12 September before a capacity audience of 2500. As with previous Triennials, the presence of APT exhibiting artists was pivotal, with the majority travelling to Brisbane to present talks and participate in public forums, lectures and panel discussions. The three-day Opening Events program also featured talks by several distinguished international guests including Professor Wu Hung (USA), Professor Ngahuia Te Awakotuku (Aotearoa New Zealand), and Professor Kim Hong-hee (Korea). These lectures were among the first events to be presented under the auspices of the Australian Centre of Asia-Pacific Art.

The major performance event of the opening program was *Pasifika Divas: In performance*, presented on the evening of Saturday 14 September. Pasifika Divas features *fa'afafine* (Samoan for 'like a woman') performers, designers and artists from Polynesian Pacific islander communities and New Zealand. Conceived by Samoan television producer Lisa Taouma, the event comprised a series of short performance pieces combining music, song, dance and satire by the Divas and local Pacific performers, and showcased leading Pacific body adorners' and designers' works. Video documentation of *Pasifika Divas: In performance* was displayed as a permanent part of the exhibition, and provides a lasting record of this exciting event.

The Opening Events program – and the ongoing program of public events held throughout the exhibition – continued the Triennial's reputation for promoting innovative ideas, stimulating discussion, and presenting new ways of considering contemporary art. Public programs for APT 2002 catered for a broad range of audiences of children and families, young people and adults. In response to visitor comments from previous APTs, more programs were developed which directly addressed the key themes and gave the viewer as much information as possible about the artists and their practices.

Yayoi Kusama  
Japan b.1929  
*Narcissus garden* 1966/2002  
Stainless steel balls  
2000 balls (approx.): 17cm  
(diam., each)  
Gift of the artist through the  
Queensland Art Gallery  
Foundation 2002  
Photograph: Richard Stringer



Pasifika Divas  
*Shigeyuki Kihara in  
performance* 2002  
Queensland Art Gallery  
Produced by Lisa Taouma and  
the Queensland Art Gallery  
Photograph: Lukas Davidson



### 'Kids' APT'

'Kids' APT' in 2002 represented a significant innovation in children's programming in art museums. Through specially commissioned art works by four APT artists, 'Kids' APT' successfully engaged children aged 3 to 12 in creative, hands-on interaction with the ideas and practices of contemporary artists.

An important element of the Gallery's communication with children was the creation of Bug Master – an appealing bug-like character designed as the mascot for 'Kids' APT. Bug Master appeared in the children's activity book, and on the children's labels which accompanied selected works in the exhibition.

As part of 'Kids' APT', the Gallery launched its first children's festival – 'Kids' APT Summer Spectacular' – held from 11 to 25 January. The program presented 15 days of Asian and Pacific arts, cultures, myths and legends just for kids, with more than 30 performances, as well as facilitated and self-directed activities that took immediate inspiration and influence from APT 2002 art works. The event was enormously successful, attracting more than 50 000 people (an average of more than 3000 per day).

'Kids' APT Summer Spectacular' was a collaborative venture, drawing on the expertise of different public programs and curatorial staff, as well as external academics from the Queensland University of Technology's School of Early Childhood. Through the assistance of 27 supervisors, a rotating roster of 44 volunteers, an internal project team of 16, and the generous time of other Gallery staff, 'Kids' APT Summer Spectacular' was able to provide a network of people who were in direct contact with visitors at all times. This level of involvement with the community was a rewarding experience for all staff, and was shared by the eager supervisors, the majority of whom were young, local practising artists and university students.

A special feature of 'Kids' APT Summer Spectacular' was the return of APT 2002 artists Siaosi Mulipola and Heri Dono. Flying Angels, an activity inspired by Dono, enabled children to create their own colourful angel, like those the artist had suspended in the Gallery's foyer. Siaosi Mulipola returned as alter ego Perlie Shellz

to lead children on an exciting storytelling trail that unravelled Pacific mythology and legends in the work of APT 2002 artists Lisa Reihana, Nalini Malani, Sofia Tekela-Smith, and Niki Hastings-McFall.

The public responded positively to the interactive elements of 'Kids' APT Summer Spectacular' – wearable Bug Master 'antennae' and activity books were given to children on arrival, and there were many opportunities for hands-on creative activities. Bug Master himself was brought to life by local drama students who performed in a life-sized costume, and he attracted many enthusiastic children at each of his daily appearances.

### APT programs for young people

More than 400 young people participated in the range of programs designed to establish connections between young people, APT artists, and local contemporary artists whose practice was linked to work in the exhibition.

One of the highlights of the youth program was the APT 2002 New Media Workshops series. The workshops offered 60 participants the rare opportunity to work closely with four APT 2002 artists – Heri Dono, Lisa Reihana, Song Dong and Nalini Malani – in an intensive workshop environment. In addition, the new media curator and writer Johan Pijnappel gave lectures to the participants each week. A total of 17 new video works were created as a result of the workshops. Presented in collaboration with the Queensland College of Art, Griffith University, the workshops were assisted by the Commonwealth Government through the Australia Council.

This was the first time the Queensland Art Gallery had initiated a series of workshops specifically geared towards new media and hybrid arts. Facilitating these workshops highlights the Gallery's support of new media arts, and has marked an important development for the Gallery in preparation for the cinémathèque planned for the Queensland Gallery of Modern Art.

### Publication and website

The 160-page, full-colour monograph proved popular with audiences. Edited by Lynne Seear, Assistant Director (Curatorial and Collection Development), the APT 2002 publication – the first major publishing initiative of the Australian Centre of Asia-Pacific Art (ACAPA) – is part of the Gallery's continued program of scholarship and publishing in the area of Asian and Pacific art, a program which will be further enhanced by ACAPA.

A number of APT 2002 publications received awards for graphic design. The monograph was awarded the silver medal for case-bound books at the Queensland Printing Industry Craftsmanship Awards. Awards and commendations were also received from the Museums Australia Publication Design Awards for the APT 2002 education resource kit (joint winner), the 'Kids' APT Summer Spectacular' promotional poster (highly commended) and the 'Kids' APT' children's activity book (highly commended).

In collaboration with Education Queensland, the Gallery made the APT 2002 education resource kit available to all public and private schools in Queensland to ensure the exhibition could be accessed by schools regardless of their geographical location.

The APT 2002 website <[www.qag.qld.gov.au/apt2002](http://www.qag.qld.gov.au/apt2002)> recorded more than 3.5 million hits during the course of the exhibition, making it the most popular online presentation by the Gallery to date.



Hands-on activities in the 'Kids' APT' activity area encouraged children to make their own works of art.  
Photograph: Marc Grimwade



Artist talk by Lee U-fan as part of APT 2002.



## INITIATIVES & SERVICES

### Research and publications

The Gallery's Research Library continued to foster research by expanding specialist resources and supporting both Collection and program development for the Gallery.

The Australian Centre of Asia-Pacific Art (ACAPA), an initiative of the Queensland Gallery of Modern Art, supported the research and production of the APT 2002 exhibition catalogue and committed to two further publications, a monograph on the Chinese-Australian artist Ah Xian and an anthology based on APT 2002, both due for publication in 2003-04. ACAPA will focus on research, scholarship and publishing; creative partnerships and alliances; residencies, internships and innovative professional practice; public programs; sponsorship and grants; promotion of the contemporary Asian and Pacific collections; and support for the Gallery's exhibitions and Collection development.

Extensive video documentation of artists' interviews, performances and practice supported APT 2002, while award-winning resources – the education resource kit and children's activity book – enhanced the exhibition experience for youth and children. In addition, the Gallery continued its ongoing research into programming and designing exhibitions for children. In association with the School of Early Childhood, Queensland University of Technology, the Gallery investigated the learning-centred educational and exhibition strategies offered by 'Colour'. The draft research report – to be completed in late 2003 – will inform the development of the Children's Art Centre, an integral component of the Queensland Gallery of Modern Art.

Senior Conservator (Paintings), John Hook, and Conservation Intern, Alyssa Aleksanian, began work on the 'Old Masters Project', a collaborative project that will conserve a number of historical works of art from diverse Queensland collections. The first treatment carried out under the auspices of the project was on W.F. Calderon's *Crest of the hill* 1898, a large Victorian painting in the collection of the University of Queensland.

Research and professional development opportunities saw a number of Gallery staff undertake international travel during the reporting period. The Head of Design and Installation, Don Heron, travelled to Washington DC for a three-month Smithsonian Fellowship at the Freer Gallery of Art and the Arthur M. Sackler Gallery to investigate exhibition design and display. Senior Curator (Special Projects), QGMA, Anne Kirker (previously Head of International Art), travelled to the United States to research a forthcoming exhibition for the opening program of the Queensland Gallery of Modern Art. Head of Asian Art, Suhanya Raffel, and Senior Project Officer, Asia-Pacific Triennial, Rhana Devenport, represented the Gallery at three high-profile international cultural events in China.

Head of Conservation, Anne Carter, attended Sharing Conservation Decisions, a four-week workshop in Rome organised by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). Conservator (Sculpture), Amanda Pagliarino, undertook research on the Giambologna wax reliefs in the collection of the Victoria and Albert Museum, London, and consulted conservators at the Tate Modern in London regarding the long-term preservation of electronic and video art works in the Gallery's Collection. Conservator (Paintings), Gillian Osmond, visited the FOM Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam, where paint samples from works in the Gallery's Collection have been contributed to a research program investigating metal soap formation and corresponding deterioration in oil paintings.

Members of the curatorial project team for 'Story Place: Indigenous Art of Cape York and the Rainforest' travelled extensively to numerous communities throughout Cape York Peninsula and far north Queensland to meet with community representatives, work with artists, and research and document the communities and their cultural traditions. Tourism Queensland staff – including a small team of journalists and a travel photographer – accompanied Gallery staff to conduct artist interviews, and to gather contextual landscape imagery and footage of art production materials and practices.

The Gallery's publication design was awarded recognition on several occasions. In the Museums Australia Publication Design Awards, the exhibition catalogue *Darkness and Light: The Art of William Robinson*, the 'Kids' APT Summer Spectacular' poster, the APT 2002 education resource kit, and the 'Kids' APT' children's activity book all received commendations.

The Gallery continued to produce a range of high-quality promotional publications including exhibition posters, flyers and media kits in support of exhibitions, events and programs presented throughout the year. These included the quarterly brochure *Preview*, which continued to serve as the primary information tool for the general public on Gallery programming. Also published quarterly, *Artlines* was strategically re-positioned from a magazine exclusively for Friends members to one that communicates to a broader audience, including Foundation members, sponsors and journalists. *Artmail*, the Gallery's e-bulletin service, continued to provide information electronically to a growing subscriber group.

### Access through technology

As part of APT 2002, an interactive computer activity designed by artist Suh Do-Ho and closely linked to *Who am we?* 1996-2001 encouraged visitors – particularly children – to generate postcard-sized sections of wallpaper. Each section comprised several hundred portraits of children and other visitors to 'Kids' APT. Children entered a computer booth, pressed a button to have their picture captured by a digital camera, then collected a printout of their wallpaper. Each portrait taken was saved for the artist's possible future use, and the images became a permanent record of visitors to 'Kids' APT.

Advanced multimedia features, developed to augment the presentation of three key APT 2002 art works on the exhibition website – works by Michael Ming Hong Lin, Yayoi Kusama and the Pasifika Divas – ensured an enhanced experience for virtual visitors to APT 2002. Attracting over 3.5 million hits during its four-month presence online, the website proved a hugely successful component of APT 2002.

For the first time, a program of New Media Workshops was conducted as part of APT 2002. Exploring new media and hybrid arts, the program saw four APT 2002 artists – Heri Dono, Lisa Reihana, Song Dong and Nalini Malani – tutor, in an intensive workshop environment, over 60 students and artists from throughout Australia. A total of 17 new video works were produced by the participants, as well as a new work by Chinese artist Song Dong.

#### **Services to regional Queensland**

Exhibition support services and advice, and training and professional development services were provided by the Gallery's Regional Services staff to regional arts venues and communities throughout Queensland. The exhibitions, 'Exploring Outback: Artists' Responses to Life on the Land' and 'Otherworlds: Images of Fantasy and Fiction', toured to 10 regional venues attracting over 13 000 visitors. An eight-venue regional Queensland tour for the youth-focused exhibition, 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' was also developed. Each travelling exhibition was supported by educational and promotional resources and Gallery staff travelled to regional venues to assist venue staff set up and dismantle exhibitions. Other Gallery staff were also involved with regional Queensland audiences in the provision of workshops, lectures, talks, consultancy services, and in the judging of art awards and prizes.

'Story Place', one of the most significant projects undertaken by the Gallery in recent years, has involved working closely with the regionally-based artists of Cape York on commissions for the Collection, and with young people completing traineeships in partnership with regional institutions in far north Queensland.

#### **Reconciliation**

The Gallery's commitment to reconciliation involves recognising the need for enhancing the economic, social and cultural wellbeing of Indigenous peoples.

A cornerstone of the 'Story Place' project saw an innovative training program involving Indigenous people undertaking traineeships in conjunction with the

development of the exhibition. The aim was to provide these young people with an opportunity to learn more about their own culture by working with traditional and historical material related to their communities. A positive legacy of the project will be the ability of the traineeship recipients to actively participate in the continuing growth and development of Indigenous culture.

The Indigenous Australian art department welcomed a new staff member, Joan Collins, Indigenous Liaison Officer and Administrative Officer, who will encourage local Indigenous community involvement in the Gallery's programs including the 'Story Place' Opening Celebrations weekend, in late July 2003.

#### **Gallery membership**

The Friends of the Queensland Art Gallery and the Queensland Art Gallery Foundation perform integral roles for the Gallery. Through the activities of the Friends and the Foundation, the Gallery receives immense support in two key areas – fostering and enhancing public appreciation of the visual arts, and fundraising for the development of the Gallery's Collection and exhibition programs. While the Friends continued their very successful program of social and educational events for members, including the monthly 'Wake up to art!' series, Foundation members were involved in their own events calendar, including the highly successful fundraising appeal for the acquisition of the Yayoi Kusama work, *Soul under the moon* 2002. During the year, the distribution of the Gallery's quarterly magazine, *Artlines*, was expanded to include members of both the Friends and the Foundation.

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

The Gallery continued to provide assistance and encouragement to young emerging artists and professional development and employment opportunities for young people seeking a career in the visual arts.

### **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, for children aged 8 to 12 years, continued to be in high demand – with many more applications received than could be accommodated in the 24 positions available.

### **The Melville Haysom Memorial Art Scholarship**

Administered by the Queensland Art Gallery, the annual Melville Haysom Memorial Art Scholarship assists young and emerging artists to complete a specific body of work by providing financial support, access to the Gallery's resources and expertise, and studio space at the Gallery. The scholarship is funded by a grant from Mrs Yvonne Haysom in memory of her late husband, artist Melville Haysom. In 2003, the scholarship was awarded to Queensland College of Art graduate Arryn Snowball.

### **Hobday and Hingston Bursary**

The annual Hobday and Hingston Bursary was awarded to Queensland University of Technology student Jacqui Vial. 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 traineeship opportunities in a wide range of professional art museum disciplines. In 2002–03, the Gallery employed 13 trainees and 2 apprentices, 8 of which were aged 25 years or under at the time of their employment. Trainees were employed as part of the Queensland Government's 'Breaking the unemployment cycle' initiative.

Funded by the Department of Employment and Training, the innovative traineeship program for Indigenous Queenslanders in conjunction with the exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest' continued. In 2002–03, four trainees from the 2002 intake secured on-going employment in the arts industry in both Brisbane and north Queensland following the completion of their traineeship. One trainee, Tony Albert, was recognised as regional winner, Aboriginal and Torres Strait Islander Student of the Year, at the Queensland Training Awards in June. A further intake of trainees, recruited in early 2003, is currently completing their 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.

(from left) Gallery interns Aidan Robertson (web design), Eliza Cole (exhibition design, 'Story Place') and Fiona Lee (former design intern) at work in the Gallery's design studio.



Arryn Snowball, recipient of the 2003 Melville Haysom Memorial Art Scholarship, in the Gallery's art studio with a work from his 'Trace' series.  
Photograph: Julie Walsh



## APPENDIXES

### 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 2002–03 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 and Pacific Art

Historical Asian Art  
Contemporary Asian Art  
Pacific Art  
Asia-Pacific Triennial  
Australian Centre of Asia-Pacific Art

### International Art

European and American Art

## Cinema

## Conservation

## Registration

## Information & Publishing Services

Research Library  
Publications  
Web & Multimedia Services  
Photography  
Audiovisual Services  
Collection Management System Administrator  
Acquisitions Officer

## Program Responsibilities

### Curatorial & Collection Development

Develop acquisitions for, and the display and interpretation of, the Collection for the Queensland Gallery of Modern Art

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 & Communications

Events  
Promotions

### Audience Development

Friends of the Gallery

## Design

## Program Responsibilities

### Public Programs

Develop increased public and regional program activities for the Queensland Gallery of Modern Art

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

### Management & Operations

Develop expanded administrative, commercial, protective and information technology services for the Queensland Gallery of Modern Art

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

# 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 the 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 peoples and the art of the Asia-Pacific region.
- \_ Promote and market the Gallery as a major cultural tourism attraction.
- \_ Increase scholarly research into the Collection and broaden dissemination of research results through a variety of media.
- \_ 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 these Government priorities. These goals will remain current for the Gallery's Strategic Plan covering the next five-year planning cycle, 2003-08.

- \_ 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 with particular attention to the principles of lifelong learning.
- \_ Develop and manage an exhibitions program to the highest art museum standards 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, meet 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.

The following additional goal has been included in the 2003-08 Strategic Plan:

- \_ Develop, where appropriate, productive partnerships with other Government agencies and with the private, education and community sectors.

## OPERATIONAL PLAN

The Gallery's Operational Plan underpins its Strategic Plan 2002-07. It documents the major activities undertaken during the twelve-month period from 1 July 2002 to 30 June 2003, identified in the Strategic Plan.

## COLLECTION

The Gallery has custodial responsibility for the state's visual arts collection. The Collection currently consists of 11 527 works of art. Works are acquired each year in accordance with the following priorities in the Acquisition Policy 2001-05 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 interpretive 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 master plan for the Millennium Arts at the Queensland Cultural Centre (MA-QCC) Project.
- \_ Refine the functional brief 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.
- \_ Continue 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**

- \_ Facilitate ongoing series of inter-section workshops to ensure collaborative interaction.
- \_ Undertake debriefings and evaluations and communicate outcomes to staff.
- \_ Identify and support training and professional development opportunities for staff.
- \_ Implement strategies contained in the Equal Employment Opportunity Plan.
- \_ Implement Change Management Program for staff in preparation for transition to a two-site organisation.

# MEETING THE GOVERNMENT'S POLICY PRIORITIES

## Relationship between the Gallery's goals and outputs and the Government's policy priorities

The Queensland Art Gallery, together with the Queensland Gallery of Modern Art (QGMA), deliver the output, 'Access to the Visual Arts (Queensland Art Gallery)', and contribute to four of the Government's five priorities as indicated below.

### Government priorities

#### Community engagement and a better quality of life

Building and enriching Queensland's arts and cultural life.  
Services and facilities that promote equitable and active participation by all Queenslanders.  
Reconciliation with Indigenous Queenslanders progressed.

#### More jobs for Queensland – skills and innovation – the Smart State

General educational standards raised, with a focus on whole-of-life skills.  
A highly skilled and adaptable workforce which meets current and future needs.  
Innovation and flexibility by industry and Government to strengthen Queensland's position in the information age.  
Business and industry assisted to create secure sustainable jobs.  
A growing, knowledge-intensive and value-adding business and industry base.

#### Building Queensland's regions

Infrastructure to support regional economic and social development.  
Improved liveability of cities, towns, regions and remote communities.

#### Safer more supportive communities

A community in which diversity is valued.

### Queensland Art Gallery / QGMA priority outputs

Continue to preserve, document and build the art collection in order to promote enhanced understanding and recognition of Queensland's cultural heritage.  
Provide enhanced, accessible and innovative programs, products and services for all Queenslanders.  
Promote reconciliation with Indigenous Queenslanders through programs, services and consultative processes.  
Ensure the cultural maintenance of Indigenous art works and follow appropriate protocols for management and display.

Develop education programs for children, youth, adults and mature adults with an emphasis on the principles of lifelong learning.  
Develop a highly skilled, adaptable workforce, with an emphasis on providing opportunities for artists, scholars, educators, curators and young museum professionals.  
Utilise digital and other innovative technologies to improve knowledge of, and access to, the art collection and to Gallery programs and services.  
Provide opportunities for skills enhancement and professional development to colleagues in regional Queensland.  
Create an expanded, sustained workforce to meet the product and service delivery needs to the new 'two-site, one vision' institution.  
Attract local, national and international visitors to Brisbane and regional centres, thus adding value to them as destinations.  
Provide educational, cultural and knowledge products and services to the people of Queensland.

Utilise partnerships and alliances to create professional and social development opportunities in regional Queensland.  
Contribute to the liveability of cities, towns, regions and remote communities through the provision of greatly increased cultural products and services.

Provide enhanced programs, products and services that value and raise community appreciation of diversity through cultural knowledge and awareness.

OUTPUT/  
PERFORMANCE  
STATEMENT  
2002-03

Measures	Published Targets (as per Strategic Plan)	Actual Achievement to 30 June 2003
<b>Quantity</b>		
Number of exhibitions presented at Queensland Art Gallery	14	10
Number of Collection-based exhibitions presented	7	7
Number of exhibitions touring regional Queensland	3	2
Total attendance at Queensland Art Gallery	300 000	449 369
Number of internships/traineeships	13	11
<b>Quality</b>		
Level of audience satisfaction with Collection-based displays, programs and activities	80%	80%
Increase in loan requests and requests for reproductions from the Collection from external agencies	10%	-26%*
Collection stored safely and securely to international museum standards	95%	94%
Extent of client satisfaction with exhibitions program	80%	87%
Number of trainees/apprentices completing traineeships	100%	85%
<b>Location</b>		
Travelling exhibitions through regional Queensland	3	2
Number of regional locations receiving travelling exhibitions and education, interpretive and information services	15	40

\* Decrease due to loans to Government Departments and Ministers being carried out during the 2001-02 financial year

# COLLECTION ACQUISITIONS

## DONORS

Donations and Gifts through the Queensland Art Gallery Foundation

Philip Bacon, AM  
Michael Simcha Baevski  
Sylvia D. Bassingthwaight  
The Hon. Justice Callinan, AC  
Tim Fairfax  
Janet and Jack Grace  
Margaret Hockey, OAM  
Wayne Kratzmann  
Yayoi Kusama  
Lee U-fan  
Leighton Contractors Pty Limited  
Dr Morris Low  
Rosemary Mercer  
Margaret Mittelheuser, AM  
Margaret Olley Art Trust  
George Roberts, CBE  
William Robinson  
Song Dong  
James C. Sourris  
Estate of Betty Taylor  
The Myer Foundation  
The Yayoi Kusama Queensland Art Gallery Foundation Appeal

## CULTURAL GIFTS PROGRAM

Philip Bacon, AM  
The Hon. Justice Callinan, AC  
Janet and Jack Grace  
Dr Morris Low  
Rosemary Mercer  
William Robinson

## PURCHASED THROUGH BEQUESTS, TRUSTS AND FUNDS

Grace Davies and Nell Davies Trust Fund  
Andrew and Lilian Pedersen Trust  
Cedric Powne Bequest  
Functions Reserve Fund  
Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund  
Queensland Government's special Centenary Fund

## GIFTS, BEQUESTS,

### PURCHASES

**AMENEIRO, Tony**  
Australia b.1959  
*Location II* 2002  
Etching; linocut with chine collé; printed intaglio and relief simultaneously, ed. 35/40  
26 x 43.3cm (comp.)  
Acc. 2003.031  
Acquired 2003. Print Council of Australia Member Print 2002

### ANDREW, Brook

Australia b.1970  
(Wiradjuri language group)  
*Sexy and dangerous* 1996, printed 2002  
Duraclear on transparent perspex, ed. of 10  
182.8 x 120.2cm  
Acc. 2002.120  
Purchased 2002. Queensland Art Gallery Foundation Grant

### APUATIMI, Jean Baptist

Australia b.(c.)1940  
(Tiwi language group)  
*Jirtaka* 2002  
Natural pigments on canvas  
166 x 47cm  
Acc. 2002.200  
Purchased 2002. Queensland Art Gallery Foundation Grant

### ART & LANGUAGE

England est. 1968  
*Sighs trapped by liars 702-786* 1997  
Photo-screenprinted text and mixed media on canvas over plywood  
84 panels: 89.3 x 214.5 x 148.5cm (installed approx.)  
Acc. 2002.119a-e  
Purchased 2002. The Queensland Government's special Centenary Fund

### BARKUS, Rosie

Australia b.1959  
(Torres Strait Islander, Muralag language group)  
*Pearl lugger and diver's helmet* 2000, printed 2002  
White commercial cotton fabric, block printed in dark blue and dark green  
209.7 x 113cm  
Acc. 2002.168  
Purchased 2002

### BAWDEN, Lionel

Australia b.1974  
*Untitled* 2002-03  
Coloured pencils, Araldite, linseed oil  
Four components:  
56 x 49 x 45.5cm; 41.5 x 45.5 x 41cm; 16.5 x 64 x 40cm; 59.5 x 45 x 8cm  
Acc. 2003.003a-d  
Purchased 2003

### BELL, Jack

Australia b.1950  
(Wik-Mungkan language group)  
*Dolphin* 2002  
Carved milkwood with natural pigments  
143 x 49 x 88cm  
Acc. 2003.056  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation

### BLACK, Dorrit

Australia 1891-1951  
*Nocturne, Wynyard Square* 1932  
Linocut, ed. of 50  
22.3 x 15.2cm (comp.)  
Acc. 2003.002  
Purchased 2003. Andrew and Lilian Pedersen Trust

### BOONMA, Montien

Thailand 1953-2000  
*Salas for the mind* 1995  
Steel, graphite and audio CDs  
Four components:  
257 x 66 x 77cm (each)  
Acc. 2002.178a-d  
Purchased 2002. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

### BROWN, Anmanari

Australia b.(c.)1932  
(Pitjantjatjara language group)  
*Kungkarakalpa Tjukurpa (Seven Sisters Dreaming)* 2002  
Synthetic polymer paint on canvas  
182 x 232cm  
Acc. 2002.140  
Purchased 2002 with funds from the Estate of Betty Taylor through the Queensland Art Gallery Foundation

### BROWN, Mike

Australia 1938-97  
*Birth of a star* 1963  
Synthetic polymer paint on composition board  
91 x 91cm  
Acc. 2002.158  
Purchased 2002. Queensland Art Gallery Foundation

### CARCHESIO, Eugene

Australia b.1960  
*187 works for the People's Republic of Spiritual Revolution* 1975-90  
Watercolour, pencil, collage, ink and pressed leaves on paper  
168 sheets ranging from 15 x 9cm to 22.6 x 17cm  
Acc. 2002.165a-  
Purchased 2002

### CULBERT, Bill

New Zealand/England/France b.1935  
*Sunset III* 1992  
Cibachrome photograph, ed. 2/3  
150 x 100cm (comp., sight)  
Acc. 2002.153

*East Coast North Island* 1992, printed 2002

Gelatin silver photograph  
39.7 x 39.6cm (comp.)

### Small glass pouring light

1997, printed 2002  
Gelatin silver photograph  
41.2 x 41.2cm (comp.)

*Table leg* 1982, printed 2002

Gelatin silver photograph  
42 x 41.3cm (comp.)

*Jug, windowpane* 1980, printed 2002  
Gelatin silver photograph  
39.4 x 39.4cm (comp.)

*Cross at Croagnes* 1982, printed 2002  
Gelatin silver photograph  
41.6 x 41.4cm (comp.)  
Acc. 2002.195-199  
Purchased 2002. Queensland Art Gallery Foundation Grant

### DAWES, Debra

Australia b.1955  
*Afterthought series 2 #6* 2002  
Oil on canvas  
261 x 181.5cm

### Gingham (centrifugal) 1995

Synthetic polymer paint on canvas  
239.5 x 165.2cm  
Acc. 2003.004-005  
Purchased 2003. The Queensland Government's special Centenary Fund

### DOMMERSEN, Pieter Cornelis

The Netherlands/England 1834-1908  
*Delftshaven on the Maas, Holland* 1883  
Oil on oak panel  
39.8 x 60.6cm  
Acc. 2002.193  
Purchased 2002 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation

### DONO, Heri

Indonesia b.1960  
*Glass vehicles* 1995  
Glass, fibreglass, cloth, lamps, sable, iron, toy carriages  
15 components:  
125 x 40 x 40cm (each)  
Acc. 2002.141a-o  
Purchased 2002. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund

### ESAM, Arthur

Australia 1850-c.1915  
*(Barn in a paddock)* 1877  
Watercolour  
21.2 x 28.3cm  
Acc. 2003.135  
Gift of The Hon. Justice Callinan, AC through the Queensland Art Gallery Foundation 2003

### ENTATA, Irene

Australia b.1946  
(Arrernte (Aranda)/Luritja language group)  
*Mission days* 2002  
Synthetic polymer paint on linen  
91.7 x 123.3cm  
Acc. 2003.067  
Purchased 2003 with funds from Margaret Mittelheuser, AM through and with the assistance of the Queensland Art Gallery Foundation

### ENTATA, Irene (potter)

Australia b.1946  
(Arrernte (Aranda)/Luritja language group)  
**HERMANNSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*Reelpa (Drovers)* 2002  
Earthenware, hand-built terracotta clay with underglaze colours  
46 x 28cm (diam., complete)

### Cows 2000

Earthenware, hand-built terracotta clay with underglaze colours  
36.5 x 29cm (diam., complete)  
Acc. 2002.121a-b - 122a-b  
Purchased 2002 with funds derived from the Cedric Powne Bequest

### (Ant on climbing plant) 2002

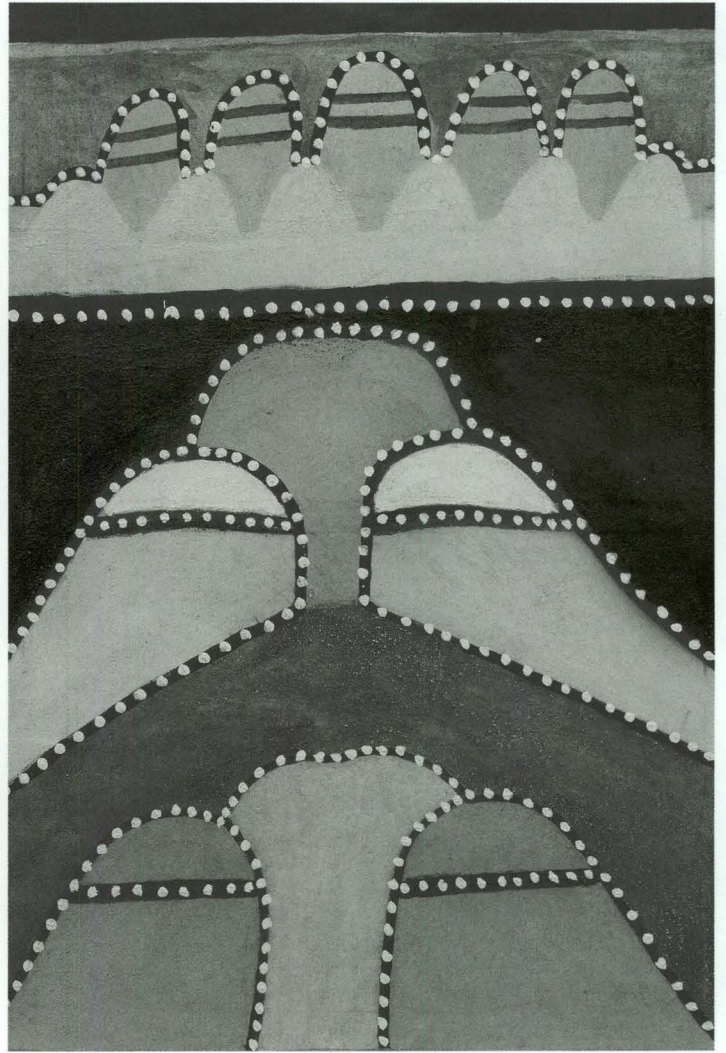
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
15.2 x 13.2cm (diam., complete)  
Acc. 2003.074a-b  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation



Koomeeta  
lia b.1977  
(kan language group)  
ter crocodile 2002  
milkwood with  
polymer paint  
x 27cm  
2002. Queensland  
Foundation Grant



Hector Jandany  
 Australia b.(c)1929  
 (Kija (Gidja) language group)  
*Wiridim (Red Butte),  
 Ngarrgooroon country* 2000  
 Natural pigments on canvas  
 140 x 100cm  
 Purchased 2002

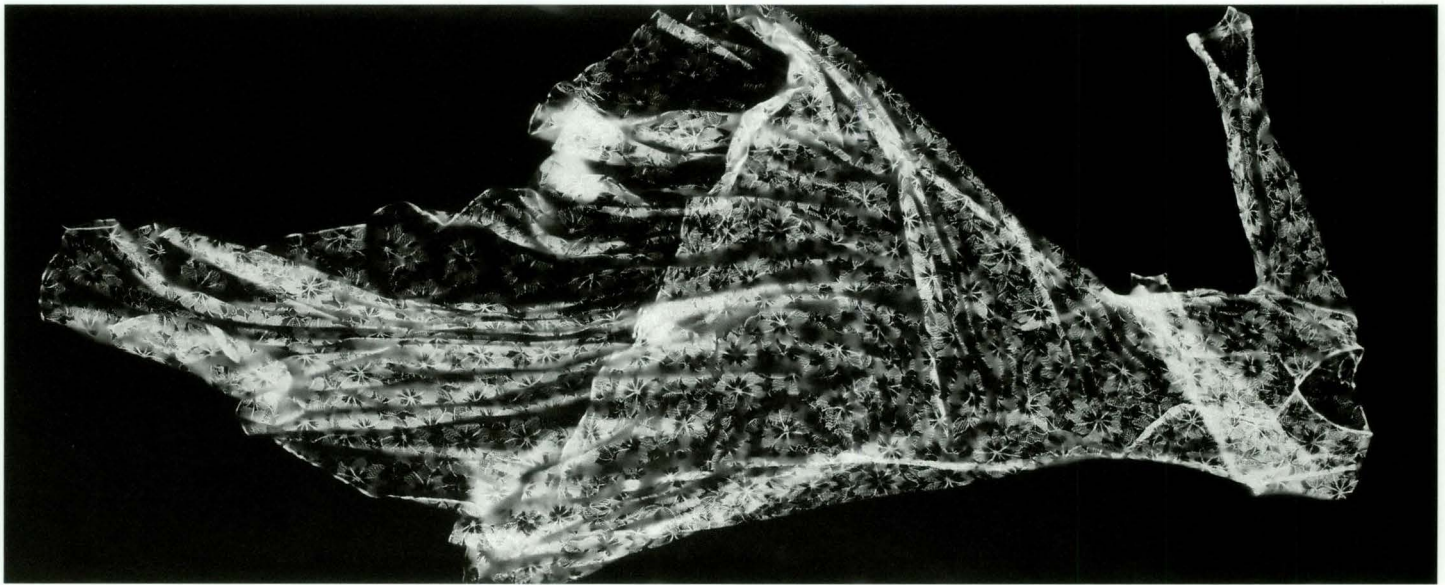


Hector Jandany  
 Australia b.(c)1929  
 (Kija (Gidja) language group)  
*Ngarrgooroon country* 2001  
 Natural pigments on canvas  
 140 x 100cm  
 Purchased 2002

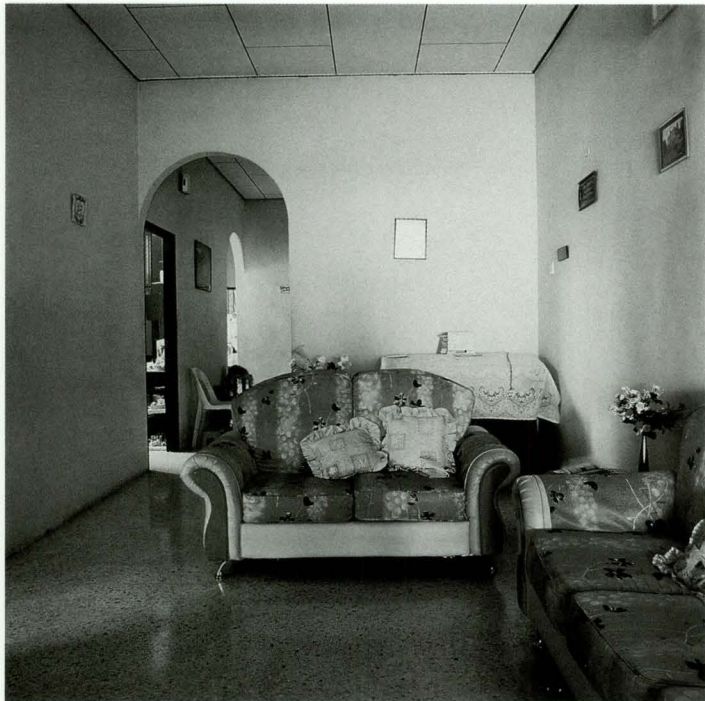
- FERRAN, Anne**  
Australia b.1949  
*Untitled (wedding gown blue #2)* 2002  
Colour photogram  
105 x 261cm (comp.)
- Untitled (shawl)* 1998  
Colour photogram  
97.5 x 105cm (comp.)
- Untitled (brown slip)* 1998  
Colour photogram  
100.8 x 86.4cm (comp.)  
Acc. 2003.006-008  
Purchased 2003. Queensland Art Gallery Foundation
- FORTHUN, Louise (artist)**  
Australia b.1959
- LOANE, John (printer)**  
Australia b.1950  
*Gloria* 2002  
Oil and carborundum on paper, ed. 1/6  
108.6 x 138.5cm (comp.)
- Jessie* 2002  
Oil and carborundum on paper, ed. 1/6  
103.4 x 120.7cm (comp.)
- Georgia* 2002  
Oil and carborundum on paper, ed. 1/6  
103 x 121.5cm (comp.)  
Acc. 2003.009-011  
Purchased 2003
- GALALEDBA, Dorothy**  
Australia b.(c.)1967  
(Gun-nartpa language group)  
*Jin-gubarabiyi (Ceremonial triangular pandanus skirt)* 2002  
Natural pigments on bark  
169.9 x 77.3cm  
Acc. 2002.201  
Purchased 2002. Queensland Art Gallery Foundation Grant
- GILL, Simryn**  
Malaysia b.1959  
*Dalam* 2001  
Type C photographs, ed. 5/5  
260 sheets: 23.5 x 23.5cm (each comp.)  
Acc. 2003.075.001-260  
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2003 with funds from The Myer Foundation, a project of the Sidney Myer Centenary Celebration 1899-1999, through the Queensland Art Gallery Foundation
- GUNDBURRIBURR, Alice**  
Australia b.1925  
(Dangbon language group)  
*Dilly bag* 2002  
Twined pandanus (*Pandanus spiralis*) fibre with natural dyes, feathers, string  
33 x 27cm  
Acc. 2003.108  
Purchased 2003. Queensland Art Gallery Foundation Grant
- HARSHA, N.S.**  
India b.1969  
*We come, we eat and we sleep* 1999-2001  
Synthetic polymer paint on canvas  
Triptych: 172.1 x 289.3cm; 169.7 x 288.5cm; 172.2 x 289.2cm  
Acc. 2002.142a-c  
Purchased 2002 with funds from Margaret Hockey, OAM through the Queensland Art Gallery Foundation
- HASTINGS-McFALL, Niki**  
Aotearoa New Zealand b.1959  
*Too much sushi II* (from 'Urban lei' series) 2002  
Plastic soy sauce containers, sterling silver and black brass fishing swivels  
97cm (long) x 10cm (diam.)
- Piha blowhole* (from 'Afio mai Aukilani' series) 2002  
Tracing paper, mother of pearl beads and nylon thread  
86cm (long) x 8cm (diam.)
- Shopping* (from 'Urban lei' series) 2002  
Plastic bags, nylon thread and glass beads  
95.5cm (long) x 13.5cm (diam.)  
Acc. 2002.179-181  
Purchased 2002
- HENRY, Desley**  
Australia b.1951  
(Jirrbal language group)  
*Jawun (Baskets)* 2002  
Twined lawyer cane  
Three baskets: 90 x 63 x 33cm; 100 x 50 x 34cm; 100 x 44 x 27.5cm  
Acc. 2003.047.001-003  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- HENSON, Bill**  
Australia b.1955  
*Untitled 1998-99* 1998-99  
Type C photograph, ed. 4/5  
104.2 x 155cm (comp.)  
Acc. 2002.130  
Gift of Dr Morris Low through the Queensland Art Gallery Foundation 2002
- HETAONE, Heasafe**  
Niue b.(c.)1927  
*Hat* 2003  
Woven raffia over pandanus, paper  
12 x 37cm (diam.)  
Acc. 2003.127  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- HICKEY, Dale**  
Australia b.1937  
*Pie* 1974  
Oil on canvas  
11.8 x 16.9cm
- Apples* 1974  
Oil on canvas  
20.7 x 17.4cm  
Acc. 2002.166-167  
Purchased 2002 with funds from Wayne Kratzmann through and with the assistance of the Queensland Art Gallery Foundation
- HIRST, C.G.S.**  
Australia c.1826-1890  
*Erin's home, Boggo Queensland* 1876  
Watercolour  
41 x 61.5cm  
Acc. 2003.111  
Purchased 2003. The Queensland Government's special Centenary Fund
- HOBSON, Samantha**  
Australia b.1981  
(Kuuku Ya'u language group)  
*Burn grass season* 2002  
Synthetic polymer paint, pigment and polyurethane glaze on canvas  
124 x 188cm  
Acc. 2003.018  
Purchased 2003. The Queensland Government's special Centenary Fund
- HOFFIE, Pat (artist)**  
Australia b.1953  
**FILIPINA WOMEN WEAVERS OF SAMAR** (weavers)  
The Philippines  
*Ideology and artefact: The faltering of dreams no. 1* (from 'Fully exploited labour' series) 2001-02  
Woven grass, commercial dyes  
228.5 x 145cm
- Ideology and artefact: The faltering of dreams no. 2* (from 'Fully exploited labour' series) 2001-02  
Woven grass, commercial dyes  
193 x 154cm
- Ideology and artefact: The faltering of dreams no. 3* (from 'Fully exploited labour' series) 2001-02  
Woven grass, commercial dyes  
181 x 222cm
- Ideology and artefact: The faltering of dreams no. 4* (from 'Fully exploited labour' series) 2001-02  
Woven grass, commercial dyes  
95.5 x 129.8cm  
Acc. 2002.136-139  
Purchased 2002. Queensland Art Gallery Foundation
- HUKA, Mollie**  
Niue b.(c.)1940  
*Hat* 2003  
Woven plastic (bread bags)  
13.5 x 39cm (diam.)  
Acc. 2003.119a-b  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- HUNTER, attrib. to William**  
England c.1798-1870  
*Coffee and tea service* 1825  
Sterling silver, with repoussé, cast and foliate decoration, with gilt interiors and bone insert  
Tea pot: 14.7 x 29.5 x 16cm; coffee pot: 20 x 27 x 14cm; sugar bowl: 11.8 x 21.5 x 15cm; milk jug: 9.7 x 17 x 11cm  
Acc. 2003.064.001-004  
Gift of Rosemary Mercer through the Queensland Art Gallery Foundation 2003
- HUTCHINSON, Lonnie**  
Aotearoa New Zealand b.1963  
*Cinco* 2002  
Building paper  
16 components:  
260 x 270 x 2.5cm (installed, approx.)  
Acc. 2003.076a-p  
Purchased 2003. Queensland Art Gallery Foundation
- INKAMALA, Clara**  
Australia b.1954  
(Arrernte (Aranda) language group)  
*Burriwi (Emu)* 2002  
Synthetic polymer paint on Belgian linen  
51.1 x 70.5cm  
Acc. 2003.070  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation
- INKAMALA, Clara (potter)**  
Australia b.1954  
(Arrernte (Aranda) language group)  
**HERMANSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*Iliia (Emu)* 2002  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
26 x 22cm (diam., complete)  
Acc. 2003.019a-b  
Purchased 2003 with funds derived from the Cedric Powne Bequest and the Queensland Government's special Centenary Fund
- INKAMALA, Judith (potter)**  
Australia b.1948  
(Arrernte (Aranda) language group)  
**HERMANSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*Eeritja (Eagle)* 2001  
Earthenware, hand-built terracotta with underglaze colours  
42 x 36cm (diam.)  
Acc. 2003.020  
Purchased 2003. The Queensland Government's special Centenary Fund
- JACK, Walter**  
Australia b.1924  
(Guugu Yimithirr language group)  
*Burriwi (Emu)* 2002  
Synthetic polymer paint on canvas  
105 x 145cm  
Acc. 2003.049  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- JANDANY, Hector**  
Australia b.(c.)1929  
(Kija (Gidja) language group)  
*Ngarrgooroon country* 2001  
Natural pigments on canvas  
140 x 100cm

- JANDANY, Hector**  
Australia b.(c.)1929  
(Kija (Gidja) language group)  
*Wirdim (Red Butte)*,  
*Ngargooroon country* 2000  
Natural pigments on canvas  
140 x 100cm  
Acc. 2002.169–170  
Purchased 2002
- JENNER, Isaac Walter**  
England/Australia 1836–1902  
*Slab cottage, Bowen Hills*  
1894  
Oil on board  
15 x 20.9cm  
Acc. 2003.136  
Gift of Philip Bacon, AM  
through the Queensland Art  
Gallery Foundation 2003
- Sketch for 'Slab cottage,  
Bowen Hills'* 1894  
Watercolour  
16.5 x 10.5cm  
Acc. 2003.137  
Gift of The Hon. Justice  
Callinan, AC through the  
Queensland Art Gallery  
Foundation 2003
- JONES, Lyndal**  
Australia b.1949  
*From the Darwin Translations:  
Room with finches or  
Freud's couch* 1994  
Aviary (of painted MDF board  
and aviary wire with zebra  
finches, eucalypt branch,  
stones, food bowls, fluorescent  
lights), speakers and DVD: 40  
minutes, colour, sound or  
DVD: 40 minutes, colour,  
sound with speakers, ed. 1/3  
Aviary: 240 x 380 x 100cm  
(approx.)  
Acc. 2002.206a–c  
Purchased 2002. Queensland  
Art Gallery Foundation Grant
- JOSÉ, Ellen**  
Australia b.1951  
(Torres Strait Islander, Meriem  
language group)  
*Warup (Drum)* 1996  
Woodblock print, ed. 18/22  
16.3 x 21.3cm (comp.)
- The bu (Trumpet shell)* 1996  
Woodblock print, ed. 18/20  
32.6 x 19.5cm (comp.)  
Acc. 2002.171–172  
Purchased 2002
- JULI, Mabel**  
Australia b.1933  
(Gija language group)  
*Karrgin and Goolarbool  
Ngarrangkarni* 2002  
Natural pigments on canvas  
140 x 100cm  
Acc. 2002.202  
Purchased 2002. Queensland Art  
Gallery Foundation Grant
- KANTILLA, Kitty**  
Australia b.(c.)1928  
(Tiwi language group)  
*Untitled* (from 'Cyclone Thelma'  
series) 1999  
Etching, ed. 11/30  
45.3 x 31.5cm (comp.)  
Acc. 2002.123  
Purchased 2002. Queensland Art  
Gallery Foundation Grant
- KENNEDY, Esther** (potter)  
Australia b.1948  
(Arrernte (Aranda)/Luritja  
language group)  
**HERMANNSBURG POTTERS**  
(pottery workshop)  
Australia est. 1990  
*(Bush orange)* 2002  
Earthenware, hand-built  
terracotta with underglaze  
colours and applied decoration  
13 x 12.9cm (diam., complete)  
Acc. 2003.072a–b  
Purchased 2003 with funds  
from Margaret Mittelheuser, AM  
through the Queensland Art  
Gallery Foundation
- KNGWARREYE, Lily Sandover**  
Australia c.1947–2002  
(Alwarreye language group)  
*Aloota I* 2001  
Etching, A.P.  
49.5 x 98.5cm (comp.)  
Acc. 2003.038  
Purchased 2003. Queensland  
Art Gallery Foundation Grant
- KOOMEETA, Craig**  
Australia b.1977  
(Wik-Alkan language group)  
*Saltwater crocodile* 2002  
Carved milkwood with  
synthetic polymer paint  
30 x 155 x 27cm
- Dingo* 2002  
Carved milkwood with  
synthetic polymer paint  
41.5 x 62.5 x 15cm  
Acc. 2002.124–125  
Purchased 2002. Queensland  
Art Gallery Foundation Grant
- KUBARRAKU FAMILY**  
Australia  
(Eastern Kunwinjku language  
group)  
*Nabulumo* 2000  
Colour screenprint, ed. 10/99  
84 x 36cm (comp.)  
Acc. 2003.107  
Purchased 2003. Queensland  
Art Gallery Foundation Grant
- KURRINIYA, Lena**  
Australia b.1939  
(Kuninjku language group)  
*Water plant* 2001  
Etching, ed. 19/30  
49.5 x 24.8cm (comp.)
- Mimih spirit and sand palm*  
2001  
Etching, ed. 16/30  
49.5 x 25cm (comp.)
- Mimih spirit* 2001  
Etching, ed. 22/30  
50 x 24.9cm (comp.)
- Bush potato* 2001  
Etching, ed. 2/20  
25.2 x 20.2cm (comp.)  
Acc. 2003.039–042
- (Feathered bush string)* 2002  
Bark fibre string with feathers  
710cm (long)  
Acc. 2003.109  
Purchased 2003. Queensland  
Art Gallery Foundation Grant
- KUSAMA, Yayoi**  
Japan b.1929  
*Soul under the moon* 2002  
Mirrors, ultra violet lights,  
water, plastic, nylon thread,  
timber, synthetic polymer  
paint  
340 x 712.1 x 600cm  
(installed)  
Acc. 2002.143a–y  
The Kenneth and Yasuko Myer  
Collection of Contemporary  
Asian Art. Purchased 2002  
with funds from Michael  
Simcha Baevski and The Myer  
Foundation, a project of the  
Sidney Myer Centenary  
Celebration 1899–1999,  
through the Queensland Art  
Gallery Foundation and The  
Yayoi Kusama Queensland Art  
Gallery Foundation Appeal
- Narcissus garden* 1966/2002  
Stainless steel balls  
2000 balls (approx.): 17cm  
(diam., each)  
Acc. 2002.154a–  
Gift of the artist through the  
Queensland Art Gallery  
Foundation 2002
- LEE U-fan**  
South Korea/Japan b.1936  
*Relatum* 2002  
Iron plates, stones  
57 x 536 x 526cm (installed)  
Acc. 2002.144a–h  
The 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
- Relatum* 2002  
Welded iron plate, stones  
220 x 550 x 100cm (installed)
- Correspondance* 2001  
Oil on canvas  
182 x 227cm  
Acc. 2002.155–156  
Gift of the artist through the  
Queensland Art Gallery  
Foundation 2002
- LEGASPI, Jose**  
The Philippines b.1959  
*Phlegm* 2000–02  
Charcoal and chalk  
1007 sheets: 22.9 x 30.5cm  
(each, approx.)  
Acc. 2002.145a–  
Purchased 2002. Queensland  
Art Gallery Functions Reserve  
Fund
- LEMON, Theresa**  
Australia b.1969  
(Nangikurunggurr language  
group)  
*Wupun (Traditional basket  
stitch)* 2002  
Synthetic polymer paint on  
canvas  
137.5 x 123.5cm  
Acc. 2002.204  
Purchased 2002. Queensland  
Art Gallery Foundation Grant
- LEURA TJAPALTJARRI, Tim**  
Australia c.1929–1984  
(Anmatyerre/Arrernte language  
group)  
*(Koarialia)* 1980  
Synthetic polymer paint on  
canvas  
61.5 x 122.5cm  
Acc. 2002.126  
Purchased 2002. Queensland  
Art Gallery Foundation Grant
- LIU Xiao Xian**  
China/Australia b.1963  
*The way we eat* 2001  
Porcelain, slip-cast  
33 pieces ranging from 26.6 x  
8 x 4.5 to 10.8 x 1 x 1cm  
Acc. 2002.146a–gg  
Purchased 2002 with funds  
from Tim Fairfax through the  
Queensland Art Gallery  
Foundation
- LUDWICK, Ruby**  
Australia b.1945  
(Kuku Yalanji language group)  
*Basket* 2002  
Coil-woven pandanus fibre  
with natural dyes  
14.2 x 39.5 x 39cm (complete)  
Acc. 2003.053a–b  
Commissioned 2002 with  
funds from the Queensland  
Art Gallery Foundation
- MACQUEEN, Kenneth**  
Australia 1897–1960  
*Ploughing the boundary  
paddock* 1928  
Watercolour over pencil on  
paper adhered to cardboard  
38.4 x 39cm (comp.)
- Hills and dam* c.1930  
Watercolour over pencil on  
paper adhered to cardboard  
37.5 x 42cm (comp.)
- (Creek and bright green  
surrounds)* 1931  
Watercolour over pencil on  
paper  
47 x 58cm (comp.)  
Acc. 2002.131–133  
Purchased 2002 with funds  
from Leighton Contractors Pty  
Limited through the  
Queensland Art Gallery  
Foundation
- MALANI, Nalini**  
India b.1946  
*Sita* (from 'Stories retold'  
series) 2002  
Synthetic polymer paint,  
watercolour and enamel on  
mylar  
152.5 x 101cm
- Varaha-Krishna* (from 'Stories  
retold' series) 2002  
Synthetic polymer paint,  
watercolour and enamel on  
mylar  
152.5 x 101cm
- The ecstasy of Radha* (from  
'Stories retold' series) 2002  
Synthetic polymer paint,  
watercolour and enamel on  
mylar  
Triptych: 194.8 x 215cm  
(overall)
- Mohini* (from 'Stories retold'  
series) 2002  
Synthetic polymer paint,  
watercolour and enamel on  
mylar  
152.5 x 101cm





Anne Ferran  
Australia b.1949  
*Untitled (wedding gown blue  
#2)* 2002  
Colour photogram  
105 x 261cm (comp.)  
Purchased 2003. Queensland  
Art Gallery Foundation



Simryn Gill  
Malaysia b.1959  
*Dalam* (details) 2001  
Type C photographs, ed. 5/5  
260 sheets: 23.5 x 23.5cm  
(each comp.)  
The Kenneth and Yasuko Myer  
Collection of Contemporary  
Asian Art. Purchased 2003  
with funds from The Myer  
Foundation, a project of the  
Sidney Myer Centenary  
Celebration 1899–1999,  
through the Queensland Art  
Gallery Foundation



- MALANI, Nalini**  
India b.1946  
*Putana* (from 'Stories retold' series) 2002  
Synthetic polymer paint, watercolour and enamel on mylar  
152.5 x 101cm  
Acc. 2002.147-151  
Purchased 2002. Queensland Art Gallery Foundation Grant
- MANOA, Vaisamoa**  
Tuvalu  
*Fan* 2003  
Woven raffia over pandanus, feathers  
38.5 x 32 x 8.5cm
- Necklace* 2003  
Shell, nylon thread, diridamu seeds  
50cm (long); pendant: 11.5 x 10 x 0.8cm  
Acc. 2003.117-118  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- MARTENS, Conrad**  
England/Australia 1801-78  
*Cunningham's Gap* 1851  
Pencil heightened with white, black and sepia  
27.5 x 18cm  
Acc. 2003.033  
Purchased 2003 with funds from George Roberts, CBE through the Queensland Art Gallery Foundation
- MASOE, Ilaise**  
Tonga b.(c.)1947  
*Mat* 2003  
Woven pandanus (kuta), commercial dyes  
94 x 190cm  
Acc. 2003.126  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- MAYNARD, Ricky**  
Australia b.1953  
(Palawa language group)  
*Wik elder, Gladys* (from 'Returning to places that name us' series) 2000  
Gelatin silver photograph, ed. 4/15  
95.4 x 121.3cm (comp.)
- Kugu elder, Joe* (from 'Returning to places that name us' series) 2000  
Gelatin silver photograph, ed. 2/15  
97 x 121cm (comp.)
- Wik elder, Bruce* (from 'Returning to places that name us' series) 2000  
Gelatin silver photograph, ed. 2/15  
96.3 x 120.5cm (comp.)
- Kugu man, Joel* (from 'Returning to places that name us' series) 2000  
Gelatin silver photograph, ed. 4/15  
95.2 x 84cm (comp.)
- Wik elder, Arthur* (from 'Returning to places that name us' series) 2000  
Gelatin silver photograph, ed. 2/15  
96.1 x 121.5cm (comp.)  
Acc. 2003.062.001-005  
Purchased 2003. Queensland Art Gallery Foundation
- McIVOR, Roy**  
Australia b.1934  
(Guugu Yimithirr language group)  
*Lillipilli ceremony* 2002  
Synthetic polymer paint on canvas  
144.5 x 105cm  
Acc. 2003.050  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- MELLOR, Danie**  
Australia b.1971  
(Mamu/Ngadjonji language group)  
*Cyathia cooperi* 2002  
Mezzotint  
Diptych: 89 x 72.5cm (each comp.)
- Trunk shield II (Middle Nellie Kelly shield)* 2002  
Reclaimed metal  
106 x 46 x 12cm
- Topographical shield* 2002  
Reclaimed metal  
119 x 44 x 13cm  
Acc. 2003.044-046  
Purchased 2003. Queensland Art Gallery Foundation Grant
- The ranger* 2002  
Slip-cast, white earthenware, glazed light green with fern motif in dark green  
70.5 x 30.5 x 55.6cm
- Sea hound (hound)* 2002  
Slip-cast, white earthenware, glazed blue shaded to white with abstract design  
70.5 x 30.5 x 55.6cm
- Wachter dein kultur (Guardian of culture)* 2002  
Slip-cast, white earthenware, glazed with polychrome abstract design  
70.5 x 30.5 x 55.6cm  
Acc. 2003.057-059  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation
- MERTEN, John** (cabinetmaker)  
Australia 1861-c.1935  
**HARVEY, L.J.** (carver)  
Australia 1871-1949  
*Hallstand* 1920s  
Black bean (*Castanospermum australe*) assembled and carved with leather seat and copper drip tray  
198 x 115 x 56cm  
Acc. 2003.032a-b  
Gift of Janet and Jack Grace through the Queensland Art Gallery Foundation 2003
- MICHL, Lisa**  
Australia b.1977  
(Kokoberin language group)  
*Nundah (Wild apricot)* 2002  
Synthetic polymer paint on canvas  
142.2 x 110.5cm
- Ma-Chirrir (Lily flower when big and lily seed)* 2002  
Synthetic polymer paint on canvas  
136 x 115.5cm  
Acc. 2003.060-061  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation
- MILLS, John Henry**  
Australia 1851-1919  
*1st loco in Mackay (illeg.) in scrub at Pioneer Mountain* 1900  
Print-out photograph  
15 x 20cm (comp.)  
Acc. 2002.159  
Purchased 2002. Queensland Art Gallery Foundation
- MISSI, Billy**  
Australia b.1970  
(Kala Lagaw Ya language group)  
*Sugu a madhub* 2002  
Linocut, ed. 15/30  
23.5 x 30cm (comp.)  
Acc. 2003.110  
Purchased 2003. Queensland Art Gallery Foundation Grant
- MOTLOP, Victor**  
Australia b.1961  
(Torres Strait Islander, Kala Lagaw Ya language group)  
*Waru kakaru thonar (Turtle egg-laying season)* 2000, printed 2001  
Linocut, ed. 10/20  
40 x 45.5cm (comp.)  
Acc. 2002.173  
Purchased 2002
- MOTU, Siama**  
Niue b.(c.)1949  
*Basket* 2003  
Woven raffia over pandanus, wood  
30 x 35 x 28cm
- Basket* 2003  
Woven raffia over pandanus  
40 x 45 x 35cm  
Acc. 2003.128-129  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- MURRAY, Lesley Anne**  
Australia b.1968  
*Black boy* (from 'My grandfather' series) 1994  
Linocut, ed. 10/20  
104.3 x 55.1cm (comp.)
- Black soldier* (from 'My grandfather' series) 1994  
Linocut, ed. 10/20  
103 x 55.1cm (comp.)
- Black boxer* (from 'My grandfather' series) 1994  
Linocut, ed. 10/20  
103.9 x 55.1cm (comp.)
- Billy Murray* (from 'My grandfather' series) 1994  
Linocut, ed. 10/20  
103 x 55.4cm (comp.)  
Acc. 2003.095.001-004  
Purchased 2003. Queensland Art Gallery Foundation
- NAMPONAN, Garry**  
Australia b.1960  
(Wik-Alkan/Wik-Ngatharr language group)  
*Sea eagle* 2002  
Carved milkwood with natural pigments  
71 x 27 x 33cm  
Acc. 2003.054  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation
- NGALLAMETTA, Joe**  
Australia b.1945  
(Kugu Muminh/Kugu Uwanh language group)  
*Thap yongk (Law poles)* 2002-03  
Carved milkwood with synthetic polymer paint and natural pigments  
15 components:  
182 x 250 x 250cm (installed)  
Acc. 2003.159a-o  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- NODEA, Mark**  
Australia b.1970  
(Gija language group)  
*Ngamarrany Ngarrangkarni (Two Serpent Dreaming)* 2002  
Natural pigments on canvas  
100 x 140cm  
Acc. 2002.203  
Purchased 2002. Queensland Art Gallery Foundation Grant
- NOLAN TJAPANGATI, Billy**  
Australia b.(c.)1945  
(Pintupi language group)  
*Punkilpirri* 2002  
Synthetic polymer paint on canvas  
180 x 150cm  
Acc. 2002.174  
Purchased 2002. Queensland Art Gallery Foundation
- NONA, Laurie**  
Australia b.1975  
(Kala Lagaw Ya language group)  
*Lagau Dunalaig (Island lifestyle)* 1998  
Linocut with watercolour, ed. 10/50  
74.8 x 36.3cm (comp.)
- The strength of the voice of the drum* 2000  
Linocut, ed. 19/50  
72 x 43.5cm (comp.)  
Acc. 2003.034-035  
Purchased 2003. Queensland Art Gallery Foundation Grant

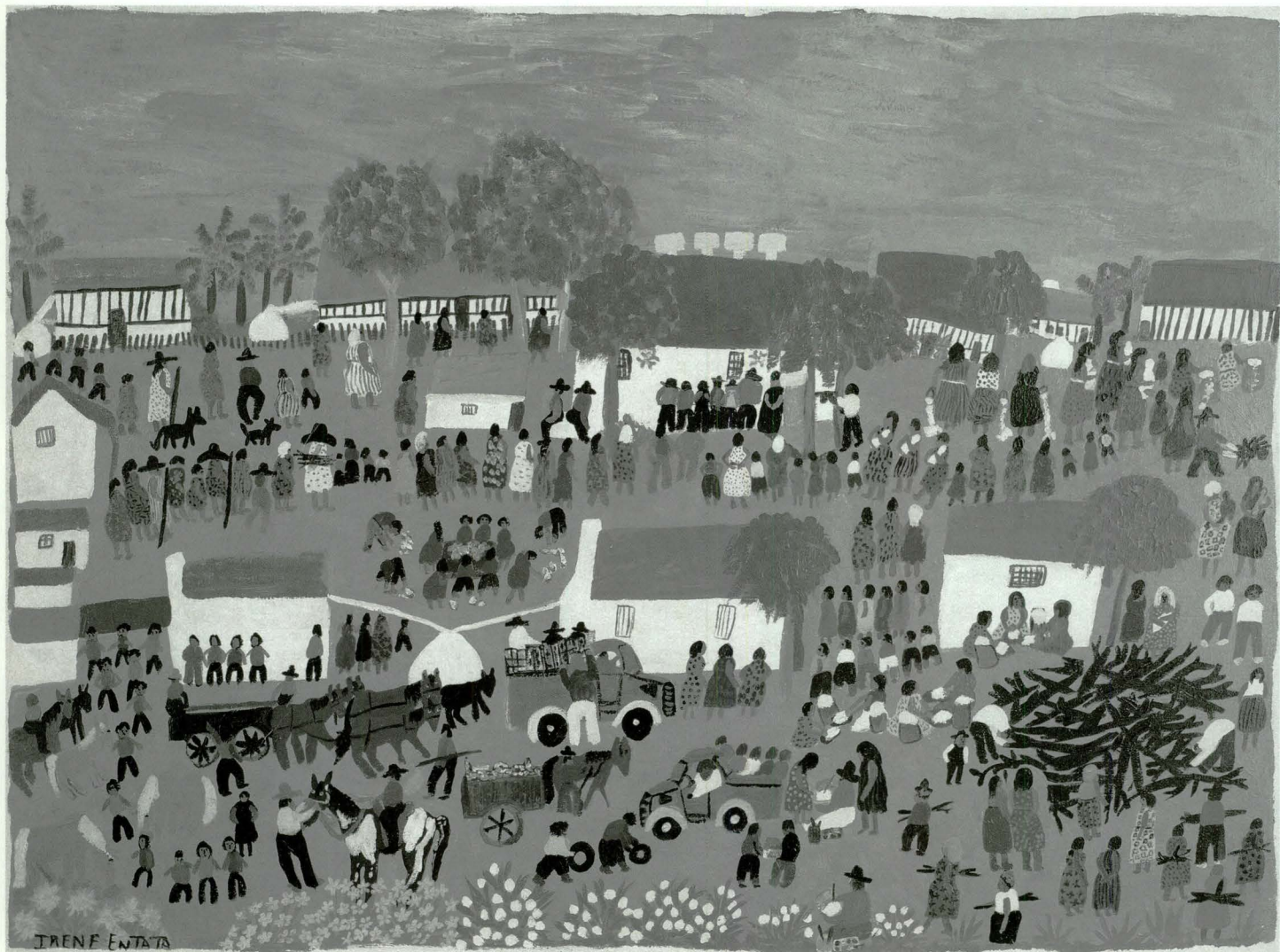
- NONA, Laurie**  
Australia b.1975  
(Kala Lagaw Ya language group)  
*Apathathieu ngurai (Parental teachings)* 1998  
Linocut, ed. 8/80  
39 x 72.5cm (comp.)  
Acc. 2003.134  
Purchased 2003. Queensland Art Gallery Foundation Grant
- NUNGURRAYI, Nancy Ross**  
Australia b.(c.)1935  
(Pintupi language group)  
*(Pulyulnga)* 2001  
Synthetic polymer paint on canvas  
62 x 91.5cm  
Acc. 2002.175  
Purchased 2002
- OLLEY, Margaret**  
Australia b.1923  
*Interior IV* 1970  
Oil on composition board  
121.5 x 91.5cm  
Acc. 2002.194  
Gift of the Margaret Olley Art Trust through the Queensland Art Gallery Foundation 2002
- PAMBEGAN Jr, Arthur Koo-ekka**  
Australia b.1936  
(Wik-Mungkan language group)  
*Flying Fox Story Place* 2002-03  
Carved milkwood with synthetic polymer paint and natural pigments  
15 components:  
250 x 900 x 35cm (installed)  
Acc. 2003.161a-o  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- PAMBEGAN Jr, Arthur Koo-ekka**  
(artist)  
Australia b.1936  
(Wik-Mungkan language group)  
**PAMBEGAN, Alair**  
(collaborating artist)  
Australia b.1966  
(Wik-Mungkan language group)  
*Bonefish Story Place* 1994, reworked 2003  
Carved milkwood with synthetic polymer paint and natural pigments  
15 components: 280 x 650 x 50cm (installed, approx.)  
Acc. 1995.135  
Purchased 1995 with a special allocation from the Queensland Government.  
Celebrating the Queensland Art Gallery's Centenary 1895-1995. Additional components commissioned 2002. Queensland Art Gallery Foundation Grant
- PANAMA, Sina**  
Niue b.(c.)1958  
*Lei* 2003  
Folded plastic, cotton thread  
81.5cm (long) x 9cm (diam.)  
*Lei* 2003  
Folded plastic, cotton thread  
88cm (long) x 9cm (diam.)  
*Lei* 2003  
Folded plastic, paper, cotton thread, curling ribbon  
66cm (long) x 9cm (diam.)  
Acc. 2003.120-122  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- PAREROULTJA, Otto**  
Australia 1914-73  
(Arrernte (Aranda) language group)  
*Colours of Central Australia* c.1957-58  
Watercolour  
27 x 39.5cm  
Acc. 2002.134  
Purchased 2002. Queensland Art Gallery Foundation Grant
- PAMBEKAN, Patricia**  
(Landscape) c.1950s  
Watercolour  
27 x 37cm  
**PAMBEKAN, Patricia**  
(Landscape) c.1950s  
Watercolour  
27 x 37cm  
Acc. 2003.105-106  
Purchased 2003. Queensland Art Gallery Foundation Grant
- PICCININI, Patricia**  
Australia b.1965  
*Passion flower* 2002  
Automotive paint on fibreglass  
62 x 100 x 84cm  
*Heaven bound* 2002  
Automotive paint on fibreglass  
91.5 x 95 x 90cm  
Acc. 2003.012-013  
Purchased 2003. The Queensland Government's special Centenary Fund
- POLKE, Sigmar**  
Germany b.1941  
*Venusian enemy who went from high society to marry a prince; The Jersey Royal* 2000  
Synthetic polymer paint and Indian ink on paper  
Diptych: 198 x 148.5cm (sight); 200 x 148.8cm (sight)  
Acc. 2003.001a-b  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- POULSEN, Poul C.**  
Australia 1857-1925  
*(Railway line at river front)* 1880s  
Albumen photograph  
18.8 x 23cm (comp.)  
Acc. 2002.160  
Purchased 2002. Queensland Art Gallery Foundation
- PRESTON, Margaret**  
Australia 1875-1963  
*Bridge from North Shore* c.1932  
Hand-coloured woodcut, A.P.  
18.9 x 23.3cm (comp.)  
Acc. 2003.063  
Purchased 2003. Queensland Art Gallery Foundation
- PRINS (artist)**  
England/Australia b.1971  
**BERRYMAN, Jack** (assistant carver)  
Aotearoa New Zealand b.1970  
*Got my yin, looking for some yang* 2003  
Carved MDF board with synthetic polymer paint  
77 x 192 x 3.2cm  
Acc. 2003.077  
Purchased 2003. Queensland Art Gallery Foundation
- PWERLE, David Ross**  
Australia b.(c.)1935  
(Anmatyerre language group)  
*Morning Star* 2001  
Etching, ed. 3/50  
49.5 x 98.5cm (comp.)  
Acc. 2003.037  
Purchased 2003. Queensland Art Gallery Foundation Grant
- QURESHI, Nusra Latif**  
Pakistan b.1973  
*Justified behavioural sketch* 2002  
Gouache and ink on wasli paper  
22 x 17cm (sight)  
*Gardens of desire II* 2002  
Gouache on wasli paper  
23 x 16.5cm (sight)  
*Backdrops II* 2001  
Gouache, synthetic polymer paint and gold leaf on wasli paper  
20.8 x 15.8cm (sight)  
*Conversations II* 2001  
Gouache and gold leaf on wasli paper  
20 x 14.8cm (sight)  
*Afterthoughts* 2001  
Gouache and silver leaf on wasli paper  
15.2 x 15.3cm (sight)  
Acc. 2003.078-082  
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2003 with funds from Michael Simcha Baevski through the Queensland Art Gallery Foundation
- REDFORD, Scott**  
Australia b.1962  
*Urinal (Fortitude Valley)* 2001  
Type C photograph, ed. of 6  
108 x 76cm (comp.)  
*Urinal (Fortitude Valley)* 2001  
Type C photograph, ed. of 6  
116 x 76cm (comp.)  
*Urinal (Fortitude Valley)* 2001  
Type C photograph, ed. of 6  
108 x 76cm (comp.)  
Acc. 2003.014-016  
Purchased 2003
- REIHANA, Lisa**  
Aotearoa New Zealand b.1964  
*A Maori dragon story* 1995  
DVD: 15:00 minutes, colour, sound, ed. 1/20  
*Digital Marae* 2001  
Colour cibachrome photographs mounted on aluminium and DVD: 3:30 minutes, colour, sound, ed. 2/5  
Two photographs:  
200 x 100cm (each comp.);  
one photograph:  
140 x 120cm (comp.);  
two photographs:  
200 x 120cm (each comp.)  
Acc. 2002.182-183a-f  
Purchased 2002
- RICHARDS, Cornelius**  
Australia b.1964  
(Gungganyji language group)  
*Coming of the missionaries* 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 26.5cm (diam.)  
Acc. 2003.096-104  
Purchased 2003. The Queensland Government's special Centenary Fund
- RIO LOGE** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 28cm (diam.)  
**Melbidir** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 28cm (diam.)
- Initiation** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 27cm (diam.)  
**Goonyah** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 26cm (diam.)  
**Men hunting for seagull eggs** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
4 x 31cm (diam.)  
**Yarrabah celebrates** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 29cm (diam.)  
**Coral church** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3.5 x 29.5cm (diam.)  
**Travelling church men** 2002-03  
Earthenware, wheel thrown terracotta clay with underglaze colours beneath clear glaze and incised  
3 x 26.5cm (diam.)  
Acc. 2003.096-104  
Purchased 2003. The Queensland Government's special Centenary Fund
- RIELLY, Henry**  
Australia 1845-1905  
*Enoggera Water Reserve* 1887  
Oil on canvas  
18.5 x 29cm  
Acc. 2002.161  
Purchased 2002 by Nell Davies in loving memory of her sister Grace Davies



Sina Panama  
 Niue b.(c.)1958  
*Lei* 2003  
 Folded plastic, cotton thread  
 81.5cm (long) x 9cm (diam.)  
 Purchased 2003. The  
 Queensland Government's  
 Queensland Gallery of Modern  
 Art Acquisitions Fund



Anne Goldie Whihongi  
 Cook Islands b.(c.)1945  
*Tivaevae* (Manu karakara  
 Tataura style) 2003  
 Commercial cotton cloth and  
 thread in appliqué and  
 embroidered technique  
 249 x 217cm  
 Purchased 2003. The  
 Queensland Government's  
 Queensland Gallery of Modern  
 Art Acquisitions Fund



Irene Entata  
Australia b.1946  
(Arrrente (Aranda)/Luritja  
language group)  
*Mission days 2002*  
Synthetic polymer paint on linen  
91.7 x 123.3cm  
Purchased 2003 with funds  
from Margaret Mittelheuser, AM  
through and with the assistance  
of the Queensland Art Gallery  
Foundation

- RILEY, Michael**  
Australia b.1960  
(Wiradjuri language group)  
*Sacrifice* (portfolio) 1993  
Colour cibachrome photographs  
Ten sheets: 38 x 58cm (each comp.); four sheets: 58 x 38cm (each comp.); one sheet: 61 x 51cm (comp.)
- Cloud* (portfolio) 2000  
Inkjet prints on banner paper, ed. 1/10  
Ten sheets: 85.1 x 120.1cm (each comp., approx.)  
Acc. 2002.176.001–015 – 177.001–010  
Purchased 2002
- ROBINSON, William**  
Australia b.1936  
*Ridge and two valleys* 2001  
Pastel  
58 x 76.5cm
- Fading light, Numinbah* 2001  
Pastel  
56.5 x 76.2cm
- Golden light, Springbrook* 2001  
Pastel  
56 x 76cm
- Midday sunlight, Tallanbana* 2001  
Pastel  
58 x 76.5cm
- Ridge with smoke and sun* 2001  
Pastel  
58 x 76.5cm
- Shade and sun, Goomoolahra* 2001  
Pastel  
58 x 76cm
- Tallanbana to the sea* 2001  
Pastel  
58 x 76.2cm  
Acc. 2003.084–090  
Gift of the artist through the Queensland Art Gallery Foundation 2003
- RONTJI, Carol** (potter)  
Australia b.1972  
(Arrente (Aranda) language group)  
**HERMANNSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*Eeranta (Black cockatoo)* 2000  
Earthenware, hand-built terracotta clay with underglaze colours  
39.3 x 37cm (diam.)  
Acc. 2002.127  
Purchased 2002. Queensland Art Gallery Foundation Grant
- RONTJI, Lindy**  
Australia b.1962  
(Arrente (Aranda) language group)  
*Mount Hermannsburg* 2002  
Synthetic polymer paint on linen  
64.7 x 91.2cm  
Acc. 2003.068  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation
- RONTJI, Lindy** (potter)  
Australia b.1962  
(Arrente (Aranda) language group)  
**HERMANNSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*(Butterfly)* 2002  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
31.1 x 26.9cm (diam., complete)  
Acc. 2003.071a–b  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation
- RUBUNTJA, Rona** (potter)  
Australia b.1970  
(Arrente (Aranda) language group)  
**HERMANNSBURG POTTERS** (pottery workshop)  
Australia est. 1990  
*(Purple fruit)* 2002  
Earthenware, hand-built terracotta with underglaze colours and applied decoration  
13.4 x 12.9cm (diam., complete)  
Acc. 2003.073a–b  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation
- SAWANI, Lati**  
Fiji  
*Mat* 2001  
Woven pandanus, wool, commercial dyes  
201 x 237cm  
Acc. 2003.116  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- SHORT, Dorothy**  
Australia b.1933  
(Umpila language group)  
*Puunya (Basket)* 2002  
Twined watul grass (*Lomandra longifolia*) with natural dyes  
29 x 38cm  
Acc. 2003.051  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- SIWES, Darren**  
Australia b.1968  
(Ngalkban language group)  
*Stand (monument)* (from 'Mis/perceptions' series) 1999  
Colour cibachrome photograph, ed. 6/6  
102 x 123.5cm (comp.)
- Church I* (from 'Mis/perceptions' series) 1999  
Colour cibachrome photograph, ed. 1/6  
101.3 x 121.6cm (comp.)  
Acc. 2003.132–133  
Purchased 2003. Queensland Art Gallery Foundation
- SOBLUSKY, Joseph**  
Australia 1858–1952  
*Tilt-top table* c.1890s  
Various Queensland timbers inlaid and turned supports  
79 x 57 x 34cm  
Acc. 2003.065  
Purchased 2003 with funds from Sylvia D. Bassingthwaight through the Queensland Art Gallery Foundation
- SONG Dong**  
China b.1966  
*Stamping the water* 1996  
Type C photographs, ed. 1/4  
36 photographs: 120 x 80cm (each, irreg., approx.)  
Acc. 2002.152a–jj  
Purchased 2002. Queensland Art Gallery Foundation
- Walking through the mirror* 2002  
Mini DV: 1:52 minutes, colour, stereo, ed. 2/12  
Acc. 2003.091  
Gift of the artist through the Queensland Art Gallery Foundation 2003
- TAOLE, Lika**  
Niue b.(c.)1950  
*Basket* 2003  
Woven pandanus over raffia and plastic  
42 x 36.5 x 30.5cm
- Basket* 2003  
Woven raffia over pandanus  
29 x 31 x 23cm
- Basket* 2003  
Woven raffia over pandanus  
30 x 30cm
- Fan* 2003  
Woven pandanus, feathers, raffia, plastic  
46 x 35 x 15cm  
Acc. 2003.112–115  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- TAYLOR, Howard**  
Australia 1918–2001  
*Counter space* 1999  
Oil on marine plywood panel  
119.6 x 119.5 x 4.2cm  
Acc. 2003.066  
Purchased 2003. The Queensland Government's special Centenary Fund
- TEKELA-SMITH, Sofia**  
Aotearoa New Zealand b.1970  
*Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, greenstone and waxed thread  
41.2cm (long); breastplate: 8 x 8 x 2.4cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, greenstone and waxed thread  
47cm (long); breastplate: 7.8 x 7.8 x 3.2cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, rayon flower and waxed thread  
38.5cm (long); breastplate: 12.5 x 17 x 5.2cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, rayon flower and waxed thread  
39cm (long); breastplate: 13 x 17 x 6.5cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl with laser etched poetry by John Pule, feather flowers and waxed thread  
39cm (long); breastplate: 12 x 17 x 5cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl with laser etched poetry by John Pule and waxed thread  
34.3cm (long); breastplate: 6.5 x 9 x 1.3cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl and waxed thread  
44cm (long); breastplate: 13 x 17.8 x 2.5cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, waxed thread and mokuba ribbon  
37cm (long); breastplate: 10 x 15 x 2cm
- Untitled* (from 'Lovely hula hands' series) 2002  
Mother of pearl, waxed thread and mokuba ribbon  
38.2cm (long); breastplate: 10 x 14.5 x 1.5cm  
Acc. 2002.184–192  
Purchased 2002
- THANCOUPE**  
Australia b.1937  
(Thainakiuth (Thanaquith) language group)  
*(Guiree story – flying fox twins story)* c.1981  
Stoneware, slip and oxide decoration on incised design  
29 x 26.5cm (diam.)  
Acc. 2002.135  
Purchased 2002. Queensland Art Gallery Foundation Grant
- Cha'ang, 'Aanj and Janari (The stringray, arrowroot and bêche-de-mer)* c.1980  
Stoneware, slip and oxide decoration on incised design  
29 x 29cm (diam.)
- Pwi dharridha (Petharee story)* c.1998  
Stoneware, slip and oxide decoration on incised design  
30 x 31cm (diam.)
- Pot* c.1995  
Stoneware, slip and oxide decoration on incised design  
18 x 14.5cm (diam.)  
Acc. 2003.092–094  
Purchased 2003. The Queensland Government's special Centenary Fund

- UNGWANAKA, Rahel**  
Australia b.1946  
(Arrernte (Aranda)/Luritja language group)  
*Waterbirds* 2002  
Synthetic polymer paint on linen  
88.3 x 120.9cm  
Acc. 2003.069  
Purchased 2003 with funds from Margaret Mittelheuser, AM through the Queensland Art Gallery Foundation
- UNGWANAKA, Rahel** (potter)  
Australia b.1946  
(Arrernte (Aranda)/Luritja language group)
- HERMANNBURG POTTERS**  
(pottery workshop)  
Australia est. 1990  
*Tompa (Perentie)* 2002  
Earthenware, hand-built terracotta clay with underglaze colours  
25 x 19cm (diam., complete)  
Acc. 2002.128a-b  
Purchased 2002 with funds derived from the Cedric Powne Bequest
- UNKNOWN**  
Australia  
(*Gold mining*) *Mt Morgan Qld – on the second "lunch"* 1880s  
Albumen photograph  
17.7 x 22cm (comp., irreg., trimmed)
- (*Gold*) *miners sinking a shaft* 1880s  
Albumen photograph  
11.2 x 15.9cm (comp.)
- Kangaroo Point panorama* c.1880  
Albumen photograph  
Two panels: 20.3 x 24.8cm (each comp.)  
Acc. 2002.162–164a-b  
Purchased 2002. Queensland Art Gallery Foundation
- VALAMANESH, Hossein**  
Australia b.1949  
*Day by day* 1991  
Paperbark, rope, corrugated cardboard, synthetic polymer paint, straw, pine needles, balsa wood, ink on paper, birch bark on linen; corrugated cardboard with raki bottle oil burners; hazel saplings; pair of Persian shoes; Australian sand  
13 components: 181 x 528 x 48cm (installed, variable)  
Acc. 2003.017a–  
Purchased 2003. The Queensland Government's special Centenary Fund
- VUNA, Atisau**  
Tonga  
*Lei* 2003  
Folded plastic, plastic straws, plastic thread  
57cm (long) x 7cm (diam.)
- Lei* 2003  
Folded plastic, plastic thread  
57cm (long) x 7cm (diam.)
- Lei* 2003  
Folded plastic, plastic thread  
59cm (long) x 7cm (diam.)  
Acc. 2003.123–125  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- WALKER, Wilma**  
Australia b.1929  
(Kuku Yalanji language group)  
*Kakan (Baskets)* 2002  
Twined black palm fibre and lawyer cane  
Three baskets: 93 x 37 x 36cm; 77 x 29 x 26cm; 68 x 32 x 31cm  
Acc. 2003.048.001–003  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- WALLABY, George**  
Australia c.1927–2002  
(Walmajarri language group)  
*Kalbardoo* 2002  
Natural pigments on canvas  
180.5 x 120cm  
Acc. 2002.129  
Purchased 2002. Queensland Art Gallery Foundation Grant
- WARRIOR, Matatia**  
Australia b.1975  
(Kala Lagaw Ya language group)  
*Mabaig gathia ulaik wapika naka (Man walking on reef looking for fish)* 2002  
Linocut, ed. 41/50  
54.5 x 41.5cm  
Acc. 2003.036  
Purchased 2003. Queensland Art Gallery Foundation Grant
- WATSON, Judy**  
Australia b.1959  
(Waanyi language group)  
*burnt shield* 2002  
Synthetic polymer paint, ash, charcoal on canvas  
190 x 118cm
- self portrait in black II* 1988  
Linocut, ed. 3/12  
30.7 x 31cm (comp.)
- skull cave* 1994  
Lithograph, ed. 17/30  
44.7 x 60.3cm (comp.)
- our hair in your collections* 1997  
Etching with chine collé, ed. 17/30  
29.2 x 20.4cm (comp.)
- our bones in your collections* 1997  
Etching with chine collé, ed. 10/30  
29.2 x 20.4cm (comp.)
- our skin in your collections* 1997  
Etching with chine collé, A.P.  
29.2 x 20.4cm (comp.)
- vessel* 2000  
Etching, ed. 7/30  
45.6 x 32cm (comp.)
- head, heart, ribs* 2000  
Etching, ed. 39/40  
48 x 35.6cm (comp.)
- spine 1* 2001  
Etching, ed. 3/30  
33.1 x 24.9cm (comp.)
- spine 4* 2000  
Etching with chine collé, ed. 12/30  
33.8 x 25.5cm (comp.)  
Acc. 2003.021–030  
Purchased 2003. The Queensland Government's special Centenary Fund
- WHIHONGI, Anne Goldie**  
Cook Islands b.(c.)1945  
*Tivaevae* (Manu karakara Tataura style) 2003  
Commercial cotton cloth and thread in appliqué and embroidered technique  
249 x 217cm (approx.)  
Acc. 2003.131  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- WILLIAMS, Tapaeru**  
Cook Islands b.(c.)1935  
*Tivaevae* (Taorei style) 2003  
Commercial cotton cloth and thread in patchwork technique  
286 x 259cm  
Acc. 2003.130  
Purchased 2003. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- WOLMBY, Jubilee**  
Australia b.1949  
(Wik-Ngathan language group)  
*Freshwater shark* 2002  
Carved milkwood with synthetic polymer paint and natural pigments  
47.5 x 143.2 x 46cm  
Acc. 2002.205  
Purchased 2002. Queensland Art Gallery Foundation Grant
- Wallaby** 2002  
Carved milkwood with natural pigments  
131.5 x 30.7 x 94.6cm  
Acc. 2003.055  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation
- WURRKIDJ, Debra**  
Australia b.1971  
(Kuninjku language group)  
*Water plants* 2001  
Etching and chine collé, ed. 19/30  
50.2 x 27.7cm (comp.)  
Acc. 2003.043  
Purchased 2003. Queensland Art Gallery Foundation Grant
- Ah XIAN**  
China/Australia b.1960  
*Human human – lotus, cloisonné figure 1* 2000–01  
Hand-beaten copper, finely enamelled in the cloisonné technique  
158 x 55.5 x 32cm  
Acc. 2002.157  
Purchased 2002. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund
- YANG Fudong**  
China b.1971  
*Chengshi zhiguang (City light)* 2000  
Mini DV: 6:40 minutes, colour, stereo, ed. 3/10  
Acc. 2003.083  
Purchased 2003 with funds from James C. Sourris through the Queensland Art Gallery Foundation
- YEATMAN, Philomena**  
Australia b.1960  
(Gunganyji language group)  
*Yagal Mura Mura (Basket)* 2002  
Coil-woven pandanus palm fibre with natural dyes  
46 x 45cm  
Acc. 2003.052a–b  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant
- YUNKAPORTA, Ron**  
Australia b.1956  
(Wik-Ngathan language group)  
*Thuuth thaa' munth (Law poles)* 2002–03  
Natural pigments, ibis feathers and bush string on cottontree wood  
15 components:  
159 x 250 x 250cm (installed)  
Acc. 2003.171a–o  
Commissioned 2002 with funds from the Queensland Art Gallery Foundation Grant



Margaret Olley  
Australia b.1923  
*Interior IV* 1970  
Oil on composition board  
121.5 x 91.5cm  
Gift of the Margaret Olley Art  
Trust through the Queensland  
Art Gallery Foundation 2002



# EXHIBITIONS SCHEDULE & SPONSORS

**Exhibitions Presented at the Gallery  
Function and Non-function in Contemporary Craft**  
20 March – 11 November 2002

**Len Lye**  
17 May – 28 July 2002  
Sponsored by: Creative New Zealand Arts Council of New Zealand  
Toi Aotearoa

**Max Gimblett: The Language of Drawing**  
17 May – 28 July 2002  
Sponsored by: Edwards Dunlop Paper

**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, Carlton and  
United Breweries Limited

**Queensland Gallery of Modern Art Architect Competition**  
21 June – 4 August 2002

**Print and Reprint: Contemporary Indigenous Photography and  
Printmaking**  
9 July – 29 September 2002

**Asia-Pacific Triennial of Contemporary Art 2002**  
12 September 2002 – 27 January 2003

Founding supporter:

Arts Queensland

Principal sponsors:

Australia Council

ENERGEX Brisbane Festival

Brisbane City Council

Major sponsors:

Singapore Airlines

Network Ten

*The Courier-Mail*

Australia-Indonesia Institute

Adshel

Creative New Zealand Arts Council of New Zealand Toi Aotearoa

Supporting Sponsors:

Australia-China Council

Australia-Korea Foundation

Beringer Blass Wine Estates

Dalton Fine Paper

HarrisonNess

Hilton Brisbane

The Japan Foundation

Screen Offset Printing

Sony

Tourism Queensland

Carlton and United Breweries

**Martin Lewis: Stepping into the Light**  
12 October – 1 December 2002  
Organised by the Castlemaine Art Gallery and Historical Museum  
and sponsored by Visions of Australia, a Commonwealth  
Government Program

**Pentimento: The Master of Frankfurt's *Virgin and Child***  
8 December 2002 – 8 June 2003

**Minister's Awards for Excellence in Art**  
13 February – 5 May 2003  
Organised by Education Queensland and supported by the  
Queensland Government and Regional Galleries Association of  
Queensland

**Contemporary Chinese Works from the Collection**  
15 February – 23 March 2003

**The Joyous Screens of Sonabai**  
15 February – 23 March 2003

**Sugimoto's *Hall of Thirty-Three Bays***  
15 February – 25 May 2003

**Colour**  
Supported by the Queensland Gallery of Modern Art Children's Art  
Centre  
15 March – 9 June 2003  
Sponsored by Quest Community Newspapers

**Otherworlds: Images of Fantasy and Fiction**  
4 April – 6 July 2003  
Principal sponsor: Commonwealth Bank

**Tracey Moffatt's *Up in the sky***  
10 May – 16 June 2003

**The National Gallery of Australia Rotary Collection of  
Australian Art**  
31 May – June 2003

**Focus/Thematic Displays Presented at the Gallery  
Mother and Child**  
2 May – 2 September 2002

**William Dobell and the Art of Portraiture**  
29 June – 3 November 2002

**Michael Parekowihi's 'Ten Guitars'**  
28 July 2002

**Ornamentation in Art: 1700-1900**  
July – August 2002

**Symbolism in Early European Art**  
July – August 2002

**Australian and International Art**  
December 2002 – February 2003

**Earth and Water**  
March – 22 June 2003

**Margaret Olley: Celebrating Life**  
8 March – 6 July 2003

**Exhibitions Presented in Regional Queensland  
Otherworlds: Images of Fantasy and Fiction**  
1 February 2002 – 12 January 2003  
A Queensland Art Gallery Travelling Exhibition  
Principal sponsor: Commonwealth Bank

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

**Exploring Outback: Artists' Responses to Life on the Land**  
28 June 2002 – 7 September 2003  
A Queensland Art Gallery Travelling Exhibition  
Supported by 2001 Year of the Outback

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 Art Gallery  
17 January – 22 February 2003  
Cooloola Shire Public Gallery, Gympie  
28 February – 13 April 2003  
Dalby Regional Art Gallery  
18 April – 25 May 2003  
Rockhampton Art Gallery  
30 May – 20 July 2003  
Artspace Mackay  
25 July – 7 September 2003

## PUBLICATIONS

### Published by the Gallery

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

### Artlines

[quarterly magazine published for the Friends of the Queensland Art Gallery]

Spring 2002 – Winter 2003. (20 pp., illus: col.).

### Staff contributions:

Aleksanian, Alyssa. 'Revealing W.F. Calderon's *Crest of the hill*'. (Winter 2003, p.16).

Burnett, David. 'In conversation with Eugene Carchesio'. (Spring 2002, pp.12–13).

Burnett, David. 'Entering Otherworlds'. (Autumn 2003, pp.6–8).

Burnett, David and Johnson, Trish. 'Sharing culture'. (Autumn 2003, pp.14–16).

Cooke, Glenn. 'Hermannsburg work: The Powne Bequest'. (Summer 2002–03, pp.14–15).

Cooke, Glenn. 'Margaret Olley: Celebrating life'. (Autumn 2003, pp.12–13).

Devenport, Rhana. 'Australian Centre of Asia-Pacific Art'. (Summer 2002–03, p.11).

Devenport, Rhana. 'New acquisition: Jun Nguyen-Hatsushiba'. (Winter 2003, pp.12–13).

Devenport, Rhana. 'Santiago Bose 1949–2002'. (Autumn 2003, p.18).

Gobé, Claire. 'New acquisition'. (Autumn 2003, p.9).

Gobé, Claire. 'The art of design'. (Winter 2003, pp.14–15).

Hawker, Michael. 'Pierre Bonnard est-il un grand peintre?'. (Winter 2003, pp.6–7).

Kirker, Anne and Page, Maud. 'Cross-currents: Collaborative Pacific art in APT 2002'. (Spring 2002, pp.14–15).

Mallos, Melina. 'Kids' APT'. (Summer 2002–03, pp.5–7).

McColm, Donna. 'New acquisition: Art Et Language'. (Summer 2002–03, pp.12–13).

Pagliarino, Amanda. 'Pushing boundaries'. (Summer 2002–03, pp.16–18).

Raffel, Suhanya. 'New acquisition'. (Spring 2002, p.5).

Raffel, Suhanya. 'Building collections'. (Spring 2002, pp.6–9).

Stratton, Sarah. 'Art in motion'. (Autumn 2003, pp.10–11).

Walsh, Julie. 'Transforming spaces (interview with Michael Ming Hong Lin)'. (Spring 2002, pp.16–18).

Were, Ian. 'Being Sickert – a review of Patricia Cornwell's book *Portrait of a Killer: Jack the Ripper*'. (Autumn 2003, p.17).

Were, Ian. 'Book review: the case of Rex Butler'. (Winter 2003, p.11).

### Artmail

(e-bulletins) No.22–40, 2002–03.

### Colour.

(2003, children's activity book, illus: col.).

### Education Brochure 2003.

(2002, illus: col.).

### Kid's APT 2002.

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

### Kid's APT 2002 Summer Spectacular.

(2002, brochure, illus: col.).

### Pentimento: The Master of Frankfurt's 'Virgin and Child'.

(2002, 'In Focus' booklet, 16pp., illus: col.).

### Preview.

(quarterly; brochure, illus: col.).

### Prime Two.

(2003, brochure, illus: col.).

### Queensland Art Gallery Annual Report 2001–02.

(2003, 80pp., illus: b/w.).

### Queensland Art Gallery Foundation Annual Report 2001–02.

(2002, 48pp., illus: b/w.).

### Seear, Lynne (ed.). *APT 2002: The Asia-Pacific Triennial of Contemporary Art 2002.*

(2002, exhibition catalogue, 160pp., illus: col., b/w.).

### Staff contributions:

Burnett, David. 'Eugene Carchesio: The order of decay'. (pp.42–5).

Devenport, Rhana. 'Yayoi Kusama: It started from hallucination'. (pp.58–61); 'Michael Ming Hong Lin: The painted garden'. (pp.70–3).

Ewington, Julie. 'Heri Dono: The multiple matters of modern life'. (pp.46–9); 'Joan Grounds: Material and metonymy'. (pp.78–81).

Hall, Doug. 'Lee U-fan: Correspondences'. (pp.62–5).

Kirker, Anne. 'Ralph Hotere: Mindful "kaupapa"'. (pp.54–7); 'Nam June Paik: Whimsical encounters, without end'. (pp.78–81).

Page, Maud. 'Pasifika Divas: Snapped up!'. (pp.82–7); 'Lisa Reihana and the Pasifika Divas: Greed, lust, betrayal and rivers of fire'. (pp.88–91).

Quaill, Avril. 'Michael Riley: The extraordinary Mister Riley (Wiradjuri)'. (pp.92–5).

Raffel, Suhanya. 'An introduction'. (pp.8–17); 'Nalini Malani: Undertow'. (pp.74–7); 'Suh Do-Do: "Who am we?"'. (pp.100–103).

Seear, Lynne. 'Jose Legaspi: "Mother, utopia. Burning house"'. (pp.66–9); 'Howard Taylor: Driven to abstraction'. (pp.104–107).

Tiffin, Sarah. 'Montien Boonma: Between the temple and the temporal'. (pp.38–41).

Walsh, Julie. 'Song Dong: The diary keeper'. (pp.96–9).

### Publications in Progress at 30 June

#### *APT 2002 Anthology*

[working title]. (book, illus: col., b/w.).

#### *Brought to Light, Volume 2*

[working title]. (monograph).

#### *Opening Celebrations – Story Place: Indigenous Art of Cape York and the Rainforest.*

(brochure, 30pp., illus: col.).

#### *Pap: The Continuing Influence of Popular Culture on Contemporary Art.*

(exhibition catalogue, illus: col.).

#### *Story Place: Indigenous Art of Cape York and the Rainforest.*

(exhibition catalogue, 240pp., illus: col., b/w.).

#### *Story Place: Indigenous Art of Cape York and the Rainforest.*

(children's activity book, illus: col.).

#### *Story Place: Indigenous Art of Cape York and the Rainforest.*

(education resource kit, illus: col.).

### Contributions to External Publications

Arden, Holly. 'Hangs of New York'. *Local Art*, no.2, April 2003, pp.6–7.

Butt, Zoe. 'A rising tide – Internet surface browser', National Endowment for Science, Technology and the Arts, 2003, <<http://www.nesta.org/inspire/tim/jessay.html>>

Butt, Zoe. 'Adventurous articulations'. *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol.12, no.2, June 2003, p.21.

Butt, Zoe. 'Fluff monger'. *Shaun Weston* [exhibition catalogue]. The Farm, Brisbane, 2003.

Carter, Anne. 'An interview with Indonesian artist Heri Dono'. *Australian Institute for the Conservation of Cultural Materials Newsletter*, no.86, March 2003, pp.6–8.

Carter, Anne. 'Sharing conservation decisions'. *Australian Institute for the Conservation of Cultural Materials Newsletter*, no.87, June 2003, pp.26–8.

Cooke, Glenn. 'Acquisitions: Irene Entata'. *The World of Antiques and Art*, February–July 2003, p.196.

Cooke, Glenn. 'Acquisitions: John Mason dressing table'. *The World of Antiques and Art*, July–December 2002, p.198.

Cooke, Glenn. 'Henry Rielly in Queensland'. *Antiques and Art in Queensland*, March–July 2003, p.18.

Cooke, Glenn. 'Louis Bilton and Australian flora'. *The Academy Notes*, Brisbane, February 2002, p.3.

Cooke, Glenn. 'Margaret Olley: a tribute for her 80th year'.

*The World of Antiques and Art*, February–July 2003, pp.24–34.

Cooke, Glenn. 'Representing the Bunya pine'. *Queensland Review*, vol.9, no.2, 2002, pp.83–94.

Cooke, Glenn. 'Search for an icon'. In *Seeing Brisbane 1881–2001*, ed. Peter Spearritt. The Brisbane Institute, Brisbane, 2002, pp.21–30.

Cooke, Glenn. 'Thomas Pilgrim: A view from the heights'.

*The World of Antiques and Art*, July–December 2002, pp.174–7.

Devenport, Rhana. 'APT 2002: Moving deeper'. *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol.11, no.3, September 2002, p.24–5.

Devenport, Rhana. 'Notes from Brisbane . . .' Asia Art Archive, 2003, <<http://www.aaa.org.hk/newsletter.html>>

Devenport, Rhana. 'The focus of plural culture: Asia-Pacific Triennial'. *Contemporary Art* (Beijing), issue 13, no.4, 2002, pp.32–7.

Gobé, Claire. *Lucy Griggs* [exhibition catalogue]. The Farm, Brisbane, March 2003.

Gobé, Claire. 'Readymade gestures: Matt Malone'. *Local Art*, issue 3, May 2003, pp.10–11.

Gobé, Claire. 'Some examples of the digital in local art'. *Local Art*, issue 2, April 2003, pp.10–11.

Goddard, Angela. 'Christina Waterson "recent"' [exhibition review]. *Artlink*, vol.22, no.4, 2002, p.95.

Goddard, Angela. 'Curating software art: Interview with Matt Fletcher'. *Local Art*, issue 3, May 2003, pp.6–7.

Goddard, Angela. 'Curatorial overview'. In *Art Built-in South Bank* [exhibition catalogue], Arts Queensland, Brisbane, 2002, p.9.

Goddard, Angela. 'Jewel Mackenzie: Gemini paintings'. *Artlink*, vol.22, no.4, 2002, pp.72–3.

Goddard, Angela. 'Mutable spaces' [exhibition review]. *Artlink Special Issue: Art and Enterprise*, vol.22, no.3, 2002, p.87.

Goddard, Angela. *Natalya Hughes* [exhibition catalogue]. Metro Arts, Brisbane, 2002.

Goddard, Angela. 'Sandra Selig: "Span"' [exhibition review]. *Eyeline*, issue 51, Autumn–Winter 2003, p.59.

Harth, Natasha. *Images of us* [exhibition catalogue]. Australian Red Cross, Brisbane, 2002.

Hawker, Michael. 'Pierre Bonnard: Observing nature'. *Antiques and Art in Queensland*, March–July 2003, p.16.

Kirker, Anne. 'Miriam Stannage photographer'. In 'Out of Sight', ABC Arts Online, March 2003, <[http://www.abc.net.au/arts/outofsight/pop\\_food.htm](http://www.abc.net.au/arts/outofsight/pop_food.htm)>

Kirker, Anne. 'A conversation with Irena Zdanowicz'. *Imprint*, vol.37, no.3, Spring 2002, pp.3–6.

Kirker, Anne. 'Anne Noble: States of grace'. *Art & Australia*, vol.40, no.3, 2003, pp.502–3.

Kirker, Anne. 'Documenta II: Serious stuff'. *Eyeline*, no.49, Spring 2002, pp.18–21.

Kirker, Anne. 'The oval window — Ian Friend'. *Eyeline*, no.48, Autumn–Winter 2002, pp.52–3.

Massy, John. 'Going public'. *Innovation 21*, Ikebana International, Broadbeach, May 2003, p.10.

Murray, Elliott. 'A very "APT" brand'. *Australian Graphic Design Association Qld*, Autumn 2003, p.4.

Page, Maud. 'Sofia Tekela-Smith and her lovely hula hands'. *Antiques and Art in Queensland*, November 2002 – March 2003, p.18.

Page, Maud and Walsh, Julie. 'Primed for divas: Queensland Art Gallery's youth audiences'. *Flying Arts Gazette*, no.87, September 2002, pp.26–9.

Pagliarino, Amanda. 'A contemporary casualty: Rummana Hussain's "A Space for Healing"'. *Australian Institute for the Conservation of Cultural Materials Newsletter*, no.83, June 2002, pp.1–5.

Pagliarino, Amanda. 'Textile care in a tropical climate'. *Preprints First AICCM Textile Symposium*, 2002, pp.67–72.

Shellard, Samantha. 'Synopsis of the Refocus Photographic Symposium'. *Australian Institute for the Conservation of Cultural Materials Newsletter*, no.87, June 2003, p.10.

Timmins, Kylie. 'A message from Diploma of Editing and Publishing Graduating Students'. *Offpress: Newsletter of the Society of Editors*, Queensland, December 2002, p.7.

Were, Ian. 'Beyond the city limits — the wild beauty of Shirley Macnamara's vessels'. *Object*, no.41, 2003, pp.22–3.

Were, Ian. 'Neo-funk-erotic'. *Scott Branden* [exhibition catalogue]. Wollongong City Gallery, Wollongong, 2003.

Were, Ian. 'Proximity: The glass vistas of Giles Bettison'. *Proximity* [exhibition catalogue]. Bullseye Connection Gallery, Portland, USA, 2003.

#### Papers Presented (Unpublished)

Cooke, Glenn. 'A Survey of Art in Queensland 1850–2000'. Antique Collectors Society, Brisbane, 31 July 2002.

Cooke, Glenn. 'Collecting Craft'. Craft Queensland, Fortitude Valley, 31 July 2002.

Dudley, Andrew and Flatt, Naomi. 'Pentimento: Revealing the Master of Frankfurt's Nazi History'. Public lecture, Queensland Art Gallery, 5 March 2003.

Goddard, Angela. Panellist: 'With or Without (A group of arts workers discuss the intention of their careers through "independent" operations or state institutions)'. Straight Out of Brisbane Festival, The Farm Space, Brisbane, 21 November 2002.

Goddard, Angela. 'Volunteering, Internships and Mentorships'. Inaugural Society of Fine Arts (SOFA) Forum, University of Queensland, Brisbane, 4 September 2002.

Kirker, Anne. 'Restructuring Collections and Staff'. VACDSIG Seminar, Museums Australia National Conference, Adelaide, March 2002.

Raffel, Suhanya. 'The Contemporary Asian Collection at the Queensland Art Gallery: Museum Practices in the 21st Century: A Cultural Exchange with the Museum of Modern Art, Hong Kong Arts Centre and the Asian Art Archive, Hong Kong, 14–18 November 2002.

Raffel, Suhanya. 'Illuminations'. Lecture to Art History students, University of Queensland, Brisbane, 29 April 2003.

#### Websites Produced by the Gallery

**APT 2002**  
<[www.qag.qld.gov.au/apt2002](http://www.qag.qld.gov.au/apt2002)>

**Gallery Store**  
<[www.gallerystore.com.au](http://www.gallerystore.com.au)>

**Queensland Art Gallery**  
<[www.qag.qld.gov.au](http://www.qag.qld.gov.au)>

#### Websites in Progress at 30 June

**Pop: The Continuing Influence of Popular Culture on Contemporary Art**  
<[www.qag.qld.gov.au/pop](http://www.qag.qld.gov.au/pop)>

**Story Place: Indigenous Art of Cape York and the Rainforest**  
<[www.qag.qld.gov.au/storyplace](http://www.qag.qld.gov.au/storyplace)>

#### Videos Produced by the Gallery

**APT 2002: The Asia–Pacific Triennial of Contemporary Art**  
Duration: 47 minutes, 2002

**Colour**  
Duration: 6 minutes, 2003

#### Videos in Progress at 30 June

**Story Place: Indigenous Art of Cape York and the Rainforest**

BOARD OF  
TRUSTEES &  
EXECUTIVE  
MANAGEMENT  
TEAM

STAFF PROFILE

Term of appointment

<b>Chairman</b>	
Mr W Goss	24/6/02 to 23/6/05
<b>Deputy Chair</b>	
Mrs A Gamble Myer	24/6/02 to 23/6/05
<b>Members</b>	
Mr T Fairfax	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	24/6/02 to 23/6/05
Ms K McGill	24/6/02 to 23/6/05
Ms S Purdon	31/1/02 to 30/1/05
Mr B Robinson	24/6/02 to 23/6/05
Ms J Wright	(resigned 13/1/03) 24/6/02 to 23/6/05
Ms J Watson	12/6/03 to 11/6/06
Ms M Hansen	12/6/03 to 11/6/06

(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

Permanent Temporary Casual Trainee

<b>Directorate</b>				
Directorate	2			
Building & Development	3			
Foundation	2	1		1
<b>Curatorial &amp; Collection Development</b>				
Administration	3	3		1
Curatorial	10	13		3
Registration	4	2		
Conservation	5	4	1	1
Information & Publishing Services	7	7	1	1
<b>Public Programs</b>				
Administration	2			
Audience Development and Friends	2	1	1	
Design	1	2		1
Promotions & Events	2	5		
Access, Education & Regional Services	3	5		1
Workshop	2		3	2
Exhibitions	3	3	9	1
<b>Management &amp; Operations</b>				
Administration	2			
Finance & Operations	6	2		1
Gallery Store	5		4	
Protection & Services	39	1	3	
Information Technology	3	1		
<b>TOTAL</b>	<b>106</b>	<b>50</b>	<b>22</b>	<b>13</b>

## OVERSEAS TRAVEL

In the reporting year there was an increased focus on professional development opportunities for staff in order to realise Queensland Gallery of Modern Art initiatives.

EMPLOYEE	DESTINATION	DATES	PURPOSE	COST
HEAD OF ASIAN ART Suhanya Raffel	CHINA	13–25 NOV 2002	Attend and deliver paper at international symposium: Museum Practices in the 21st Century: A Cultural Exchange with MoMA, Hong Kong Arts Center, Hong Kong. Attend official opening of 'The First Guangzhou Triennial; Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)', Guangdong Museum of Art, Guangzhou, China. Attend international symposium: Place and Model: Symposium of Contemporary Art Exhibitions, Guangdong Museum of Art, Guangzhou, China. Attend official opening of 'Image as Power' contemporary art exhibition, He Xiangning Art Museum, Shen Zhen, China. Attend opening of 'Shanghai Biennale' contemporary art exhibition, Shanghai Art Museum, Shanghai, China. Official meeting with Zhou Zhi Tsong, Associate Professor, Deputy Chief, Cultural Exchange Office, Shanghai Museum, China.	\$1300#
SENIOR PROJECT OFFICER, ASIA–PACIFIC TRIENNIAL Rhana Devenport	CHINA	13–25 NOV 2002	Attend and deliver paper at international symposium: Museum Practices in the 21st Century: A Cultural Exchange with MoMA, Hong Kong Arts Center, Hong Kong. Attend official opening of 'The First Guangzhou Triennial; Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)', Guangdong Museum of Art, Guangzhou, China. Attend and deliver paper at international symposium: Place and Model: Symposium of Contemporary Art Exhibitions, Guangdong Museum of Art, Guangzhou, China. Attend official opening of 'Image as Power' contemporary art exhibition, He Xiangning Art Museum, Shen Zhen, China. Attend opening of 'Shanghai Biennale' contemporary art exhibition, Shanghai Art Museum, Shanghai, China. Official meeting with Zhou Zhi Tsong, Associate Professor, Deputy Chief, Cultural Exchange Office, Shanghai Museum, China.	\$1800#
HEAD DESIGN & INSTALLATION Don Heron	USA	14 OCT 2002 – 21 JAN 2003	Awarded a Queensland–Smithsonian Fellowship to work at the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, USA.	\$25 770*
HEAD OF CONSERVATION Anne Carter	ITALY	31 OCT – 8 DEC 2002	To attend ICCROM course: Sharing Conservation Decisions in Rome.	\$7205#
SENIOR CURATOR (SPECIAL PROJECTS) QGMA Anne Kirker	USA, GERMANY	25 JULY – 10 AUG 2002	To research an exhibition for the Queensland Art Gallery and to attend Documenta Internet Exhibition in Kassel, Germany.	\$7555
CONSERVATOR (SCULPTURE) Amanda Pagliarino	UNITED KINGDOM	27 JUNE – 26 JULY 2002	To attend ICCROM course: Sharing Conservation Decisions in Rome.	\$8071
ASSISTANT DIRECTOR (MANAGEMENT & OPERATIONS) Alan Wilson	USA, UNITED KINGDOM, FRANCE, JAPAN	6 MAY – 13 JUNE 2003	Awarded a Darling Foundation Travel Grant – Global to examine models for the establishment, development and governance of sponsorship, membership and philanthropic programs that support art museums, and to explore change management issues associated with the Gallery's expansion from a one-site to a two-site organisation under the one management structure.	\$18 000^
CURATOR (PACIFIC ART) Maud Page	NEW ZEALAND	7–18 MAR 2003	Research and acquisition of art works for the Gallery's Collection.	\$3808

# Actual costs paid by the Queensland Art Gallery; all other expenditure incurred paid by external organisations, the details of which are not available to the Gallery.

\* Includes a \$15 770 Smithsonian Fellowship.

^ Includes a \$12 000 Darling Foundation Travel Grant.

## STATISTICAL SUMMARY

**Number of Board of Trustees Meetings** 8

### Attendance

Total Gallery attendance 449 369  
Total attendance at exhibitions in regional Queensland 13 205

### Exhibitions Presented in Regional Queensland

Total travelling exhibitions 2  
Exhibitions venues 10

### Otherworlds: Images of Fantasy and Fiction

Final 3 of 7 venues (34 works)  
Caloundra Regional Art Gallery 2 291  
Cairns Regional Gallery 3 174  
Rockhampton Art Gallery 1 378  
Total attendance final 3 venues 6 843

### Exploring Outback: Artists' Responses to Life on the Land

Venues 2-8 of 10 venues (45 works)  
Gallery Hinchinbrook, Ingham 375  
Emerald Regional Art Gallery 250  
Dogwood Crossing Art Gallery, Miles 968  
Texas Regional Art Gallery 500  
Logan Art Gallery 1 803  
Cooloolo Shire Public Gallery, Gympie 1 343  
Dalby Regional Art Gallery 1 123  
Total attendance venues 2-8 6 362

### Acquisitions

Australian art 20  
Contemporary Asian and Pacific art 63  
Contemporary Australian art 33  
Indigenous Australian art 104  
International art 4  
Total 224  
Acquired through Foundation 129

### Education — Access

#### Schools program

Students participating in booked tours (guided and unguided) 38 954  
Teacher services  
Inservice consultations 240  
Institutions receiving Education Brochure 3 704  
Teachers' previews 3  
Total attendance at teachers' previews 106

#### Public programs

Children's activities and workshops 49  
Total attendance 3 534  
Special Children's Programs/Events Total Attendance 98 492  
Kids' APT 2002 45 000  
Summer Spectacular 50 837  
Kaleidoscope of Colour 2 259  
Other 396  
Youth programs 9  
Total attendance 4 423  
Youth scholarships/bursaries 2  
Youth Advisory Group meetings 3

Artist talks 20  
Total attendance 1 468  
Performances 21  
Total attendance 1 567  
Public lectures 32  
Total attendance 2 546  
Floor talks 30  
Total attendance 731  
Film screenings 7  
Total Attendance 359

### Photographic reproductions and copyright clearances

External reproduction requests 62  
Internal reproduction requests 18  
External copyright requests (69 works) 20  
Internal copyright clearances sought 22

### Publications

Published by the Gallery 13  
In progress at 30 June 7  
Staff contributions to external publications 45  
Papers presented (unpublished) 8  
Websites 3  
Videos 2

### Regional Queensland services

Travelling exhibitions (see Exhibitions Schedule for details) 2  
Exhibitions venues 10  
Total exhibition attendances 13 205  
Total visits by Gallery staff to regional Queensland 129  
(to set up/demount QAG exhibitions) 22  
(to open exhibitions) 14  
(to attend exhibitions) 28  
(to present workshops) 7  
(to give lectures and talks) 20  
(to judge awards) 9  
(to research and provide consultancies) 29

### Website usage

Queensland Art Gallery \* <www.qag.qld.gov.au >  
Total hits 7 287 856  
Page views 909 486  
User sessions 202 267

\* Includes the main Queensland Art Gallery website and all exhibition websites hosted within the <www.qag.qld.gov.au> domain, but excludes the Gallery Store website.

### Volunteers

Curatorial volunteers 6  
Information Officer volunteers 27  
Library volunteers 8  
Children's Program volunteers 51  
Survey volunteers 12  
Volunteer Guides (total) 137  
Rostered 73  
Active reserve 11  
On extended leave 8  
Associate Guides/retired 12  
Trainee Guides 33  
Total number of hours contributed by Volunteer Guides 15 550

## OTHER

### COMMERCIAL SERVICES

#### Highlights include:

- \_Management of exhibition shop for 'Love & Death: Art in the Age of Queen Victoria'
- \_Production of merchandise range for the 'Asia-Pacific Triennial of Contemporary Art 2002'
- \_Refurbishment of the Gallery Store office-store room
- \_Upgrade of Gallery Store point-of-sale system
- \_Helmut Jacoby book launch and lecture in conjunction with Wasmuth Verlag Publishers
- \_Various events held at the Gallery in conjunction with the Brisbane Writers Festival.

#### Outcomes and achievements include:

- \_Produced sell-out range of merchandise for the 'Asia-Pacific Triennial of Contemporary Art 2002'
- \_Expanded sales region for the school sales program with some 280 visits to schools and libraries in Queensland including numerous regional visits to far north Queensland, the western Downs and northern New South Wales.
- \_Installed Windows-based point-of-sale system which includes facility to operate multi-retail sites in preparation for Queensland Gallery of Modern Art (QGMA).

#### Future directions include:

- \_Development of Collection-based merchandise particularly in the area of Indigenous and contemporary Australian art
- \_Ongoing planning for QGMA commercial activities
- \_Development of additional wholesale avenues for Gallery merchandise
- \_Redesign and expansion of Gallery Store e-commerce site.

### PROTECTION AND SERVICES

The key functions of the Protection and Services Unit are the provision of quality customer-focused protective security and safety systems to the Gallery and its program areas. The delivery of the activities is concentrated in the four primary areas of front-of-house operations, support services, systems management, and systems maintenance.

#### Highlights include:

- \_Development and implementation of Quality Service Standards by the Unit's staff
- \_Protection and Services Officers, in partnership with Information Officers, staffed the information desk.

#### Outcomes and achievements include:

- \_Provided quality front-of-house services to the Gallery and its visitors
- \_Reviewed procedures and practices to ensure currency of information and relevance to the needs of the Gallery
- \_Implemented succession planning and training for Team Leaders.

#### Future directions include:

- \_Planning for the Queensland Gallery of Modern Art
- \_Modelling of systems, practices and strategies for a two-site operation and the continued participation in the Change Management Program.

### ETHICS AND CODE OF CONDUCT

The Gallery's Code of Conduct is based on the ethics principles and obligations outlined in the *Public Sector Ethics Act 1994* and was developed following consultation with all staff.

New employees receive the Code of Conduct as part of their commencement kit and the Code is available to all staff on the Gallery's intranet. The Code applies to all paid employees as well as volunteers.

Persons other than staff members can inspect the Code, free of charge, upon request at the Gallery's Research Library, with extracts or a full copy available free of charge.

### 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
- \_Continued online anti-discrimination training and certification for all supervisors and managers
- \_Management of a second intake of Indigenous trainees
- \_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.

### HUMAN RESOURCE ISSUES

#### The Gallery:

- \_Implemented a Change Management Program for staff in preparation for the Gallery's transition to a two-site organisation
- \_Undertook two staff surveys including one specific to the Protection and Services Unit
- \_Recruited additional staff to undertake planning and program/services preparation for the Queensland Gallery of Modern Art
- \_Provided induction information sessions for all supervisors and staff
- \_Developed a set of client service standards
- \_Continued the traineeship program
- \_Continued online anti-discrimination training for supervisors
- \_Implemented online leave application-approval system
- \_Provided a range of staff training and professional development.

### 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.

### AUDIT COMMITTEE

The Board of Trustees Audit Committee, consisting of Mr Tim Fairfax, Mr Wayne Goss, Mrs Ann Gamble Myer (Trustees) and Mr Doug Hall (Director), met on one occasion. An internal audit was undertaken to assess and mitigate the security risks presented to the Gallery's information systems by way of a network vulnerability security audit.

### WORKPLACE HEALTH AND SAFETY

The Gallery has a Workplace Health and Safety Committee consisting of workplace health and safety representatives elected by staff, five Workplace Health and Safety Officers, the Assistant Director (Management and Operations), and the Head of Exhibitions and Display. The Committee met on six occasions during the year.

The Gallery is also represented on the Queensland Cultural Centre's Workplace Health and Safety Committee which met on six occasions.

### WHISTLEBLOWERS PROTECTION ACT

There were no disclosures received over the reporting period.



### CONSULTANCIES

During 2002-03, the Gallery used the services of consultants to carry out specific tasks where their expertise was required:

Category	\$
Management	39 000
Professional – Technical	1 000
<b>Total</b>	<b>40 000</b>

### BOARD OF TRUSTEES COSTS

In 2002-03, meeting fees and travel costs of Board members totalled \$19 652.

### MAJOR INVESTMENTS AND BORROWINGS

There were no major investments or borrowings during the year.

### FINANCIAL AND OPERATIONAL PERFORMANCE SYSTEMS

The Gallery's financial systems consist of:

- \_Finance 1 and Great Plains's e'Enterprise are used primarily for processing financial data and obtaining reports.
- \_Whole-of-government financial information is reported using the Queensland Government's Tridata system.
- \_The Gallery Store uses Booknet as their point-of-sale system.

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 Arts Queensland and Queensland Treasury.

### 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 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 1977*, 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 Council. The Foundation produces its own annual report and its books and accounts were audited by the Queensland Audit Office.

# FINANCIAL STATEMENTS

## STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2003

	Note	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>Revenue from ordinary activities</b>					
Government Contributions		14,074	10,164	14,074	10,164
Gallery Store Revenue		1,055	1,204	1,055	1,204
Other Revenue	2	1,780	2,442	2,937	1,803
<b>Total revenue from ordinary activities</b>		<b>16,909</b>	<b>13,810</b>	<b>18,066</b>	<b>13,171</b>
<b>Expenses from ordinary activities</b>					
Employee Expenses	3	7,994	6,785	7,994	6,785
Supplies and Services	4	6,377	4,513	6,287	4,422
Gallery Store Expenses	5	661	510	661	510
Grants and Subsidies		-	-	500	500
Depreciation		135	83	135	83
Other Expenses	6	88	99	47	70
<b>Total expenses from ordinary activities</b>		<b>15,255</b>	<b>11,990</b>	<b>15,624</b>	<b>12,370</b>
<b>Borrowing costs</b>		<b>11</b>	<b>14</b>	<b>11</b>	<b>14</b>
<b>Net result for the reporting period</b>		<b>1,643</b>	<b>1,806</b>	<b>2,431</b>	<b>787</b>
<b>Non-owner movements in equity</b>					
Net increase in asset valuation reserve	14	4,686	10,103	4,686	10,103
Net amount of each revenue, expense, valuation or other adjustment not disclosed above recognised as a direct adjustment to equity	14	(3)	-	(3)	-
<b>Total non-owner movements directly recognised in equity</b>		<b>4,686</b>	<b>10,103</b>	<b>4,683</b>	<b>10,103</b>
<b>Total changes in equity other than those resulting from transactions with owners as owners</b>		<b>6,329</b>	<b>11,909</b>	<b>7,114</b>	<b>10,890</b>

The accompanying notes form part of these financial statements

STATEMENT OF  
FINANCIAL POSITION  
AS AT 30 JUNE 2003

	Note	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>ASSETS</b>					
<b>Current Assets</b>					
Cash Assets	7	1,500	966	972	496
Receivables	8	238	291	210	205
Other Financial Assets	9	2,000	3,000	1,000	2,000
Inventories – Gallery Store		627	626	627	626
Prepayments		26	37	26	37
<b>Total Current Assets</b>		<b>4,391</b>	<b>4,920</b>	<b>2,835</b>	<b>3,364</b>
<b>Non-current assets</b>					
Other Financial Assets	9	6,400	6,200	-	-
Property, Plant and Equipment	10	170,451	162,139	170,451	162,139
<b>Total Non-Current Assets</b>		<b>176,851</b>	<b>168,339</b>	<b>170,451</b>	<b>162,139</b>
<b>TOTAL ASSETS</b>		<b>181,242</b>	<b>173,259</b>	<b>173,286</b>	<b>165,503</b>
<b>LIABILITIES</b>					
<b>Current Liabilities</b>					
Payables	11	950	184	728	176
Interest-bearing Liabilities	12	55	52	55	52
Provisions – Employee Entitlements	13	838	637	838	637
<b>Total Current Liabilities</b>		<b>1,843</b>	<b>873</b>	<b>1,621</b>	<b>865</b>
<b>Non-current liabilities</b>					
Interest-bearing Liabilities	12	114	169	114	169
<b>Total Non-Current Liabilities</b>		<b>114</b>	<b>169</b>	<b>114</b>	<b>169</b>
<b>TOTAL LIABILITIES</b>		<b>1,957</b>	<b>1,042</b>	<b>1,735</b>	<b>1,034</b>
<b>NET ASSETS</b>		<b>179,285</b>	<b>172,217</b>	<b>171,551</b>	<b>164,469</b>
<b>EQUITY</b>					
Accumulated results from operations	14	113,785	111,400	106,051	103,652
General Equity	14	711	714	711	714
Asset Revaluation Reserves	14	64,789	60,103	64,789	60,103
<b>TOTAL EQUITY</b>		<b>179,285</b>	<b>172,217</b>	<b>171,551</b>	<b>164,469</b>

The accompanying notes form part of these financial statements

STATEMENT OF  
CASH FLOWS  
FOR THE YEAR ENDED  
30 JUNE 2003

	Note	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>CASH FLOWS from operating activities</b>					
<b>Receipts</b>					
Government Contributions		14,074	10,649	14,074	10,649
Gallery Store Operations		1,056	1,365	1,056	1,365
Interest		419	279	175	129
GST Collected on Sales		251	219	210	192
GST Input Tax Credits Received from ATO		953	597	901	527
Other		2,329	2,527	2,017	1,336
<b>Payments</b>					
Employee Expenses		(7,763)	(6,653)	(7,763)	(6,653)
Supplies and Services		(6,326)	(4,539)	(6,217)	(4,431)
Gallery Store Operations		(643)	(882)	(643)	(882)
Grants and Subsidies		-	-	(500)	(500)
GST Paid on Purchases		(986)	(618)	(946)	(541)
GST Remitted to ATO		(250)	(210)	(207)	(189)
Borrowing Costs		(11)	(14)	(11)	(14)
Other		(827)	(813)	(128)	(34)
<b>Net cash from operating activities</b>	15 A	<b>2,276</b>	<b>1,907</b>	<b>2,018</b>	<b>954</b>
<b>CASH FLOWS from investing activities</b>					
Proceeds from Disposal of Plant and Equipment		60	18	60	18
Proceeds from Deaccessioning of Art Works		-	1	-	1
Purchases of Art Works		(2,171)	(913)	(2,171)	(139)
Purchases of Property, Plant and Equipment		(379)	(114)	(379)	(114)
<b>Net cash from investing activities</b>		<b>(2,490)</b>	<b>(1,008)</b>	<b>(2,490)</b>	<b>(234)</b>
<b>CASH FLOWS from financing activities</b>					
Payment For Investments		(200)	(180)	-	-
Borrowing Redemptions		(52)	(49)	(52)	(49)
<b>Net cash from financing activities</b>		<b>(252)</b>	<b>(229)</b>	<b>(52)</b>	<b>(49)</b>
<b>Net movement in cash</b>		<b>(466)</b>	<b>670</b>	<b>(524)</b>	<b>671</b>
Cash at beginning of financial year		2,966	2,296	2,496	1,825
<b>Cash at end of financial year</b>	15 B	<b>2,500</b>	<b>2,966</b>	<b>1,972</b>	<b>2,496</b>

The accompanying notes form part of these financial statements

# NOTES TO THE FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2003

## NOTE 1 SIGNIFICANT ACCOUNTING POLICIES

### (a) Basis of Accounting

#### General

These financial statements are a general purpose financial report and have been prepared in accordance with the *Financial Administration and Audit Act 1977, Financial Management Standard 1997*, applicable Australian Accounting Standards, Urgent Issues Group Abstracts and Statements of Accounting Concepts.

This financial report has been prepared on accrual and going concern basis.

The financial report has also been prepared under the historical cost convention except where specifically stated.

#### Accounting Policies

Unless otherwise stated, all accounting policies applied are consistent with those for the prior year. Where appropriate, comparative figures have been amended to accord with current presentation and disclosure made of material changes to comparatives.

#### Classification between current and non-current

In the determination of whether an asset or liability is current or non-current, consideration is given to the time when each asset or liability is expected to be realised or paid. The asset or liability is classified as current if it is expected to be turned over within the next twelve months, being the Gallery's operational cycle.

#### Rounding

Unless otherwise stated, amounts in the financial report have been rounded to the nearest thousand dollars.

### (b) Revenue recognition

Revenue is recognised when goods or services are delivered

#### Services acquired for no cost

The value of services received free of charge are recognised as revenue when received.

#### Government Contributions

Government grants and contributions are recognised as operating revenue on receipt or when an entitlement is established, whichever is the sooner, and disclosed in the Statement of Financial Performance as *Government Contributions*.

#### Sale of Assets

The profit or loss on the sale of an asset is determined when control has passed to the buyer. In accounting for the sale of non-current assets, gross proceeds from the sales are included as other revenue, and the written down value of the assets sold is disclosed as an operating expense.

### (c) Borrowing Costs

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

### (d) Recognition and Measurement of Property, Plant and Equipment

#### Acquisition

The purchase method of accounting is used for all acquisitions of assets, being the fair value of the assets provided as consideration at the date of acquisition plus any incidental costs attributable to the acquisition.

Actual cost is used for the initial recording of all acquisitions of assets controlled and administered by the Gallery.

Assets acquired at no cost, or for nominal considerations, are recognised at their fair value at date of acquisition.

Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use.

All items of plant and equipment with a cost or value in excess of \$2000 and a useful life of more than one year are recognised as an asset. All other items of plant and equipment are expensed on acquisition.

#### Revaluation

Cultural assets, Art Works and Research Library Materials, are measured at fair value in accordance with AASB 1041. All other assets are measured at cost. This is in accordance with the Queensland Treasury's *'Non-Current Asset Accounting Guidelines for the Queensland Public Sector'*. Details of the revaluation are also disclosed in Note 10.

The Gallery's Art Works, including gifts, are revalued on an annual basis for insurance purposes by the Gallery's experienced specialist curatorial staff who are considered experts in their field.

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 the loss of the Library's collection. These items are determined by the Gallery's library staff as being essential for replacement to support the Gallery's research and exhibition development objectives, taking into account its role, the Gallery's collection development policy and its clientele. The Research Library Materials are revalued each year using an average cost. The average cost is determined from the cost of additions each year that are provided by various suppliers divided by the number of materials purchased.

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

All Art Works are reviewed annually by curators considered experts in their fields. Art Works that have had a material movement in valuation are revalued during the year using recent auction results. On this basis, the Art Works are comprehensively revalued each year.

#### Repairs and Maintenance

Routine maintenance, repair costs and minor renewal costs are expenses as incurred. Where the repair relates to the replacement of a component of an asset and the cost exceeds the capitalisation threshold, the cost is capitalised and depreciated.

#### Operating Leases

Lease payments for operating leases are recognised as an expense in the years in which they are incurred as this reflects the pattern of benefits derived by the Gallery.

The Art Gallery 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 including building maintenance and repairs, electricity, security, cleaning, air-conditioning and telephone rental. (Note r)

### (e) Recognition of Donated Assets from the Queensland Art Gallery Foundation

The Queensland Art Gallery Foundation purchases Art Works and then donates them to the Gallery. These particular Art Works are included in the total value of the Art Works in the Gallery's Statement of Financial Position.

In past financial years these Art Works have been brought to account in the Gallery's Statement of Financial Position at nil value. When the Gallery's Art Works, including these donated Art Works, are revalued annually the Asset Revaluation Reserve is increased by their market value accordingly.

In the 2003 financial year, the Gallery amended its accounting policy in relation to the recognition of the value of these donated Art Works, and has now brought them to account in the Gallery's Statement of Financial Position at their market value at the time of acquisition.

Restated financial information is presented in Note 17 to show the information that would have been disclosed in the 2002 and 2003 financial reports had the donated Art Works been treated in accordance with the amended accounting policy.

#### (f) Depreciation and Amortisation of Plant and Equipment

Depreciation on plant and equipment is calculated on a straight-line basis so as to write-off the net cost or revalued amount of each depreciable asset, less its estimated residual value, progressively over its estimated useful life to the Gallery.

Where assets have separately identifiable components, these components are assigned useful lives distinct from the asset to which they relate. Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised, and the new depreciable amount is depreciated over the remaining useful life of the asset to the Gallery.

Major depreciation rates used are listed below and are consistent with the prior year unless otherwise stated:

#### Depreciation Rates

##### Plant and Equipment

Computers	30%
Motor Vehicles	25%
Printers	20%
Other	10%

#### (g) Cash Assets

For the purposes of the Statement of Financial Position, cash assets include 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 that are convertible readily to cash on hand at the Gallery's option and that are subject to a low risk of changes in value.

#### (h) Receivables

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery, with settlement being generally required within 30 days from the invoice date.

The collectability of receivables is assessed periodically with provision being made for doubtful debts.

Bad debts were written-off in the period in which they are recognised.

#### (i) 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 is assigned on a weighted average basis and 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.

#### (j) Payables

Payables are recognised for amounts payable in the future for goods or services received, whether or not billed to the Gallery. Creditors are generally unsecured, not subject to interest charges and are normally settled within 30 days of invoice receipt.

#### (k) Other Financial Assets

Investments are measured at cost and interest and dividend revenues are recognised on an accrual basis.

Included in the Investment balance are State Government Contributions of \$6.4 million. These funds are restricted as per an agreement with the State Government which states that only the interest derived from these funds can be used by the Foundation for acquisitions or the exhibition program of the Gallery.

#### (l) Interest Bearing Liabilities

Loans are unsecured and are carried at the face value of the principal outstanding.

Interest is accrued over the period it becomes due and recognised as part of payables.

#### (m) 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, workcover premiums and employer superannuation contributions. The new Enterprise Bargaining Agreement for public sector employees is anticipated to be approved early in 2003-04. As it will be backdated to June 2003, accruals are recognised for the impact of this event. Also, the provision for annual leave accrued at 30 June 2003 is restated at 2003-04 pay rates, as required by AASB 1028.

Annual leave entitlements are accrued on a pro-rata basis in respect of services provided by employees up to balance date, having regard to current rates of pay and on-costs. Annual leave entitlements are provided for at their nominal value.

##### Long Service Leave

Under the Queensland Government's long service leave 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.

No provision for long service leave is recognised in the financial statements, the liability being held on a whole-of-government basis and reported in the whole-of-government financial report prepared pursuant to AAS 31 – *Financial Reporting by Governments*.

##### Superannuation

Employees of the Queensland Art Gallery are members of QSuper. Contributions to employee superannuation plans are charged as expense as the contributions are paid or become payable.

No liability is recognised for accruing superannuation benefits in these financial statements, the liability being held on a whole-of-government basis and reported in the whole of Government financial report prepared pursuant to AAS 31 – *Financial Reporting by Governments*.

#### (n) Taxation

The Gallery's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). As such, input tax credits receivable and GST payable from/to the Australian Taxation Office are recognised and accrued.

#### (o) 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.

**(p) Reporting Entity**

The financial statements include the value of all revenues, expenses, assets, liabilities and equities of the Queensland Art Gallery and its material controlled entity, the Queensland Art Gallery Foundation.

In the process of reporting on the Queensland Art Gallery as a single economic entity, all transactions and balances between the Queensland Art Gallery and the Queensland Art Gallery Foundation have been eliminated.

**(q) 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 2002-03.

**(r) 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 2002-03 year was \$1 744 007. (Note 4)

**(s) Services Provided to the Queensland Art Gallery Foundation**

The Gallery has provided corporate support including human resources, office accommodation, computer equipment and other office requisites on an in-kind basis to facilitate the operation of the Queensland Art Gallery Foundation.

Salaries, including on-costs for the staff supporting the Queensland Art Gallery Foundation, plus other corporate support costs have been met by the Gallery and recognised in the accounts as in-kind services.

NOTES TO THE  
FINANCIAL REPORT  
FOR THE YEAR ENDED  
30 JUNE 2003

	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>NOTE 2 OTHER REVENUE</b>				
Donations and Bequests	927	625	132	172
Exhibition Income and Scholarships	166	586	366	685
Gain/(Loss) on Sale of Plant and Equipment	34	27	34	27
Gain/(Loss) on Deaccessioning of Art Works	-	(2)	-	(2)
Grants	55	485	412	485
Interest Earned	334	245	165	122
Interest Receivable	22	86	3	10
Operating Income	242	390	165	304
Donation of Art Works from QAG Foundation	-	-	886	-
Adjustment in treatment of Donated Art Works (prior year)	-	-	774	-
	<b>1,780</b>	<b>2,442</b>	<b>2,937</b>	<b>1,803</b>
<b>NOTE 3 EMPLOYEE EXPENSES</b>				
Long Service Leave Expenses	105	89	105	89
Other	80	54	80	54
Overtime and Allowances	497	391	497	391
Payroll and Fringe Benefits Tax	404	354	404	354
Recreation Leave Expenses	512	405	512	405
Salaries and Wages	5,407	4,734	5,407	4,734
Staff Recruitment and Training	183	62	183	62
Superannuation	779	672	779	672
Workers' Compensation	27	24	27	24
	<b>7,994</b>	<b>6,785</b>	<b>7,994</b>	<b>6,785</b>
The Gallery had 155 full-time equivalent employees at 30 June 2003 (142 at 30 June 2002).				
<b>NOTE 4 SUPPLIES AND SERVICES</b>				
Access, Education and Regional Services	561	206	561	206
Communications	81	61	81	61
Conservation	73	84	73	84
Exhibitions	790	290	788	290
Fees – Provision of Services	519	525	519	525
Freight and Postage	377	176	377	176
Insurance	86	94	86	94
Maintenance of Equipment	42	66	42	66
Office Expenses	983	276	983	276
Other Expenses	200	162	128	88
Printing and Publications	222	259	208	242
Promotions and Public Relations	351	375	351	375
Qld Cultural Centre Facilities Costs	1,744	1,695	1,744	1,695
Reference Books and Materials	79	58	79	58
Scholarships	4	4	4	4
Subscription/Memberships	13	12	13	12
Travel Expenses	252	170	250	170
	<b>6,377</b>	<b>4,513</b>	<b>6,287</b>	<b>4,422</b>

	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>NOTE 5 GALLERY STORE EXPENSES</b>				
	<b>661</b>	<b>510</b>	<b>661</b>	<b>510</b>
Gallery Store employee expenses for the year 2002–03 totalling \$319 822 are not contained within this amount. They are included under Note 3.				
<b>NOTE 6 OTHER EXPENSES</b>				
Fees – Audit External	27	17	23	16
Losses from disposal of non-current assets	3	36	3	36
Trustees Fees and Expenses	20	16	20	16
Sundry Expenses	38	30	1	2
	<b>88</b>	<b>99</b>	<b>47</b>	<b>70</b>
<b>NOTE 7 CASH ASSETS</b>				
Cash on Hand	12	13	12	13
Cash at Bank	1,174	943	646	473
Deposits at Call	314	10	314	10
	<b>1,500</b>	<b>966</b>	<b>972</b>	<b>496</b>
<b>NOTE 8 RECEIVABLES</b>				
<i>Current</i>				
Trade Debtors	86	100	86	100
GST Receivable	111	74	108	64
Other	19	31	13	31
Interest Receivable	22	86	3	10
	<b>238</b>	<b>291</b>	<b>210</b>	<b>205</b>
<b>NOTE 9 OTHER FINANCIAL ASSETS</b>				
<i>Current</i>				
Bank Bills and Term Deposits	2,000	3,000	1,000	2,000
<b>Total Current</b>	<b>2,000</b>	<b>3,000</b>	<b>1,000</b>	<b>2,000</b>
<i>Non-Current</i>				
Investments in Government and Semi Government Securities at cost	6,400	6,200	-	-
<b>Total Non-Current</b>	<b>6,400</b>	<b>6,200</b>	<b>-</b>	<b>-</b>

	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>NOTE 10 PROPERTY, PLANT AND EQUIPMENT</b>				
Art Works				
At management valuation 2003	166,969	159,867	166,969	159,867
Research Library Materials				
At management valuation 2003	2,977	1,983	2,977	1,983
Plant and Equipment:				
At cost	967	684	967	684
Less Accumulated depreciation	(462)	(395)	(462)	(395)
	<b>505</b>	<b>289</b>	<b>505</b>	<b>289</b>
	<b>170,451</b>	<b>162,139</b>	<b>170,451</b>	<b>162,139</b>

Valuations of cultural assets, Art Works and Research Library Materials, were performed as at 30 June 2003 by the Gallery's specialist curatorial and library staff using 'fair value' principles. The bases of valuation used 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 2003 \$'000	Research Library Materials 2003 \$'000	Plant and Equipment 2003 \$'000	Total 2003 \$'000
Opening WDV	159,867	1,983	289	162,139
Additions	1,750	-	379	2,129
Additions received from Queensland Art Gallery Foundation				
	886	-	-	886
Disposals	-	-	(28)	(28)
Revaluation	4,466	994	-	5,460
Depreciation	-	-	(135)	(135)
<b>Closing WDV</b>	<b>166,969</b>	<b>2,977</b>	<b>505</b>	<b>170,451</b>

#### NOTE 11 PAYABLES

Long Service Leave Levy payable	29	25	29	25
Trade Creditors	777	62	555	54
Other	144	97	144	97
	<b>950</b>	<b>184</b>	<b>728</b>	<b>176</b>

	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>NOTE 12 INTEREST-BEARING LIABILITIES</b>				
<i>Current</i>				
Queensland Treasury Corporation Borrowings	55	52	55	52
<b>Total Current</b>	<b>55</b>	<b>52</b>	<b>55</b>	<b>52</b>
<i>Non-current</i>				
Queensland Treasury Corporation Borrowings	114	169	114	169
<b>Total Non-Current</b>	<b>114</b>	<b>169</b>	<b>114</b>	<b>169</b>

The market value of the debt as notified by Queensland Treasury Corporation at 30 June 2003 was \$172 242.

#### NOTE 13 PROVISIONS – EMPLOYEE ENTITLEMENTS

<i>Current</i>				
Annual Leave	838	637	838	637
	<b>838</b>	<b>637</b>	<b>838</b>	<b>637</b>

#### NOTE 14 CHANGES IN EQUITY

	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
<b>Accumulated results from operations</b>				
Balance 1 July	111,400	110,368	103,652	102,865
Net surplus	2,417	1,032	2,431	787
Change in Accounting Policy	(32)	-	(32)	-
<b>Balance 30 June</b>	<b>113,785</b>	<b>111,400</b>	<b>106,051</b>	<b>103,652</b>
<b>General Equity</b>				
Balance 1 July	714	714	714	714
Net leave liabilities transferred to other government entities	(3)	-	(3)	-
<b>Balance 30 June</b>	<b>711</b>	<b>714</b>	<b>711</b>	<b>714</b>
<b>Asset Revaluation Reserve</b>				
Balance 1 July	60,103	50,000	60,103	50,000
Increase in Asset Revaluation Reserve				
Art Works – Revaluation	4,466	9,475	4,466	9,475
Art Works – Revaluation – Foundation	-	774	-	774
Art Works – Adjustment in Treatment	(774)	-	(774)	-
Research Library Materials	994	(146)	994	(146)
<b>Balance 30 June</b>	<b>64,789</b>	<b>60,103</b>	<b>64,789</b>	<b>60,103</b>
Closing balance of Asset revaluation reserve by class:				
Art Works	54,532	50,840	54,532	50,840
Research Library Materials	10,257	9,263	10,257	9,263
<b>Total – Asset Revaluation Reserve</b>	<b>64,789</b>	<b>60,103</b>	<b>64,789</b>	<b>60,103</b>



	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
<b>NOTE 15 STATEMENT OF CASH FLOWS — DISCLOSURES</b>				
<b>(A) RECONCILIATION OF NET CASH PROVIDED FROM OPERATING ACTIVITIES TO NET RESULTS FOR THE PERIOD</b>				
Net result for the period	1,643	1,806	2,431	787
Depreciation — Plant and Equipment	135	83	135	83
(Gain)/Loss on Sale of Plant and Equipment	(31)	9	(31)	9
Net leave liabilities transferred to other government entities	(3)	-	(3)	-
Change in accounting policy — employee entitlements	(32)	-	(32)	-
Change in Operating Assets and Liabilities				
Decrease/(Increase) in Receivables	53	272	(5)	321
Decrease/(Increase) in Inventories	(1)	(196)	(1)	(196)
Decrease/(Increase) in Prepayments	11	(3)	11	(3)
(Decrease)/Increase in Payables	300	(161)	86	(144)
(Decrease)/Increase in Provisions	201	97	201	97
<b>Net Cash from Operating Activities</b>	<b>2,276</b>	<b>1,907</b>	<b>2,792</b>	<b>954</b>
<b>(B) CASH AT THE END OF THE YEAR, AS SHOWN IN THE STATEMENT OF CASH FLOWS</b>				
Cash on Hand	12	13	12	13
Cash at Bank	1,174	943	646	473
Deposits at Call	314	10	314	10
Bank Bills and Term Deposits	1,000	2,000	1,000	2,000
	<b>2,500</b>	<b>2,966</b>	<b>1,972</b>	<b>2,496</b>
<b>NOTE 16 TRUST FUND</b>				
In accordance with the <i>Queensland Art Gallery Act 1987</i> , the Queensland Art Gallery Board of Trustees operates a separate Trust Fund through which various activities are maintained. Separate accounting is carried out for each of these activities. The transactions are incorporated in the Statement of Financial Performance.				
			<b>2003 \$'000</b>	<b>2002 \$'000</b>
Balance — 1 July			2,235	1,580
Receipts			2,311	2,450
Expenditure			(3,122)	(1,795)
<b>Balance — 30 June</b>		*	<b>1,424</b>	<b>2,235</b>
Represented by:				
Cash			424	235
Other Financial Assets			1,000	2,000
			<b>1,424</b>	<b>2,235</b>

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

	Economic Entity 2003 \$'000	Economic Entity 2002 \$'000	Parent Entity 2003 \$'000	Parent Entity 2002 \$'000
	(Restated)	(Restated)	(Restated)	(Restated)
<b>NOTE 17 RECOGNITION OF ART WORKS DONATED TO THE QUEENSLAND ART GALLERY</b>				
Revenue from ordinary activities				
Government Contributions	14,074	10,164	14,074	10,164
Gallery Store Revenue	1,055	1,204	1,055	1,204
Other Revenue	1,780	2,442	2,163	2,577
<b>Total revenue from ordinary activities</b>	<b>16,909</b>	<b>13,810</b>	<b>17,292</b>	<b>13,945</b>
<b>Total expenses from ordinary activities</b>	<b>15,255</b>	<b>11,990</b>	<b>15,624</b>	<b>12,370</b>
Borrowing Expenses	11	14	11	14
<b>Net result for the reporting period</b>	<b>1,643</b>	<b>1,806</b>	<b>1,657</b>	<b>1,561</b>
<b>Restatement of Accumulated results from operations</b>				
Previously reported accumulated results at the end of the previous year	111,400	110,368	103,652	102,865
Increase in accumulated results arising from change in accounting policy — Donated Art Works	886	774	886	774
Decrease in accumulated results arising from change in accounting policy — Annual Leave	(32)	-	(32)	-
Restated accumulated results at the beginning of the financial year	112,254	111,142	104,506	103,639
Accumulated profit/(loss) from ordinary activities	1,643	1,806	1,657	1,561
<b>Restated accumulated results at the end of the financial year</b>	<b>113,897</b>	<b>112,948</b>	<b>106,163</b>	<b>105,200</b>
<b>Restatement of Asset Revaluation Reserve</b>				
Previously reported asset revaluation reserve at the end of the previous year	60,103	50,000	60,103	50,000
Decrease in asset revaluation reserve arising from change in accounting policy	(774)	-	(774)	-
Restated Asset Revaluation Reserve at the beginning of the financial year	59,329	50,000	59,329	50,000
Increase in Asset Revaluation Reserve				
Art Works — Revaluation	4,466	9,475	4,466	9,475
Research Library Materials	994	(146)	994	(146)
<b>Restated Asset Revaluation Reserve at the end of the financial year</b>	<b>64,789</b>	<b>59,329</b>	<b>64,789</b>	<b>59,329</b>
<b>NOTE 18 CONTINGENT LIABILITIES</b>				
There are no known significant contingent liabilities at 30 June 2003.				

**NOTE 19 REMUNERATION OF BOARD MEMBERS**

Remuneration received, or due and receivable by Board Members from the Gallery in connection with the management of the Gallery. Remuneration includes fees and other benefits received by Board Members.

The number of responsible persons whose remuneration from the Gallery was within the following specified band was:

	\$'000	2003 No.	2002 No.
	0 – 2	10	10
<b>Total Remuneration paid to all Board Members</b>		<b>20</b>	<b>16</b>

**NOTE 20 FINANCIAL INSTRUMENTS**

**(a) Interest Rate Risk Exposure**

The exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities, both recognised and unrecognised at balance date are as follow:

Financial Instruments	Floating interest rate		Fixed Interest rate maturing in:						Non interest bearing		Total carrying amount as per Statement of Financial Position		Weighted average interest rates	
			One year or less		One to five years		Over five years							
	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000	2003 \$'000	2002 \$'000
<b>Financial Assets</b>														
Cash assets	842	480	-	-	-	-	-	-	658	486	1,500	966	N.A.	N.A.
Other financial assets	-	-	7,900	8,200	500	1,000	-	-	-	-	8,400	9,200	4.07%	4.65%
Receivables	-	-	-	-	-	-	-	-	238	291	238	291	N.A.	N.A.
<b>Total Financial Assets</b>	<b>842</b>	<b>480</b>	<b>7,900</b>	<b>8,200</b>	<b>500</b>	<b>1,000</b>	<b>-</b>	<b>-</b>	<b>896</b>	<b>777</b>	<b>10,138</b>	<b>10,457</b>	<b>-</b>	<b>-</b>
<b>Financial Liabilities</b>														
Payables	-	-	-	-	-	-	-	-	950	184	950	184	N.A.	N.A.
Interest-bearing liabilities	-	-	55	52	114	169	-	-	-	-	169	221	5.64%	5.64%
<b>Total Financial Liabilities</b>	<b>-</b>	<b>-</b>	<b>55</b>	<b>52</b>	<b>107</b>	<b>169</b>	<b>-</b>	<b>-</b>	<b>950</b>	<b>184</b>	<b>1119</b>	<b>405</b>	<b>-</b>	<b>-</b>

**(b) Net Fair Values**

The aggregate net fair values of financial assets and financial liabilities, both recognised and unrecognised, at balance date are as follows:

Financial Instruments	Total carrying amount as per Statement of Financial Position		Aggregate net fair value	
	2003 \$'000	2002 \$'000	2,003 \$'000	2,002 \$'000
<b>Financial Assets</b>				
Cash assets	1,500	966	1,500	966
Other financial assets	8,400	9,200	8,400	9,200
Receivables	238	291	238	291
<b>Total Financial Assets</b>	<b>10,138</b>	<b>10,457</b>	<b>10,138</b>	<b>10,457</b>
<b>Financial Liabilities</b>				
Payables	950	184	950	184
Interest-bearing liabilities	169	221	169	221
<b>Total Financial Liabilities</b>	<b>1,119</b>	<b>405</b>	<b>1,119</b>	<b>405</b>

**(c) Credit Risk**

The maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is represented by the carrying amount of those assets as indicated in the Statement of Financial Position.

There are no concentration of credit risk.

CERTIFICATE OF THE  
QUEENSLAND ART  
GALLERY BOARD OF  
TRUSTEES

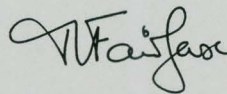
We have prepared the foregoing annual financial statements pursuant to the provisions of the *Financial Administration and Audit Act 1977* and other prescribed requirements and certify that:

(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:

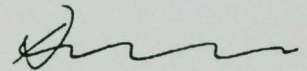
(i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and

(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 2002 to 30 June 2003 and of the financial position as at 30 June 2003.



T.V. FAIRFAX  
for and on behalf of the Board of Trustees

Date: 24 September 2003



D.G. HALL  
Director  
Queensland Art Gallery  
Date: 24 September 2003

# INDEPENDENT AUDIT REPORT

## To the Queensland Art Gallery Board of Trustees

### Scope

#### *The Financial Statements*

The financial statements of the Queensland Art Gallery Board of Trustees include the consolidated financial statements of the consolidated entity comprising the Queensland Art Gallery Board of Trustees and the entities it controlled at the end of the year, or from time to time during the year. The financial statements consist of 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 Board and officer responsible for the financial administration of the Queensland Art Gallery Board of Trustees, for the year ended 30 June 2003.

#### *The Board's Responsibility*

The Board is responsible for the preparation and true and fair presentation of the financial statements, the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

#### *Audit Approach*

As required by law, an independent audit was conducted in accordance with *QAO Auditing Standards*, to enable me to provide an independent opinion whether, in all material respects, the financial statements present fairly, in accordance with the prescribed requirements, including any mandatory financial reporting requirements as approved by the Treasurer for application in Queensland.

#### Audit procedures included –

- \_Examining information on a test/sample basis to provide evidence supporting the amounts and disclosures in the financial statements
- \_Assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Board
- \_Obtaining written confirmation regarding the material representations made in conjunction with the audit
- \_Reviewing the overall presentation of information in the financial statements.

### Independence

The *Financial Administration and Audit Act 1977* promotes the independence of the Auditor-General and QAO authorised auditors.

The Auditor-General is the auditor of all public sector entities and can only be removed by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate, and is not subject to direction by any person about the way in which powers are to be exercised.

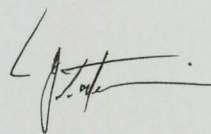
The Auditor-General has, for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

### Audit Opinion

In accordance with s.46G of the *Financial Administration and Audit Act 1977* –

- (a) I have received all the information and explanations which I have required; and  
(b) in my opinion –

- (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
- (ii) the 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 and the consolidated entity for the financial year 1 July 2002 to 30 June 2003 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

# QUEENSLAND ART GALLERY

## **Place of Business**

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

### **Queensland Art Gallery**

Melbourne Street  
South Brisbane  
Queensland Australia  
Telephone: 07 3840 7333  
Facsimile: 07 3844 8865  
Email: [gallery@qag.qld.gov.au](mailto:gallery@qag.qld.gov.au)  
Website: [www.qag.qld.gov.au](http://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 the Annual Report**

This report is available on the Gallery's website <[www.qag.qld.gov.au](http://www.qag.qld.gov.au)>. It is also 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 7337  
Facsimile: 07 3844 8865

© Queensland Art Gallery

# QUEENSLAND ART GALLERY ANNUAL REPORT 2002-03

## FEEDBACK FORM

The Queensland Art Gallery 2002-03 Annual Report documents the Gallery's activities, initiatives and achievements, demonstrates how the Gallery met its objectives and addressed government policy priorities during 2002-03.

To assist us in ensuring that the Report fulfils our communication objectives, please answer the following questions and return the Feedback Form to the Queensland Art Gallery by post or fax.

1 For what purpose did you read or refer to the 2002-03 Annual Report?

.....  
.....

2 In your opinion, what is the overall effectiveness of our 2002-03 Annual Report in communicating our activities? (please tick)

- Excellent       Good       Satisfactory       Poor

3 How would you rate the following aspects of the 2002-03 Annual Report? (please tick)

	Excellent	Good	Satisfactory	Poor
Readability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Content and information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4 How do you think we could improve the next Annual Report?

.....  
.....

5 Do you have any other comments about the 2002-03 Annual Report?

.....  
.....

6 Please indicate the group which best describes you (please tick):

- Member of Parliament  
 Private individual  
 Gallery/museum sector  
 Business sector  
 University/academic  
 Media  
 Government employee  
 Other

Please return your completed Feedback Form to:  
fax (07) 3840 7042

or post to  
Publications Section  
Queensland Art Gallery  
PO Box 3686  
South Brisbane 4101  
Queensland Australia

Thank you for your time and comments.







Queensland  
Government  
Arts Queensland

**QUEENSLAND ART GALLERY**